ZHAO XIAOSHENG AND HIS ORIGINAL PIANO SOLO WORKS

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CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR

2020

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THESIS SUBMITTED IN FULFILMENTOF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR

2020

UNIVERSITY OF MALAYA

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ZHAO XIAOSHENG AND HIS ORIGINAL SOLO PIANO WORKS

ABSTRACT

As an influential composer in contemporary Chinese piano development, Zhao Xiaosheng has made outstanding contributions through his piano compositions, including original piano solos, transcriptions, etudes, concertos, and impromptus. His six original piano solos illustrate the development of his compositional career, which coincided with the development of Chinese new music from the period of the Cultural Revolution to the Reform and Opening-up. Therefore, in the context of Chinese new music, this research attempts to study Zhao Xiaosheng's contributions by looking into his six original piano solo works, namely *Textile Worker* (纺织工人) (1974), *Fisherman's Song* (渔歌) (1975), *Ballade in D♭ Major* (D♭大调叙事曲) (1976), *Ballade in D Gong Mode* (D 宫调叙事曲) (1976), *Hegemon-King Removes His Armor* (霸王卸甲) (1981), and *Tai Chi* (太极) (1987).

The current study found that past literature mainly focused on the analyses and evaluations of Zhao's *Tai Chi* Composition System and piano solo *Tai Chi*, and rarely examined his other five solo works. In addition, there is a lack of in-depth analysis of *Tai Chi* in terms of its organization of pitch-class sets and performance practice. Therefore, the research gaps found in the past literature became the focus of this study, and a discussion of the relationship between Zhao's piano solos and Chinese new music is also carried out. A qualitative inquiry into the study of Zhao Xiaosheng's original piano solo works attempts to answer the research objectives by performing text analysis of his six piano solo works, interpretations of the piano solo pieces in the area of performance practice, and identification of the compositional characters in the context of Chinese new music. Methods such as semi-structured interview with the composer, literature review, and score and recording analysis were employed to obtain primary and secondary data. A

triangulation that allowed data validation as necessity of trustworthiness was the premise of acquiring a reasonable and valuable analysis result in portraying Zhao's works.

By analyzing the six original piano solo works, the outcome revealed that Zhao's piano solos mirrored the Chinese political and musical situation of the 1970s and 1980s, during which his pursuit of establishing Chinese musical language and form was reflected in the soundscape, context, content, rhyme, and aesthetics of his works. An integration of two-pole cultural absorption—the inheritance from China and learning from the West—is shown in the following pairs of relationships: program and non-program, sinicization and globalization, as well as Chinese identity and Western music education background.

Keywords: Zhao Xiaosheng; original piano solo; context analysis; performance

ZHAO XIAO SHENG DAN MUZIK PIANO SOLO ASALNYA

ABSTRAK

Sebagai seorang composer muzik yang berpengaruh pada zaman perkembangan karya muzik piano kontemporari China, Zhao Xiaosheng memberi sumbangan yang besar dalam mengarang komposisi piano, termasuk muzik piano asal, transkripsi, etud, konserto, dan impromptu. Karya-karya original piano solo beliau iaitu keenam-enam karya piano solo di kajian ini menunjukkan satu perkembangan dan kemajuan dalam kerjaya komposisi Zhao, dan juga mencerminkan perkembangan muzik kontemporari China bermuda zaman Revolusi Kebudayaan dan Reformasi dan Pembukaan. Maka, dalam korteks muzik bari China, kajian ini bertujuan mengkaji sumbangan Zhao Xiao Sheng melalui keenam-enam original karya piano Solon yang berikut: *Textile Worker* (纺织工人) (1974), *Fisherman's Song* (渔歌) (1975), *Ballade in D♭ Major* (D♭大调叙事曲) (1976), *Ballade in D Gong Mode* (D 宫调叙事曲) (1976), *Hegemon-King Removes His Armor* (霸王卸甲) (1981), and *Tai Chi* (太极) (1987).

Dalam literatur lalu, kebanyakan kajian lebih menyentuh aspek analisasi dan penilaian sistem komposisi *Tai Chi* dan karya piano *Tai Chi* oleh Zhao tetapi kelima-lima karya beliau yang lain masih belum disentuh. Di samping itu, analisasi yang lebih terliti dari segi kajian Tai Chi di mana kelas pitch dan amalan persembahan kurang dijalankan dan dikaji. Justerusnya, pencaparian gap yang didapati daripada literature lalu telah menjadikan fokus dalam kajian ini, dan perbincagan terhadap hubungan antara karya-karya piano Zhao dengan muzik baru China telah pun dijalankan. Untuk menjawab objektif kajian ini, kajian kualitatif karya piano beliau terhadap analisis tekstual enam muzik solo piano, tafsiran, amalan persembahan dan komposisi dalam konteks muzik baru China dijalankan. Kaedah seperti temubual separa berstruktur dengan komposer, kajian literatur, analisis skor muzik dan rakaman muzik telah diguna bagi mendapati data primer dan sekunder. Kaedah trangulasi yang memastikan validiti data dalah premis

untuk meningkatkan kesahan dan kebolehpercayaan data dalam kajian ini untuk memaparkan karya beliau.

Dengan analisasi keenam-enam karya muzik tersebut, hasil kajian ini telah menjelas bahawa karya piano solo Zhao mencerminkan situasi politik dan muzik dalam tempoh 1970 dan 1980an. Di samping itu, matlamat Zhao terhadap pencapaian satu struktur dan bahasa muzik China adalah hasil dalam segi bunyi, program, kandungan, sajak. Sifat muzik program dan tanpa program dalam muzik piano solo beliau menunjukkan dua polar dari segi budaya dan adaptasi: warisan budaya negara China dan pembelajaran daripada negara Barat, yang dihasilkan dalam negara asal identity komposer Zhao dan pembelajaran muzik di negara Barat.

Kata Kunci: Zhao Xiaosheng; muzik piano solo; analisis kontext, persembahan

ACKNOWLEDGEMENTS

With my grateful heart, the special thanks will be sent to my respectable supervisor associate professor Dr. Loo Fung Ying, who guides me to grow up in the area of academia and to become a scholar. The completion of this study is based on countless overtime work of Dr. Loo, her responsibility will be the criteria in my future career.

In the meanwhile, I would like to express my thanks to composer Zhao Xiaosheng for his willingness to meet and time spent for my interview sessions. It was an eye-opener when he demonstrated his piano pieces for me and taught me how to play them. I cannot appreciate enough this precious time spent with the composer himself and to be able to collect these primary data for the study of his pieces.

Besides, I would like to thank my husband Wang Xiaohang for accompanying and encouragement in the past four years, and thank my parents for giving my full support.

Last, I would like to thank my four-year PhD candidate experience at University of Malaya, it will be the best treasure in my life.

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CHAPTER 1: INTRODUCTION

1.1 Introduction

This study examines Zhao Xiaosheng's six original piano solo works, namely *Textile Worker* (纺织工人) (1974), *Fisherman's Song* (渔歌) (1975), *Ballade in D♭Major* (Db 大调叙事曲) (1976), *Ballade in D Gong Mode* (D 宫调叙事曲) (1976), *Hegemon-King Removes His Armor* (霸王卸甲) (1981), and *Tai Chi* (太极) (1987), in the area of performance practice. In this chapter, Zhao's biography, research objectives, problem statement, conceptual framework, methodology, research significance, and organization of chapters are displayed respectively.

1.2 An Overview of Zhao Xiaosheng's Biography

Zhao Xiaosheng, a renowned composer, pianist, educationist and musicologist of China, was a professor at Shanghai Conservatory of Music. His musical achievement is attributed to his father, who was a knowledgeable man with a major in economics, fluency in Japan and English languages, and also studied the violin during his final two years in the United States of America. Upon returning to China, his father worked for Shanghai Municipal Orchestra, which is the predecessor of Shanghai Symphony Orchestra. Simultaneously, his father became a lecturer at Shanghai Conservatory of Music.

Influenced by his father, Zhao Xiaosheng started to study piano when he was six years old. He passed through the examination of the attached middle school of Shanghai Conservatory of Music in 1956. During that period, Zhao was well versed in piano performance and became interested in composition. Since the majority of compositional theories that Zhao learnt in the 1960s was derived from the West, his early compositional attempts showed an imitation of the West.

When the Cultural Revolution broke out, Zhao was forced to "reform" through physical labor and also learnt from fishermen. During this period, he also experienced his father's death, which was caused by the political attack, as well as the fisherman's daily life. Therefore, a dual opposition of emotions were reflected in his works. For example, the piano solo *Ballade in D♭ Major* was composed for his father and other musicians who were killed in the Cultural Revolution, while other works such as *Fisherman's Song*, *Bubbled Molten Steel* (钢水沸腾), and *Welding Sparkling* (焊花闪闪) were the reflection of the laborers. Besides, following the tide of accompaniment for Model Opera invented by Yin Chengzong (殷承宗)[1], Zhao also composed some transcriptions of Model Opera, such as *Living in Anyuan* (家住安源), *Qingsong Ridge* (青松岭), and *Cloud Flied Disorderly* (乱云飞).

After the Cultural Revolution ended, Zhao became a master's student in the Composition Department of the Shanghai Conservatory of Music, under the Professor Ding Shande, who was one of the most famous composers of China; only three students were enrolled in 1978. At the time, Zhao still insisted on piano performance, and he finally achieved his dream of becoming a pianist by holding 18 concerts before graduating with a master's degree in composition.

In 1981, Zhao went to Colombia University in the United States of America for further study in the areas of piano performance, modern composition, and computer music. Under China's "Reform and Opening-up" political environment and advanced Western compositional techniques, Zhao's music composition obtained a great breakthrough. The piano solo *Hegemon-King Removes His Armor* was one of the outputs of this period.

[1] This event is further detailed in Chapter Two.

Four years later, Zhao returned to China and planned to hold three solo piano recitals and one concerto performance. Due to the situation of thriving demand for popular music and forsaking of classical music in Shanghai, Zhao made the decision to cancel all his planned recitals and became a lecturer at Shanghai Conservatory of Music. During this period, he worked on the exploration of his own *language* in composition. Consequently, the embryonic form of *Tai Chi* Composition System was debuted at a speech in Wuhan Conservatory of Music in 1987. In the same year, the piano solo work *Tai Chi* was born, which was based on the theory of *Tai Chi* Composition System and the ancient Chinese philosophy *I Ching* (易经, *Book of Change*).

Zhao's *Tai Chi* Composition System is a theoretical experiment in Chinese new music, which, based on the ancient Chinese philosophy *I Ching*, contains numerical idealism, inspiration of Allen Forte's pitch-class theory and serialism. Guided by the concepts of *Tai Chi* Composition System, some outputs were produced from 1987 to1989, such as piano solo work *Tai Chi*; *Three Sections of Yin and Yang* (阴阳三阙) for sixteen performers; female vocal solo *Chang'e* (嫦娥)[2] ; *Cloud in the Sky* (碧霄排云) for flute and *muyu* (木鱼, Chinse wooden block); *One* (一) for the concerto of *gaohu* (高胡, Chinese bowed string instrument), *erhu* (二胡, two-stringed Chinese fiddle) and national orchestra; *Green Waist* (绿腰) for *pipa* (琵琶, Chinese lute); *Hearing Qin* (听琴) for *erhu* and piano; and *Call Phoenix* (唤凤) for *sheng* (笙, Chinese wind instrument).

At the end of the 20th century, Zhao composed a large number of music works, among them being the piano concerto *Sound of Liao* (辽音), the national ballets *The Sun Over the Wilderness* (大荒的太阳) and *Earth Song*, *Heaven Sound*, *Human Sacrifice* (地曲·

[2] According to Chinses legend, Chang'e is the goddess of the moon.

天声·人祭), the folk chamber *Hourglass* (时漏), and the impromptu set *Following the Heart* (依心集). Besides that, some theory books written by Zhao were published respectively in this period, such as *Tao of Piano Playing* (钢琴演奏之道), *Piano Knack* (琴决), *The Movement of Pitch Class – Integration and Dispersion* (音集运动——聚合与离散), and *Piano Zen* (琴禅).

Entering the 21st century, Zhao focused on exploring musical theory, musical propagation, and piano pedagogy. He published monographs such as *Walking into Music* (走进音乐), *Traditional Music Composition* (传统作曲技法), *Piano Grading Guide* (钢琴考级技术指南), *Chinese Piano Context* (中国钢琴语境), *Time Restructuring – the New Annotation for Bach Well-tempered Clavier* (时光重组——巴赫平均律曲集新解), *To Music Palace* (通向音乐圣殿), and *Tai Chi Composition System (new edition)* (太极作曲系统<新编>). The first edition of *Tai Chi Composition System* was published in 1990, while the new edition was published in 2006 with revised content, structure and arrangement.

Except for Zhao's later piano impromptus, his piano works that were published included six original piano solos, six transcriptions, thirteen etudes, and two piano concertos (Table 1.1). Reviewing his list of compositions seemingly shows differences in era. For instance, the two etudes *Clank of Iron Hammer* (铁锤铮铮) and *Welding Sparkling* praise the prosperity of industry in the New China and the transcriptions reflect the piano musical character during the Cultural Revolution, while the two original piano solos and piano concertos present the composer's individuality and free ideals after the Reform and Opening-up.

Table 1.1: The List of Zhao Xiaosheng's Piano Works

Category	Title of works	Year of composition
Original solo	*Tai Chi* (太极)	1987
	Hegemon-King Removes His Armor (霸王卸甲)	1981
	Fisherman's Song (渔歌)	1975
	Ballade in D♭ Major (降 D 大调叙事曲)	1977
	Ballade in D Gong Mode (D 宫调叙事曲)	1976
	Textile Workers (纺织工人)	1974
Transcription	*Qingsong Ridge* (青松岭)	1974
	Carrying a Load of Tea to Beijing (挑担茶叶上北京)	1974
	Azalea (映山红)	1975
	Living in Anyuan (家住安源)	1974
	Cloud Flied Disorderly (乱云飞)	1974
	Return to Port (回港)	1975
Etude	*Rolling Billows* (波涛滚滚)	1973
	Clank of Iron Hammer (铁锤铮铮)	
	Welding Sparkling (焊花闪闪)	
	Bubbled Molten Steel (钢水沸腾)	
	Horse on the Prairie (草原骏马)	
	Eagle Flying in Sky (长空雄鹰)	
	Tide of Pu River in Spring (浦江春潮)	
	Rushing Train (列车飞奔)	
	Spring Around the Mountain (清泉盘山)	
	Weaving Brocade by Sliver Shuttle (银梭织锦)	
	Sheng Dance on Miao Ridge (苗岭笙舞)	
	Tweedle of Dianchi Lake (滇湖琴声)	
	Jibei Flute (冀北笛音)	1976
Concerto	*Liao Sound* (辽音)	1990
	God of Hope (希望之神)	1985
Impromptu	*Works performed in the recitals*	After 2000

1.3 Research Objectives

This study focuses on the following research objectives in order to fill the gap in the literature (see Chapter Two):

1. To analyze Zhao Xiaosheng's six original solo piano works

2. To examine the six original piano solo works in the area of performance practice

3. To interpret the six original piano solo works based on the composer and pianists' demonstrations and performance recordings

4. To position Zhao's piano compositional evolution and its stylistic features based on the development of Chinese new music

1.4 Problem Statement

To date, Zhao Xiaosheng is considered as an influential composer in China, not only for his unique compositional theory, *Tai Chi* Composition System, but also for his large number of compositions. However, most scholars merely focused on *Tai Chi* Composition System and the evaluation of the piano solo *Tai Chi*; an in-depth study into Zhao's original piano solo works and the composer's true intention in them have been neglected. Thus, many issues arise, such as how Zhao's original piano works reflect the development of Chinese piano music and Chinese new music, what is Zhao's intention in his six original piano works, how are the musical elements employed or arranged in these piano solo works, and, in terms of performance practice, in what way should Zhao's music be interpreted and performed. These are among the many issues that will be explored in the present thesis.

1.5 Conceptual Framework

This study is based on a qualitative theoretical framework in which music analysis, interview, and an in-depth study of past literature form the main conceptual framework of this study (Figure 1.1). The aspects of musical noumenon such as structure, tonality and harmony or organization of pitch-class sets, tempo and rhythm, as well as performance practice are the objectives of analysis. Based on the analysis, a triangulation is performed to validate the data and findings, which involves other sources of data such as interview statements from the composer and literature review. The discussions concludes with the views of the reflection of Chinese culture, position in the Chinese new music and global perspective, sinicization in compositions, anthropological observation, and the Chinese identity on the Western education.

Figure 1.1: The conception framework of the thesis

The analysis of Zhao's six original piano solo works reveals the extent of cultural and musical influences reflected in different periods of time as well as the changes and development of the Zhao's life and experiences. Thus, the analysis of Zhao's six piano solo works reveal three compositional phases (Figure 1.2). The categorization of Zhao's three compositional phases was beneficial in serving as a chronological structure for this study.

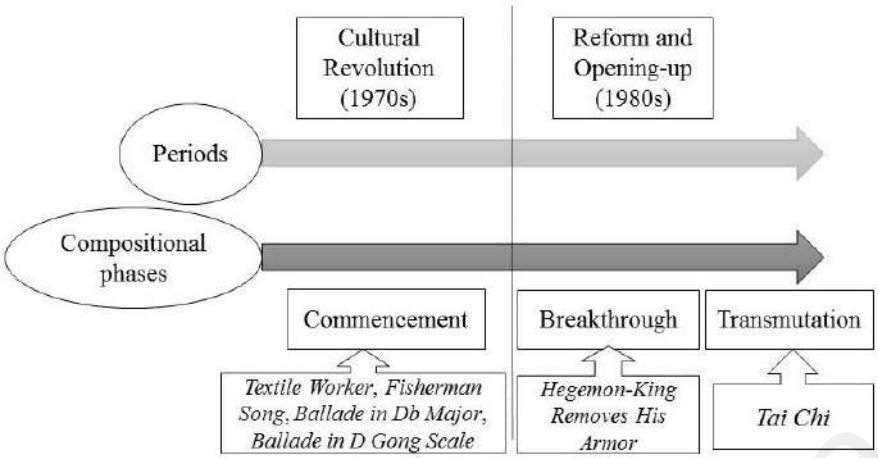

Figure 1.2: Zhao's compositional phases

1.6 Methodology

Methodology is the key portion of a research. It helps in conducting the process of the research and, hence, ensures that the results obtained are reliable and accurate. As this study focuses on Zhao Xiaosheng's original piano solos in the area of performance practice, the qualitative method therefore served as the main approach. According to Shoemaker, Tankard, and Lasorsa's (2003) explanation, the research progress of a qualitative research is different from that of a quantitative research. They believe that the deductive model (quantitative study) begins with theory and hypotheses, and the researcher collects data to test the hypotheses. Meanwhile, the inductive model (qualitative study) begins with the data, from which generalizations are formed to become a theory and may later be tested deductively. Thus, unlike the more objective quantitative study, qualitative study has the risk of subjectivity, just as Kothari explained:

> The qualitative approach to research is concerned with the subjective assessment of attitudes, opinions and behavior. Research in such a situation is a function of the researcher's insights and impressions. Such an approach to research generates results either in a non-quantitative form or in the form which are not subjected to rigorous quantitative analysis (Kothari, 2004, p. 5).

In light of this, the data collection and analysis, as well as triangulation method were employed in this study to ensure that the study is more objective and scientific. In addition, the methods befitting performance practice was included.

Therefore, this study employed qualitative methodology whereby secondary and primary data were collected. The secondary data of this study mainly focused on the literature review, ranging from previous studies related to Zhao's piano music to his musical idealism. However, the primary data were more outstanding in this study, as they consisted of score analysis, recording analysis, and interview. Since the primary data were firsthand, the conclusion of this study is more substantial. In addition, the method of the performance practice is the main point of distinction with past research, it highlights the study of Zhao's piano solos. Due to the subjective inevitability in a qualitative research, trustworthiness is viewed as a necessary process that ensures the reliability and validity of the data collected. Accordingly, the method of triangulation was also employed to scrutinize the data for musical textual analysis and performance practice analysis.

1.6.1 Secondary Data Collection

According to Vartanian (2010), secondary data refers to data that have been collected and published by other scholars previously, yet are still useful for a current study. Thus, the secondary data collection takes place at the beginning of this study. The benefit of secondary data is that the groundwork can be carried out, such as literature review, research design, research objective, research problem, significance, and background. A typical example of secondary data is the literature review. By reviewing past literature, the researcher can define the way of conducting a study so as to avoid previous repetitions and predict the research value. Therefore, this study utilized secondary data from literature review related to Zhao Xiaosheng's piano music and his idealism, which does not only support the necessity of this study, but also serve as a reference to the later

analyses of piano works. However, the secondary data in this study were carefully scrutinized first because some documents themselves were incorrect, which could lead to inaccurate findings. In light of this, the secondary data were collected through critical evaluation and inspection methods.

1.6.2 Primary Data Collection

For this study, the primary data in this study is referred to as the fundamental materials for analyzing Zhao Xiaosheng's piano solo works, which includes the score analysis, recording analysis, interview, and performance practice.

1.6.2.1 Score Analysis

Due to the subjective feature of the qualitative method, the importance of objective analysis and conclusion is necessary. Generally, the researcher, as a participant, somewhat mixes personal feelings or advices from others during the analysis. Marshall and Rossman (1999) assume that the foremost task should be to identify and confirm useful and significant truths in the collected data so that the analysis is both reasonable and systematical. Therefore, the selection and accuracy of scores was an essential step during in this study, due to its function as the foundation in this study.

The consideration of scores for this study contains two types, namely manuscript scores and published scores, each of which has its own disadvantages and advantages. The manuscript scores relatively convey more accurate information than the published ones because they are recorded by the composers directly. At the same time, the manuscript scores are not absolutely correct; they may be revised arbitrarily by the composer in accordance with composers' feelings, emotions, or other influences from external conditions. That is the reason why an exact score may not be the same when it is performed by the composer himself in different places. Besides that, a manuscript score is difficult to obtain due to the cases of copyright, loss, donation to some institutes by the

composer, or even difficulties to connect with the composer. Moreover, a manuscript score, except for the typed form, may have numerous modifying traces that the player cannot see clearly; one such example would be Beethoven, whose manuscripts were not easy to identify due to many alterations. In addition, some composers have their own fonts, hence making their manuscript scores difficult to distinguish.

While published scores are clearer than manuscripts, the player can recognize the former easily. However, it is also easy to be mistaken due to the printing quality, proofreader's fault, or additional markings by the editor. For example, there are three editions of Zhao Xiaosheng's piano work *Tai Chi* available in the market, and each edition varies in some parts. Even some notes are also different, hence making it difficult to know which one describes composer's original intention. This study first compared the different versions of scores to identify all the differences and, secondly, distinguished them based on the theoretical analysis and the composer's direct suggestion.

Apart from the first publications of *Textile Workers*, *Ballade in D♭ Major*, *Ballade in D Gong Mode*, and *Hegemon-King Removes His Armor*, this study has identified the variations in the three versions of the piano solo *Tai Chi* and the two versions of the *Fisherman's Song*. Table 3.1 shows the score versions of these piano solo works that this study employed.

Table 1.2: The score versions of Zhao's piano solos

Collections	Published place	Publisher	Published Year	Piano solos
Zhao Xiaosheng Piano Solos	Shanghai	Shanghai Music Press	2015	*Textile workers*, *Ballade in D♭ Major*, *Ballade in D Gong Mode*, *Fisherman's Song*, *Hegemon-King Removes His Armor*, *Tai Chi*
100 Years of Chinese Piano Music: Vol 1 Awarded Pieces	Shanghai	Shanghai Conservatory of Music Press	2015	*Tai Chi*
Tai Chi Composition System	Shanghai	Shanghai Music Press	2006	*Tai Chi*
Fishing Song to Celebrate the Conquest of Storm in the Sea	Shanghai	Shanghai People's Publishing House	1977	*Fisherman's Song*

Upon comparing the aforementioned scores, some differences exist among them. Therefore, the version of *Zhao Xiaosheng Piano Solos* is used as the excerpts that were inserted in this study, referring to the some modifications suggested by Zhao Xiaosheng during the interview.

Following the selection of the score edition, the score analysis was carried out from two aspects:

1) Analysis of all the notations marked on the scores. As Howat (1995) pointed out, the performers cannot interpret music except via notations. The notations marked on the score are important during the performance, because they represented the composers' intentions and show the expectations to the timbre, tempo, dynamic, and so forth. Therefore, this study conducted analysis on the basis of loyalty to the notations marked by the composer, including the notations for tempo or metronome, dynamic, pedaling, rhythm, accent and many other markings.

2) Analysis of the text of the piano solos. The text is reflected in the scores rather than direct markings on the scores, which embodies the musical form, harmony, tonality, and melody. The text analysis is usually bracketed by the musical theoretical knowledge, such as musical form theory, harmony theory, musical theory, and so forth.

1.6.2.2 Recording Analysis

Recording analysis mainly depends on Zhao Xiaosheng's performance because recording by composers is another form of notation in modern technology (Howat, 1995), and also a form of valid data that shows the original appearance of the work itself. In addition, the composer is the most senior authority of his/her compositions; thus, Zhao's performance recordings are used as credible data to analyze his piano works. In this study, the recordings were collected from the channels of the interview, recitals and albums.

During the interviews with Zhao, the author collected Zhao's live performances by video, in which the performing techniques such as pedaling, touching, dynamics, and soundscape were shown directly. Besides, Zhao's explanations during the performances constituted to the valuable data gathering that was later applied in the analysis of this study.

In recent years, Zhao held many recitals around the mainland China. As such, this study chose three of them for the purposes of distinguishing and then identifying their common interpretations as the data for analysis. Since sometimes the composer's performance may sometimes be influenced by external factors, the different interpretations may result in an invalid data.

Compared to with the performing recordings of the interviews and recitals, the composer's album is more reliable, due to its eternity. The album does not change with the psychological or environmental factors. Considering the disadvantages and advantages of the aforementioned three types of Zhao's performance recordings, this study has applied each of them prudentially. For example, the combination of the recital and album recordings was utilized to test the tempo, while the interview recording was employed for the performance practice.

Moreover, other excellent video and audio recordings of Zhao's six original solo piano works by other pianists are also of most usefulness for this study. For instance, a video recording of *Tai Chi* by Song Siheng (宋思衡) was used in this study, because this performance won the first prize in a piano competition hosted by Shanghai Conservatory of Music; it possesses a certain authority of the performing explanation of piano solo *Tai Chi*.

Apart from the data of Zhao and master's piano recordings, the data of other instrumental recordings related to the present study were also collected and analyzed, and

served as references for interpreting the performance of Zhao's piano music. For instance, since the violin solo *Caprice No. 24 in A Minor* by Paganini was the origin of Brahms's piano solo *Variations on a Theme of Paganini* and Rachmaninoff's *Rhapsody on a Theme of Paganini*, the violin performances of *Caprice No. 24 in A Minor* became the necessary data used to bracket studies regarding the aforementioned pieces of *Variations on a Theme of Paganini* and *Rhapsody on a Theme of Paganini*. Similarly, in light of the imitations of the traditional instruments in Zhao's original solos, this study also analyzes the original instrumental recordings in order to understand the composer's perception. For example, Zhao's piano piece *Hegemon-King Removes His Armor* is derived from a *pipa* work of the same name. In order to be close to the initial soundscape, this study employed a video recording of Liu Dehai (刘德海) and audio recording of Li Tingsong (李廷松) as references as they are two of the most outstanding *pipa* players. In addition, the soundscape of the piano solo *Tai Chi* mainly imitates the instrument of *guqi*. Thus, a video of master Gong Yi's (龚一) performance was referred to in the analysis. Besides that, the recordings of other traditional instruments that Zhao's original solos imitated were also collected for this study.

1.6.2.3 Interview

As Kothari (2004) explained, interview is a usual technique used in the research, and therefore is another main method employed in this study. The primary data were collected through the interviews with the composer, which proved to be accurate and reliable in supporting researcher's viewpoints. A flowchart of the interview procedure is designed and presented in Figure 3.1.

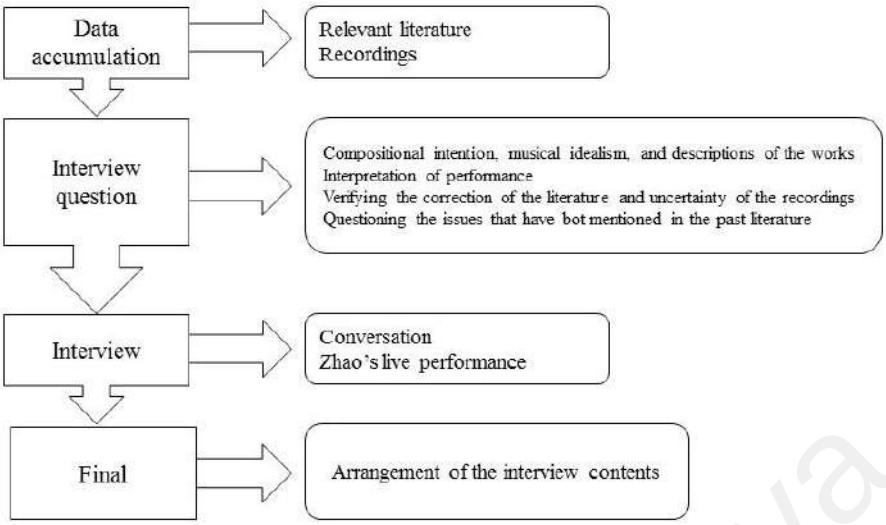

Figure 1.3: The flowchart of the interview procedure

The interview questions contained both semi-structured and unstructured forms, in which the semi-structure form comprised the open-ended questions and focused on the different parts of particular issues, while the unstructured questions merely embodied a single opening question (Donalek, 2005). After scrutinizing the data of related literature and recordings, the interview questions were posed in a semi-structured form to include the aspects of compositional intentions, musical idealism, and descriptions of the works in order to further understand the background of Zhao's original solo piano works. In addition, the interpretation of the piano solos from Zhao himself was used as a persuasive data for the conclusion of this study, especially in the analysis of the performance practice. Besides, the verification of data collected for this study is necessary so as to avoid the wrong citation from past literature and misunderstanding of video and audio recordings.

Apart from the aforementioned questions, issues that have not been discussed in past literature but are of benefit for the present study were also brought up to obtain the primary data for the study. During the interviews with Zhao Xiaosheng, two modes of conversation and Zhao's live performance were employed. Compared to the conversation,

which is a common mode of interview, Zhao's live performance, as a distinct mode of interview, was significant in collecting the data of explanation and performance practice of his piano solos. After the interview, the arrangement of the interview content was the subsequent necessary step is undertaken, which included Zhao's responses to the interview questions and his live performance.

1.6.2.4 Performance Practice

Performance practice is a fundamental and common conception in the study of piano compositions. Just as Bowen explained, "performance practice is a subdiscipline of musicology that studies performance, specifically how performance was practiced" (Bowen, 1996, p. 16). It mainly solves the issue of expressing music excellently based on the composers' idealism, context of sheets, compositional background, and many other elements. In this study, performance practice, as an objective of this study, plays an important role in discussing the presentations of Zhao Xiaosheng's six original piano solos.

Based on reviews of past literature, the performance practice of Zhao's piano solos was established on the authors' performing experiences, which affected questions about the validity and reliability of the studies. In light of this, this study avoided the influence of subjective feelings and made the performance practice more objective and correct. Therefore, the data of Zhao's performance, relative instrumental albums and literature bracket the discussions of how to perform and interpret Zhao's six original piano solo works, in which the detailed techniques that Zhao recommended in the interviews were introduced. Although there were somewhat flaws in terms of performance practice in past literature, their own performing experience were also referred to this study as performers who played Zhao's original piano solos.

Due to the Chinese character that Zhao's piano solos present, the expression of Chinese aesthetics are reflected in the performance practice, including the rhyme, *yijing* (意境, *ideorealm*), *xushi* (虚实, *emptiness and solidity*), symbolic language, and so forth. In order to further understand Chinese aesthetics, the data from Chinese literature, Chinese paintings, and Chinese philosophy supports the analysis in this study.

The imitation of traditional instruments is outstanding in Zhao's piano solos. Hence, the soundscape became the target that the main focus of explanation in this study, and it contains the timbres of *pipa*, g*uqin* (古琴, seven-stringed zither), *di*, *xiao*, and various percussions. The techniques and masters' recordings of these traditional instruments bracket the analysis with regard to the performance practice of Zhao's six original piano solos. Besides, the consideration of the soundscape of various genres was also embodied in this study, such as the soundscape of Romanticism in *Ballade in D♭ Major* and *Ballade in D Gong Mode*, as well as folk-song elements in *Fisherman's Song*.

1.6.3 Reliability and Trustworthiness

Trustworthiness in a qualitative research denotes an inspection of reliability and validity during the collection and selection of data. In Guba's (1981) argument, the trustworthiness is considered from four criteria for a naturalistic research—credibility, transferability, dependability, and confirmability—whereby the credibility is preferred to internal validity, transferability to external validity (generalizability), dependability to reliability and confirmability to objectivity. In accordance with the character of this study, the credibility and confirmability were the aspects to be scrutinized, wherein the method of triangulation was used.

In accordance with the objectives of this study, the method of triangulation was mainly employed for the performance practice analysis. It established on the integration and

comparison of data from the literature review, interview, Zhao's demonstration, and score/recording analysis (Figure 3.2). Utilizing this type of triangulation, data that supports the discussion regarding the performance practice of Zhao's six original piano solos were collected.

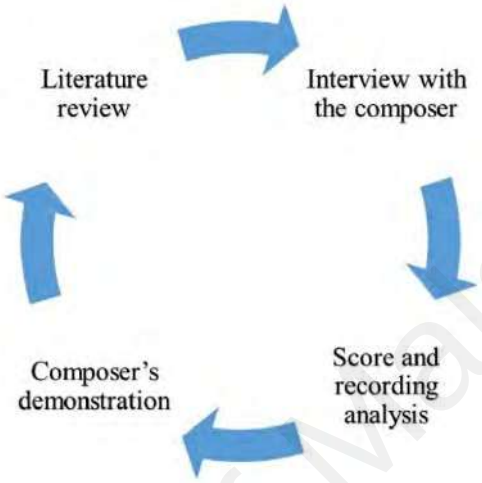

Figure 1.4: Triangulation for performance practice analysis

1.7 Significance of the Study

This study intends to reveal how Zhao Xiaosheng's six original solo piano works are representative of Chinese new music during the period of political and social changes in China. This study's analysis and discussion aim to illustrate how the piano compositional samples reflect the state of China during this period. Therefore, the research regarding Zhao's six original piano solos supports an in-depth understanding and contributes knowledge in the area of Chinese new music in the 1970s and 1980s.

This study also attempts to document the performance practice of Zhao's music in delivering the essence of Chineseness. The author argues that there is a conceptual difference between the Western and Chinese piano music in terms of performance practice. As a comparison from Shen Zhibai (沈知白), "the Western music resembles gymnastics while Chinese music resembles *tai chi chuan* (太极拳)" (Zhao & Mei, 2012,

p. 77). Although Shen's reference to "gymnastic" befits Western pianistic style and techniques, however, his reference to *tai chi chuan* calls for a careful study in terms of performance practice. Thus, the section of performance practice in this study exemplifies the essence of how to perform a Chinese piano work, which includes some special techniques that Zhao invented or suggested. The interviews carried out with the composer reveal that his piano music requires not only existing Western pianistic techniques, but also some insight into Chinese philosophical, cultural, traditional, and musical elements. Ancient Chinese culture is the fundamental inspiration of Zhao's composition, particularly *Hegemon-King Removes His Armor* and *Tai Chi*. Therefore, this study will demystify the possibility of combining ancient Chinese culture with musical composition.

Past researches of Zhao's compositions show partiality in attention to his *Tai Chi* Composition System and piano solo *Tai Chi*. In addition, these studies rarely analyzed his other piano works, lacking in a diachronic approach. The absence of interview with the composer also led to data invalidity. Therefore, this study might fill the research and literature gaps regarding examples of the Chinese new music during the 1970s and 1980s. Finally, this study also attempts to document Zhao's six piano solos via publication in the form of international academic journals and thesis, as the composer's work may not be familiar on an international level despite being a reputed composer in China.

1.8 Organization of Thesis

This thesis contains seven chapters, which are designed as follows:

Chapter One presents a general introduction of the present study, including a brief description of the piano development history in China, an overview of Zhao Xiaosheng's biography, research objectives, problem statement, conceptual framework, methodology, significance of the study, and the structure of the thesis.

Chapter Two introduces the historical overview of the rise of the Western instrument piano, its music and its piano performance in mainland China. This will serve as the background to interpret the connotations and performance of Zhao's original solo piano works, the status of Zhao's piano compositions in Chinese piano history, as well as a discussion of the necessity of creating these piano works from the anthropological viewpoint.

Chapter Three displays a review of relevant literature, ranging from research about Zhao Xiaosheng's musical idealism, contribution, and significance to research regarding his piano music as well as original piano solo works. A summary will be concluded after the literature review.

Chapter Four focuses on Zhao's four piano solos that were composed in the 1970s, namely *Textile Worker*, *Fisherman's Song*, *Ballade in D♭ Major*, and *Ballade in D Gong Mode*. Following a brief background of these four works, the analysis of structure, tonality, harmony, tempo, rhythm, and performance highlight Zhao's compositional features in this period.

Chapter Five discusses the breakthrough phase in Zhao's piano compositional career, by analyzing the structure, harmony, tempo, rhythm, and performance of the piano solo *Hegemon-King Removes His Armor* in succession.

Chapter Six explains the transmutation phase in Zhao's piano composition due to his renowned piano solo *Tai Chi*. Starting with the introduction of *I Ching*, an overview of how *I Ching* is applied in composition, a brief explanation of Zhao's *Tai Chi* Composition System, and also how the analysis of *Tai Chi* is carried out from the aspects of structure, tempo, organization of 64 pitch-class sets corresponding to 64 hexagrams, and its performance is presented here.

Chapter Seven, which is the final chapter, presents the conclusion of this study in which the research findings and methods are concluded and the characters of six original piano works reflected are demonstrated. In addition, suggestions for further research are put forward in the end.

1.9 Summary

With an increasingly number of Chinese piano pieces being recognized on the international stages, an understanding of the forms of Chinese piano music, the manner of performing the Chinese piano music, and what Chinese piano music reflects in contemporary Chinese new music becomes necessary. In light of this, this study seeks to demonstrate the aforementioned questions based on Zhao Xiaosheng's six original solo piano works.

Zhao's six original solo piano works were composed during the 1970s and 1980s, which was a period that represented and reflected the situation of Chinese new music at the time. By analyzing the musical noumenon, the development of Zhao's compositional career is shaped and, in the menwhile, the Chinese composers' level at the time is also exposed. In addition, some valuable techniques of performing Zhao's piano solos will be listed in the thesis, which are also suitable as references to other Chinese piano works.

CHAPTER 2: DEVELOPMENT OF CHINESE PIANO COMPOSITION AND PERFORMANCE PRACTICE

A historical overview of the development of the Western instrument, the piano, in mainland China is explained in this chapter, which plays a role of background before going into the discussion regarding the position of Zhao's piano contributions in Chinese new music, anthropological consideration that his original piano solos were created, and rational interpretation of performing those works.

2.1 Early Piano Music Rooted in China

The piano was not the first imported musical instrument in the Chinese history; there were many foreign instruments that gradually entered China since the birth of the Silk Road during the Western Han Dynasty. These instruments included the *hengdi* (横笛, *transverse bamboo flute*), *wuxianpipa* (五弦琵琶, *lute with five strings*), *konghou* (箜篌, *ancient Chinese harp*), and *yaogu* (腰鼓, *waist drum*) from India, *shukonghou* (竖箜篌, *harp*) from Assyria[3], and *sixianpipa* (四弦琵琶, *lute with four strings*) from Persia[4] (Jeong, 2016). Regarding the introduction of the piano into China, there are many different opinions in the academia. Wang (1981) put forth that the earliest Western keyboard instrument ever brought into China was the harpsichord, whereas Wei (1986) and Yin (1982) refuted that the early piano that arrived in China was probably the clavichord. Nevertheless, one concluding truth is that the earliest piano in China was not the modern grand piano, but rather it is a keyboard that was common from the 14th to 18th centuries, resembling the one in Europe. Debates on which period the piano entered China

[3] Assyria was located around the areas of modern-day Iraq, Syria, Turkey, and Iran.

[4] Persia is the modern-day Iran.

remain popular among the scholars such as Song, Zhao, and Wang (1976), and Wang (1981). Depending on the evidence of a 72-string keyboard that was obtained when the General of Yuan Dynasty Guo Kan (郭侃) attacked Xirong[5] (西戎), scholars believe that the keyboard was first appeared in the Yuan Dynasty (Song et al., 1976; Wang, 1981). Another conjecture is that the earliest piano was brought by an Italian missionary named Matteo Ricci as a gift to Shenzong (神宗) who was the Emperor of the Ming Dynasty (Melvin & Cai, 2004; Wei, 1986).The third version is that the Portuguese missionaries brought the clavichord in the early 16th century (Liu, 1986; Ye, Wang, & Li, 2005).

Although the exact type and time of piano's introduction in China are undetermined, the earliest piano learning in mainland China is verified by scholars. During the Qing Dynasty, Emperor Kang Xi (康熙) was interested in learning the pianoforte, under the teachings of missionary Thomas Pereira from Portuguese and missionary Ferdinand Verbiest from Brazil. Since the fortepiano was rare at that time, it was owned only by royalty in the imperial palace. In the first half of the 19th century, the modern piano entered China along with the import of the European music (Bian, 1996). Later, as the Opium Wars broke out, many Chinese ports were forced to open in succession, and the influx of pianos appeared in the Chinese market. This allowed many middle-class people, particular those in Shanghai, to own and play the piano as the status symbol. Facing the enormous market demand for the piano, the earliest musical instrument shop, Moutrie, was set up by an English businessman in 1850 (Bian, 1996; Melvin & Cai, 2004) and, later, in 1870, it became the first piano factory in China (Han, Chen, & Tan, 2011). Since then, piano performance formally became a part of Chinese new music.

[5] Xirong is regarded as Baghdad, the capital city of modern-day Iraq.

Along with piano performance, piano compositions composed by Chinese musicians emerged after the Xinhai Revolution (辛亥革命) of 1911. However, these Chinese piano works were based on the Western compositional techniques, with the simple structure and tonality (Bian, 1996). Pieces such as *March of Peace* (和平进行曲), *Coincidence* (偶成), and *March of Children* (儿童进行曲) by Zhao Yuanren (赵元任), and *Sawing Big Vat* (锯大缸) by Li Rongshou (李荣寿) were the representative works of that time.

2.2 Influence of New Culture Movement

At the beginning of the 20th century, under the influence of the New Culture Movement (新文化运动), piano performance entered into a new period; Shanghai became the centre of Western music. Many foreign musicians came to perform recitals and concerts and some continued to stay on as teachers. Among them, Mario Paci, an Italian pianist, gave a sensational recital in February 1919 (Melvin & Cai, 2004). Paci did not only devote his life to performance but also to piano pedagogy; he trained and developed a large number of pianists and piano teachers in China. Besides that, he broke the racist bias that Chinese people were not allowed to attend the concerts (Cai, 2015).

Another significant figure who encouraged the musicians to compose and perform Chinese-style piano works was Alexander Tcherepnin, a Russian-born composer and pianist. Tcherepnin's initiation of the competition for Chinese national styles in the year 1934, May 21st (Tcherepnin, 1935) broke the monopolization of the Western music in China's piano industry; the concept of "Chineseness" was first formally proposed then. In addition, the winning piano works in this competition such as *Buffalo Boy's Flute* (牧童短笛) by He Luting (贺绿汀), *Buffalo Boy's Happiness* (牧童之乐) by Lao Zhicheng (老志诚), *Variation in C Minor* (c 小调变奏曲) by Yu Bianmin (于边敏), *Overture* (序曲) by Chen Tianhe (陈田鹤) and *Lullaby* (摇篮曲) by Jiang Dingxian (江定仙) (Qian

& Zhang, 2013), have since been performed by students as masterpieces, especially *Buffalo Boy's Flute*.

During the competition, *Buffalo Boy's Flute* highlighted the possibilities of combining the pentatonic melodies in heterophonic structure, which reflects the local folk music (Kouwenhowen, 1991). Tcherepnin (1935) gave a high praise, stating that this work revealed the nature, clear, and skilled ability in its counterpoint and form. Cheung (2008) indicated that the *Buffalo Boy's Flute* was not merely a pastiche of the Baroque and Romantic keyboard music, but one that adopted a local Chinese character. As a summary, *Buffalo Boy's Flute* evokes a sense of national identity and positive attempt of Chinese-style piano music writing. It reveals that Chinese piano music integrates Western music theory with the fundamentals of the Chinese traditional music culture, and the resulting fusion led to the development of Chinese piano music at a global level (Dai, 2005).

Apart from the outputs from the aforementioned compositional competition, other compositions incorporated the Chinese style as well, namely *Condolence* (哀悼引), *New Rainbow and Feather Garments Dance* (新霓裳羽衣舞) by Xiao Youmei (萧友梅), *Chinese Suite* (中国组曲) by Liu Xue'an (刘雪庵), and *Five Sketches* (五首素描), *Three Dances* (三首舞曲), as well as *Sixteen Fragments* (断章小品十六首) by Jiang Wenye (江文也). The main characteristic of these piano works is the adaption of the Chinese traditional culture or ethnic music through the conscious application of the Western composition techniques (Dai, 2005; Yang & Saffle, 2017). The *New Rainbow and Feather Garments Dance* was the first long historical piano work in China, which was inspired by a poetry written by Bai Juyi (白居易), who lived during the Tang Dynasty. In order to correspond to the original poem, this piano work is formed by three movements of prelude, 12 fragments and coda, under the pentatonic scales. Therefore, it is regarded

as a bold attempt to reproduce the poem using musical language (Wang, 1993). Also regarded as another experiment of Chinese-style composition (Kuang, 1985) is *Chinese Suite* by Liu Xue'an. This work integrates European compositional techniques and Chinese traditional instrumental elements, the performance of which highlighted the soundscape imitation of *pipa* and the rhyme of ethnic tone. Compared to Xiao and Liu, Jiang Wenye's works show much more Western modern genres, such as Impressionism and New Classicism (Bian, 1996).

2.3 Germination of Piano Composition and Performance

In 1937, when the Anti-Japanese War fully broke out in mainland China, the amount of piano compositions was decreased due to the purpose of arousing the masses for national salvation (抗日救亡) through choruses and vocal music. After the eight-year Anti-Japanese War, China came into the period of Civil War for three years (1946-1949); the slogan of national salvation was changed to independence and freedom. The idealism from Chairman Mao Zedong's (毛泽东) article titled New Democracy (新民主主义) and his speech on the Symposium Literature and Art Circles (文艺座谈会上的讲话) at Yan'an became the theoretical basis for guiding musical nationalization and popularization (Dai, 2014). Accordingly, a new type of mass culture was formed with elements of modernity, tradition, and foreign influence (Meryer-Clement, 2015), such as the piano suite *Journey of Spring* (春之旅) by Ding Shande (丁善德), which depicted a view towards the Civil War through four movements, namely *Waiting for the Dawn* (待曙), *In the Boat* (舟中), *Willow Shore* (杨柳岸) and *The Dance of Dawn Wind* (晓风之舞) (Wei, 1982). Besides that, Ding also composed other piano works that reflect the situation at the time, such as *Sonata in E Major* (E 大调奏鸣曲), *Three Overtures* (三首序曲)，and *Variations on Chinese Folk Song* (中国民歌主题变奏曲). In addition, Qu

Wei's *Flower Drum* (花鼓) became a model for new compositional style because it reflected people's joyful mood for the coming victory of Harbin (Zhou, 2007).

Although the aim of musical composition was to serve politic causes, however, the pianists displayed a higher level in terms of European works in the 1930 and 1940s than before, under the supervision of Russian pianist, Boris Zakharoff. For instance, Lao Zhicheng (老志诚) performed the works of Beethoven, Mozart, Schubert, Schumann, Chopin, and Liszt at Beijing Hotel or Union Hall, while Li Xianmin (李献敏) gained the same praise as Clara Schumann and Wu Yueyi (吴乐懿) was renowned as an up-and-coming contemporary pianist (Feng, 2007). Besides that, Ding Shande's personal piano recital at New Asia Hotel in Shanghai, as the first concert of China, marked the initial prosperity of the piano performance (Liu, 2000).

2.4 The Rise of Chinese Piano Performance and Compositions in the West

After 1949, which was the year of the foundation of New China, Chinese pianists became active in the international musical fields and achieved a superior results, guided by Chairman Mao's slogan that "the foreign things serve China, ancient things serve China, full of individual opinions to participate and weed through the old to bring forth the new" (洋为中用，古为今用，百花齐放，推陈出新) (Zhang, 2013). To some extent, attending international musical competitions is usually regarded as a favorable way to the Western piano industry for a Chinese pianist. Zhou Guangren (周广仁), Fu Cong (傅聪), Liu Shikun (刘诗昆), Gu Shengying (顾圣婴), Yin Chengzong (殷承宗), and Li Mingqiang (李明强) became known internationally by winning prizes in international competitions.

In New China, Zhou Guangren became the first Chinese pianist to be awarded in an international competitions; she received the third prize in World Festival of Youth and

Students in 1951. Fu Cong also won the third prize in the same competition in 1953. Later the Chinese pianists received higher wards in the same competition; for example, Gu Shengying and Yin Chnengzong won the first prize in the sixth and seventh editions of the competitions held in 1957 and 1959 respectively. In the Fifth International Chopin Piano Competition, Fu won the third prize and a special award for performing Mazurka, becoming the first Chinese to win an award in this competition. Following Fu Cong, Li Mingqiang was awarded the fourth place in 1960. In 1956, Liu Shikun won the third prize and a special award for performing Hungarian Rhapsody in the International Franz Liszt Piano Competition. In addition, Liu and Yin Chengzong were awarded the second prize in the first and second International Tchaikovsky Competition in 1958 and 1962 respectively. Besides that, Li Mingqiang won the third place in the first International Smetana Piano Competition in 1957 and first prize in the first International George Enescu Music Competition in 1958. In 1961, Hong Teng (洪腾) and Bao Huiqiao (鲍蕙荞) won the third and fifth places respectively in the second International George Enescu Music Competition.

Not only did the Chinese pianists emerge into the international spotlight, but they also attempted to introduce Chinese piano compositions in international music events. For instance, during the Prague Spring International Music Festival in Czechoslovakia in 1951, Zhou Guangren performed *Gala* (晚会) by He Luting and *Drum Dance* (鼓舞) by Ma Sicong, which was the first time that Chinese compositions were appeared in an international music festival.

Although the frequency of Chinese pianists participating in international music events was high at the time, but rang of international communication and performed music was limited in the Soviet Union and Eastern Europe due to the Western blockade and one-sided diplomatic policy.

Affected by the frequent international communication, Chinese piano compositions were shaped with a clearer specification of the Chinese style (Zhou, 2007), which reflected the nature and characteristics of Chinese traditional music to befit the Western form of piano creation. As one of the ethnic groups in China, Uyghur music possesses rhythm, scale, and style that are different from Han music (Baranovitch, 2003). Ding Shande composed his piano solos *Xinjiang Dance No. 1* (第一新疆舞曲) and *Xinjiang Dance No. 2* (第二新疆舞曲) through borrowing Uyghur musical elements to reflect the ethnic characters on the piano. *Xinjiang Dance No. 1*, which was composed in 1950, draws a living painting of the northwest boundary by a special tone, altered note, and complex rhythm (Wei, 1983). Meanwhile, in *Xinjiang Dance No. 2*, which was composed in 1955, the rhythm of the Uyghur tambourine not only highlights the nationality of this repertoire, but also displays a heroic and vigorous dynamicity (Zhang, 2009). The piano solo *Blue Little Flower* was one of Wang Lisan's (汪立三) representative piano works, which was adapted from a Han folk song of the same name in Shanxi province. This solo applies the theme of this folk song and then makes the variations; it is viewed as a lyrical and tragic ballade (Wang, 1996). Another notable composer named Jiang Zuxin (蒋祖馨) and his piano suite *Temple Fair* (庙会) were significant in this period. *Temple Fair* won the bronze prize at the sixth World Festival of Youth and Students in Moscow (Tao, 2003). It comprises five movements that presents five scenes of typical folk custom, which are *Entertainer's Ditty* (艺人的小调), *Dance for Two People* (二人舞), *Old Man's Tale* (老人的故事), *Sheng Dance* (笙舞) and *Village Opera* (社戏).

Ma Sicong's (马思聪) *Three Dances of Han* (汉舞三首), which was composed in 1950, is a synthesis between the ethnic musical elements and the Western compositional techniques. It comprises *Towel Dance* (巾舞), *Drum Dance* and *Cup Dance* (杯舞).

Moreover, *Three Dances of Han* displays a consideration of the imitation of the soundscape; for example, the timbre in *Towel Dance* has a metaphorical resemblance to that of silk, *Drum Dance* signifies musical instruments made of leather, while the crisp sound in *Cup Dance* is symbolic to a "cup" thrown above the head and piling up on top of each other, as done in acrobatic dances (Wu, 2016).

Some pianists also attempted piano writing at the time. For instance, the first large-scale piano concerto *Piano Concerto for Youth* (青年钢琴协奏曲) was written by pianists Liu Shikun (刘诗昆), Pan Yiming (潘一鸣), Sun Yilin (孙亦林), and Huang Xiaofei (黄晓飞)[6], who combined folk orchestra with the piano creatively. Due to its deep Chinese character, this piano concerto was rapidly accepted by the public (Ying & He, 1969).

As the piano performance gained international recognition, the piano composition, remained tied to political agendas, such as Revolutionization, Nationalization and Popularization, even though Romantic ideals were shown in some compositions. The nationalization of piano composition was superficial; in fact, it was a mere adaptation of form and structure rather than a true essence of ethnic character (Dai, 2005).

2.5 Chinese Piano Composition and Performance during the Cultural Revolution

Even though there was a short-lived peak of piano performance and composition between 1949 and 1956, it was overthrown by the increasingly intense political activities and criticisms (Dai, 2005). The revolutionary theme[7] began to dominate piano

[6] Liu Shikun, Pan Yiming, Sun Yilin, and Huang Xiaofeiwere students at the Piano Department of Central Conservatory at the time. Nowadays, they still perform actively as excellent pianists on the international stage.

[7] During this period, descriptions of the revolutionary life and spirit became the theme of piano compositions.

composition since the 1960s, and this situation became even more critical during the dark, 10-year political period of the Cultural Revolution (1966-1976), which was launched by Mao Zedong (毛泽东) in 1966 (Liu, 2009).

The Cultural Revolution witnessed a restriction on creativity under the directives of leaders at the time, where the revolutionary music replaced the elite musical style of that period (Clark, Pang, & Tsai, 2016). Western music was forbidden because it was viewed as "Bourgeois hemlock"; albeit paradoxically, Chinese folk culture was also banned for embodying feudal value (Kouwenhoven, 1990). This was instantly followed by the decrease in piano classes and compositional activities in conservatories of music (Bian, 1996; Sullivan, 2016). Moreover, with increasingly rampant activities of the breaking of the "Four Olds" (四旧)[8] and rebels that the Red Guards launched (Ho, 2018), several prominent piano professors or pianists who were unable to endure humiliation from the Red Guards chose to commit suicide. Other musicians were imprisoned in "cowsheds" (牛棚), which were illegal prisons established by institutions, factories, or schools. The musicians were detained there for labor, to study the instruction from the officials and introspect their "bourgeoisie idealism". The rise of Chinese piano music therefore came to a sharp decline, along with an unmeasurable loss of social and artistic development. Instead, the Model Opera that served the politics of the time occupied the stage as a unique legal art form permitted by the government (Fan, 2013; Mittler, 2003).

Facing restrictions in piano composition, Yin Chengzong (殷承宗), one of the enthusiastic members of the "Mao Zedong Thought Propaganda Team" in Central Philharmonic Orchestra (Melvin & Cai, 2004), experimented with the Model Opera on

[8] The "Four Olds" denotes old customs, culture, habits, and ideas. During the Cultural Revolution period, the "Four Olds" referred to "suspicious" objectives that the Red Guards searched, confiscated, and broke (Ho, 2018).

the piano in order to "rehabilitate" the instrument. Meanwhile, the permission from the authorities represented the success of this mode after the rehearsal. The new compositional form of accompaniment for Model Opera led piano music to be "transformed from a target of revolution into a positive symbol of radical change in Chinese culture" (Kraus, 1989, p. 128). Inspired by Yin Chengzong's reform, other musicians composed in the similar form, such as *To Write History with Blood* (甘洒热血写春秋), which was adapted from *Taking Tiger Mountain by Strategy* (智取威虎山), by Chu Wanghua and *Living in Anyuan* (家住安源), which was adapted from *Azalea Mountain* (杜鹃山), by Zhao Xiaosheng.

On one hand, the Chinese piano environment was under political pressure. On the other hand, the restriction of absorbing the Western theory resulted in a lower level than the world. After the Nationalist Party (国民党) failed and the New China was established in 1949, the government led by the Communist Party of China was not recognized by the United Nations (UN), which was actually ruled by the United States (US). With the US president Richard Nixon's visit to China in 1972, the diplomatic isolation to mainland China began to unfreeze. Finally, the UN approved the legality of the Communist government in Beijing as the government of China in 1977 (D'Anieri, 2011). Therefore, for nearly three decades, the pressure from the Western blockade and one-sided diplomatic policy hindered the cultural exchange between mainland China and the West. During this period, learning from the Soviet Union, it became the only channel to view the world, though it was absolutely unilateral (Wang, 1988; Wang, 2004). As a result, the theoretical fundamentals—comprising Western music theories during the 18th and 19th centuries, Russian national school, and Chinese Model Opera as well as Chinese local music such as folk songs, traditional instrumental music, and dramas that were collected in the process of rustication—was the basis of compositional activities.

Although the artistic development of Chinese piano music seemed hindered to a certain extent, as Clark, Pang, and Tsai (2016) observed, an interaction between the "elite" and the "popular" fused to deliver new music content. Thus, under the new directives, national identity became obligatory in the poiesis of Chinese piano music, instead of mere imitation or pastiche of the European tradition[9]. Nevertheless, musicians, pianists, and professors were still keen on their creative pathway and insisted on teaching and composing new piano music. For instance, in line with the political directives, musicians developed a form of transcription that was based on the national instrumental music. *Flute and Drum at Sunset* (夕阳箫鼓) by Li Yinghai (黎英海), *Reflection of the Moon upon the Fountain* (二泉映月) by Chu Wanghua (储望华), *Autumn Moon on the Calm Lake* (平湖秋月) by Chen Peixun (陈培勋), *Ambush from All Sides* (十面埋伏) by Yin Chenzong, as well as *Three Stanzas of Plum-blossoms* (梅花三弄) and *Hundreds Birds Worshiping the Phoenix* (百鸟朝凤) by Wang Jianzhong (王建中) were pieces that were written as piano transcriptions at the time and still performed today. These repertoires were recreated using modern composing techniques on the basis of retaining the original characters of Chinese traditional instruments. Another type of transcriptions was based on the local folk songs, such as *Glowing Red Morningstar Lilies* (山丹丹花开红艳艳), *Embroidering Golden Tablet* (绣金匾), *Military and Civilian Producing Together* (军民大生产) and *Liuyang River* (浏阳河) by Wang Jianzhong, *Overture and Dance* (序曲和舞曲) by Huang Anlun (黄安伦), *Along the Songhua River* (松花江上) by Cui Shiguang (崔世光), *Sparkling Red Star* (红星闪闪放光彩) and *Little Sentinel on the South China Sea* (南海小哨兵) by Chu Wanghua, *Variations on the Theme of Shanbei Folk Song* (陕

[9] Before the Cultural Revolution, foreign piano music, especially Russian piano music, was the main curriculum of practicing in the professional music schools, such as Central Conservatory of Music, Shanghai Conservatory of Music, etc. Besides that, some composers who studied abroad and returned back to China composed many piano musical works that lacked real Chinese characters.

北民歌主题变奏曲) and *Taiwan Compatriots are Our Blood Brothers* (台湾同胞我骨肉兄弟) by Zhou Guangren (周广仁), and *North Wind Blows* (北风吹) by Yin Chengzong. These pieces were the earliest and obligatory transcriptions in Chinese piano composition (Wei, 1994).

On the eve of the Cultural Revolution, the piano compositions represented the turning point in a distinct manner, or perhaps the transition of thought from detention to emancipation. During this period, as the Cultural Revolution began to draw closer, the composers attempted to depart from the control of political dominance to protect their artistic freedom. In addition, they gave concerns to compositional techniques and aesthetics as the essence and function of a piece of music. Hence, many relatively individual compositions were delivered[10], among them being the *Chinese Capriccio No. 2* (中国随想曲第二号) by Huang Anlun, *Epicedium* (悼歌), *Monument* (纪念碑), and *Sound of Valley* (幽谷潺音) by Chu Wanghua.

In terms of performance practice, international communication was no longer frequent. Except for Fu Cong's European exile, other internationally-recognized pianists were criticized in one way or another. For example, Liu Shikun was involved in factional political struggle in 1966 and was imprisoned in the same year due to his father-in-law, who was a senior political and military leader in New China (Kraus, 1989). Another notable pianist, Gu Shengying, was forced to kill herself after suffering from a severe attack in 1967 (Sinha, 2008).

[10] Based on past research, the Chinese piano music during the Cultural Revolution was mainly limited to the adaptions of the Model Opera and traditional music. Only a few research mentioned the phenomenon of individual germination that occurred at the end of the Cultural Revolution. However, some compositions that are in the minority definitely presented the genre of individuality, which broke through the uniform political character.

As the quietness of piano performance spread across mainland China, pianist Yin Chengzong's invention of accompaniment for Model Opera appeared on the stages. Yin's first accompaniment, titled *Grandma Sha Denounced Enemy* (沙奶奶斥敌), was a movement of the Model Opera titled *Shajia River* (沙家浜); it was performed at the Tiananmen Square (天安门广场) and evoked a great passionate response. Then, Yin, along with Liu Changyu (刘长瑜), accomplished and performed the accompaniment of *Red Lantern* (红灯记) on Labor Day, which is May 1, 1967. Later, the Central government instructed that *Red Lantern* would be propagated all over the country as a special gift for the 47th anniversary of the founding of the Communist Party of China. Yin Chengzong and his creative accompaniments broke through the political ban and, as a result, piano music returned to people's life. The scholars Han, Chen, and Tan described Yin's effort as:

> 殷承宗创造性地运用钢琴这一传统的西方乐器与中国戏曲巧妙"嫁接"，与京剧艺术家们一道，改编创造了令人耳目一新、具有独特魅力艺术品种，为特殊时期的中国钢琴艺术发展寻觅到了一条新的出路。(Han, Chen & Tan, 2011, pp. 77-78)

> Yin Chenzong's creativity led to a "marriage" between the Western instrument and the *xiqu* genre of China. He, along with the Peking Opera artists, seeks a new way to develop the art of Chinese piano music during this special period by adapting the Model Opera. (translation by author)

The success of Red Lantern delivered a huge motivation to Yin Chengzong, who then proceeded with another attempt of transcribing Xian Xinghai's (冼星海)[11] *Yellow River Cantata* (黄河大合唱) (1939) to *Yellow River Piano Concerto* (黄河钢琴协奏曲). On February 4, 1969, the piano concerto *Yellow River* was examined by the central leaders in the small auditorium of the Great Hall of the People, and Prime Minister Zhou Enlai (周恩来) acclaimed that the original work of Xian Xinghai was revived (Han, Chen & Tan, 2011).

2.6 Rehabilitation of Chinese Piano Performance and Innovation in Composition

As the Third Plenary Session of the Eleventh Central Committee of the Communist Party (中共第十一届三中全会) took place in 1978, China broke away from the shackles of its Cultural Revolution gradually and came into the Reform and Opening-up Period.

Firstly, due to the Reform and Opening-up policy, international communication resumed again, even more than in the 1950s. Foreigners, especially Western experts, educators, and pianists were invited to China to give a lecture or performance, such as Alicia De Larrocha, Mari João Pires, Joseph Banowetz, Vladimir Ashkenazy, and many other pianists. During the cultural exchanges between the East and West, a well-renowned pianist from France named Richard Clayderman became an important figure in promoting the dissemination of the piano by holding 36 performances in the 18 cities (Han, Chen & Tan, 2011). Besides that, Clayderman was also a foreign artist who adapted and played Chinese piano music, among them being *Red Sun* (红太阳), *A Wide River* (一条大河), *The Butterfly Lovers* (梁山伯与祝英台), *Folk Song Similar with Spring Water* (山歌好

[11] Xian Xinghai who was Chinese excellent pianist and composer, was known as the "people's artist". The famous chorus *Yellow River* was composed by him.

比春江水), and *I Love Peking's Tiananmen* (我爱北京天安门). In the 1980s, Richard Clayderman became a popular cultural phenomenon in mainland China and his music stirred a "piano fever" across the country (Han, Chen & Tan, 2011). The piano was popularized as the status of fanaticism in China, as thousands of people rushed to buy and learn the piano even though the price of the piano increased threefold at the time. Moreover, piano factories emerged under increased market demand, as the piano was in short supply. During this period, the piano became a status symbol whereby it was common for parents to have their children involved in piano study and to have a piano in every almost every household.

While foreign musicians came to China, many Chinese musicians traveled to the West to communicate and learn more about Western music as well. For example, Zhao Xiaosheng, Tan Dun (谭盾), Qu Xiaosong (瞿晓松), Chen Yi (陈怡), and Zhou Long (周龙), studied in the US, while other students such as Su Cong (苏聪), Chen Xiaoyong (陈晓勇), and Yang Liqing (杨立青) went to Europe or Australia for further study (Kouwenhoven, 1990).

As a result of the prosperity of piano development in mainland China, Chinese composers and pianists were invited to participate in international musical events and performances. In 1979, He Luting was among the many elected to be an honorary member of the International Music Council. In 1980, Zhou Guangren was invited by the Edgar Snow Foundation of the University of Missouri to attend and perform 33 recitals (Han, Chen & Tan, 2011), during which she introduced the development of the Chinese piano art completely and systematically. Moreover, other Chinese musicians were invited to serve as juries in international piano competitions, such as Li Mingqiang, Jin Shi (金石), Yang Jun (杨峻), Li Mingduo (李名铎), and Zheng Daxin (郑大昕).

Directed by Deng Xiaoping's (邓小平) ideology of "emancipate the mind, seek truth from the facts (解放思想，实事求是)", the Chinese musicians changed the idealism of piano composition to innovation, which led to a new era of the Chinese "new wave" music. Even though the adoption of ethnic elements in the composition was still greatly pursued by composers, the new composition techniques, soundscapes, and various commotional forms were introduced into piano works. For example, *Xinjiang Capriccio* (新疆随想曲) by Chu Wanghua imitated the rhythmic mode of the tambourine and other percussions to reflect the character of Xinjiang ethnic music. *Jialing River Fantasia* (嘉陵江幻想曲) by Huang Huwei (黄虎威) was another piano work that is based on the foundation of the folk tune in Sichuan province. Cui Shiguang's *Shandong Custom Suite* (山东风俗组曲) combined the folk ditty of Shandong province with the Western modernism theory. Ni Hongjin's (倪洪进) *Zhuang Suite* (壮乡组曲) applied the famous Zhuang ethnic folk songs as the theme in each movement, namely *The Boat from Far Away* (船从远方来), *White Dresses in Forest* (林中来了白裙子), *Sleeping Baby* (宝宝睡得甜), and *Sing Drinking Song to Greeting Sun* (唱起酒歌迎太阳) respectively.

Exchanges between the East and West at the time enabled the spread of Western modern compositional techniques across mainland China. This created a positive environment that led to the promotion of fusion between Western and Chinese music. Therefore, there was a huge growth in Chinese contemporary composition (new music in particular) that extended to the fields of art and aesthetics, and culture and philosophy, which was different than merely combining Chinese traditional musical language and Western composing technologies (Dai, 2005). One such of the representatives is Tan Dun's *Eight Memories in Watercolor* (八幅水彩画的回忆), which was created on the basis of a type of ethnic music in Hunan province, with modern techniques such as multi-

tonality and free tonality. Although this repertoire tends to be more traditional than his later symphonies, it is considered as a great attempt to apply the modern compositional techniques (Han, Chen & Tan, 2011). Besides, Chen Yi's *Duo Ye* (多耶) not only revitalized the Dong ethnic song *Duoye Dance* (多耶舞), but also merged with Peking Opera elements, changeable beat and tonality to express the ethnic characters. In another piano work titled *Impromptu-Drum Tower of Dong Ethnic Group* (即兴曲——侗乡鼓楼), the composer Zou Xiangping (邹向平) employed the irregular beat and changeable accents to imply the rhythmic patterns of Dong ethnic music. This work won him the first prize in the Himalaya Cup – the First International Competition of Piano Composition in the Chinese style (喜马拉雅杯首届中国风格钢琴作品国际比赛). Besides that, the application of Western modern compositional techniques were displayed in many other piano works, such as *Combination of Length and Short* (长短的组合) by Quan Jihao (权吉浩), *Mountain Spring* (山泉) by Cui Shiguang, *Five Pentatonic Prelude and Fugue* (五首五声音阶前奏曲与赋格) by Luo Zhongrong (罗忠荣), *Album of West Lake* (西子影集) by Mo Fan (莫凡), *Scherzo* (谐谑曲) by Wang Jianzhong, *Wu Kui* (五魁) by Zhou Long, *Three Prelude and Fugue* (序曲与赋格三首) by Chen Minzhi (陈铭志), piano concerto *Mountain Forests* (山林) by Liu Dunnan (刘敦南), and *Demeanor of Spring* (春之采) by Du Mingxin (杜鸣心).

20 years after composing *Temple Fair*, Jiang Zuxin composed again and created the atonic piano solo *First Sonata*, which was highly praised by Zhao Xiaosheng, as follows:

> 曾在 20 世纪 50 年代创作《庙会》的蒋祖馨，1957 年受到不公正对待，遭遇二十余年。近年来重新操刀勤奋创作，所处甚丰。其中一首《第一

奏鸣曲》，是我所见的非常少有的内省作品，带有超验精神，是作曲家内心深处蓄之既久的浪漫精神的爆发。(Zhao, 2007, p. 354)

> The composer Jiang Zuxin, who composed *Temple Fair* in the 1950s, was treated unfairly in 1957 and suffered for more than twenty years since then. Recently, he started to compose again and produced many works. Among them, the *First Sonata* was one of the rare introspective composition that I have seen, which possesses the spirit of transcendentalism, and it is an output of the composer's romance that was embedded in his heart. (translation by author)

The direct application of Western modern techniques cannot fill the Chinese composers' ambitious innovation. Therefore, some of them therefore began to experiment new techniques and theories for musical creation; Zhao Xiaosheng was one such composer. Based on the *I Ching*, an ancient philosophy of China, Zhao created the *Tai Chi* Composition System. Peng Zhimin (彭志敏), who composed a piano work titled *Landscape Series* (风景系列), formed his own experimental theory called Musical Numerical Control Theory (音乐数控理论). Jiang Zuxin explored another compositional technique using hexachord, which was arranged by six pitches regularly and had more than 30 variations. His piano work titled *Motto* (箴言) was composed by two groups of six pitch set that are inter-complementary. Similarly, Gao Weijie (高为杰) used his invented compositional technique called *Twelve-tone Field Theory* (十二音场集合技法) to compose *Field in Autumn* (秋野). In the 1980s, Ding Shande composed *Eight Children's Etudes* (Op28) (儿童钢琴曲八首), *Four Short Prelude and Fugue* (Op 29) (小序曲与赋格四首), *Sonatina* (Op 32) (小奏鸣曲), and *Six Overtures* (Op34) (前奏曲六首) on the basis of the combination of both the modal scale and atonality. Although some of these new compositional techniques did not break out of the modernism circle,

to some extent, they are the evidence of the Chinese composers' aspiration to probe their own musical language, rather than merely following the West (Han, Chen & Tan, 2011).

2.7 Pluralism of Chinese Composition and Performance

Under effects of globalization, transnational border-crossing, cultural exchanges in the 21st century, Chinese piano music emerged with a diversification of theme, genre, and idealism (Liu, 2011). Composers began to show an awareness of the intrinsic and core concept of Chineseness, instead of the mere application of Chinese elements on the external surface or structure of a piece of music (Dai, 2014). Thus, Chinese piano music enters into a pluralism period.

Driven by innovation and individuality, the compositional theme displayed a character of pluralism; composition based on the selected poetry was one such example. Although most of the past piano works incorporated elements from poetry, the works in this period focused on the expression of the composers' emotions. In addition, the approach of utilizing Chinese elements became recessive.[12] For example, the piano piece *Snow in Winter* (冬雪）interprets an ancient poem titled *River Scene in Snow* (江雪) by Liu Zongyuan (柳宗元), who lived during the Tang Dynasty, on the perception of modern meanings. This work reflects the spiritual pursuits of lofty sentiments through 35 subsections.

Furthermore, the religions elements also appeared in piano works; one such example was *Blooming Sharasojyu* (盛开的沙罗双树) by Yu Chuan (于川), which explores the philosophical thoughts of Buddhism. This work won the third prize in the first "Palatino

[12] Before the 21st century, composers usually applied Chinese elements directly. For example, Ni Hongjin's *Zhuang Suite* picked up the melody of folk song as the theme.

Cup" - Chinese Piano Composing Competition (中国"帕拉天奴杯"钢琴作品大赛) in 2007.

Besides that, it was common for composers to write music based on daily lives and nature, such as Debussy's *Estampes* (Gatti, Debussy & Martens, 1921) or Messiaen's *Catalogue d'oiseaux* in the West (Loo & Loo, 2019). Zhao Xi (赵曦) composed *Tropical Fish* (热带鱼), which is a piano suite for children and won the composer a bronze prize in the second Golden Bell Award of Chinese Music (中国音乐金钟奖). This piano work describes four varieties of tropical fish and their characters. Zhao captured the essence of modern idealism via the absence of bar lines in the first movement, which also mirrored the *rubato* characteristics of Chinese traditional music.

Chinese *xiqu*, or Chinese opera, became a source of piano composition in the 21st century. The piano solo *Pihuang* (皮黄)[13] by Zhang Chao (张朝) employed the elements of Peking Opera to describe the stunning view of Dian Lake (滇池) in the Yunnan province, where the composer used to live and reflect his pursuit of the serenity of nature and freedom. This work was awarded the first prize in the first "Palatino Cup" - Chinese Piano Composing Competition. In the same competition, the second-prize winners, Wang Xiaohan (王笑寒) and Wang A'mao (王阿毛) also applied the elements of Peking Opera in their work, titled *Lost Diary* (遗失的日记) by *Shengdanjingmochou* (生旦净末丑)[14] respectively. *Lost Diary* contains three movements: the first movement, titled *Facial Makeup* (脸谱), uses the melodies of *xipi* (西皮) to show various facial makeups of

[13] *Pihuang* contains *xipi* (西皮) and *erhuang* (二黄), which indicate two types of rhyme schemes of Chinese Peking Opera.

[14] *Shengdanjingmochou* indicates the five roles in Peking Opera; *sheng* means male role, *dan* means female role, *jing* means painted role, *mo* means middle-aged male role, and *chou* means clown.

Peking Opera; and the second movement, titled *The Song of Childhood* (儿时的歌), and the third movement, titled *Alleyway in Beijing* (北京胡同), have similar developmental ways and tempo arrangement with the first movement. In *Shengdanjingmochou*, Wang combined five roles of Peking Opera with modern compositional techniques to complete a piano solo music containing five movements.

As changes in era and influences of Western modernism occur, the innovation arouse up at a dominant place in the piano music, such as the piano work *Space - For Prepared Piano* (空——为预置钢琴而作) by Xie Wenhui (谢文辉), who studied in the US. Xie's prepared piano denoted a piano that was installed with screws, metal pieces, rubber, feather, and many other materials, which produced a special timbre when the pianist performed. Therefore, the *Space – For Prepared Piano* is perhaps a composition with a question that the audience can answer freely. *Chinese Painting* (中国画意) by Wang Feinan (王斐南) was composed based on five techniques of Chinese paintings, which are line drawing (白描), boneless painting (没骨), finger drawing (指画), imitation (效法) and splash-ink (泼墨). In this piano work, the composer and performer played the role of painters and experienced the delight derived from either music or painting. Some compositions seemingly tell a story or an event, such as Zhao Xi's (赵曦) *The Key Has Not Been Found* (未找到的钥匙). This piece embodies eight movements, namely one key (一把钥匙), first clue (线索Ⅰ), finding (仍在寻找), second clue (线索Ⅱ), no trace (无迹), third clue (线索Ⅲ), the key has not been found (未找到的钥匙), and coda (后奏曲). The title of each movements actually expresses the process of finding the key; following these titles, the audience and performers experience a process of finding the key together.

After 2000, composers paid more attention to their personal feelings, from which a form resembling "non–structure" was applied in the compositions, which indicated that musical developments followed the composer's mood from the heart and without restriction in form. For example, inspired by the Western constellations, Cui Quan (崔权) composed the piano piece *Orion of Capriccio* (猎户座随想曲) in 2002, which was developed along with the composer's illusory feelings. The work for two pianos titled *Illusion* (空冥) by Chen Wenjia (陈文佳) was also composed in accordance with the composer's imagination and thinking.

Although the breakthrough of compositional theme, idealism, or structure was an aspect that the Chinese composers devoted to, the borrowing of Western art music was still underlain in musical expression. For instance, the composer Gao Ping (高平) inserted the melodies of *Mazurka in C-Sharp Minor* by Chopin in his piano work *Lane at Night* (夜巷) to imply the fuzzy sound of the piano from a far place. *Boundary of Day and Night* (日与夜的界限), composed by He Miao (何苗), referred to Impressionist techniques to draw a process from the dark to dawn.

Not only did the character of pluralism exist in composition, but it was also displayed in performance practice. Entering the 21st century, Chinese piano performance was no longer underestimated, as many excellent youth pianists won significant international piano competitions. In 2000, at the age of 18, Li Yundi (李云迪) won the first prize in the 14th International Chopin Piano Competition, which was the highest achievement for any Chinese participant. Also in this competition, Chen Sa (陈萨) was awarded the fourth place. In another influential piano competition, the International Franz Liszt Piano Competition of 2005, Sun Yingdi (孙颖迪) won the first prize. In 2009, at the age of 19,

Zhang Haochen (张昊晨), won the golden prize of Van Cliburn International Piano Competition.

Apart from international piano competitions, Chinese pianists also had opportunities to cooperate with famous conductors or orchestras, and sign contracts with celebrated record labels to release personal albums as global professional performers. Wang Yujia (王羽佳) is one such pianist who has successfully cooperated with conductors such as Lorrin Maazel, Charles Dutoit, Claudio Abbado and Neville Marriner, as well as orchestras such as London Symphony Orchestra, Academy of St. Martin in the Fields, and New York Philharmonic. In the meanwhile, Wang also signed the music label Deutsche Grammophon in 2009 and released three albums.

During this period, Chinese pianists have appeared in diplomatic occasions. For instance, Lang Lang (郎朗), as a representative figure of Chinese piano performance, was invited by the then-US President George Bush to perform at the White House in 2005. In the same year, he was also invited by the German President to perform for the Chinese Chairman's state visit at Schloss Charlottenburg. In 2008, Lang was invited by Russia to perform for the 61st anniversary celebration of World War Ⅱ victory in Europe. At the White House state dinner in 2011, Lang intentionally introduced to the heads of states the Chinese piano work *My Motherland* (我的祖国), which was from a Chinese anti-imperialist movie. In addition, Lang released the album *Dragon Songs* with Deutsche Grammophon, which was the first global album of completed Chinese music.

With the prosperity of piano performance, the forms of performance also presented the character of pluralism. The unique fascination of combining the Western piano with Chinese ethnic instruments became the main form of performance among Chinese composers and performers, such as compositions for the piano and zither, piano and *erhu*,

as well as piano and *xiao* (箫, *Chinese vertical bamboo flute*). The piece *At Night on the Lake Beneath the Maple Bridge* (枫桥夜泊) that from Lang Lang's album *Dragon Songs* displays an ensemble of the piano, *pipa*, *guanzi* (管子, *bamboo*), and zither. Zhao Xiaosheng, as a composer, was also keen improvisation in the public occasions, where he improvised the piano music with soundscape of the traditional instruments such as *guqin*, *erhu*, *di* (笛, Chinese transverse bamboo flute), *xiao*, and *zither*.

Except for the solos, some musicians began to attempt the form of piano duet. For instance, Chu Wanghua adapted his piano solo piece *Days after Liberation* (翻身的日子) for four hands, in which the changeable rhythms and fashion interest were increased. Further, Chu Wanghua and Bao Huiqiao (鲍蕙荞) held a recital of four hands at the Music Hall of Xiamen University on October 25, 2010 (Han, Chen & Tan, 2011). In addition, Wang Fujian (王甫建), the Head of the Shanghai Folk Orchestra, invited pianist Chen Ruibin (陈瑞斌) to perform the *Yellow River Piano Concerto* for duet in May, 2010. The ensemble of many pianos has also become a trend recently. On June 30, 2011, 90 piano players performed the pieces *The East is Red* (东方红), *Without the Communist Party, There Would Be No New China* (没有共产党就没有新中国), and many other familiar piano works to celebrate the 90th anniversary of the founding of the Communist Party of China.

2.8 Summary

The past 100 years of piano history in mainland China has been imprinted with a tortuous road influenced by global events and political agendas. In each period, the piano composition and performance displayed different characters and forms. Zhao Xiaosheng, the main figure of this study, experienced two major changes in contemporary society and politics, namely the Cultural Revolution and Reform and Opening-up, when his

original piano solo works were created. In other words, Zhao's compositions presented two phases of Chinese piano music. Therefore, this study scrutinizes Zhao's six original piano solos as a further interpretation of these two periods and, simultaneously, the Chinese piano history of composition and performance practice, which provided the essential circumstances for the existence of Zhao's piano music.

CHAPTER 3: LITERATURE REVIEW

3.1 Introduction

Literature review is a fundamental step in research that provides a foundation of knowledge on the area of study. By reviewing the relevant past literature from the aspects of research subject, research viewpoint, content, analysis, and methodology, research gaps were identified, from which the research area, validity, and necessity of this study is determined.

3.2 Zhao Xiaosheng's Piano Music

Piano composition occupies an important position in Zhao Xiaosheng's career, in which the influence of Chinese piano development and Chinese piano pedagogy on his compositional feature are displayed. Among his numerous piano works, the piano solo *Tai Chi* and etudes have received more attention from scholars.

3.2.1 Piano Solo Work *Tai Chi*

The birth of the piano solo work *Tai Chi* caused a sensation in the Chinese academia and many scholars, including Zhao himself, have explained this piano solo.

Unlike other composers, Zhao explained the piano solo *Tai Chi* in his monographs, such as *Tai Chi Composition System* (New Edition) and *The Tao of Piano Playing*. Followed by the demonstration with respect to the principles of *Tai Chi* Composition System in *Tai Chi Composition System* (New Edition), Zhao (2006a) offered the background documents of composing the piano solo *Tai Chi* and the evaluations from authorities when this solo won the first prize in the International Music Competition of Shanghai·East and West Cup - Chinese for the category of Piano Composition and Performance (上海国际音乐比赛·中西杯-中国风格钢琴作品创作及演奏). In a chapter of *The Tao of Piano Playing*, Zhao (2007) concisely explained the performing

character of *Tai Chi*, particularly on the aspects of imagination, structure, layer, timbre, *xushi*, ornaments, pedaling, and context. Although Zhao has stated the fundamentals related to the piano solo *Tai Chi*, there is still numerous areas for further research because the aforementioned explanations are brief and general. Accordingly, some research outcomes regarding the piano solo *Tai Chi* are being published in succession.

In the past literature, several scholars such as Chen Mingzhi (1988), Bian Meng (1996), Qian Renping (2001), Chen Dan (2012), and Chen Hongduo (2017) merely produced a brief analysis and narration, yet their respective introductions and evaluations confirmed the significance and research value of Zhao's piano solo *Tai Chi* in contemporary Chinese piano music. Chen Mingzhi (1988) analyzed the structure of the piano work *Tai Chi* and detailed his findings in eight sections. He pointed out that the success of *Tai Chi* reflects Zhao's long-term exploration; it has not only ensured a strict logic on rationality, but also a fascinating soundscape. In Bian's (1996) study, the piano solo *Tai Chi* was viewed as an experimental music during the period of diversification. Since Bian's topic of study was the development of the Chinese piano music, the work *Tai Chi* was merely introduced without any detailed analyses. Similar to Bian's study, the piano solo *Tai Chi* was also introduced in Qian's (2001) article, though the latter is more detailed than the former. Due to the purpose of Qian's study, which was to introduce Chinese new music works to the general audience, he explained that the piano solo *Tai Chi* is not only a new piano work but also a unique work. In addition, he evaluated that the work *Tai Chi* possesses the character of nationalization by elaborating on the fundamentals of rhythm, melodies, and description. Although there is no in-depth analysis in these studies, past researchers have definitely answered the dispute as to whether the piano solo *Tai Chi* contains Chinese style. In Chen Dan's (2012) study, the explanations of the principle of the *Tai Chi* Composition System and the background as well as the idealism of composing the piano solo *Tai Chi* underpinned her conclusion that Zhao's

piano solo *Tai Chi* was a pioneer that broke the common compositional convention and pushed the productions of the invented theories. In Chen Hongduo's (2017) study regarding the 100-year development of the piano in China, the piano solo *Tai Chi* was viewed as the peak of the Chinese piano development. Chen believed that the compositional techniques and concept employed by the piano solo *Tai Chi* broke through various Western genres and past Chinese compositional modes, ultimately, displaying new uniqueness.

The aesthetic judgement of purposiveness was deduced from the famous theory postulated by Immanuel Kant, which indicates that while the biological organisms possess environmental adaptability in the biosphere, when it comes to human activity field, human beings consciously change the environment through activity with purpose. In light of this, Cheng Xingwang (2009) borrowed Kant's notion of purposiveness to describe the artistic character of Zhao's piano solo *Tai Chi* in his study. Here, he analyzed the purposiveness of *Tai Chi*'s concepts (or purpose), structure, pitch-classes, and sorority respectively in order to depict its nature and changes.

Apart from the emphasis of evaluation or introduction to Zhao's piano solo *Tai Chi*, there are two relatively comprehensive studies that analyzed the piano solo *Tai Chi*, which are Jiang Feifei and Huang Qiao's studies respectively. In Jiang's (2013) study, the structure, rhythm, harmony, tonality, layer, and timbre of imitating traditional instruments were discussed, yet some mistakes or simple copies from Zhao's *Tai Chi* Composition System reduced the reliability of this study. For instance, Jiang mentioned that the music in measure 23 imitated the rhythm of *Yunnan tongluo* (云南铜锣)[15], but this opinion was refuted during the interview with Zhao Xiaosheng. Besides that, the analyses of tonality

[15] *Yunnan tongluo* is an ancient Chinese dance in Yunnan province, which is spread among the Miao and Zhuang ethnic groups.

and harmony led to the misunderstanding of the *Tai Chi* because the pitch-class theory was the fundamental of the serialism music in the piano solo *Tai Chi*. A discussion regarding the performance practice of the piano solo *Tai Chi* was shown in Huang's (2016) thesis, in which the author demonstrated the aspects that occurred in the performance, such as tempo, important rhythmic modes, timbre, coordination of right and left hands, and genre based on an analysis of the character of this piece. Similar to Jiang's study, there are some mistakes in Huang's study. For example, some terms such as "wandering tonality" and "changeable functional harmony", which are mentioned in the analyses, suggest that Huang employed the traditional harmony theory rather than the *Tai Chi* Composition System or even the pitch-class theory for analysis; hence, the theoretical base of the study is wrong. In addition, the performance analysis of *Tai Chi* was based upon Huang's individual performing experience, thereby making the accuracy and trustworthiness of the study questionable.

As Zhao's piano solo *Tai Chi* spread across the world, some scholars put forward the issue of its nationalization, one of them being Kouwenhowen (1991). He stated that it "sounds predominantly Western and is not always as innovative as Zhao may have invented it" (Kouwenhowen, 1991, p. 87). In addition, he further emphasized that "whatever its Chinese and ancient roots may be, the music is surprisingly reminiscent of Bartok in its rhythms and gestures" (Kouwenhowen, 1991, p. 88). Similarly, Rao (2002) considered the piano solo *Tai Chi* as a synthesis of Western serialism and Chinese ancient philosophy. In other words, Rao believed that Zhao's *Tai Chi* was an application of serialism theory. Obviously, Kouwenhowen and Rao observed the piano solo *Tai Chi* from a 20th-century piano tradition: compositional technique of serialism and novel soundscape of modernism. Perhaps, even though they touched upon the source of Zhao's *Tai Chi* Composition System, they neglected the philosophical idealism of *I Ching* and performance of the piano solo *Tai Chi* itself.

Other scholars such as Li Xiaole (2003), Zhou Weimin (2007), Kang Le (2009), and Mittler (2005) included Zhao's piano solo *Tai Chi* in their studies, however, their description of *Tai Chi* as merely playing a role of an example to illustrate the Chinese "new wave" music or piano experiment lacks in-depth analysis.

3.2.2 Etudes

Another genre of Zhao's works that received more attention from scholars, apart from the piano solo *Tai Chi*, is his etudes. Inspired by Zhao's viewpoint in the serialized publication titled *Chinese Piano Context*, Dou Qing (2010) discussed the significance of Zhao's etudes in the Chinese piano composition and pedagogy on the basis of the analyses of Zhao's six etudes from the aspects of melodies, harmony, and timbre. The six etudes are, respectively: *Jibei Flute*, *Sheng Dance on Miao Ridge*, *Tweedle of Dianchi Lake*, *Weaving Brocade by Silver Shuttle*, *Clank of Iron Hammer*, and *Welding Sparkling*. In Zhao Jing's (2011) study, Zhao Xiaosheng's *Jibei Flute*, *Sheng Dance on Miao Ridge*, *Tweedle of Dianchi Lake* and *Weaving Brocade by Silver Shuttle* are selected and interpreted. By analyzing the compositional techniques and performance practice of each piece, Zhao Jing emphasized that these piano etudes are the explorations of some piano works in the ethnic genre and they reflected deep national culture by applying ethnic instrumental elements. Nevertheless, as proven by the author's individual performing experience, the performance practice in the study created an issue of subjectivity, which affected the accuracy of the conclusion in this study.

The aforementioned studies regarding Zhao's etudes discussed four or six etudes to explore the genre, compositional techniques and performance practice. However, their research were not comprehensive as the studies targeting for Zhao Xiaosheng's etudes, because the total number of Zhao's etudes is actually 13. Furthermore, the data collected

to support for the discussion of performance was simple and the authors' individual performing experience made the analysis lack in reliability.

3.2.3 Piano Compositional Progress

Some studies focused on Zhao's piano compositional progress and selected one representative piece from each period to analyze to obtain a macrocognition. Such studies mostly concluded on the characters of the compositions, while a few focused on the in-depth analyses of certain pieces.

In Kong Wenwen's (2009) study, Zhao's piano music was divided into three periods: the 1970s, 1980s and 1990s. Kong generally listed the piano works in each period and selected some representatives for further analyses. The selected works included *Gravely Stating History of Revolution* (痛说革命家史), *Jibei Flute*, *Fisherman's Song*, *Tai Chi*, and *Impromptus*. Based on the analyses, the characters of Zhao's piano music were summarized as follows: Zhao's piano music is the fusion of elegance and popularity with strong national enthusiasm, and; it combines the East and West, and; contains philosophical idealism about the syncretism of the piano and the human. Although Kong's study mentioned the issue of performance practice, it merely explained the pedaling and special timbre; other details such as skills, tempo, rhythm, and performing techniques were not mentioned.

In similarity with Kong's study, Li Tiantian's (2014) research also discussed Zhao's piano music in accordance with three periods and concluded the character in each period. According to Li, the first period (1970s) possessed the characters of program and nationalism, the second period (1980s) was an innovative combination of the Western and Chinese music, and the third period (1990s) presented the synthesis of the piano and the human. Just as the conclusions from most studies, this study went along with the

aspects of program, nationalism, innovation and impromptu, thereby reproducing well-established facts without any original input.

3.3 Zhao Xiaosheng's Musical Idealisms

Zhao Xiaosheng's musical idealisms are mainly presented in his monographs, the most famous of which is *Tai Chi Composition System*. Starting as a series of papers, the *Tai Chi Composition System* was first printed in the year 1990 and it reissued as a new edition in 2006. Compared to the former, the latter contains more comprehensive content and a rational structure. In the new edition of the *Tai Chi Composition System*, Zhao Xiaosheng (2006a) theorized five concepts of dualism to depict the musical development of the 20th century and also to explore possible musical trends in the future, such as idealism and emotion (理念与情感), consonance and dissonance (协和与不协和), centre and non-centre (中心与无中心), control and anti-control (控制与反控制), and nationalism and internationalism (民族性与世界性). Among the five dualistic characters, the dyad of idealism and emotion answers the questions of what is music and which musical genre should be adopted and adapted in the future era. The second, third, and fourth pairs refer to the compositional techniques, while the last pair focuses on the musical characters. In light of this, Zhao concluded that composers ought to start with a basic point from the five aforementioned pairs of concepts before integrating other types of opposite elements. Inspired by Allen Forte's theory, Zhao pushed forward his pitch-class theory. There are two essences in Zhao's pitch-class theory; one is "polymerization" and the other is "discretization". Polymerization means the endoplasm of pitch classes, which includes the "amount" (the amount of pitches), "position" (the position of pitch), and "quality" (interval content and intensity rate). However, discretization denotes the externalization of the pitch-class, which includes the "state" (all the permutations both vertical and horizontal), "core" (dominant pitch in a pitch-class set), and "phase" (status of pitch-class

set). Based on the fundamentals of the five pairs of the opposite concepts and his understanding of the pitch-class theory, Zhao invented the *Tai Chi* Composition System, which is dependent on the principles of the ancient philosophy *I Ching*. In accordance with the symbols of 64 hexagrams, Zhao designed the *Tai Chi* chord, *Tai Chi* scale, *Tai Chi* modes, and 64 pitch-class sets with the *yin-yang* relationship.

In another monograph titled *My Music Faith: interview with Zhao Xiaosheng* (2012), Zhao revealed his other musical idealism regarding the sinicization, nationalization and globalization of piano music. In terms of sinicization, Zhao Xiaosheng (2012) himself emphasized on the importance of the Chinese piano context, which embodied the aspects of timbre, rhythm, rhyme, soundscape, structure, and so forth. With regard to the relation between nationalization and globalization on composition, Zhao categorized it into four types: the first emphasizes nationalization with some world music culture; the second fuses more national music into the world music under the premise of learning from national culture; the third seeks inspiration from other exiting national philosophy, custom, convention, and language; while the fourth isolates the propagation of globalization without nationalization.

Furthermore, the monograph *The Craft of Traditional Music Composition* (2013), also by Zhao Xiaosheng, reflected on his compositional attainment, in which the Western and Chinese musical theories converge. This monograph is not only a textbook of composition but also a spokesman of Zhao's idealism, in which Zhao (2013) maintained that the combination of the Western exact structure and the Eastern rhyme could result in the syntheses of the West and China, as well as the ancient and the modern. Additionally, modern cognition would become the premise of a new cultural application of the traditional compositional craft.

Bao Huiqiao's (2002) interview with Zhao Xiaosheng displayed the latter's idealism on composition, individual style in arts, and impromptu. Zhao stated that "individuality was the essence of the art, the art would have some vitality just as it was an individual; and if the art was without individuality, it was merely viewed as a craft" (Bao, 2002, p. 3). Since the nationalism of the piano development occurred in the 1960s, Zhao indicated that he imitated ethnic instruments such as the flute, lute, and zither on the piano, which became a phase in his compositional career. Focusing on the impromptu, he insisted on the impromptus without sheets because, according to his explanation, the work would be "dead" once it was recorded by the score.

Apart from his idealism on composition, Zhao, as a music educator who was active in open classes nationwide, was the focus of Peng Lanlan's study on his idealisms of the piano pedagogy. In accordance with Zhao's profound level of knowledge and contributions, Peng Lanlan (2012) revealed that Zhao's piano pedagogy possessed the character of pluralism, including the study purpose, teaching purpose, selected practicing works, and teacher's knowledge.

3.4 Summary

Upon reviewing the relevant literature, a statistical result of previous studies regarding Zhao Xiaosheng's piano works and his musical idealism is inferred: 16 studies were related to the piano solo *Tai Chi*, one study mentioned the piano solo *Fisherman's Song*, two mentioned etudes, two mentioned transcriptions and five mentioned Zhao's musical idealism. This result shows that the studies regarding Zhao's six original piano solo works merely paid attention to *Tai Chi* and *Fisherman's Song*, while the other four pieces have not been studied.

In the context of the objectives of this study, research gaps exist in the past literature regarding the piano solo *Tai Chi* and *Fisherman's Song*. Besides the lack of research with

regard to the pieces *Ballade in D♭ Major*, *Ballade in D Gong Mode*, *Textile Worker*, and *Hegemon-King Removes His Armor*, the studies scrutinized here prove the following observations:

Firstly, in-depth analyses of Zhao's works are rare. For example, a few studies analyzed the details of the arrangement of 64 hexagram pitch-class sets, three types of structures, and soundscapes in the piano solo *Tai Chi*. Similarly, the study that was related to the piano solo *Fisherman's Song* was merely a description instead of an in-depth analysis, so aspects such as harmony, tempo, and performance practice were not discussed. In terms of Zhao's idealism reflected in his original solo works, most studies simply focused on depicting Zhao's works as a synthesis of the West and China, forming common biases and criticisms that stereotypes a Chinese composer's music.

Secondly, the methods applied in the studies were insufficient. The absence of an interview with the living composer revealed a methodological flaw in most studies; the exceptions were only two studies that employed this method to analyze the piano solo *Tai Chi*. In addition, misunderstanding, without validation from the composer, led to a misinterpretation of the piano solo *Tai Chi* in the past literature. Besides that, the verification of data was missed, making the validity of conclusion dubious. For example, the harmonic analysis result was inaccurate in Huang Qiao's study due to the false harmonic theory that Huang employed. Moreover, an analysis of either a recording or live performance was rare in past literature. The findings in most studies lack validity and justice to Zhao's work as the research outcome was based on the author's personal performing experience rather than the composer's true intention.

Lastly, the discussion of performance practice was lacking in the past literature. In the majority of studies regarding the piano solo *Tai Chi*, the content repetition of the structure,

pitch-class sets, and compositional principle made the past literature follow the same pattern. Although Jiang Feifei and Huang Qiao mentioned the performance of *Tai Chi*, the analyses and conclusions were still superficial and erroneous in certain parts.

Conversely, the four piano solos, *Ballade in D♭ Major*, *Ballade in D Gong Mode*, *Textile Worker*, and *Hegemon-King Removes His Armor*, were researched as new subjects. Upon focusing on the issues and gaps exposed in the past literature, this study had made a comprehensive and in-depth analysis of Zhao's six original solo piano works. The author aims to revisit Zhao's six original solo piano works and discuss the performance practice regarding the pieces, guided by the study's objective and a triangulation of data from different sources. Besides that, the issue of repetition has been avoided in this study; the pieces *Tai Chi* and *Fisherman's Song* have also been interpreted from new viewpoints.

CHAPTER 4: COMMENCEMENT PHASE

4.1 Introduction

According to Zhao Xiaosheng's own account, he became fond of composing music when he learnt the piano and followed in Beethoven's footsteps to compose some sonatas and chorus for children. Later, he attempted to compose some piano works in order to imitate the traditional instruments, these works are respectively *Jibei Flute*, *Tweedle of Dianchi Lake*, and some accompaniments for Model Opera, before becoming a master's student in composition in 1978 (Zhao & Mei, 2012, p. 4).

Just during this period, Zhao opened the door to his compositional career when he was sent to the countryside; four original piano solos were viewed as the outputs of this commencement period, namely *Textile Worker* (1974), *Fisherman's Song* (1975), *Ballade in D♭ Major* (1976), and *Ballade in D Gong Mode* (1976).

As the outputs produced between 1974 and 1976, the four solos somewhat displayed the mark of the Cultural Revolution. However, these four solos possessed their own characters, according to Zhao's compositional idealism:

> My composition is never the same, my principle is that I do not repeat, therefore, it is difficult to identify a particular style of composition. Talking about style and technique that people like to mention about idiosyncrasy, I am not a part of that at all, each piece that I composed has its own unique style. (Zhao, 2016a) (translation by authors)

In addition, through the introductions to these four piano pieces in the interviews with Zhao, the general demonstrations such as the background, compositional target, emotional expression, and descriptions were obtained. For example, Zhao (2016b)

explained that *Fisherman's Song* described a live fishing scene as a mission of the labor reform:

> In 1975, I was forced to do the fishing labor, it was true that I fished on the sea, and this was not a trick that the fishing vessel was only 37 ton. Do you know what it means to have a 37 ton vessel in the sea? Do you know the weight of a modern vessel? I tell you, the vessel Zhenghe utilized to voyage was more than 3700 ton, it was over 100 times than mine…so what does it mean when a 37-ton vessel floats on the sea. The waves that we encountered was two times higher than this room [the composer's study room], about 3 or 4 meters, the vessel was rushed up by the waves, vertically…and fell down all of a sudden. That was the structure of the boat and when it descended, it could make one vomit… I was not the only one who vomited, everyone vomited, including the fishermen… Also, the fishes were alive, but on a conventional situation, it is almost or impossible to see a living ribbonfish. However, I saw a living ribbonfish while it was leaving the sea, although within 20 seconds, it died… Do you know a sea eel? Living sea eel, with its sharp teeth? The sea eel was hit with a wooden hammer that was captured in the net. As it was hit and sounded 'bang', it fainted, or died. If one gets bitten by it, such a person's arm would get fractured. So don't you think it is fun to be in the sea? (translation by author)

Regarding the work *Ballade in D♭ Major*, Zhao (2016b) recalled that this piano solo was composed in remembrance of the 11 musicians who committed suicide during the Cultural Revolution, including Zhao's own father. These musicians worked at the Shanghai Conservatory of Music, which was known to be the cradle of the Chinese piano music. As storms of criticisms came for the intellectuals at the Shanghai Conservatory of Music, these musicians could not bear the humiliation and chose to kill themselves.

Hence, there was a segment that quoted Chopin's *Funeral March* in *Ballade in D♭ Major*. Due to the description of *Ballade in D♭ Major*, this piece was not published until 2015.

Ballade in D Gong Mode was a confrontation with *Ballade in D♭ Major*. In Zhao's (2016b) own account, this piano solo was composed the day after composing *Ballade in D♭ Major*. Thus, the time printed on the score of *Ballade in D♭ Major* intentionally confused the public. *Ballade in D Gong Mode*, to some extent, also was a smokescreen for self-protection.

Although the piano solo *Textile Worker* was rarely explained by Zhao, this work is regarded as a product of the period, as an anthem of labors. Just as Zhao stated, he attempted to use the most popular things at the time as the elements of his composition, which formed the basis of his compositional career, though most of them were limited by the culture of the era (Zhao & Mei, 2012, p. 4).

With regard to Zhao's four piano solos, the following sections will discuss each of these pieces in-depth on the aspects of their structure, tonality, harmony, tempo, rhythm, and performance practice.

4.2 Structure

Based on the analysis of the four piano solo works—*Textile Workers*, *Fisherman's Song*, *Ballade in D♭ Major*, and *Ballade in D Gong Mode*—it was found that Zhao employed the ternary form as a structure in common that formed the backbone of these piano solo pieces. In addition, Zhao also applied elements from Chinese literature as the micro-structures that existed in the internal core within the musical forms, such as the forms of *qi* (起, *commencement*), *cheng* (承, *continuation*), *zhuan* (转, *turn*), and *he* (合, *integration*), as well as variation.

4.2.1 Ternary Form – A Macro Cognition of Structure

Due to more than one independent section in each part, the structures of the selected piano solos, also known as compound ternary form, are demonstrated in the following tables according to chronological sequence of the compositions.

Table 4.1: The structure of *Textile Worker* (1974)

Parts	Intro.	A		B				A^1		Coda
Sections		A	B	Development (C)				A^1	B^1	
Measures	1-16	17-38	39-91	92-99	100-112	113-124	125-135	136-157	158-188	189-193

Table 4.2: The structure of *Fisherman's Song* (1975)

Parts	Intro.	A			B				A^1		Coda
Sections		Theme (A)	Varia. 1 (A^1)	Varia. 2 (A^2)	Trans.	B	Conn.	B^1	Theme (A^3)	Varia. (A^4)	
Measures	1-16	17-33	34-41	42-50	51-52	53-124	125-140	141-189	190-197	198-205	206-230

Table 4.3: The structure of *Ballade in D♭Major* (1976[16])

Parts	Intro.	A		B					A^1	Coda
Sections		A	B	Trans.	C	C^1	C^2	Comple.	B^1	
Measures	1-16	17-44	45-79	80-85	86-105	106-134	135-152	153-163	164-188	189-193

Table 4.4: The structure of *Ballade in D Gong Mode* (1976)

Parts	Intro.	A			B (Trio)			A^1				Coda	
Sections		A	B	A^1	C	D	C^1	Intro.	A	B	A^2	D^1	A^3
Measures	1-16	17-32	33-81	82-115	116-131	132-148	149-170	171-184	185-200	201-249	250-256	257-273	274-288

Apart from an interesting phenomenon that all works coincidently possess a 16-bar introduction, each work has a coda at their ending part (see Tables 4.1, 4.2, 4.3, and 4.4). Accordingly, a compound ternary form, including the introduction and the coda, becomes

[16] According to the interview with Zhao, the date of composing *Ballade in D♭ Major* was actually prior to *Ballade in D Gong Mode*, although it was marked as 1977 in publications (Zhao, 2016b).

the similarity among the four piano solos. As Li (2004) and Wang and Du (1999) observed, the use of the compound ternary form reflects the common form in Chinese traditional music, such as *kunqu* (昆曲)[17], *qinqu* (琴曲)[18], and the national instrumental music. In addition, by analyzing the musical expressions of these pieces, the narrative form *yanzhanti* (衍展体, *a structure of extensibility*), which shows a gradual evolution in the Chinese compositions (Zhao, 2006c), was outstanding. Moreover, this type of compositional technique can be traced in Chinese traditional instrumental works that are chained by many unities of *quzi* (曲子, tunes) or *qupailianzhui* (曲牌连缀, cluster of fixed structural tunes), such as *luoguchuidayue* (锣鼓吹打乐, Chinese traditional wind and percussion ensemble), *xiansuosizhuyue* (弦索丝竹乐, Chinese northern string and southern sting and bamboo music), and traditional instrumental solos (Li, 2004).

Nonetheless, Zhao still followed the Western compositional principle of the ternary form, in which there is a distinct conversion when the first part is transferred to the second part. For example, the appearance of the Trio in the part B of the *Ballade in D Gong Mode* delivered a conversion with the Western aesthetic. Apart from the ordinary conversion writing that mostly made sharp contrasts on the tonality, musical emotions, rhythmic pattern, harmonic context, and so forth, the part B led to the up-rise of an aesthetic comparison between the East and West. This is because the parts A and A^1 of this piece show an intense Chinese flavor through homophonic creations, while the polyphonic element is not the typical character in the Chinese tradition[19]. Similar writing also

[17] *Kunqu*, or *kun* opera, is one of the local types of Chinese operas that originated in Suzhou and became popular in the areas of Suzhou, Shanghai, and Wuxi.

[18] *Qinqu* is a type of literati music that is performed with *guqin*.

[19] Although some Chinese traditional music such as *dage* (大歌, *grand song*) of the Dong ethnic minority, *kujiage* (哭嫁歌, *songs of crying wedding*) of the Tu ethnic minority, and *jiuge* (酒歌, *drinking song*) of the Gaoshan ethnic minority are polyphonic music, the majority of Chinese music, such as literati music, folk songs of Han (汉), and others, display a homophonic character.

occurred in *Textile Worker*; its part B interpreted a Western development that was established by dynamic fragments in contrast to the completed forms in the *Ballade in D ♭ Major* or even the *Fisherman's Song*. Therefore, perhaps it can be concluded that Zhao utilized a middle part with the Western techniques in the compositions where the Chinese flavor is outstanding, such as *Textile Worker* and *Ballade in D Gong Mode*. Conversely, he used Chinese techniques to compose the second part in the compositions where the Western aesthetic is prominent, such as *Fisherman's Song* and *Ballade in D♭ Major*. Hence, a comparison of aesthetics between the East and West is shaped.

4.2.2 Internal Forms – A Micro Cognition of Structure

As mentioned above, the ternary form comprises internal forms hidden in the four piano solos from a micro sight, as highlighted in Zhao Xiaosheng's compositional characters.

4.2.2.1 Form of *Qi*, *Cheng*, *Zhuan* and *He*

In Western compositions, the one-part form usually contains two paralleled or comparative phrases, whereas Chinese compositions embody various types, such as *danjuzi* (单句子, one phrase), *shangxiaju* (上下句, two phrases), *liangjuban* (两句半, two phrases and a half), *sijuzi* (四句子, four phrases), *sijuban* (四句半, four phrases and a half[20]), and *ganwuju* (赶五句, five phrases) (Research Institute of Music of the Chinese Academy of Arts [RIMCAA], 2007). Among them, the four-phrase form is common, especially the form of *qi*, *cheng*, *zhuan*, and *he*, because of its coincidence with the Chinese literary logic and custom (Li, 2004).

[20] In a *sijuban* structure, an additional half phrase was put in the middle of the third and fourth phrases.

Liu Xizai, a scholar in the Qing dynasty defined the form of *qi*, *cheng*, *zhuan* and *he* in his poetry as follows:

> *起、承、转、合四字，起者，起下也，连合亦起在内；合者，合上也，连起也合在内，中间用承用转，皆兼顾起合也。*
>
> *Qi*, *cheng*, *zhuan*, and *he*, within *qi* (beginning), there is *he* (closing) where *he* is a respond to the beginning of the text; within *he* it also consists of *qi*, where the coherence of *cheng* and *zhuan* are the content of the text, in this way, it presents a text of completion (Liu, 1978, p. 177). (translation by author)

In the current academia, the form of *qi*, *cheng*, *zhuan*, and *he*, was further interpreted to have originally signified a metaphysical form of time, space, and other things. However, with deeper understanding, it evolved as a Chinese thinking mode or a traditional psychological form (Huang, 2010; Lu, Jia, & Heisey, 2002). Moreover, the application of *qi*, *cheng*, *zhuan* and *he* is no longer limited on the literature; it is indispensable in Chinese music through the distinct expressions of musical sentiments (Kang, 2009; Thrasher, 2008), such as tension or relaxation, stability or instability, the arrangement of complexity or simplicity, definitude or purity, as well as descending or ascending.

The form of *qi*, *cheng*, *zhuan* and *he* is common in folk songs and, therefore, it has become a way of imitating or adapting traditional music during the Chinese new music period. In *Fisherman's Song*, Zhao employed this form to create the melodies with the character of *lawang haozi* (拉网号子, *pulling fishing net*)[21] as the theme of section B

[21] As Zhao (2016b) explained in an interview, the melodies from 53 to 76 were created on the basis of his memory of *lawang haozi*. *Haozi* means work song and *lawang* is translated as "pulling fishing net". It is a work song that was sung when fishermen worked. The music and movement is synchronous, which enables a leader and followers to move as a team when they are pulling the heavy fishing net.

(Figure 4.1). Apart from the portions that represent the lining words, four sentences (mm. 53- 56, mm. 59-62, mm.65-68, and mm. 71-74) reflect the form of *qi*, *cheng*, *zhuan*, and *he* respectively. The first sentence *qi* means the beginning of the song. Then, the music in *cheng* reserves the materials of *qi*, such as the melody formation and rhythm, but the tonality changes. As the implication of *zhuan* is conversion, the musical mood experiences a big change by altering the rhythmic pattern, melody, and ascending movement, which returns to the closure in the sentence of *he*.

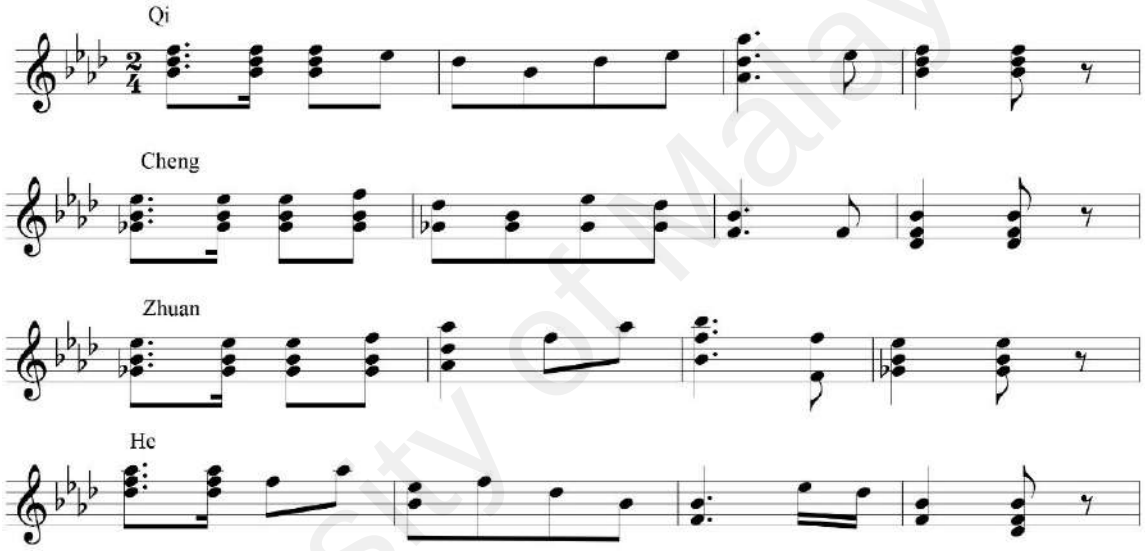

Figure 4.1: The form of *qi*, *cheng*, *zhuan*, and *he* in *Fisherman's Song*: *qi*, mm. 53-56; *cheng*, mm. 59-62; *zhuan*, mm. 65-78; *he*, mm. 71-74

Similarly, the form of *qi*, *cheng*, *zhuan*, and *he* also influences the melodic formation of the theme in *Ballade in D Gong Mode* (Figure 4.2). In this excerpt, the passages of *qi* (mm. 17-20) and *cheng* (mm. 21-24) come with the same contents in the first two bars, and the differences in the last two bars are subtle. As music enters into the passage of *zhuan* (mm. 25-28), the changes occur in the pitches and the rhythmic pattern, along with the reservation of the accompaniment context. The passage of *he* (mm. 29-32) plays the role of emphasizing the tonality, in which the function of the tonic chord (D- F#- A) is strengthened.

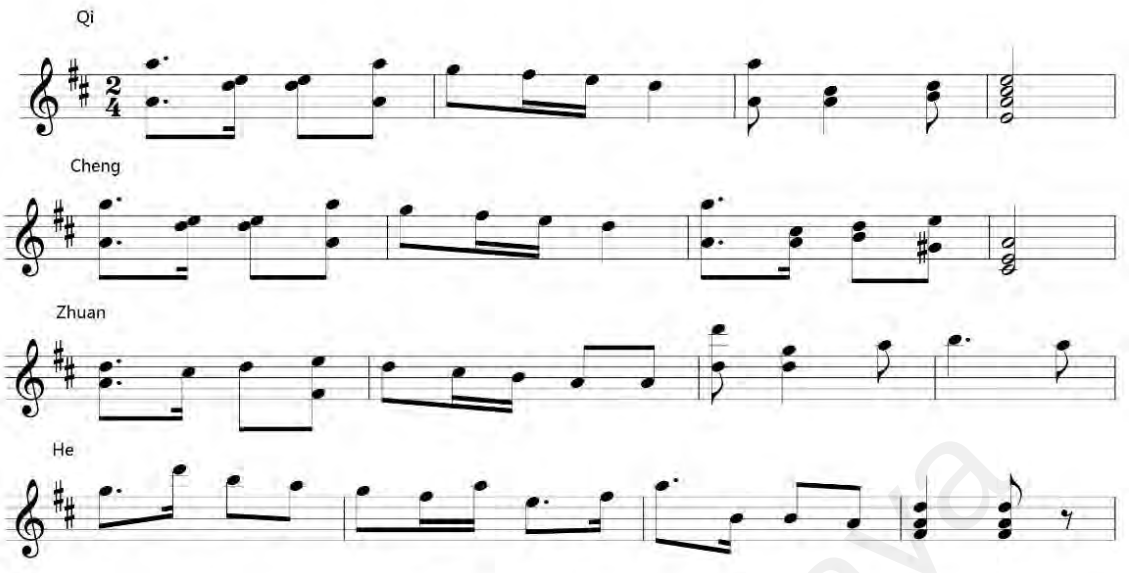

Figure 4.2: The form of *qi*, *cheng*, *zhuan*, and *he* in *Ballade in D Gong Mode*, mm. 17-32

The two aforementioned examples regarding the form of *qi*, *cheng*, *zhuan*, and *he* show a neat structure that is composed by the four same length phrases (each phrase has four measures). However, in the section A of *Textile Worker* (Figure 4.3), the form of *qi*, *cheng*, *zhuan*, and *he* displays another way that breaks the balance among the four phrases, whereby the third phrase is twice as long as the first, second, and fourth phrases. In addition, the change of phrase *zhuan* is more manifested here than that in both *Fisherman's Song* and *Ballade in D Gong Mode*; it reserves the material of the second phrase at the beginning, and the left achieves an extension by changing the rhythmic mode and employing the way of *jiaduo* (加垛)[22].

[22] *Jiaduo* is a common technique to enlarge the musical length in a Chinese folk song by repeating the motives or partial melodies (Li, 2004).

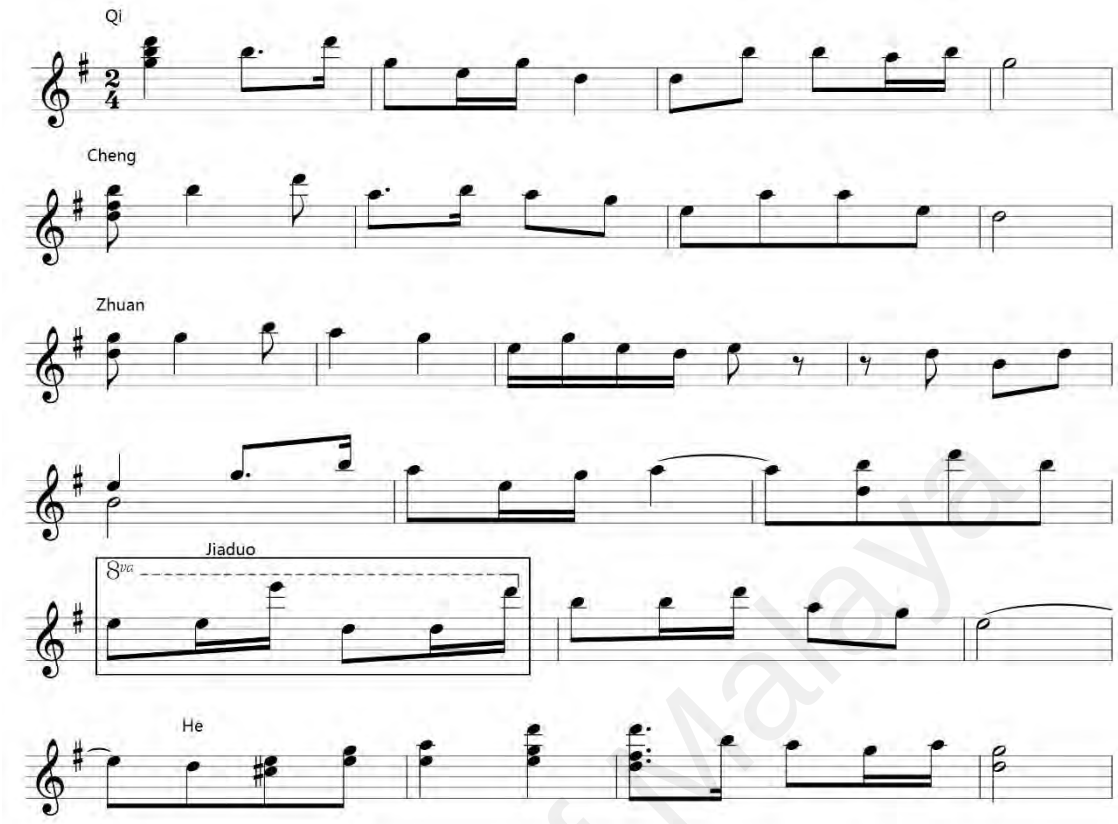

Figure 4.3: The form of *qi*, *cheng*, *zhuan* and *he* in *Textile Worker*, mm. 17-38

4.2.2.2 The Form of Variation

Variation, another usual structure in Chinese traditional music (Li, 2004), appears in Zhao's early original piano solo pieces, in which the theme is usually in a one-part form such as that in *Fisherman's Song* and *Ballade in Db Major*, resembling the Western variation composition. However, merely as a portion of a work, the variation is a typical compositional character of Chinese music, which is different from the one that is a completed work in the Western variation type, such as *Diabelli Variation* by Beethoven, *Goldberg Variation* by Bach, or *Variations on a Theme of Paganini* by Brahms. For example, the excerpt of *lawanghaozi* in *Fisherman's Song* (see Figure 4.1), which is composed by the one-part form of *qi*, *cheng*, *zhuan*, and *he*, is variated two times in the following context by changing the rhythmic pattern from the dotted eighth note with sixteenth note to the pattern of a triplet, passing by the duplet (Figures 4.4 and 4.5). Meanwhile, the changes of the registers and pitch permutations are also distinct. Music

in the first variation is active in the low district, consisting of intervals, and the melodies hide in the high voices. Then, the melodies enter in a triplet pattern with octaves and return to the high register when the music variates secondly.

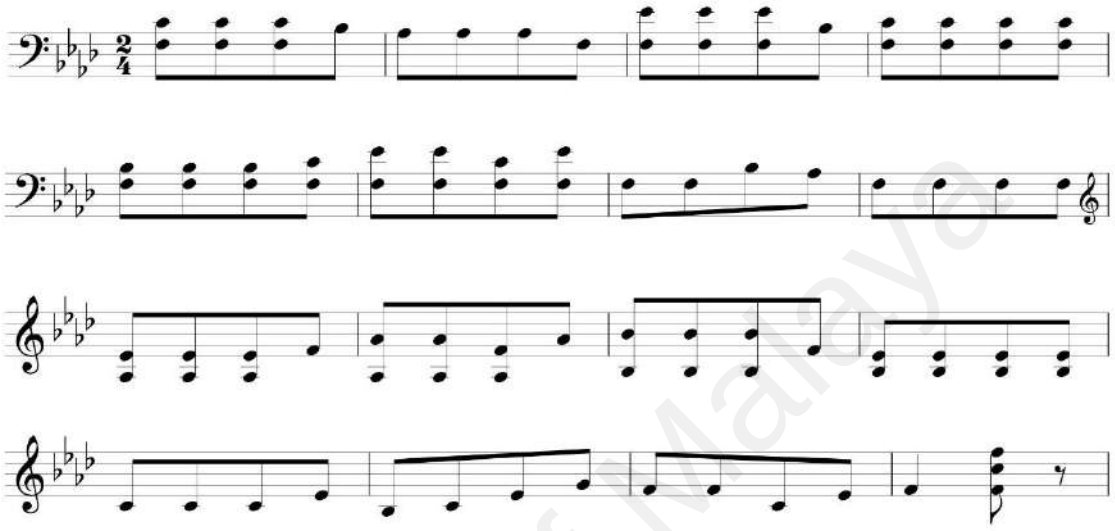

Figure 4.4: The melodies of first variation in *Fisherman's Song*, mm. 77-92

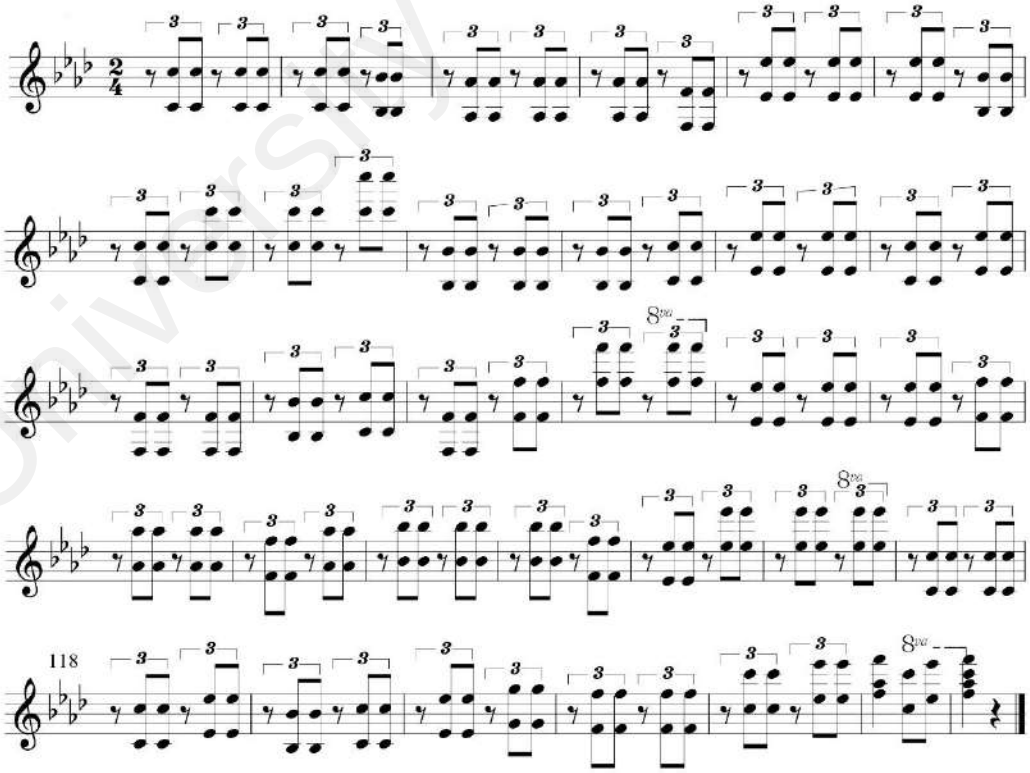

Figure 4.5: The melodies of second variation in *Fisherman's Song*, mm. 93-124

If one evaluated that the variation writing in *Fisherman's Song* was relatively simple, the polyphonic application to the variations would be more complex and, hence, will increase the voice layers in *Ballade in D♭ Major*, the section A of which is an appropriate evidence. Figure 4.6 shows the theme of variations. Based on the similar rhythmic pattern, the first variation (Figure 4.7) uses the polyphonic technique of Canon to create a continuous effect, wherein the melodies shape an echo in the first and third voices with two beats apart. The immense changes occur in the second variation (Figure 4.8), in which the pitches, accompaniment, and melodies are all different from the theme; the chords that embody the melodies transfer from tonic to the subdominant. However, the accompaniments maintain in the dynamic pattern of a dotted eighth note with a sixteenth note in a far distance and, at last, in a triplet rhythmic pattern. In addition, the melodies of the first sentence in this section only extract the last half elements of the theme, and return to the original materials when the second sentence comes in. Besides that, there is an extension at the end of the second variation, which not only increases the length of section but also creates a lingering tail of transition to the following context.

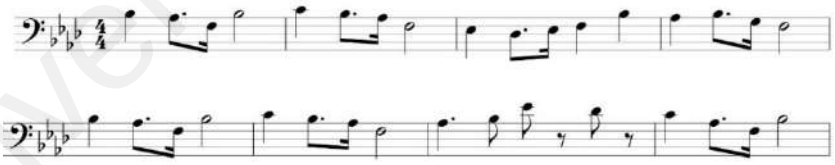

Figure 4.6: The melodies of the theme in *Ballade in D♭ Major*, mm. 17-24

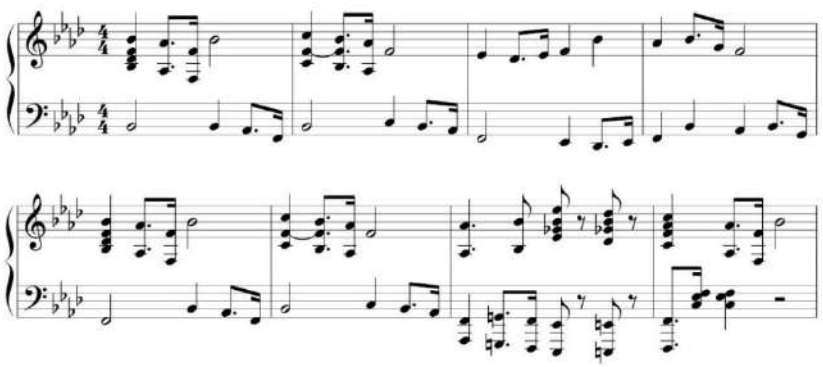

Figure 4.7: The melodies of the first variation in *Ballade in D♭ Major*, mm. 25-32

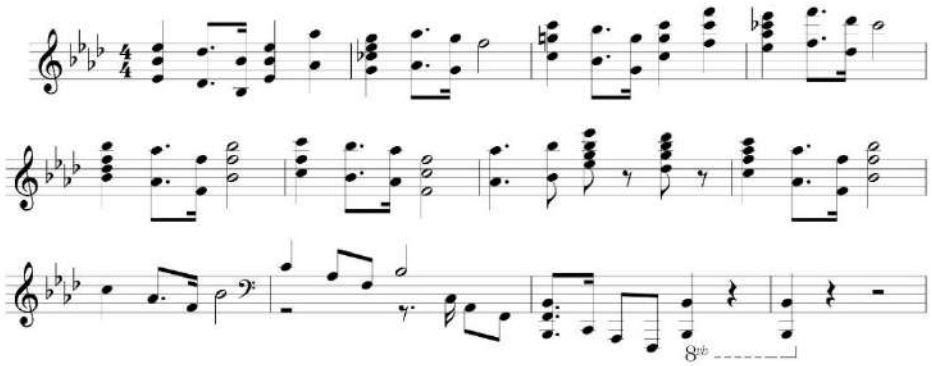

Figure 4.8: The melodies of the second variation in *Ballade in D♭ Major*, mm. 33-44

Furthermore, the section B of *Textile Worker* exemplifies that Zhao is well versed in the variation composition due to its structure of dual theme variations (Table 4.5). Accompanied by the quadruplets with sixteenth notes in the low voice, the first theme (Figure 4.9) plays a homophonic music, in which the melodies of the eighth intervals or chords are in the high voice. In the portion of variation a (1), the accompanied context remains as the similar rhythmic pattern except for the changes from the broken chord to broken arpeggio movement, and the melodies become octaves so as to strengthen the dynamics (Figure 4.10). A great change occurs in the variation a (2), where the melodies become long and lingering due to the omission of dot in the rhythmic modes; the pitches, in addition, also change in this passage. When the melodies wander in the low voice, the motives of the second theme that is constituted by a rhythmic pattern of a quadruplet with sixteenth notes and a duplet with eighth notes is anticipated until the real theme appears in measure 68. Therefore, there is an overlapping of both variation a (2) and the second theme (Figure 4.11). From measure 76, the variation b (1) imitates the second theme in a low-octave register, accompanied by the chords (Figure 4.12). The melodies in variation b (2) employ a technique of decorative variation, in which the eighth notes become the sixteenth notes by adding additional notes on the original melodic notes, while the accompaniments use a single eighth note instead of chords (Figure 4.13).

Table 4.5: The structure of dual theme variations in section B

Section	B					
Phrases	Theme a	Varia. a (1)	Varia. a (2)		——	——
	——	——	——	Theme b	Varia. b (1)	Varia. b (2)
Measures	39-48	49-58	59-75		——	——
	——	——	——	68-75	76-83	84-91

Figure 4.9: The first theme in *Textile Worker*, mm. 39-48

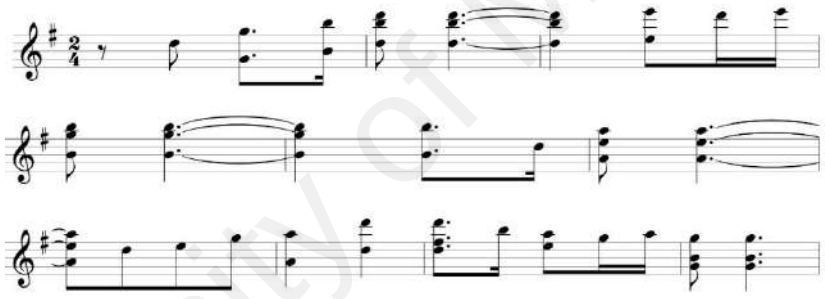

Figure 4.10: The fragment of the variation a (1) in *Textile Worker*, mm. 49-58

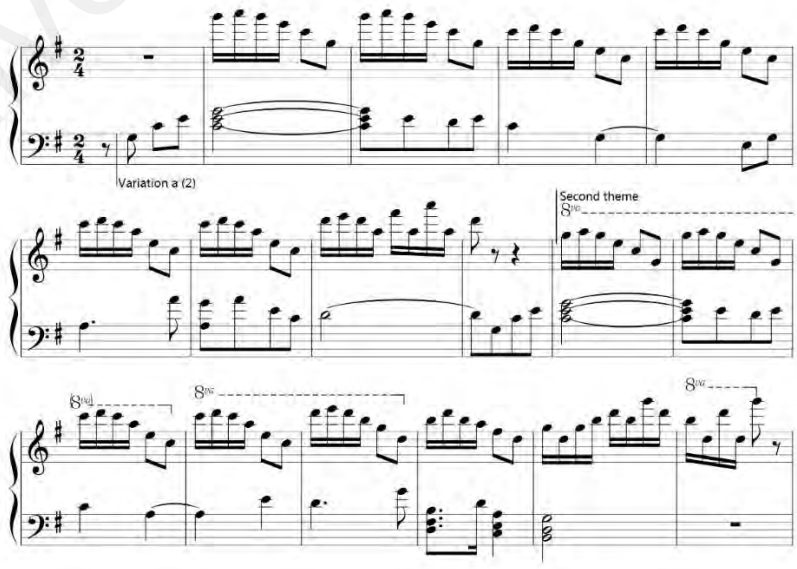

Figure 4.11: The fragments of the variation a (2) and the second theme in *Textile Worker*, mm. 59-75

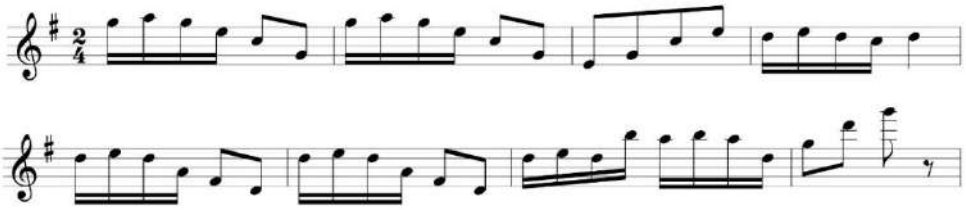

Figure 4.12: The fragment of the variation b (1) in *Textile Worker*, mm. 76-83

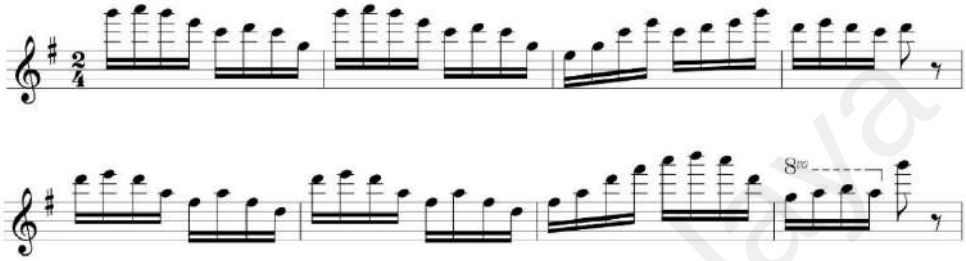

Figure 4.13: The fragment of the variation b (2) in *Textile Worker*, mm. 84-91

Another dual theme variation structure occurs in part B of *Ballade in D♭ Major*. Due to the structure of this passage, which is closely related to its tonal arrangement, the author will discuss it in the following context in particular (see section 4.3.3).

4.3 Tonality and Harmony

Since Western music was imported to China, the exploration of the national character (or *minzuxing*) was gradually merged into the evolution of Chinese new music, particularly during the period of the Cultural Revolution (Wang, 2004), even though this tendency somewhat was linked with the political agenda under the governments' interest in traditional heritage (Mittler, 1996). Due to the local composers' cognitive limitation in the Western music and proficiency in European music of the 17th, 18th and 19th centuries at the time (Rao, 2002), the music composition, as Mittler (1997) depicted, displayed a character of "pentatonic romanticism". Just as previous scholars have noted, Zhao's early compositions such as *Fisherman's Song*, *Textile Worker*, *Ballade in D♭ Major*, and *Ballade in D Gong Mode* displayed the aforementioned feature.

4.3.1 Pentatonic Modulation

Apart from *Ballade in D♭ Major*, the pentatonic scales dominate the other three works. The tonal alternation under the pentatonic principle mainly reflects on the aspects of *tonggong fandiao* (同宫犯调, modulations in a same *Gong* system) and *yigong fandiao* (异宫犯调, modulations among different *Gong* systems)[23].

Due to the relatively subtle difference of tonal temperaments, *tonggong fandiao* is usually used either at the beginning or in a passage of works. In *Fisherman's Song*, the tonality in section A (Table 4.6) transfers from the A♭ *Gong* mode (A♭宫调) to the A♭ *Shang* mode (A♭商调) and then returns to the A♭ *Gong* mode due to the same *gong xitong* (宫系统, *Gong system*)[24] that both of them belong to; this modulation is viewed as *tonggong fandiao*.

Table 4.6: *Tonggong fandiao* in *Fisherman's Song*

Part	A					
Section	Theme (A)		Variation 1 (A^1)		Variation 2 (A^2)	
Phrase	*a*	*b*	a^1	b^1	a^2	b^2
Measure number	17-29	30-33	34-37	38-41	42-45	46-50
Key	A♭ *Gong* mode	A♭ *Shang* mode	A♭ *Gong* mode	A♭ *Shang* mode	A♭ *Gong* mode	A♭ *Gong* mode
***Gong* system**	A♭					

Another example of *tonggong fandiao* appears between the introduction and section A of *Ballade in D Gong Mode* (Table 4.7). The tonality in the first phrase shows a manner

[23] According to Fan's (2010) explanation, there are two categories of modulations in the traditional musical theory, which are *tonggong fandiao* and *yigong fandiao*. *Tonggong fandaio* means that alternative tonality occurs in the same *Gong* system, while *yigong fandiao* indicates that modulations among the different *Gong* systems.

[24] There are five modes in a *Gong* systems, which are *Gong* (宫) mode, *Shang* (商) mode, *Jue* (角) mode, *Zhi* (徵) mode, and *Yu* (羽) mode. These five can modulate one another in the same *Gong* system (Tong, Gu, Zhou, & Sun, 2004).

of the D *Zhi* mode (D 徵调), which transfers to the D *Gong* mode (D 宫调) in the sentences of *zhuan* and *he*, corresponding to the *zhuan* (or change) effect of *qi*, *cheng*, *zhuan* and *he* form.

Table 4.7: *Tonggong fandiao* in *Ballade in D Gong Mode*

Section	A			
Phrase	*a* (*qi*)	*a* ^{1} (*cheng*)	*b* (*zhuan*)	*c* (*he*)
Measure number	17-20	21-24	25-28	29-32
Key	D *Zhi* mode		D *Gong* mode	
***Gong* system**	A♭			

Generally, few compositions employ merely one *Gong* system in the whole work, however, Zhao's *Textile Worker* is subordinated to the G *Gong* system from the beginning to the end (Table 4.8). In addition, *tonggong fandiao* only occurs in the second part. Due to the same *Gong* system, this solo somewhat lacks strong or dramatic changes, even though it expresses an integrity.

Table 4.8: *Tonggong fandiao* in *Textile Worker*

Parts	Intro.	A		B				A^{1}		Coda
Sections		A	B	Development (C)				A^{1}	B^{1}	
Bars	1-16	17-38	39-91	92-99	100-112	113-124	125-135	136-157	158-188	189-193
Key	G *Gong* mode	G *Gong* mode	G *Gong* mode	D *Zhi* mode	D *Zhi* mode	D *Zhi* mode	E *Yu* mode	G *Gong* mode	G *Gong* mode	G *Gong* mode
***Gong* System**	G									

Yigong fandiao is common in the comparative passages such as the development, or the second part of the works because the tonal alternations occur among the different *Gong* systems. For example, the music in the section B of *Fisherman's Song* experiences the modulations of A♭ *Shang* mode, A♭ *Yu* mode, E♭ *Gong* mode, F *Yu* mode, and D♭

Shang mode (D♭ 商调) respectively. These pentatonic modes, in succession, are derived from the A♭ *Gong* system, E♭ *Gong* system, F *Gong* system, and D♭ *Gong* system (Table 4.9).

Table 4.9: The tonal alternations in the section B of *Fisherman's Song*

Part	B							
Section	Trans.	**B**			Conne.	**B^1**		
Phrase		*c*	*c^1*	*c^2*		*d*	*d^1*	*d^2*
Measure number	51-52	53-76	77-92	93-124	125-140	141-148	149-156	157-189
key		A♭ *Shang* mode	A♭ *Yu* mode			E♭ *Gong* mode	F *Yu* mode	D♭ *Shang* mode
***Gong* system**		A♭				E♭	F	D♭

In *Ballade in D Gong Mode*, *yigong fandiao* is employed to make the dramatic contrast not only between parts A and B, but also among the sections or passages in each part. When the music enters in part B (measure 116), the tonality is changed from the D *Gong* mode to the G *Gong* mode due to the alternation of the key signatures. In the inner development of part B, *yigong fandiao* happens again, which displays the change of the *Gong* system from G to C (Table 4.10).

Table 4.10: *Yigong fandiao* in the second part of *Ballade in D Gong Mode*

Part	B		
Section	**C**	**D**	**C^1**
Measure number	116-131	132-148	149-170
key	G *Gong* mode	D *Zhi* mode	C *Gong* mode
***Gong* system**	G		C

4.3.2 Hexatonic and Heptatonic Scales

A pentatonic scale is inserted by one or two *bianyin* (变音, *additional tone*)[25] to construct a hexatonic or heptatonic scale, which is beneficial in increasing the harmonic color (Fan, 2010). One such example is the theme of part A, which comprises the main tones from A♭ *Gong* mode and the *qingjue* (清角) of the D♭ note (Figure 4.14).

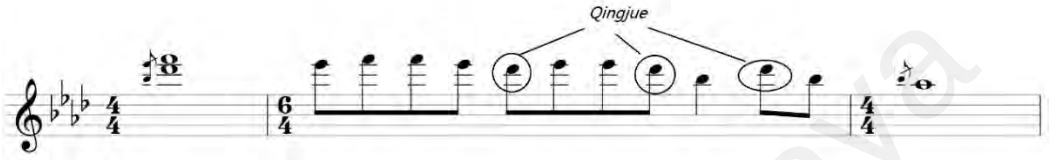

Figure 4.14: Hexatonic scale in *Fisherman's Song*, mm. 8-10

Another hexatonic scale is employed in the introduction of *Ballade in D Gong Mode* to mimic the Chinese traditional percussions such as the drum and gong, in which the dissonance affected by the main tone E and *bianzhi* D creates a harmonic effect of mental crash (Figure 4.15).

Figure 4.15: Hexatonic scale in *Ballade in D Gong Mode*, mm. 1-2

In Chinese national music, a heptatonic scale is constructed by a pentatonic with two additional tones. When a pentatonic scale adds the *bianyin* of *bianzhi* (变徵) and *biangong* (变宫), it becomes a *yayue* (雅乐). By analogy, a *qingyue* (清乐) is made up of a pentatonic scale with *qingjue* and *biangong*, whereas when *qingjue* and *run* are added,

[25] *Bianyin* embodies four notes, namely, *biangong* (变宫, *B* note), *qingjue* (清角, *F* note), *bianzhi* (变徵, *F*♯ note), and *run* (闰, B♭ note).

it is a *yanyue* (燕乐). Figure 4.16 employs the *Gong* system of *Fisherman's Song* to demonstrate, in which the black-head notes represent *bianyin*.

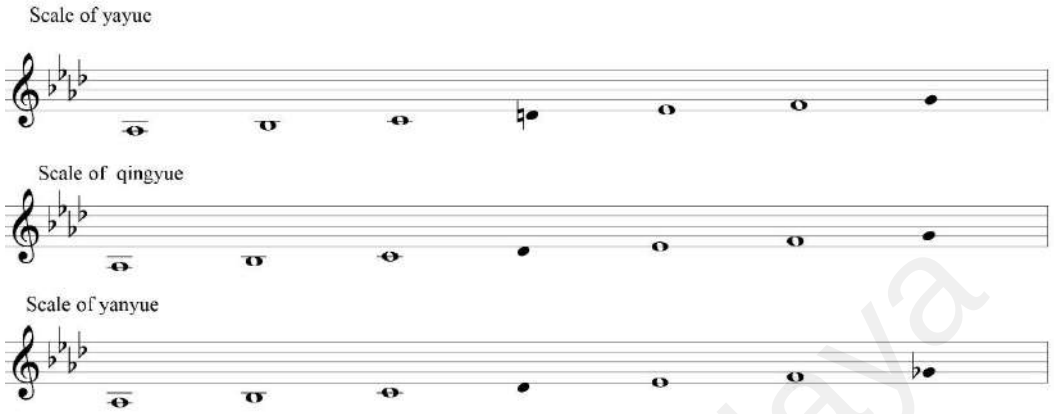

Figure 4.16: The scales of *yayue*, *qingyue* and *yanyue*

In terms of the three types of heptatonic scales in Chinese traditional music, Shen Kuo, the polymath, scientist, and statesman of the Song Dynasty, gave a detailed explanation: *yayue*, or music from the Pre-Qin Period, was played using the *qin* (琴, seven-stringed zither), *se* (瑟, twenty five-stringed zither with movable bridge), *zhong* (钟, bell) and *gu* (鼓, drum), which was similar to military music. *Qingyue*, or the music of the Han, Wei and Six Dynasties was performed by using the *sizhu* (丝竹, traditional stringed and woodwind instruments). The *yanyue* was popular in the banquets of the Tang and Song Dynasties, which also contained many adventive instruments of that time, such as the *pipa*, *konghou*, *sheng* (笙, Chinese wind instrument), and *di*, among others (Shen, 2009).

Zhao employed many heptatonic scales in his compositions. For example, the melodies in part A of *Ballade in D Gong Mode* are constructed by the heptatonic scale due to the adjunctions of *qingjue* G and *biangong* C♯; it is safe to conclude that the heptatonic scale is *qingyue* scale (Figure 4.10).

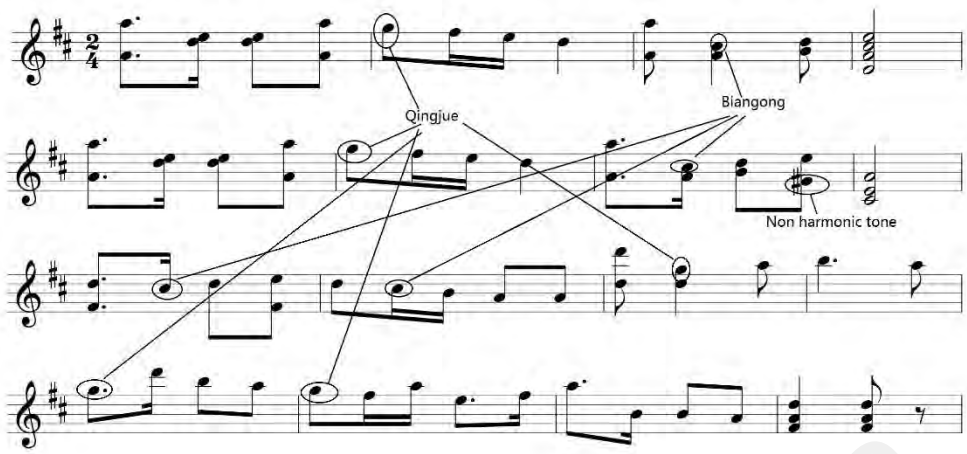

Figure 4.17: The heptatonic scale in *Ballade in D Gong Mode*, mm. 17-32

A similar example occurs in the recapitulation A[1] of *Fisherman's Song*, which is also controlled by the *qingyue* scale because two notes, D♭ and G, which represent *qingjue* and *biangong* respectively, are added to the melody (Figure 4.18).

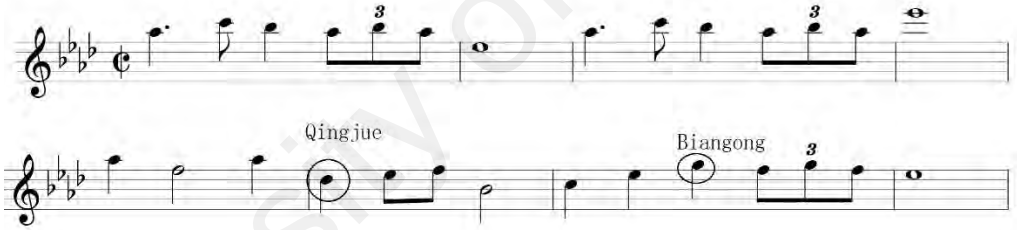

Figure 4.18: The heptatonic scale in *Fisherman's Song*, mm. 190-197

Reviewing the applications of heptatonic scales, all of the heptatonic scales are in the manner of *qingyue* scale rather than *yanyue* or *yayue* scales. Regarding this situation, Zhao (2016b) explained this finding in the following interview excerpt:

> My melodic creations just follow the rule of the Chinese heptatonic scale theory. In the Chinese heptatonic theory of Han ethnic, *bianyin* cannot be the tonic, so it is an only choice for [me] to choose *qinyue* [scale], rather than *yayue* and *yanyue* [scales]. (translation by author)

4.3.3 Major and Minor Keys

As Zhao (2016b) addressed that *Ballade in D♭ Major* is a Western-style composition, its tonal choice, therefore, displays an application of the Western major and minor keys in general. In addition, it is the only one that is controlled by major and minor keys among the four original solos (Table 4.11).

Table 4.11: Major and minor keys in *Ballade in D♭ Major*

Parts	Intro.	A		B					A^1	Coda
Sections		A	B	Trans.	C	C^1	C^2	Comple.	B^1	
Bars	1-16	17-44	45-79	80-85	86-105	106-134	140-153	154-163	164-188	189-193
Key	D♭ major	b♭ minor	D♭ major to G♭ major	f♯ minor		b minor	b minor, C major, and D major	D major	D♭ major	

However, upon analyzing the tonality and harmony in details, although Zhao did not directly quote the Western theory of the Classical and Romantic period, some divergences appear in this work. In the part of introduction, the tonality employs the D♭ major, which is a dominant key in *Ballade in D♭ Major*. Differing from the regular theory that the first themes are usually under the main tonalities, Zhao's section A employs the b♭ minor scale to describe a sorrowful atmosphere of a funeral, mimicking the *Funeral March* of Chopin's Piano Sonata, No. 2, Op. 35. Although the second theme of part B returns to the main tonality, it transits to the G♭ major in the process of development. During the modulations of two closely-related keys, D♭ major and G♭ major, Zhao copied the harmony from Liszt's *Leibestraum* No. 3 to depict a hallucination of longing for the light (Zhao, 2016b), which was compared with the gloomy color of part A.

When part B comes in, the G♭ major moves to its parallel key of the f♯ minor. There are many modulations in part B, namely f♯ minor, b minor, C major, and D major, to construct a synthesized form of the tonality and variations. In this passage, each variation is influenced by a new tonality and, in addition, the tonal transformation from one to another leads the second variation to be a summary, which is known as *hewei* (合尾, *synthesis in the ending*)[26] in Chinese traditional music.

There is a dual theme in part B, which depicts a struggle and conflict in mind (Zhao, 2016b), by utilizing the harmonies of ostinatos that are borrowed from Chopin's *Polonaise* in A-flat major, Op. 53 and also the broken chords that were common in the Western Classical or Romantic period (Figure 4.19). The tonal change from f♯ minor to b minor increases the inner fight as it signifies that the music enters in the first variation (Figure 4.20) due to the same rhythmic modes and background. By extracting the first half of the first theme and adding a two-bar scale with sixteenth notes in the sextuplets, the second variation becomes fiercer. The alternation of tonality is accomplished between the first and second sentences (Figure 4.21); the change from the minor scale to the major scale affects a steady tendency, resembling Beethoven's spirit that thought is sublimated after a series of struggling with sadness, darkness, or even desperation (Zhao, 2016b). The second theme in the second variation becomes a repetition of motive that originated in measure 104 of the theme passage, and the reservation with a similar melodic line and rhythmic pattern of mm. 132-134 (Figure 4.22). In the meanwhile, the tonality of the D major and its accidentals highlight the colorful harmony of the second theme and the following complement portion.

[26] As Li Jiti (2004) explained, the sentences in folk songs are different in the beginning and development, but subsequently end with the same notes or tonality; this form is viewed as *hewei*.

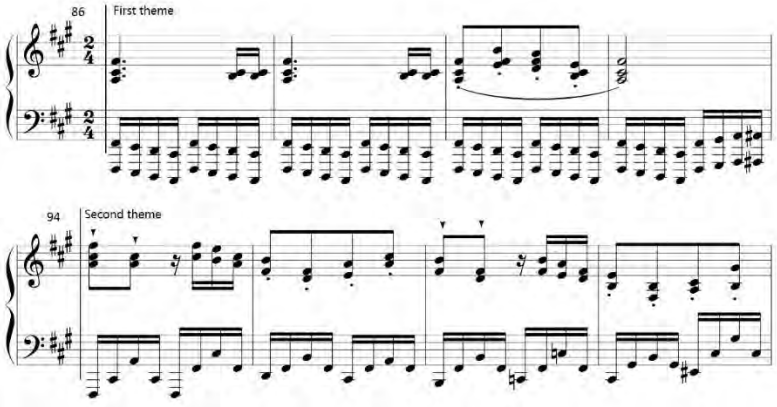

Figure 4.19: The partial dual theme in part B of *Ballade in D♭Major*, mm. 86-89, 94-97

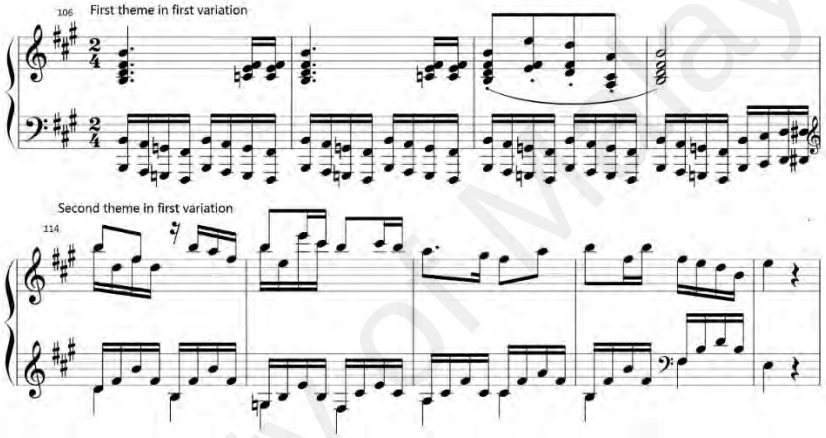

Figure 4.20: The partial first variation, mm. 106-109, 114-118

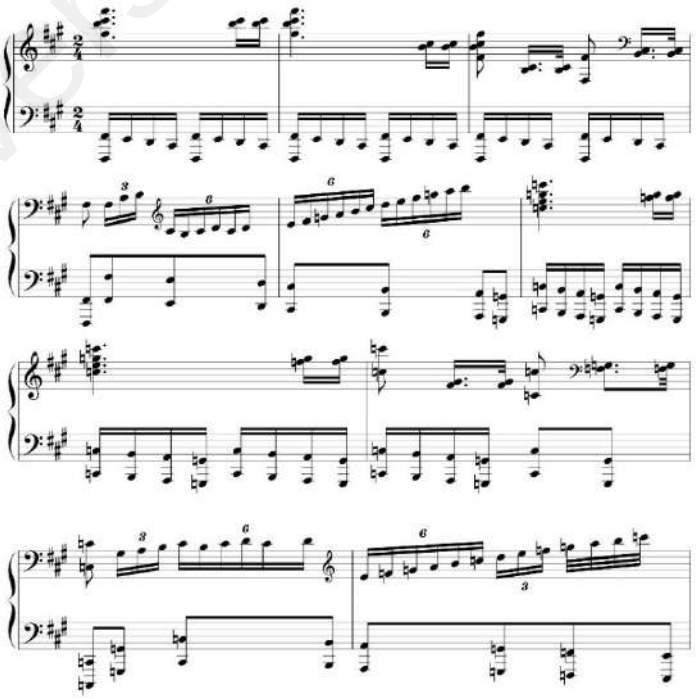

Figure 4.21: The first theme in second variation, mm. 135-144

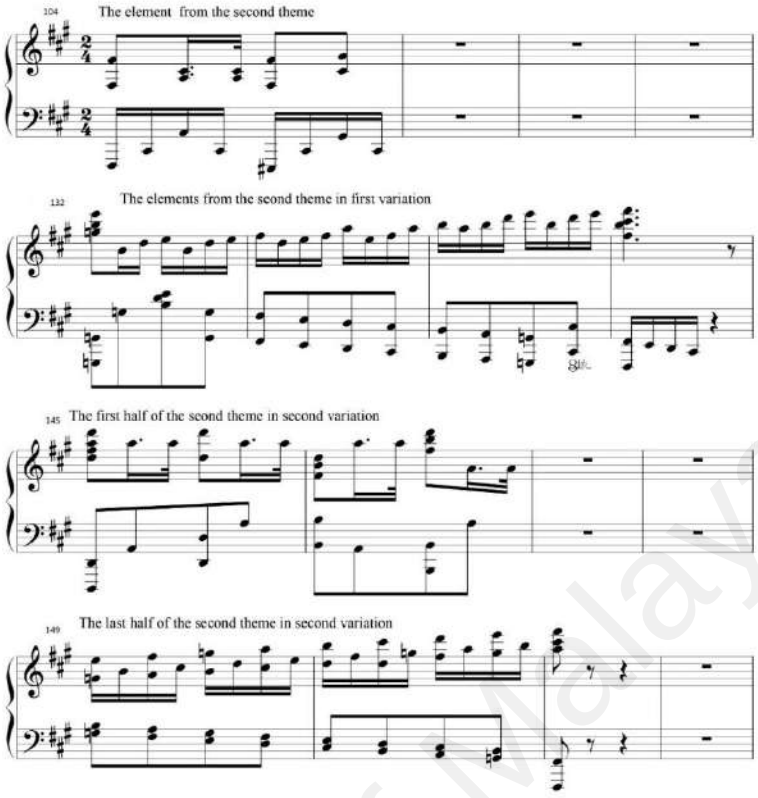

Figure 4.22: The constitution of second theme in second variation, mm. 104, 132-134, 145-146, and 149-151

In conclusion, this work follows the Western regulation that the tonality needs to return to its original tonality, that is, the tonality in recapitulation returns to the G♭, which continues until the end. Besides that, through the harmony of recapitulation, the trace of Rachmaninoff's feature is outstanding.

4.3.4 Pentatonic Melodies with Western Harmony

Since the Western music entered China, the arrangement of pentatonic melodies with the Western harmony was a usual technique in the process of Chinese new music (Liu, 1999). Naturally, this manner was incorporated in Chinese piano compositions during the Cultural Revolution, including, without exception, in Zhao's early piano compositions. Therefore, the "borrowings" of the Western harmony were infused in Zhao's early compositional career, just as his frank explanation in terms of *Ballade in D♭ Major* in the following interview excerpt:

> The melodies are created by myself, it is individual and it [describes] my personal feelings. Yes, that is right, its harmonies and contexts, absolutely, can be found from Scriabin and Liszt's [works], every sentence can be found from its origin. (Zhao, 2016b) (translation by author)

By analyzing *Ballade in D♭ Major* in detail, Zhao's individual melodies perhaps indicate the pentatonic manner, such as the one in part B, which represents the feature of the D♭ *Gong* mode, the pitches of which shape a typical heptatonic scale. Moreover, the notes G♭ and C, marked by "+", are *bianyin* of *qingjue* and *biangong*, and also the main tones that are extracted through the methodology of Schenkerian analysis and display a pentatonic scale. Therefore, it is concluded that the melody of this passage is served by the *qingyue* scale. In the meanwhile, the accompaniment that borrowed the harmonic writing from Liszt's *Leibestraum* No. 3 shows the Western Romantic characters of non-harmonic tones, brief modulation, and chords with colorful harmonies, among others (Figure 4.23).

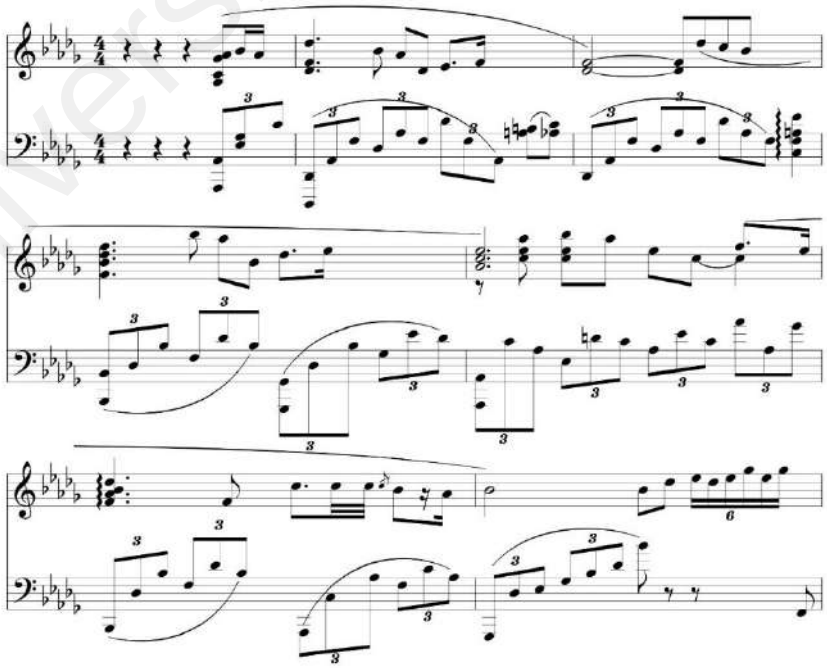

Figure 4.23: Heptatonic melody with Western harmony in the part B of *Ballade in D♭ Major*, mm. 44-50

Another example is shown in the second theme of part B of *Ballade in D♭ Major* (Figure 4.24), where the tonality can be viewed as a heptatonic scale of the b *Gong* mode to express two temperaments (fighting versus vividness) of melodies and harmonic contexts, along with the first theme. In this passage, the pentatonic melody is accompanied by broken chords in the sequence of a second-degree descending, which is a common harmonic technique in the Western Classical or Romantic music.

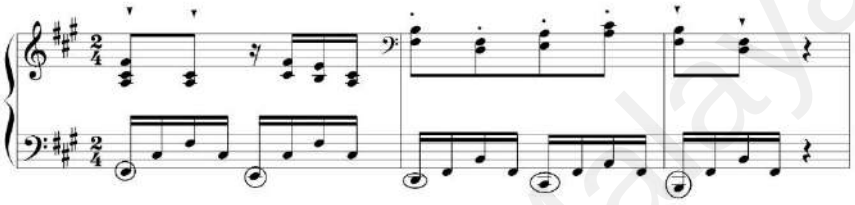

Figure 4.24: Partial second theme in part B of *Ballade in D♭ Major*, mm. 98-100

If the two examples listed above are under the Western major and minor tonalities, the passage in mm. 257-273 of *Ballade in D Gong Mode* shows another situation that is dominated in the pentatonic context, which occurs in the segment of coda as the climax of this work. The harmony of this passage imitates Chopin's *Polonaise-Fantaisie in A-flat Major*, Op. 61 (Figure 4.25), yet the melody that is hidden in the harmony reserves the manner of the *qingyue* scale in D *Gong* mode. In addition, the arrangement of the brilliant coda as the climax of the whole composition resembles that of in Liszt's *Hungarian Rhapsodies*.

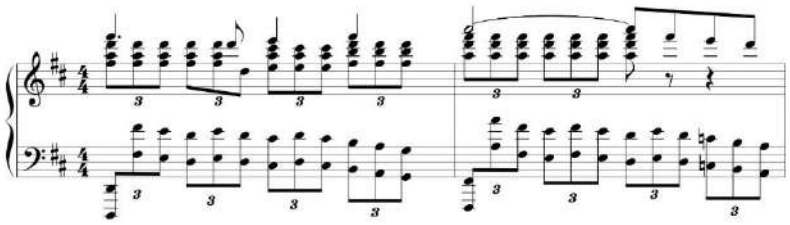

Figure 4.25: The partial imitations of Chopin's *Polonaise- Fantaisie in A-flat Major*, Op. 61 in *Ballade in D Gong Mode*, mm. 257-258

4.3.5 Harmony

Chords are the indispensable elements that construct the harmony, whereas the harmonies embody different types, such as function, color, linearity, and mixture harmonies respectively.

In pentatonic works, *bianyin* sometimes can lead to a brief transition when it is arranged to construct a chord with melodic tones, thereby influencing the harmonic function. The end of the first segment (A) of *Textile Worker* is one such example, where the tonality tends to leave D *Gong* mode for G *Gong* mode due to the joints of *bianzhi* (C♯ note) and *biangong* (F♯ note). The chord of D, F♯, and D possesses two harmonic functions in dual tonality, which are tonic in D *Gong* mode and dominant in G *Gong* mode respectively (Figure 4.26).

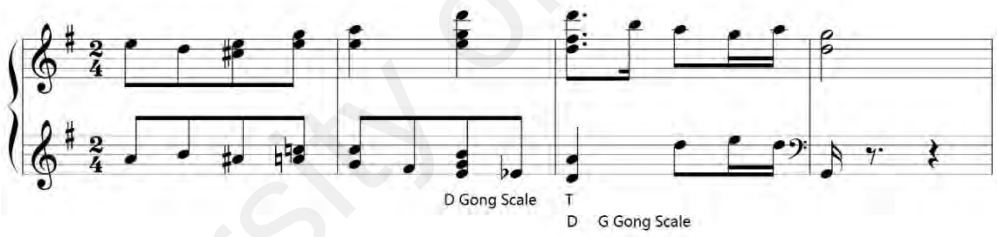

Figure 4.26: *Bianyin* and its harmonic functions in *Textile Worker*, mm. 35-38

The polychord, as defined by Vincent Persichetti (1961), is a combination of two chords that are dominated by different tonalities. This occurs at measure 189 of *Fisherman's Song* as a prelude of an approaching upsurge, which shows a strong intension and dissonance between the two pentatonic modes of F *Yu* and E♭ *Zhi* (Figure 4.27). The explanation of polychord in this passage depends on the Chinese pentatonic tonalities, yet from the Western interpretation, it would be viewed as a ninth chord in A♭ major, along with the attribute of dominance. Therefore, this chord shows not only two harmonic results, but also a fusion of the Chinese and Western harmonies.

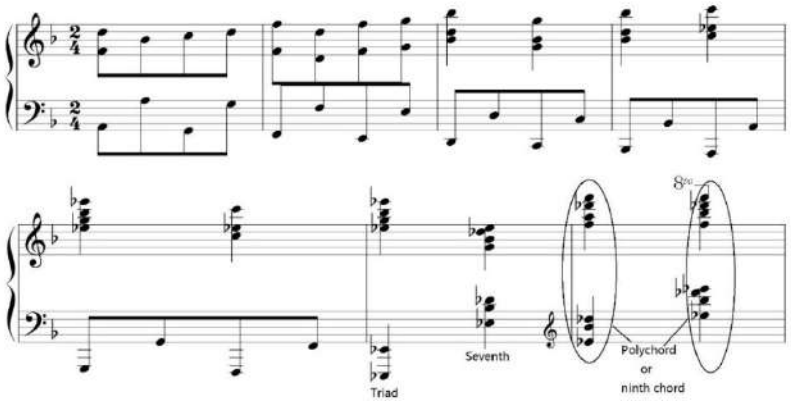

Figure 4.27: The polychord or ninth chord in *Fisherman's Song*, mm. 183-189

If the polychord in the example above can somewhat cause confusion with the ninth chord, the one in measure 14 of *Ballade in D♭ Major* would be a typical polychord on the Western perception (Figure 4. 28), because the upper chord is in F harmonic major, while the lower chord is the tonic chord of D♭ major.

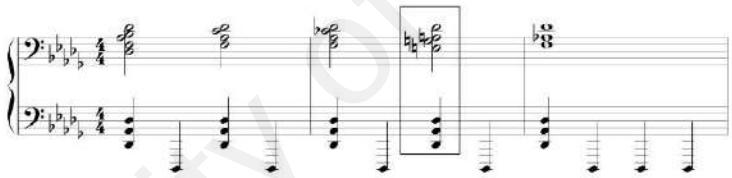

Figure 4.28: The polychord in *Ballade in D♭ Major*, mm. 13-15

Colorful harmony is another harmonic feature in Zhao's early compositional stage. This confirms Mittler's (1997) statement that Chinese music during the Cultural Revolution presented a character of Western Romanticism since the colorful harmony has been a common technique in Western compositions since the late 19th century. The colorful harmony divorced the bonds of tonality from the traditional functional harmony and shaped colorful ranks according to the properties of chords (Hua, 1989). The musical requirements for power, tension, mood, lyrics, and even extension are achieved through the alternations of colorful harmonies.

In mm. 165-177 of *Fisherman's Song*, the colorful harmony with the aim to strengthen the musical power and dynamic is employed. This comprises a series of variant chords

based on the same root note D, which is based on various attributes of the chords such as major triad, minor triad, diminished seventh, and dominant seventh in third inversion, among others (Figure 4.29).

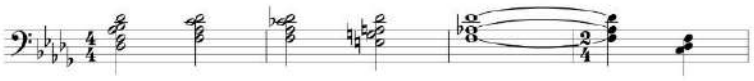

Figure 4.29: Colorful harmony shown in *Fisherman's Song*, mm. 165-177

Similar to the example extracted from *Fisherman's Song*, the following example in mm. 13-16 of *Ballade in D♭ Major* demonstrates a musical mood of gradual profound grief in a chord sequence that consists of the dominant seventh chord in first inversion, major seventh chord in first inversion, eleventh chord, and major triad (Figure 4.30).

Figure 4.30: Colorful harmony shown in *Ballade in D♭ Major*, mm. 13-16

Due to the subordinate position of *bianyin* in the pentatonic scale, the linear harmony constructed by five main notes is usually reflected in the formation that consists of the fourth and fifth intervals (Fan, 2002). This type of harmony can be interpreted in mm. 6-7 (Figure 4.31) and mm. 23-24 (Figure 4.32) of *Fisherman's Song*, where the composer created the melody and the theme of the first part respectively.

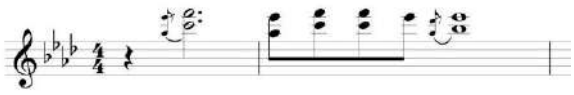

Figure 4.31: The linear harmony constructed by fourth and fifth intervals in *Fisherman's Song*, mm. 6-7

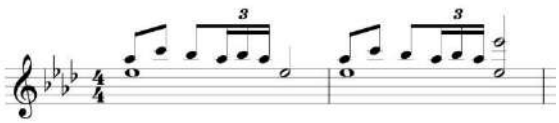

Figure 4.32: The linear harmony constructed by fourth and fifth intervals in *Fisherman's Song*, mm. 23-24

Apart from the pentatonic linear harmony, the Western conventional technique of the linear harmony is also employed in *Ballade in D♭ Major*, such as the accompaniments in mm. 33-36, which establish the outlines in the second-degree descending succession (Figure 4.33). Likewise, the temporary modulation to e♭ minor creates some impacts on a sentiment with determination, based on the original sadness.

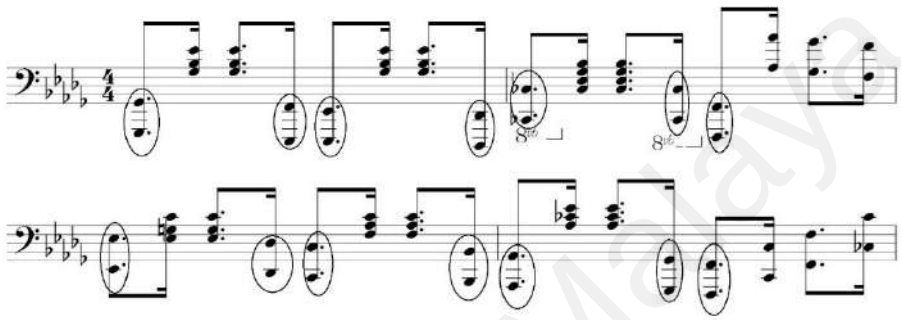

Figure 4.33: The linear harmony in *Ballade in D♭ Major*, mm. 33-36

The harmony that appears in mm. 76-80 of *Ballade in D Gong Mode* shows a special character; it reflects the manner of the linear harmony in a sequence of the pentatonic scale (A *Gong* mode), except for a Western functional solution (Ⅴ7-Ⅰ) in mm. 79-80 (Figure 4.34). Nevertheless, this obvious and slightly awkward harmony was a common issue among the "institutional" composers at the time.

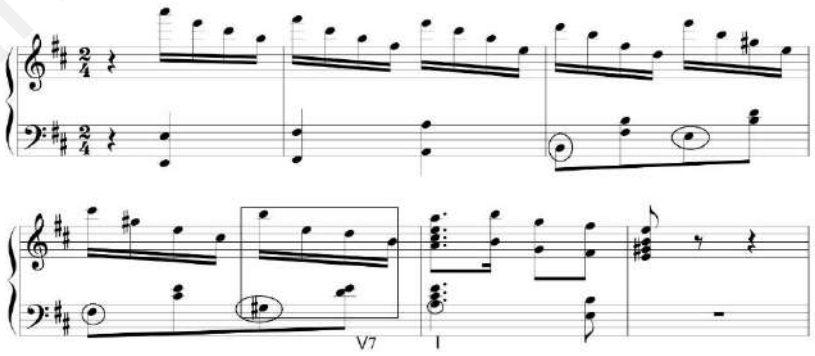

Figure 4.34: The pentatonic linear harmony with Western solution in *Ballade in D Gong Mode*, mm. 76-80

During the period from the Late Romanticism to 20th century music, quartal harmony, as a tertian chord that is constituted by stacked fourths, was widespread in contemporary

music compositions, including those of Debussy, Schoenberg, Stravinsky, Webern, and Hindemith (Persichetti, 1961; Schoenberg, 1911). In Chinese piano music, with the aim of corresponding to the pentatonic principle, the superimposition of fourths becomes a customary approach to arrange the harmony (Fan, 2002). As such, the quartal harmony, as one of the harmonic techniques, exists in Zhao's early works. In measure 22 of *Fisherman's Song*, for instance, Zhao utilized a quartal chord to enhance the sonority of melody (Figure 4.35).

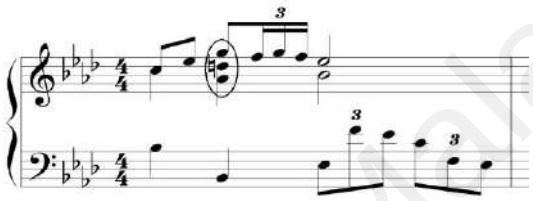

Figure 4.35: The quartal chord in *Fisherman's Song*, measure 22

In *Textile Worker* and *Ballade in D♭ Major*, the quartal chord, as a component of harmonic arrangements, colorizes the sonority, timbre, and even the musical temperament. The quartal chord in measure 36 of *Textile Worker* shows a result of one-bar crescendo on dynamic by means of the second-degree progression of outer voices and the suspensions of inner voices (Figure 4.36). While the groups of quartal chords in mm. 82-84 of *Ballade in D♭ Major* play the role of connection, the aural effect presents a diverged soundscape in dynamic of *pp*, because the major-seventh dissonance is associated with the perfect-fourths (Figure 4. 37).

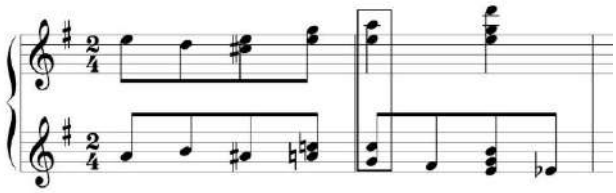

Figure 4.36: The quartal chord in *Textile Worker*, mm. 35-36

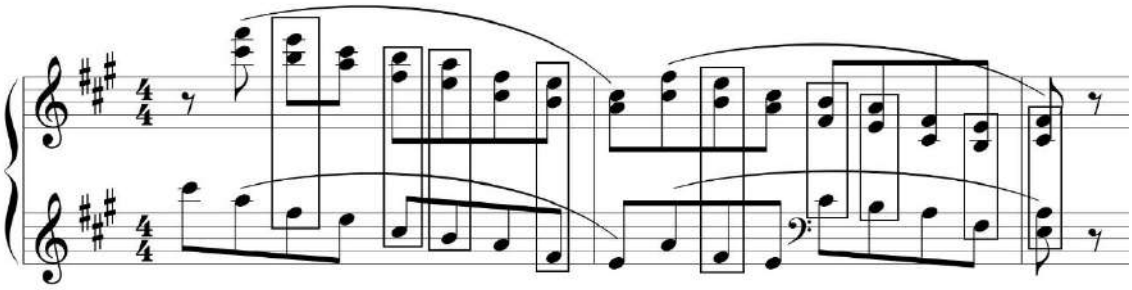

Figure 4.37: The quartal chord in *Ballade in D♭ Major*, mm. 82-84

The chordal form of the stacked fourths and fifths is one of the usual techniques in the arrangement of the pentatonic harmony, by which the music produces a spacious and elegant sonority (Fan, 2002). Besides, the chord stacked by the fourth and fifth characterized Debussy's harmony, as this type of chord was utilized to create a variant of theme in the prelude *La Cathedral Engloutie*. Likewise, when the music develops in the second variation of section B^1 in *Fisherman's Song*, the superimposition of the fourth and fifth also becomes an approach to change the manner of the melody from an intensive to a spacious one, along with the hollow sonority resulting from the perfect octaves attached by the fourths and fifth (Figure 4.38).

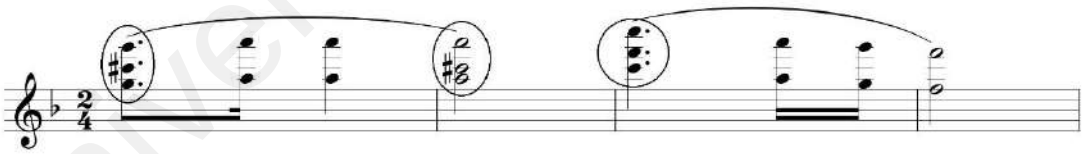

Figure 4.38: The chord established by fifth and fourth in *Fisherman's Song*, mm. 157-160

Similar examples of the chords stacked by fourths and fifths appear in Zhao's other piano solos, such as the first variation of section A in *Ballade in D♭ Major* (Figure 4.39), the melody of section C^1 in *Ballade in D Gong Mode* (Figure 4.40), and the music in mm. 113-115 of *Textile Worker* (Figure 4.41).

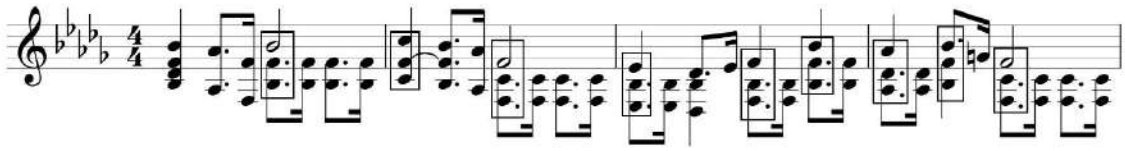

Figure 4.39: The chord established by fifth and fourth in *Ballade in D♭ Major*, mm. 25-28

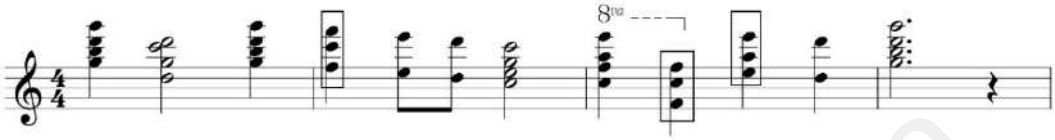

Figure 4.40: The chord established by fifth and fourth in *Ballade in D Gong Mode*, mm. 149-152

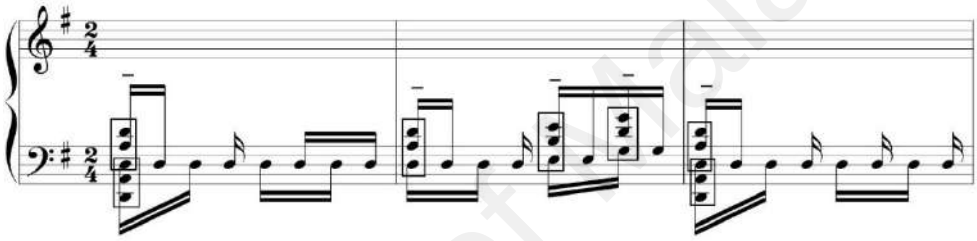

Figure 4.41: The chord established by fifth and fourth in *Textile Worker*, mm. 113-115

4.4 Tempo and Rhythm

In Zhao's early piano pieces, the presentation of the tempo and rhythm shows a pluralism of expressions by the way of applying the tempo and literal markings, representative rhythmic patterns, and the tempo measuring for Zhao's individual performances.

4.4.1 Altered Tempos and Their Expressions

According to the tempo markings in the scores and the recording of Zhao's live performance during the interview, Zhao's early piano solos present different tempo fluctuations, except for the consistent tempo ♩=140 of *Textile Worker*, which are mapped in line charts based on the value of the fourth notes (Figures 4.42, 4.43, and 4.44).

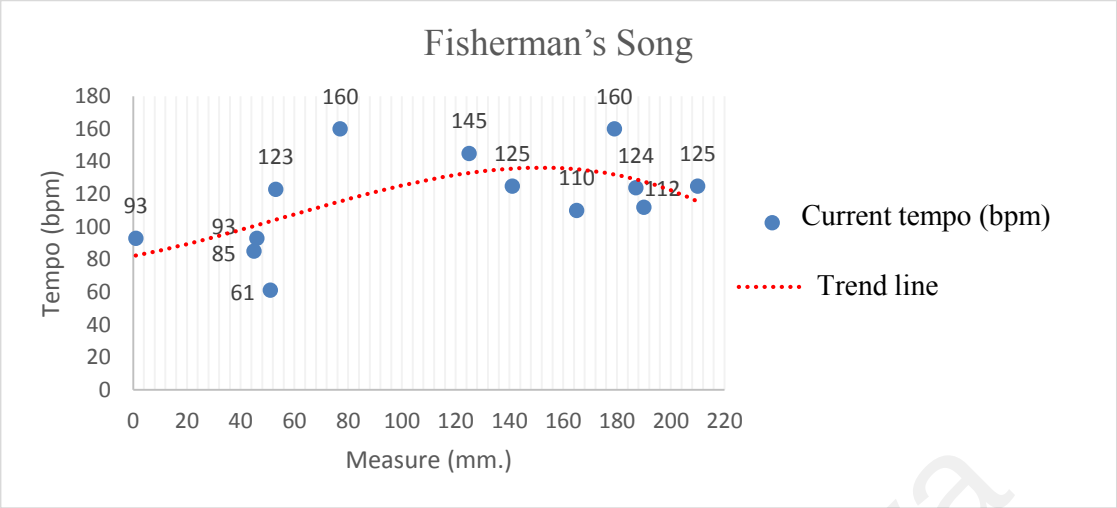

Figure 4.42: The tempo fluctuation of *Fisherman's Song*

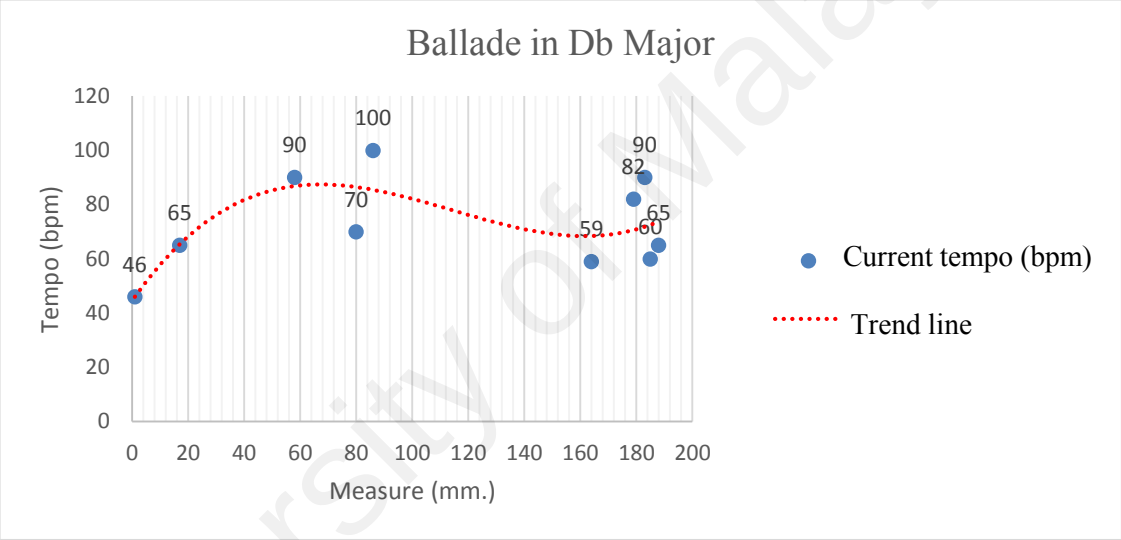

Figure 4.43: The tempo fluctuation of *Ballade in D♭ Major*

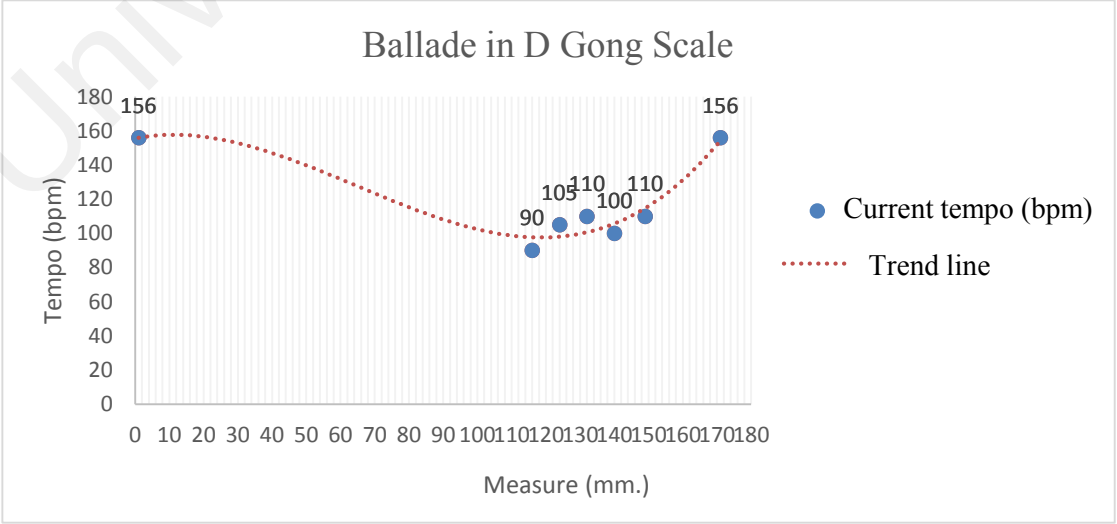

Figure 4.44: The tempo fluctuation of *Ballade in D Gong Mode*

As seen from the aforementioned graphs, the tempos of these three works are basically in a symmetrical arrangement; in other words, whatever the tempo changes in the middle section, it still returns to the original speed of the first part. Upon the tempo fluctuations, the temperaments, or narrative contents, of the three solos can be revealed. *Ballade in D Gong Mode*, for instance, displays a hilarious circumstance through a high speed of ♩=156, resembling quasi-percussion ensemble (Zhao, 2016b). Moreover, the tempo is generally in a high speed that ranges from 90 to 156 beats per minute. Under the tempo of ♩=46, the introduction of *Ballade in D♭ Major* shows a manner of *senza-misura* practically. Thus, the relatively steady speed occurs in the first part with the tempo of ♩=65, which interprets a scene of obsequies (Zhao, 2016b). Meanwhile, the romantic passages employ the tempo of ♩=90, which strengthens the musical fluidity and singing. The tempo of *Fisherman's Song* precisely projects the literal markings, such as ♩=93 corresponding to *shuzhanliuchangde* (舒展流畅地, loosely and affluently), ♩=123 correlating to *jiandingyoulide* (坚定有力地, unwaveringly and powerfully), and *kuanguangde* (宽广地, broadly) that is expressed by ♩=112.

Apart from speed changes, the subtle tempo markings, to some extent, play an important role to unfold the characters of expression. By utilizing notations such as *allargando*, *ritardando*, *piu allegro*, *piu mosso*, *precipitano*, and many others, the tempo alterations are expressed by either conforming to the aesthetics of traditional folk music in *Fisherman's Song* and *Ballade in D Gong Mode*, or mimicking the free style of Romanticism in *Ballade in D♭Major*.

4.4.2 Special Rhythmic Pattern

The special rhythmic patterns with corresponding time signatures always display the traditional characters; the rhythmic pattern of the gong and drum in *Ballade in D Gong Mode* exemplifies this situation (Figure 4.45). In this piece, with the effect of the accents,

the rhythmic pattern of gong and drum in 2/4 depends on the structure of the dotted eighth note, followed by the sixteenth note plus three groups of duplet with eighth notes in the right hand and the two dotted fourth notes plus a fourth note in the left hand, which then becomes the typical Chinese traditional rhythmic mode of "1-4-7" (Zhao, 2006b). The mode of "1-4-7" is the sequence of accents in gong and drum rhythmic pattern: "1" means the first accent position, while "4" and "7" indicate the fourth and seventh accent positions respectively. During this rhythmic pattern, the function of bar lines is weakened, such as the example in Figure 4.45, where the two-bar music can be viewed as an entirety to construct the gong and drum rhythmic pattern.

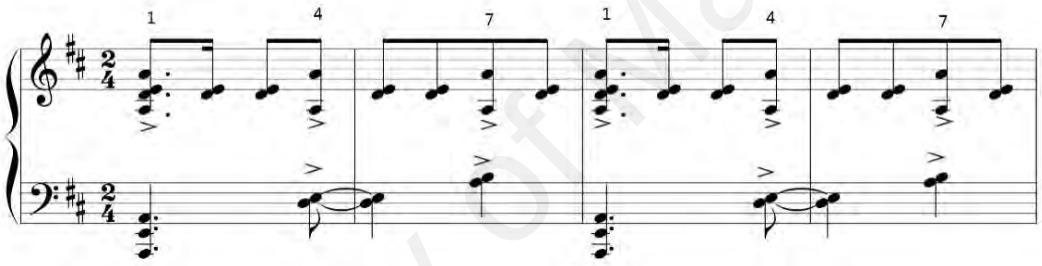

Figure 4.45: The rhythmic pattern of gong and drum in *Ballade in D Gong Mode*, mm. 1-4

Sometimes, the traditional aesthetics is reflected by altered irregular time signatures. For example, in *Fisherman's Song*, three types of time signatures from 4/4 to 5/4, passing 6/4, create an introduction with the effect of *yaoban* (摇板)[27], resembling the beginning of folk song or traditional instrumental music.

The Western *toccata* of quadruplets with sixteenths highlights the rhythmic character in Zhao's *Textile Worker*. To some extent, the timbre is created by this type of rhythmic pattern to be compatible with the Chinese dulcimer. In the meanwhile, the similar rhythm

[27] *Yaoban* is one of the tempo modes of Chinese traditional drama. It is named for its tempo character of *jindamanchang* (紧打慢唱), meaning that the singer sings freely while those that accompany the singer are under the 1/4.

type is employed in Debussy's prelude from the piano suite *Pour le Piano*; the hidden melodies among the rhythm, in addition, imply another similarity (Figure 4.46). It is hard to conclude that Zhao imitated Debussy's compositional technique because many composers have applied this type of rhythmic pattern, including its founder Bach, though it is conspicuous that there is a deep influence of the Western techniques in Zhao's compositions.

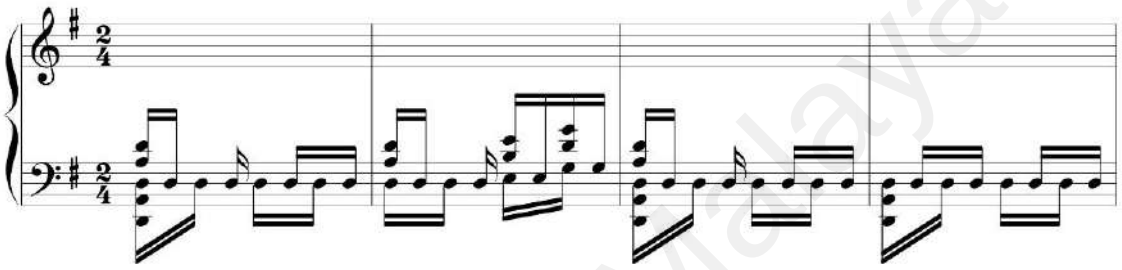

Figure 4.46: The *toccata* rhythm applied in *Textile Worker*, mm. 113-116

4.5 Performance Practice

The sonority of a piano solo depends on the player's performance. Due to the characters of compositions, Zhao's early piano solos involve some unique techniques on performance, which will be listed as follows.

4.5.1 Expression of Chinese Traditional Soundscape

Many passages in Zhao's early piano solos borrowed traditional musical elements to create melodies, such as Chinese folk songs, traditional instruments, and even drama.

The genius melodic creation mimicking the Chinese folk song *lawang haozi* makes the circumstance of fishing to be visually depicted in *Fisherman's Song*, with the soundscape of echoes among the lead singer (calling) and the chorus (responding). At the beginning of this passage (mm. 51-52), two seconds with ornaments sung by the lead singer makes an impact on the agglomeration of fishermen hauling the net. Then, the four-sentence melody of the lead singer in mm. 57-58, mm. 63-64, mm. 69-70, and mm. 75-76 are

respectively followed by the chorus's responses, which comprise variations of the lead singer's last half melodies (Figure 4.47).

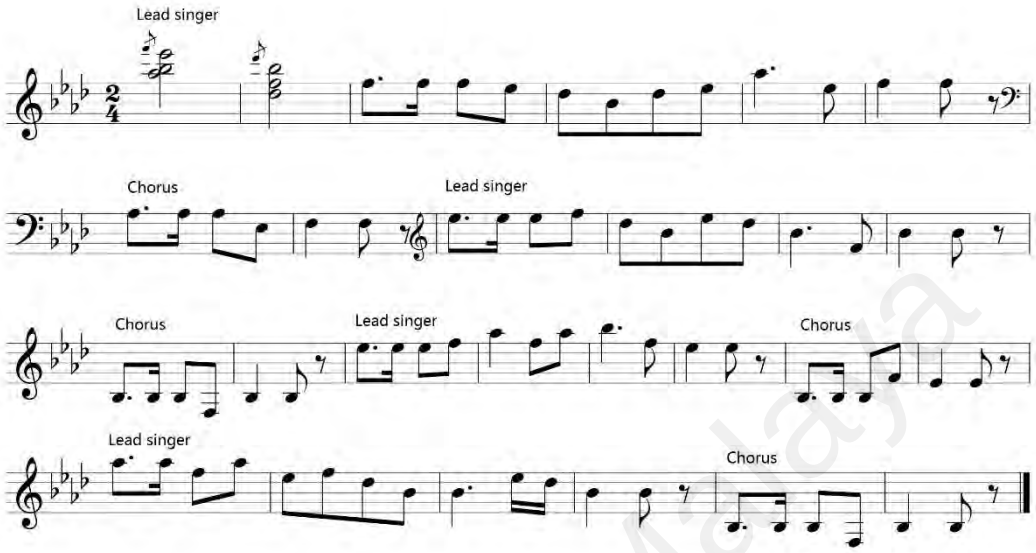

Figure 4.47: Imitation of *Lawang haozi* in *Fisherman's Song*, mm. 51-76

In Chinese traditional music, the chorus portions are known as padding syllable and lining cavity, due to their modal lyrics such as "hey", "ya", "ho", and "hah", as well as the function of the respondents. Therefore, the interaction between the lead singer and chorus, as presented through the Western instrument piano, becomes a crucial issue for performance. Firstly, based on the character of *lawang haozi* that the chorus echo briefly after the lead singer sings a phrase, the comparative dynamic is an approach to distinguish both sides; the chorus portion is played more loudly and firmly than that of the lead singer. Besides that, the timbre of the chorus ought to resemble the echoes, so that the sound of the lead singer is brighter, while the chorus is denser and lower. Secondly, due to the fact that the purpose of *lawang haozi* is to agglomerate the collective power, the soundscape ought to be sonorous and forceful through the short and straightforward touching, omitting the paddling.

The imitation of the Chinese traditional instruments is one of the contemporary compositional characters (Wei, 1987). Accordingly, the performance to achieve the

similarity on timbre is perhaps the main problem. For example, there is an imitation of the Chinese gong and drum in *Ballade in D Gong Mode* (see Figure 4.45). As discussed in section 4.4.2, the excellent rhythmic expression ought to be the foremost mission for the performer. If the excellent rhythm is the cornerstone of the performance, the preciseness of accents would be the interpretation of the traditional rhyme; thus, the player will comply with the composer's subtle markings on the score. On the aspect of the timbre, the power is concentrated on the points when the fingers touch the key momentarily and leave immediately (Zhao, 2016b). Accordingly, the chords and intervals vocalized the flexible sonority under the finger tips.

Although the analysis of the tempo character mentioned above that the introduction of *Ballade in D♭ Major* shows an approximate feature of *senza-misura*, it is not definitely free, due to the precious markings on the score, which are *largo*, *accelerando*, *ritardando*, and *rit. molto*. Coincidently, this type of tempo mirrors *yaoban*. As Zhang (1997) pointed out, *yaoban* is different from *sanban* (散板),[28] whereby the performer ought to pay more attention to the stabilization of inner tempo structure, other than ignoring the beats with freedom.

4.5.2 Expression of Romanticism Soundscape

Although Zhao pursued compositional individuality, the Romantic soundscape feature pervaded his four piano solos during the period of the Cultural Revolution, just as he explained in the following interview:

> The sound in my heart is not related to the outside circumstance, but I don't deny that these works are [linked] with the outside, because the feature of these

[28] *Sanban* is a common tempo mode used in Chinese traditional drama, literal music, folk music, and so forth. The meaning of *sanban* resembles the Western terminology of *senza-misura*, or *ad. libitum*.

> compositions is different with those in my later stage. There are the music knowledges I touched at the time, including Chopin, Liszt, Scriabin, Rachmaninoff, Chinese songs, and the sound of that era. (Zhao, 2016b) (translation by author)

By listening to the recordings of Zhao's live performance and recitals (Zhao, 2016b; Zhao, 2016c), the soundscapes of the four piano solos reveal a romantic aesthetic, the two ballades in particular, due to the frequent *rubato* tempo that resembles the Romantic performances of Chopin and Liszt's. In addition, similar to Chopin and Liszt, the *rubato* tempo also served for the lyricism in Zhao's performance. The places with *rubato* in *Ballade in D♭ Major* and *Ballade in D Gong Mode* are arranged and listed in Table 4.12.

Table 4.12: The positions of *rubato* tempo in *Ballade in D♭ Major* and *Ballade in D Gong Mode*

Composition	Measures	Composition	Measures
Ballade in D♭ Major	measure 23	*Ballade in D Gong Mode*	mm. 122-123
	measure 31		mm. 130-131
	measure 39		measure 139
	mm. 45-79		mm. 142-143
	mm. 82-83		mm. 157-168
	mm. 164-179		mm. 257-273

The *rubato* tempo control undulates the performer's feelings and moods. However, the aforementioned positions of Zhao's *rubato* tempo utilization serve as references for the performer in order to be close to the composer's thoughts, so that the performance can restore the nature of these two solos to the maximum.

4.5.3 Interpretation of Variation

As a dominant structure, the form of variation is applied in Zhao's early piano solos such as *Textile Worker*, *Fisherman's Song*, and *Ballade in D♭ Major*. It presents different ways to perform, even though it has the eternal truth that all variations are derived from

the theme, from which the ability to understand the elements of the theme is the first step of performance. Then, the rule that different descriptions of variation has different performing emphasis is necessary.

In section B of *Fisherman's Song*, the variations are transformed through the changes of the theme on rhythms, pitches, tonalities, and other materials. In addition, the upper tones of the chords and intervals outline the resemblance of the theme (Figure 4.48). If going further to extract the melodic tones from the upper tones by means of that the equal value notes take the place of same note, a clearer melody resembling the theme would surface (Figure 4.49). According to Zhao's performance, wherein a demonstration was made to the author during an interview (2016b), the aforementioned notes are outstanding to reflect the melodic contour. Besides that, although the transformation of the melodic tones is from the downbeats (first note of each bar) in the first variation to the upbeats (second octave of each triplet) in the second variation, the rhythm of variation ought to be strict in the premise of highlighting the melodic tones.

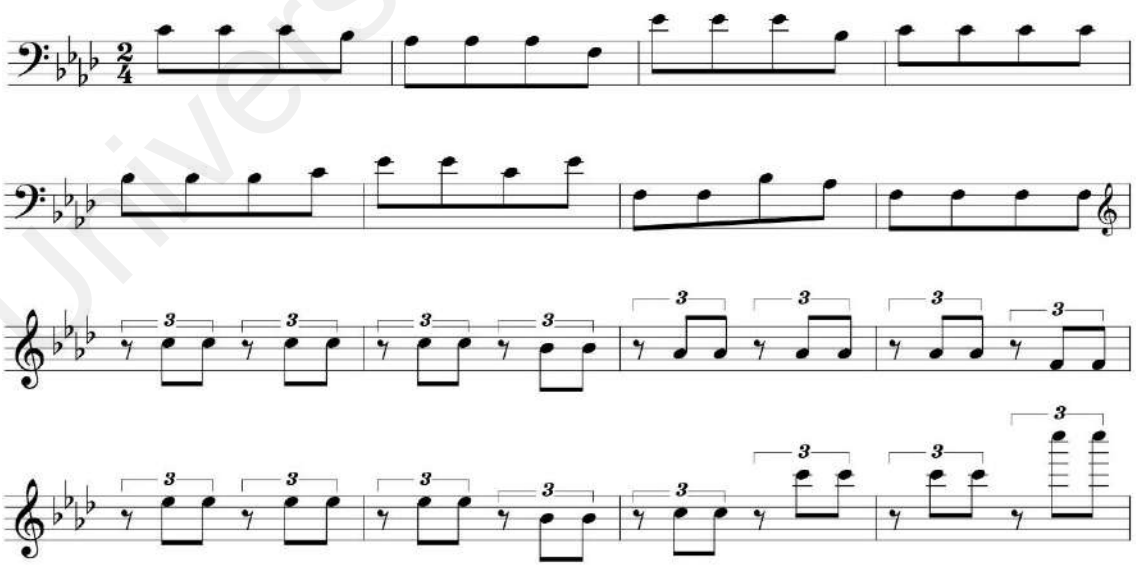

Figure 4.48: Upper tones outline the resemblance of theme in *Fisherman's Song*, mm. 77-84, mm. 93-100

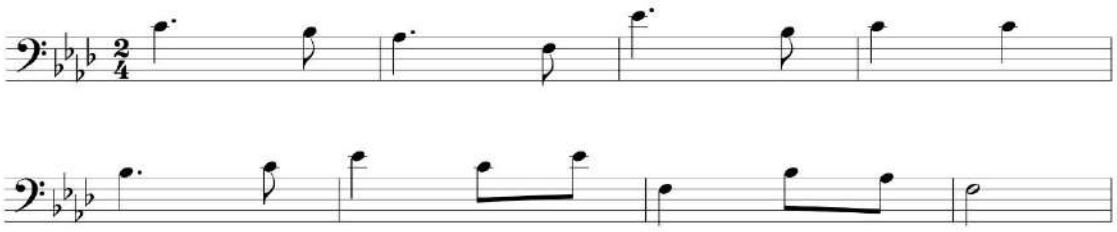

Figure 4.49: The clearer melody extracted from upper tones in *Fisherman's Song*, mm. 77-84, mm. 93-100.

The variation in *Fisherman's Song* utilizes the single theme as the basis of alterations, yet it employs dual theme in the part B of *Ballade in D♭ Major* and the section B of *Textile Worker*. Nevertheless, there is a divergence between them on the arrangement of the two themes: the former follows the sequence of the first theme (mm. 86-93) - second theme (mm. 94-105) - first variation of first theme (mm. 106-113) - first variation of second theme (mm. 114-134) - second variation of first theme (mm. 135-144) - second variation of second theme (mm. 145-153) (see Figure 4.12a, b, c, and d); the latter is arranged by turns of the first theme (mm. 39-48) – first variation of first theme (mm. 49-58) – second variation of first theme interweaved by second theme (mm. 59-75) – first variation of second theme (mm. 76-83) – second variation of second theme (mm. 84-91) (see Figure 4.6a, b, c, d, and e). Hence, the dual theme variation, to some extent, brings difficulty for a performer to identify the first and second themes. Accordingly, the identification of each theme is perhaps the primary way to solve the performance issues of the variations in *Textile Worker*.

Listening to Zhao's (2016b) interpretations regarding variations in both solos, the confrontation of the two themes on timbre, dynamic, layer, and even emotion becomes the focal point during the performing procedure, where each variation displays a unique character, rather than a simple and boring variation without aesthetics. In addition, as the performance of the single theme variation, the melodic resemblance to the themes is necessary to emphasize and highlight when the performer plays the variation sections.

4.6 Summary

Zhao's early compositions—*Textile Worker*, *Fisherman's Song*, *Ballade in D♭ Major*, and *Ballade in D Gong Mode*—continue to walk on the road of fusion between the East and West, ranging from the structure, tonality and harmony, tempo to performance. On one hand, the compatibility was examined in these four solos, such as the tonal combination of the melodies in the pentatonic scale and accompaniments in the major and minor scale, the Chinese traditional form of *qi*, *cheng*, *zhuan*, and *he* that is incorporated into the Western structural frame, and the two-side soundscapes that are created by the imitation of Chinese traditional music and Romantic lyrics. On the other hand, the compatibility of the Western and Chinese musical cultures cannot be viewed as a synthesis; it is seemingly a transplant of the Western compositional technique on the Chinese musical elements.

Apart from the transplant of the Romantic features, Zhao's four piano solos were influenced by other Chinese piano compositions. The beginning of *Textile Worker*, for instance, directly borrowed the rhythmic and melodic elements of the piano solo *Gala* by Ding Shande (丁善德). Therefore, the series of transplant, imitation, or even borrowing mirrored the beginning of Zhao's compositional career, as the compositions of the other Chinese "institutional" composers of his period that the compositions were caged in the Western techniques and strived for the creation of "Chineseness" on their Westernized education background.

Although individuality was forbidden during the Cultural Revolution, these four solos still displayed uniqueness in composition, which somewhat reflected that Zhao began to pursue compositional individuality consciously. Furthermore, under the confined circumstances surrounded by the political Model Opera, the four solos presented two sides: one phonated for his personal emotions, such as *Ballade in D♭ Major*, which could

not be public at the time due to its content of condemning the Cultural Revolution; and the other was to cater for the slogan of the Cultural Revolution, as reflected in *Ballade in D Gong Mode*, *Textile Worker*, and *Fisherman's Song*. Among them, the categorization of *Fisherman's Song* was contradictory because it was accepted as an anthem for labors after changing the title,[29] even though Zhao's personal experience underpinned this work.

In general, Zhao's compositions during this period were the resultants of seeking a fusion between Europeanization and localization. However, the works did not jump out the compositional circle of that time. In other words, the innovations and modern techniques were rare. He followed the elder Chinese composers' technique of applying pentatonic scales in order to present localization, but his respect for Chopin and Liszt made him imitate their harmony, melody, and even feelings.[30] Therefore, the lack of breakthrough resulted in Zhao's early piano solos merely to be mere imitations of the pentatonic Romantic model.

[29] Due to the same title as the work of Yu Huiyong (于会泳), who was named Minister of Culture during the Cultural Revolution, the original title of *Fisherman's Song* was forced to change as *Yangfanpolang Yuge Liang* (扬帆破浪渔歌亮, *Fishing Song to Celebrate the Conquest of Storm in the Sea*) by Shanghai People's Publishing House in 1977. In 2015, the title was corrected in the second edition.

[30] Zhao stated in the interview that the purpose of composing the two ballades were inspired by Chopin's four ballades. In addition, a large number of Chopin and Liszt's shadows appeared in the four solos. Even nowadays, Zhao is required to arrange the stage of his recital as Liszt's private salon, where dozens of audiences sit around him. These revelations support a hypothesis that Zhao reveres Chopin and Liszt.

CHAPTER 5: BREAKTHROUGH PHASE

5.1 Introduction

From 1981 to 1984, Zhao began a new study experience in the US. The piano solo *Hegemon-King Removes His Armor* was the output of this period, and was premiered by Zhao at the 1982 World's Fair in Knoxville, Tennessee. During his study abroad, that Zhao studied abroad, both the style and techniques of his composition presented a great change, when compared with his past original piano solos. Therefore, this period was viewed as the breakthrough in Zhao's compositional career.

This piano solo was inspired by an ancient *pipa* piece titled *Hegemon-King Removes His Armor*. However, there is a difference with the *pipa* score, according to Zhao's (2016b) explanation in the interview:

> Regarding the piano piece *Hegemon-King Removes His Armor*, I invented this piano solo by myself except for some subtle materials at the beginning which were lent from the original one. You can detect the difference when you listen to it, [this piano solo] is different with the *pipa* manuscript, [and they] are not coincident. (translation by author)

The narrative suites of *Hegemon-King Removes His Armor* and its companion volume *Ambush from All Sides* describes the historical events of the Battle of Gaixia (垓下之战), which ended of the five-year Chu-Han Contention (206-202 BC). However, the protagonists of both works are different, with the former being Xiang Yu (项羽) and the latter being Liu Bang (刘邦). Therefore, *Hegemon-King Removes His Armor* is imbued with a heroic tragic theme due to the failure of Xiang Yu, whereas *Ambush from All Sides* portrays the success of Liu Bang.

Although the composer and compositional period of the *pipa* solo *Hegemon-King Removes His Armor* are unknown, since traditional *pipa* works were orally transmitted (口传心授), it has been associated with the literary work titled *Yulunpao* (郁轮袍) in the Tang Dynasty (Wang, 2004; Zhuang, 2005). The earliest manuscript of the *pipa* solo *Hegemon-King Removes His Armor* is still controversial; Wang Chengzhi (2004) pointed out that *Pipa Manuscripts by Yi Suzi* (一素子琵琶手抄本) of 1763 is the earliest score, whereas Gao Houyong (1999), Chen Yingshi (1986), and Zhuang Yongping (2005) believed that *Inheritance of Secret Pipa Manuscripts from South and North Schools* (南北二派秘本琵琶谱真传) of 1819 by Hua Qiuping (华秋苹) is the earliest score. Regardless of the correct answer is, the earlier manuscripts were not embedded by the certain titles as the subtitles. Instead, they merely marked the general segmentations, such as the 12 sections in Hua Qiuping's manuscript and five sections in *Ju Shilin Pipa Score* (鞠士林琵琶谱) of 1860 by Ju Shilin (鞠士林). Until the late period of the Qing Dynasty, Li Fangyuan (李芳园), the representative of *Pinghu* School (平湖派), added 15 subtitles as additional explanations in *Hegemon-King Removes His Armor*. Although Li's added subtitles explained the meaning of the *pipa* solo *Hegemon-King Removes His Armor*, it led to a wrong direction in reverting to the original score and some misunderstandings regarding the musical form[31] (Chen, 1986).

Later generations of musicians either added to or removed Li Fangyuan's subtitles according to their respective comprehension. For example, the number of subtitles in

[31] Some later generations of musicians, including current musicians, have misunderstood that the subtitles marked on the score indicated the structure of the work *Hegemon-King Removes His Armor*.

Pudong School (浦东派) was reduced to 11, whereas it increased to 16 in *Wang* School (汪派) (Wang, 2004). Table 5.1 shows the different subtitles among these schools.

Table 5.1: The comparison of subtitles in *Pinghu*, *Pudong* and *Wang Schools*

Pinghu School	*Pudong* School	*Wang* School
yinggu (营鼓, *drum in camp*)		
shengzhang (升帐, *discussing the military business in the tent*)		
dianjiang (点将, *appointing the generals*)		
zhengdui (整队, *line-up*)		
erdianjiang (点将, *appointing the generals again*)	*paizhen* (排阵, *allignment*)	*dianjiang*
chuzhen (出阵, *going to the battlefield*)		
——	——	*chuzhen*
jiezhan (接战, *engagement*)		
gaixiahanzhan (垓下酣战, *fierce battle in Gaixia*)		
chuge (楚歌, *songs of Chu*)		
xiejiabaizhen (卸甲败阵, *failure with removing the armors*)	——	*bieji* (别姬, *farewell to concubine*)
gujiaojiasheng (鼓角甲声, *the sounds of horns and armors*)		
chuwei (出围, *breaking out the encirclement*)	——	*chuwei*
zhuibing (追兵, *pursuers*)	——	*zhuibing*
zhuiji (追骑, *pursued by the cavalries*)	——	*zhuiji*
zhongjunguili (众军归里, *returning to the hometown*)		

Apart from the differences in subtitles among the schools, the notations are also different in the same school. For instance, both the manuscript *Ju Shilin Pipa Score* of

1860 and *Yangzhengxuan Pipa Score* (养正轩琵琶谱) of 1983 by Lin Shicheng (林石诚) were belonged to the *Pudong* School, but the former was notated by the *gongche* notation (工尺谱)[32] and the latter was notated by the Western staff. The inherited manuscript from Wang Yuting (汪昱庭), who was the founder of *Wang* School, was arranged from the *gongche* notation to the numbered musical notation in *Li Tingsong Performing Score* of 1982 by Li Gungzu (李光祖).

In modern times, the *pipa* solo *Hegemon-King Removes His Armor* has been interpreted in different modes, such as the versions for *pipa* and Chinese traditional orchestra (1992) by Zhou Long (周龙), for *zither*[33] by Li Meng (李萌), for two pianos (1994) by Lan Chengbao (蓝程宝), and Zhao Xiaosheng's piano solo, which is the main discussion of this thesis. These works highlight the different soundscapes, composers' understandings and compositional techniques, premised on the storyline of the Battle of Gaixia.

5.2 Structure

Regardless of the number of subtitles in the aforementioned versions of the manuscript of *Hegemon-King Removes His Armor*, the plot of the historical war eventually divided this work into three sub-plots, which are, respectively, the preparation before the battle (from *yinggu* to *chuzhen*), the process of the battle (including *jiezhan* and *gaixiahanzhan*), and the loss of the battle (from *chuge* to the end) (Cao, 2004). As Zhao (2018) stated, his this piano solo continued to use the narrative structure, or *shuoshushi* (说书式, *the form*

[32] *Gongche* notation is a mode of notation in ancient China, which employs Chinese characters to represent the pitches.

[33] The year of adaption is unknown.

of storytelling), consisting of nine sections, but it also can be viewed as a three-part form in accordance with the development of the plot as the main structure (Table 5.2).

Table 5.2: The structure of Zhao's *Hegemon-King Removes His Armor*

Process of the battle	Preparation before the battle			Battle				Loss of the battle	
Zhao's segmentation	1st	2nd	3th	4th	5th	6th	7th	8th	9th
Part	Intro.	A		B				C	
section		A	B	C	D	B^1	A^1, C^1	E, D^1, D^2	A^2, D^3
Sub-plot	Drum in the camp	Preparation	Illusion	The first confrontation	Songs of Chu region from all sides (四面楚歌)	Illusion	The second confrontation	Dance by concubine Yu (虞姬) and the death of concubine Yu	Breaking out the encirclement and the suicide of Xiang Yu at Wujiang (乌江)
Measure	1-4	5-32	33-48	49-107	108-131	132-160	161-228, 229-270	271-288, 289-302, 303-340	341-357, 358-386

Due to the tempo of *rubato* and the musical temperament in Zhao's first segmentation, it is regarded as the introduction, according to the habitual analysis. Then, the second and third segmentations consist of the two opposites, A and B, with the manners of tension and quietness respectively (Figures 5.1 and 5.2).

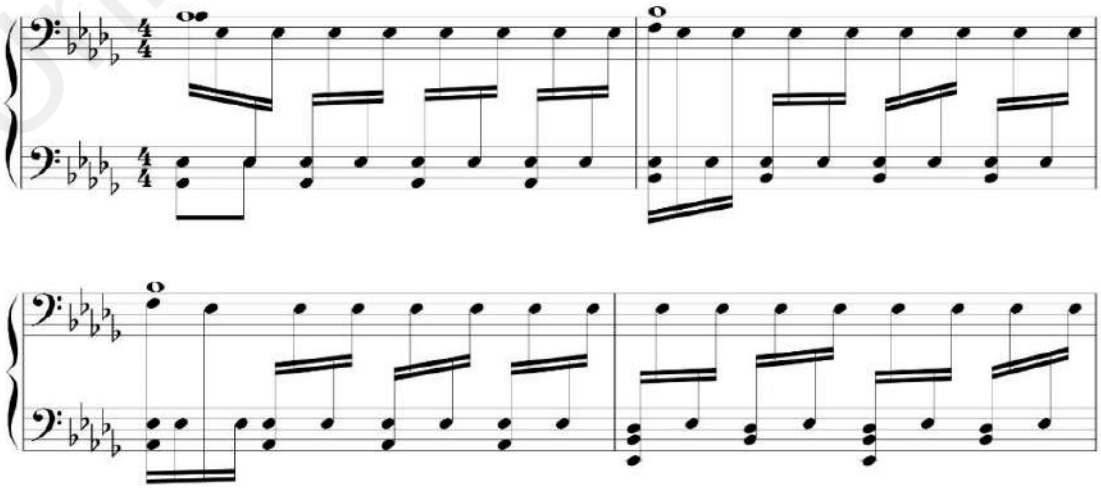

Figure 5.1: The fragment of section A, mm. 5-8

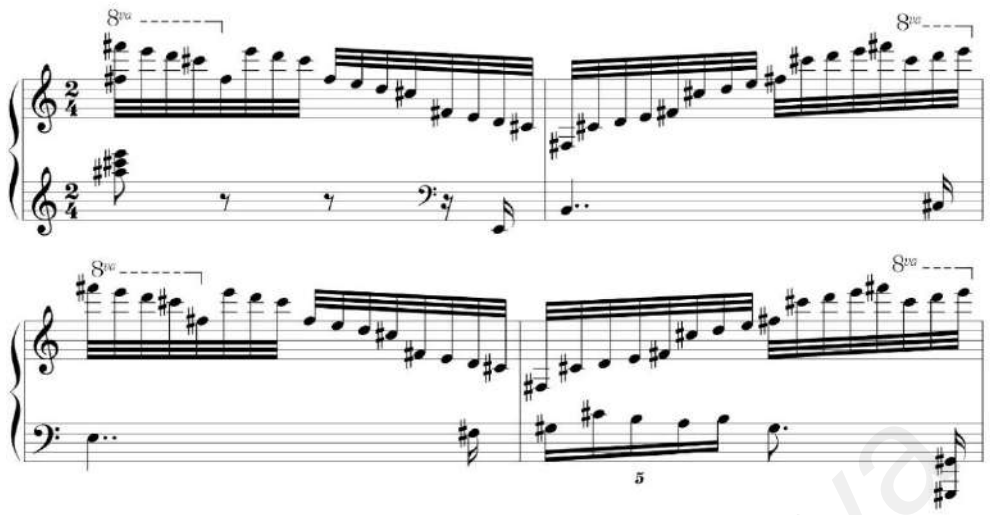

Figure 5.2: The fragment of section B, mm. 33-36

During the process of the battle, Zhao employs four segmentations to describe the four plots, which are: the first confrontation, songs of Chu region from all sides, the illusion of hometown, and the second confrontation. Among them, there is a form of variation in section C. The theme represents the figure of Xiang Yu through a compositional method of quasi-polyphony (Figure 5.3). As in the first variation, it becomes a homophony (Figure 5.4), followed by an expansion that comprises the elements of section A. The second variation is totally a presentation of percussion, in which the pattern of quadruplets is embedded into the melodies (Figure 5.5).

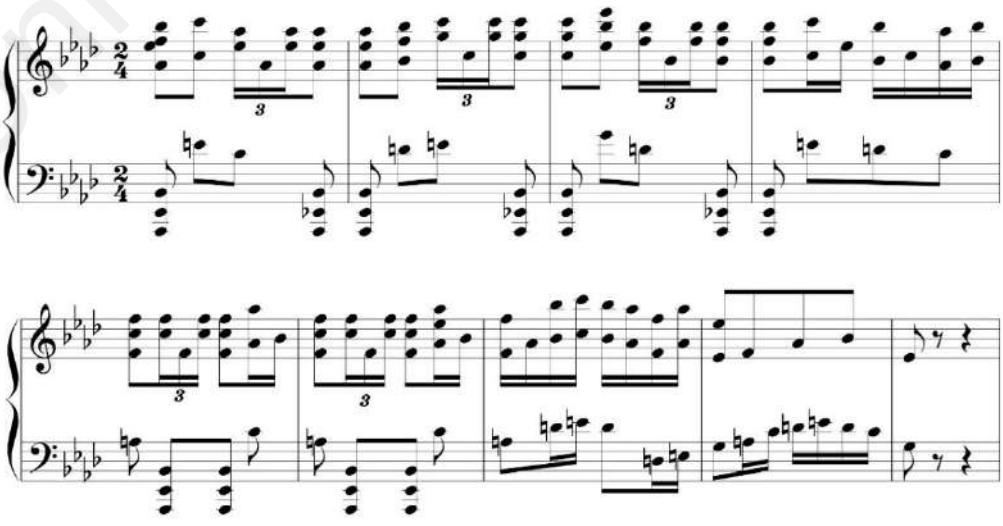

Figure 5.3: The theme that presents the figure of Xiang Yu, mm. 49-57

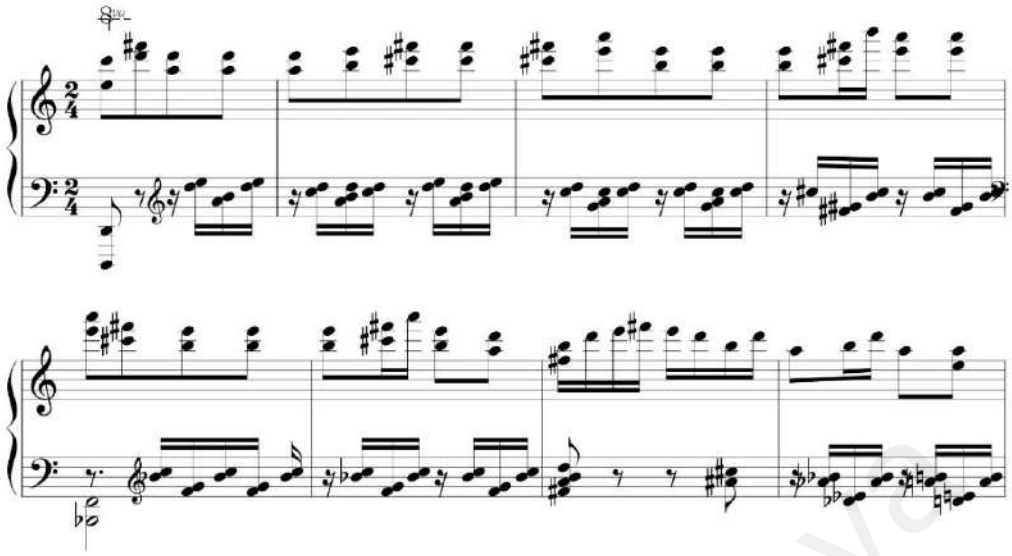

Figure 5.4: The fragment of the first variation, mm. 60-67

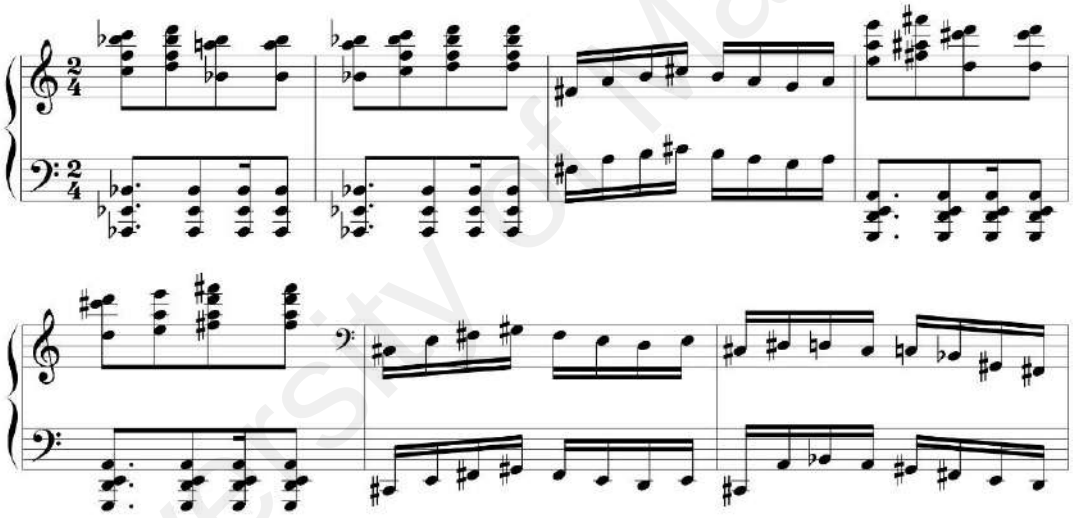

Figure 5.5: The fragment of the second variation, mm. 73-79

The section D describes the well-known allusion of the songs of Chu region from all sides with gloomy melodies (Figure 5.6). Later, the section B^1 is composed of the materials of section B (Figure 5.7). After a lyrical passage, the music employs the elements of section A to draw the second battle, in which the segmentations that imitate the figure of Xiang Yu are inserted repeatedly, resembling an interpretation of the brave character of Hegemon-King in Western Chu (西楚霸王). From measure 229, the figure of Xiang Yu returns, which is seemingly a recapitulation of part B.

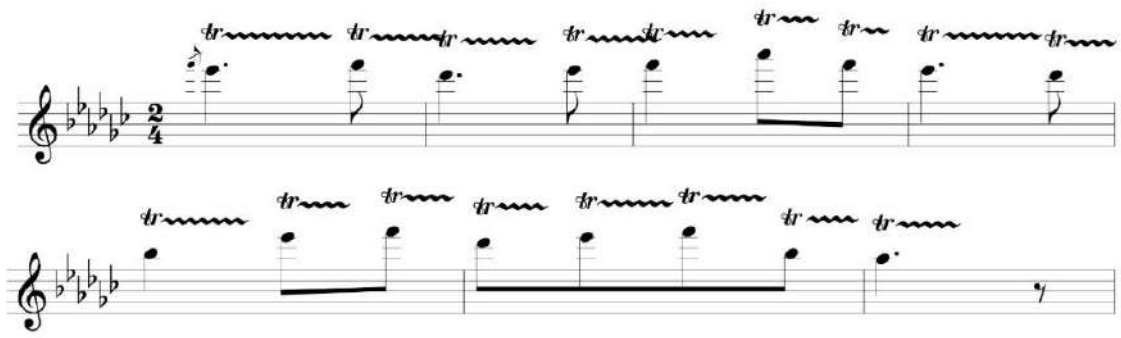

Figure 5.6: The gloomy melody in section D, mm. 108-114

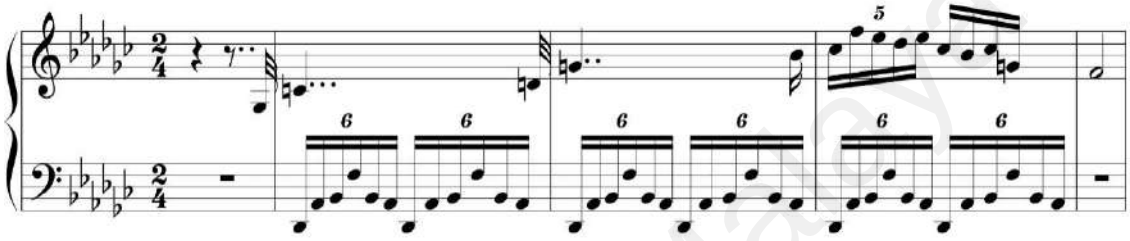

Figure 5.7: The fragment of the melody in section B[1], measure 137

When the music enters into the third part of the solo, Zhao created a new passage to unfold the farewell scene with the concubine (霸王别姬), which is also viewed as concubine Yu's dance (Zhao, 2016a). Then, the shadow of section D appears from measure 289, though the rhythm and texture are different (Figure 5.8). From measure 303, the musical mood becomes stronger and deeper, due to the tempo from *lento* to *piu mosso* and also the addition of the middle voice bracketing the melodies (Figure 5.9).

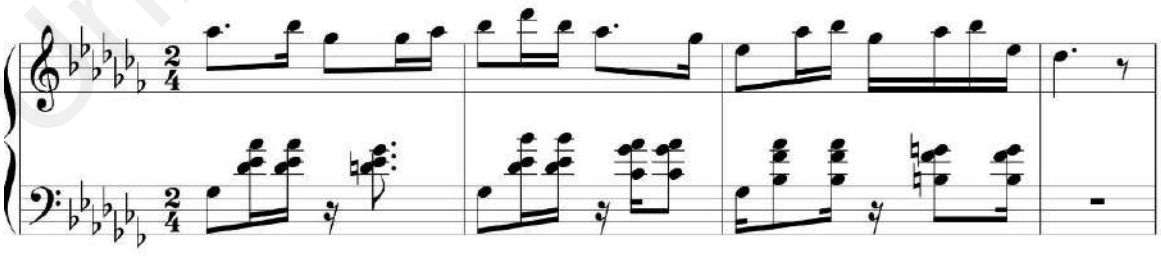

Figure 5.8: The fragment of the section D[1], mm. 289-292

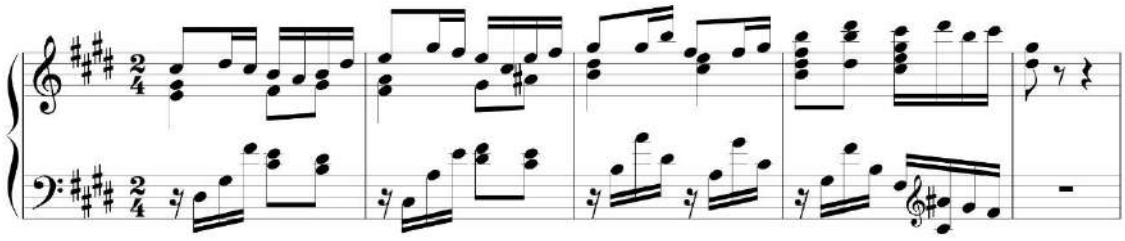

Figure 5.9: The fragment of the section D^2, mm. 303-307

As the musical elements of sections A and D appear in the last segmentation in succession, the piano solo *Hegemon-King Removes His Armor* enters the end, with the suicide of Xiang Yu at the last short-term chord.

5.3 Tonality and Harmony

Zhao's piano solo *Hegemon-King Removes His Armor* contains multiple types of tonalities in the manner of modernism, including bitonality, paralleled fourths and fifths, secundal, quartal and quintal chords, extended tertian harmony, as well as linear harmony.

5.3.1 Bitonality

Due to the popularity of polytonality in modern musical compositions across the world, some contemporary Chinese composers have learnt and applied it in Chinese piano music gradually, such as *From Far Away* (在那遥远的地方) (1947) by Sang Tong[34], piano suite *Temple Fair* (1955) by Jiang Zuxin (Tao, 2003), and *Xinjiang Dance No. 2* (1955) by Ding Shande (Wang, 2000). In Zhao's compositional career, the appearance of polytonality, bitonality in particular, in the piano solo *Hegemon-King Removes His Armor*, has become a medium to probe his individuality, according to Zhao's own statement (Zhao, 2016a):

[34] In the past research of Chinese piano music, Sang Tong's *From Far Away* was regarded as an atonal work, however, after conducting his own analysis, Zhao Xiaosheng inferred that this work possessed the property of polytonality (Zhao, 2016b).

> *Hegemon-King Removes His Armor* is a work of bitonality, it plays the opposites of the black (flat) and white (sharp) keys. Few people employed this type at the time, [yet] it is commonly used in nowadays (translation by author).

After Darius Milhaud, who was the first composer to systematize the theory of bitonality, bitonality is now commonly defined by music analysts as the juxtaposition of two tonalities that are simultaneously applied in compositions (McNamee, 1985). Thus, this definition is the basis to identify the places that employ bitonality in *Hegemon-King Removes His Armor*. If presetting that the tonalities of the high voice places are at the molecular and the low voice places are at the denominator, the presentations of the bitonality in *Hegemon-King Removes His Armor* would be shown in Table 5.3.

Table 5.3: The presentations of the bitonalities in *Hegemon-King Removes His Armor*

Measure	Bitonality	Measure	Bitonality	Measure	Bitonality
mm. 49-56	$\frac{\text{A♭ } Gong \text{ mode (A♭宫调)}}{\text{C } Gong \text{ mode (C 宫调)}}$	measure 57	$\frac{\text{C } Gong \text{ mode}}{\text{A♭ } Gong \text{ mode}}$	measure 58	$\frac{\text{A♭ } Gong \text{ mode}}{\text{C } Gong \text{ mode}}$
mm. 60-67	$\frac{\text{D } Zhi \text{ mode}}{\text{C } Gong \text{ mode, A } Gong \text{ mode, B♭ } Gong \text{ mode, B } Gong \text{ mode, A♭ } Gong \text{ mode, C } Gong \text{ mode}}$				
measure 145	$\frac{\text{c♯ minor}}{\text{C major}}$	measure 154	$\frac{\text{A major}}{\text{c minor}}$	mm. 229-236	$\frac{\text{A♭ } Gong \text{ mode}}{\text{C } Gong \text{ mode}}$
measure 237	$\frac{\text{C } Gong \text{ mode}}{\text{A♭ } Gong \text{ mode}}$	measure 238	$\frac{\text{A♭ } Gong \text{ mode}}{\text{C } Gong \text{ mode}}$	measure 320	$\frac{\text{D♭ Lydian mode}}{\text{C major}}$

Due to the repeated application of musical elements that draws the figure of Xiang Yu, the harmonic arrangements in mm. 49-58 and mm. 229-239 are the same, that is, $\frac{\text{A♭ } Gong \text{ mode}}{\text{C } Gong \text{ mode}}$, $\frac{\text{C } Gong \text{ mode}}{\text{A♭ } Gong \text{ mode}}$, and $\frac{\text{A♭ } Gong \text{ mode}}{\text{C } Gong \text{ mode}}$ respectively. Among the three, the last two groups of bitonality show a cross development; in other words, the tonality of the low voice in the former is altered in the high voice of the latter, and vice versa. During the first bitonality,

the two pentatonic scales create a strong collision by engaging the minor seconds (E♭ and E♮, D♭ and D♮). In addition, the quintal chords that belong to A♭ *Gong* mode deepen the dissonance between the two tonalities (Figure 5.10).

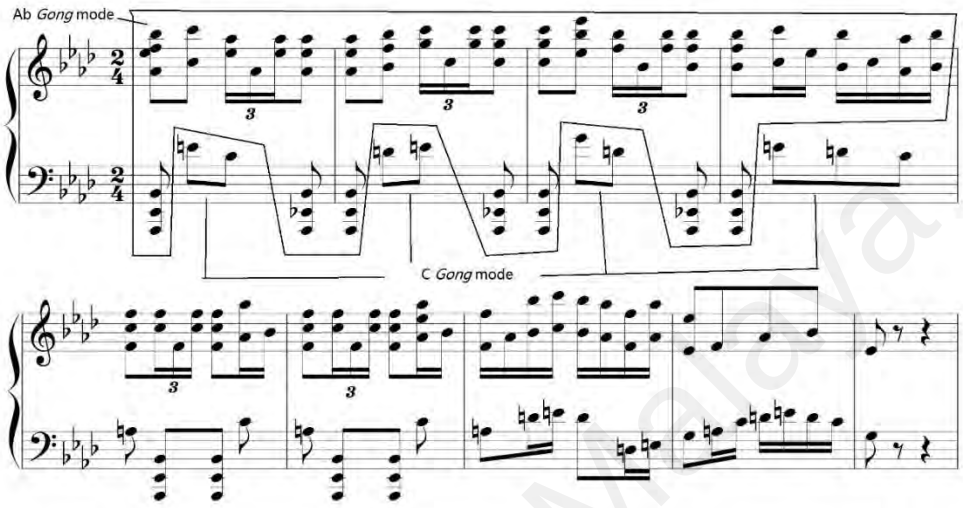

Figure 5.10: The bitonality of A♭ *Gong* mode and C *Gong* mode, mm. 49-56

Following the theme of Xiang Yu, the music enters the first variation, in which the tonality of the melody changes to D *Zhi* mode while the accompaniment is underlain with an alternation from C *Gong* mode, A *Gong* mode, B♭ *Gong* mode, B *Gong* mode, and A♭ *Gong* mode to C *Gong* mode in succession. (Figure 5.11).

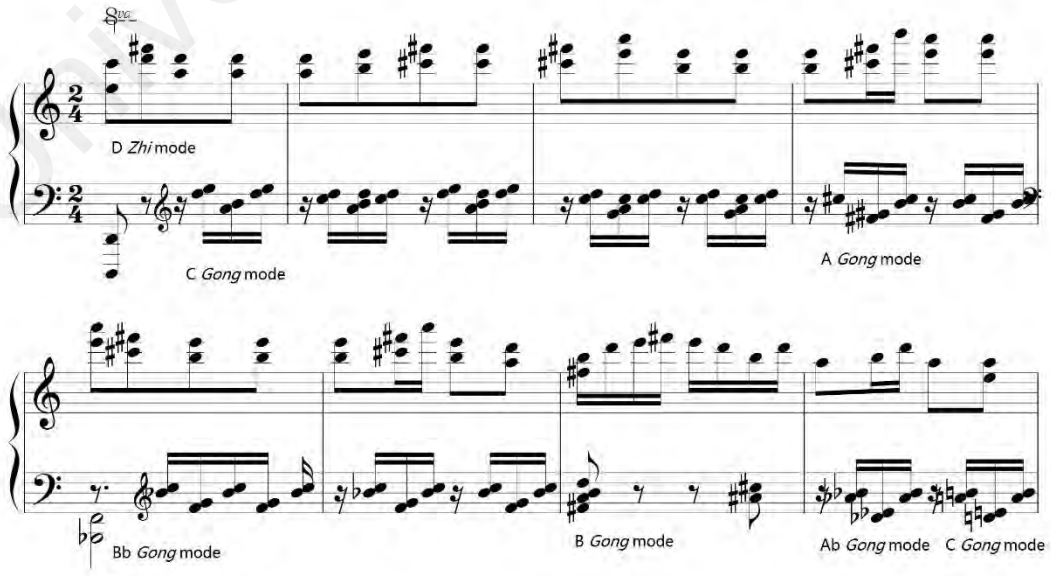

Figure 5.11: The bitonality in the first variation, mm. 60-67

The bitonality in measure 320 practically indicates the repeated polychords, where the high voice repeats the sevenths in the first conversion in D♭ Lydian mode and the lower repeats the ninths with the third and seventh missing in C major (Figure 5.12). This resembles the Western polychordal type at the beginning of the 20th century (Piston, 1987).

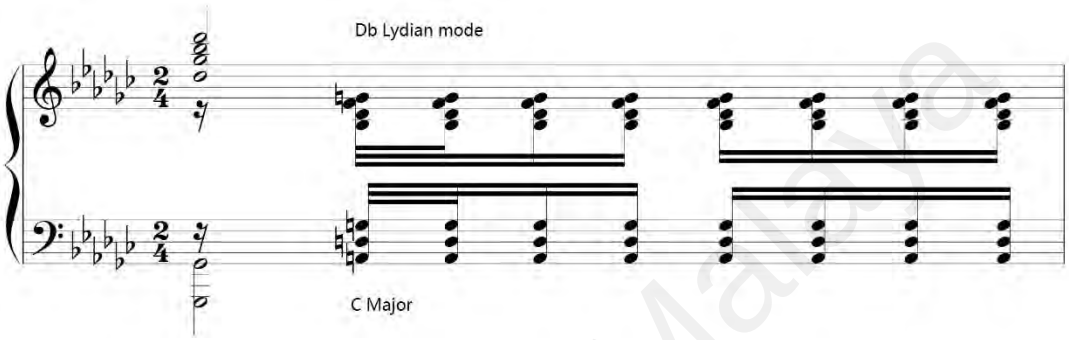

Figure 5.12: The polychords consist of sevenths and ninths, measure 320

5.3.2 Parallel Fourths and Fifths

Although the fourths and fifths appear in the works that were discussed in Chapter Four, the applied mode is significantly more complicated and matured than before. First of all, in mm. 27-29 (Figure 5.13), the parallel perfect fourths in the chromatic scales occur in the high layer, while the low layer shows the combination that the diminished or perfect fourths are inserted in the diminished fifths. These two types of intervals are performed alternately, resulting in a sonority of disproportion and contrast. Observing the viewpoint of the counterpoint, four roundabout chromatic scales are distributed in the four voices, where the first and fourth voices are an octave apart while the second and third voices are a minor second apart (Figure 5.14).

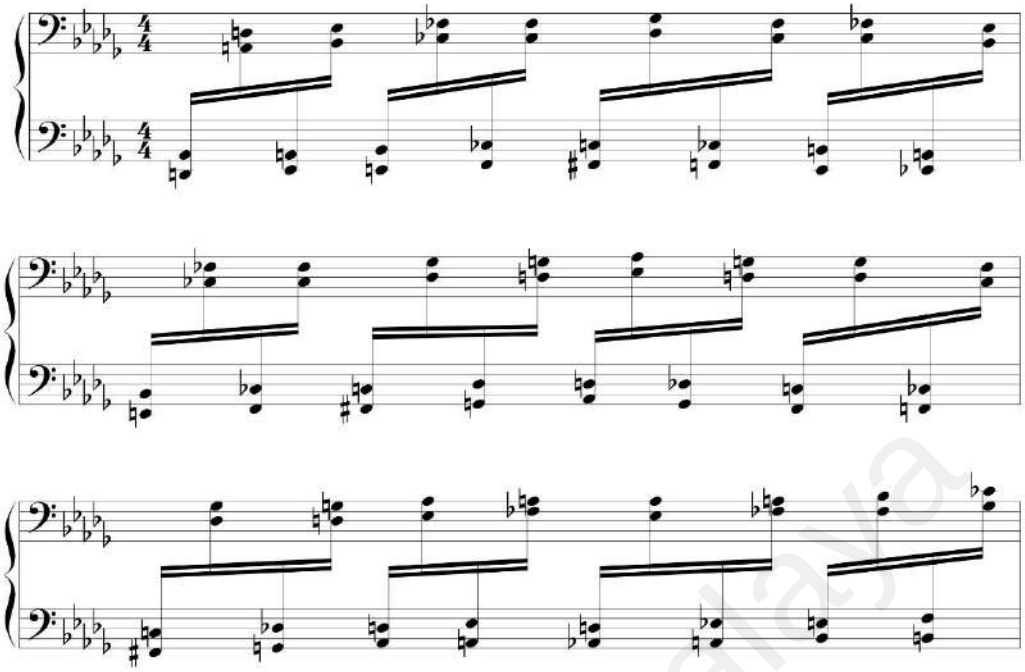

Figure 5.13: The parallel fourths corresponded by the combination of fourths and diminished fifths in chromatic scales, mm. 27-29

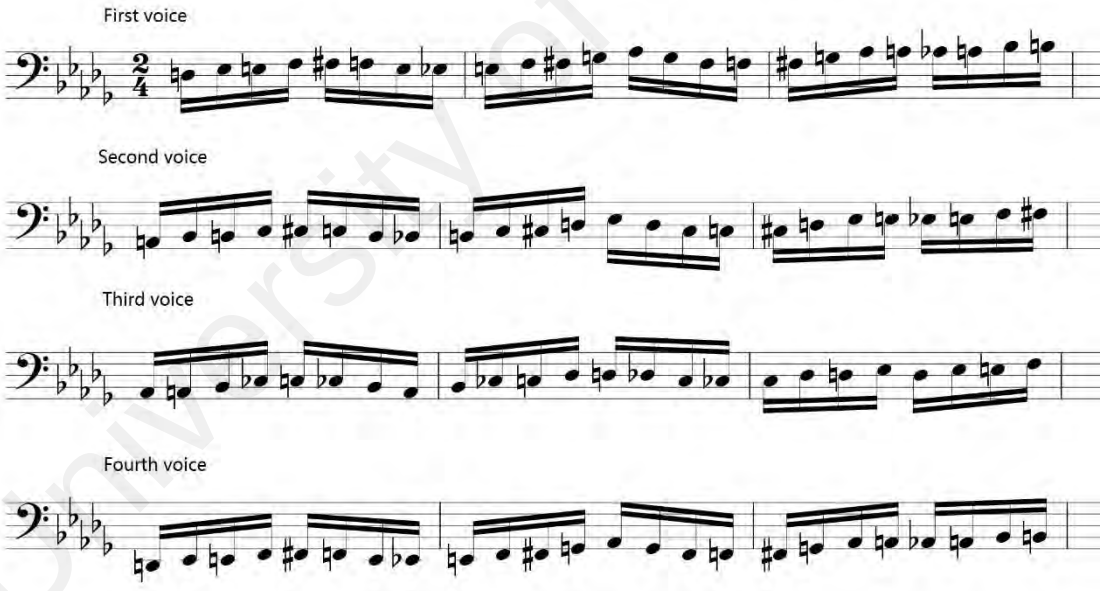

Figure 5.14: The chromatic scales in four voices

As Li Yinghai (2001) figured out, there is a difference in adding a voice for melody between the Western and Chinese harmonies. The Western harmonic habit emphasizes that the parallel thirds or sixths are the primary intervals, while the harmonic arrangements in the Chinese pentatonic scales followed four patterns—thirds plus parallel fourths, sixths plus parallel fifths, sevenths plus parallel sixths, and thirds plus parallel

seconds, due to the consideration of the missing two pitches (Figure 5.15). However, the last two patterns are unusual because of their dissonant soundscape.

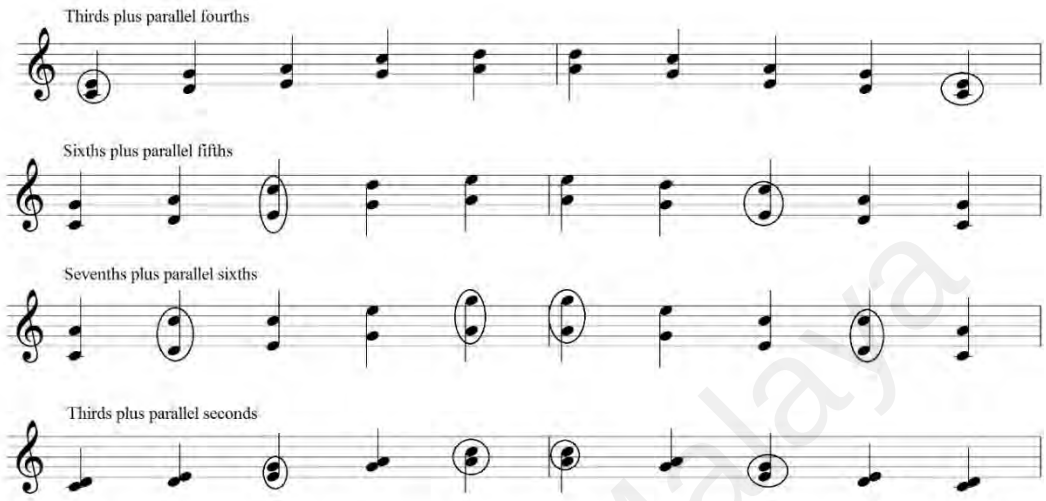

Figure 5.15: The four patterns of parallel intervals in Chinese pentatonic scale

The melody in mm. 60-67 explains the first pattern mentioned above. Beginning with an octave and third, the melody adds another voice with a perfect fourth interval apart, which becomes single notes at the end of the sentence in order to avoid the misconception of bitonality (Figure 5.16). This type of harmony makes the music thicker, and a similar situation also appears in mm. 240-244.

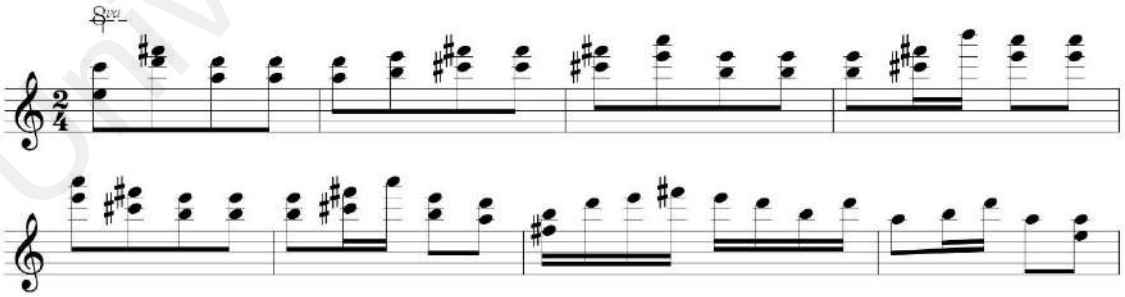

Figure 5.16: The melody constituted by the parallel fourths, mm. 60-67

5.3.3 Secundal, Quartal, and Quintal Chords

The harmony of *Hegemon-King Removes His Armor* is represented in various types of chords, such as the secundal, quartal, and quintal chords.

The secundal chords that are composed of major seconds, appear in the second variations of the fourth and seventh segmentations as the accompaniments (mm. 60-67, mm. 240-243, and measure 246). During these passages, the secundal chords employ the fixed rhythmic pattern of a semiquaver rest with three sixteenths, resulting in a whole-tone sonority (Figure 5.17). Likewise, the dissonance from the seconds strengthen the intense nature of the battle.

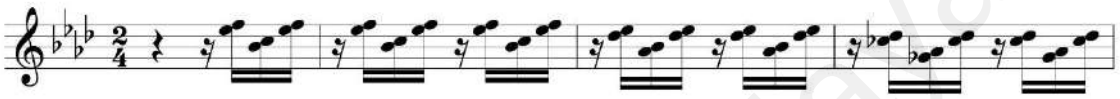

Figure 5.17: The secundal chords as accompaniment, mm. 240-243

During the scene of the second battle, Zhao employed the chromatically descending scales of the secundal chords to push the music into an excited emotion, after a momentum of the quasi-percussion (Figure 5.18).

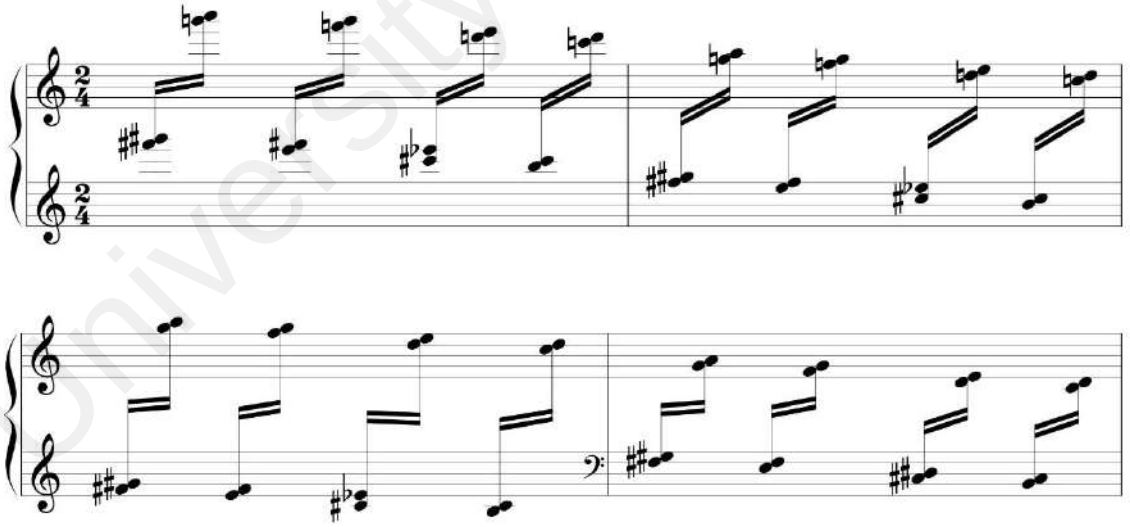

Figure 5.18: The secundal chords in the descending scales, mm. 224-227

The quartal chord is a familiar harmonic material in Zhao's piano solos as it was applied during the Cultural Revolution (see section 4.3.5). However, the frequency of utilizing the quartal chord in *Hegemon-King Removes His Armor* is much higher than in his previous works; it appears one or two times on average in a previous work, just as a

temporary stop or a passing chord. In this solo, the quartal chord plays a more advanced role, no matter the sonority or structure.

In the first bar, the four perfect fourths superimpose in column, where the quartal chords are played by the right and left hands in succession, and the root note B♭ increases the intense by two second-interval relation from the seventh note A to ninth note C (Figure 5.19). A similar structure of the quartal chord appears in measure 88, yet the direction of the second is inverse. The second, which is composed of root and ninth notes, is placed at the bottom of the chord in the former, while it is placed at the top with the root and seventh notes in the latter (Figure 5.20).

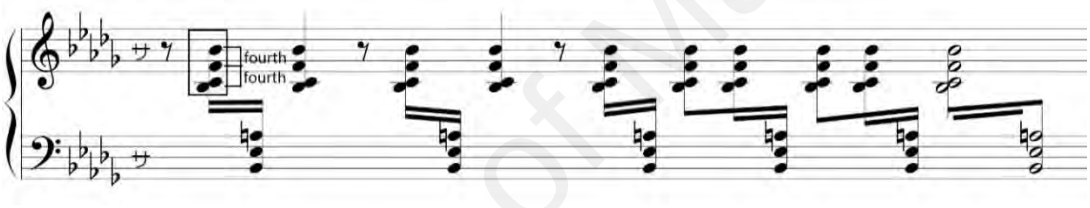

Figure 5.19: The quartal chords superimposed by two perfect fourths, measure 1

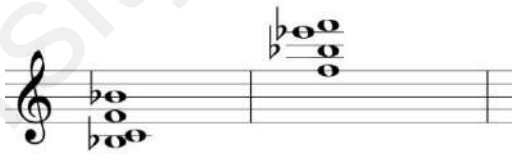

Figure 5.20: The comparison between two similar structural quartal chords, mm. 1 and 88[35]

Except for the regular form of column, the quartal chords in *arpeggiando* serve as the accompaniments in mm. 125-126. These two bars embody two groups of the quartal chords; one consists of D♭ - G♭ - C♭ - F♭ and the other comprises C – F - B♭ - E♭ (Figure 5.21). The distance of the perfect fourth degrees makes them shape the quartal chords in

[35] In order to compare the structre of quartal chords clearly, these two chords were extracted from the original piece, yet the duration of which are changed by author.

the form of *arpeggiando*. Obviously, the dissonance on sonority is decreased and the soundscape becomes hollow due to the wider[36] and average interval space.

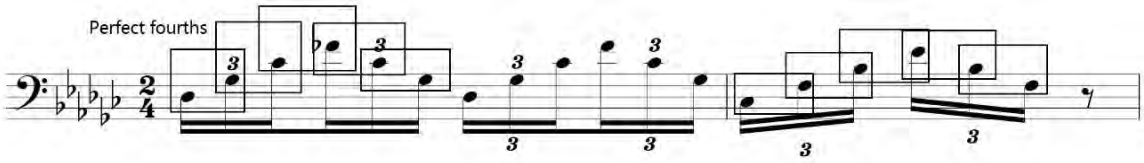

Figure 5.21: The quartal chords in the form of arpeggiando, mm. 125-126

The superimposition of the two perfect fourths in an octave occasionally meets a situation in which the interval between the two fourths is a major second. In this case, the quartal chord is regarded as *pipa* chord (琵琶和弦) (Fan, 2002), owing to the fact that its interval relationship corresponds to the distances among the pitches of *pipa*'s four empty strings (Yu, 2014). The chord in measure 6 illustrates the character of *pipa* chord, which consists of B♭ - E♭ - F - B♭, two perfect fourth B♭ - E♭, and F - B♭ that are connected by a major second E♭ - F (Figure 5.22).

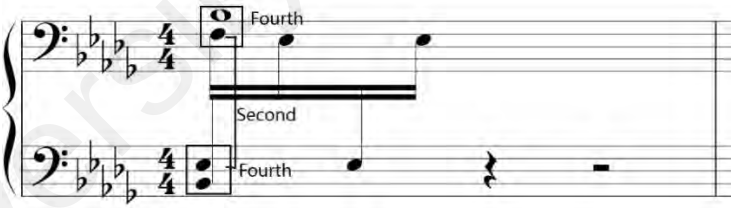

Figure 5.22: The *pipa* chord, measure 6

Some chords at the end of *Hegemon-King Removes His Armor* display similarities with *pipa* chord. For example, there is a perfect fourth and a major-second connection between two intervals. However, some subtle differences distinguish them from *pipa* chords on structure: one type of chord is composed of a perfect fourth and a perfect fifth, such as the chord of A♭ - D♭ - E♭ - B♭ in mm. 359-365, 373, 375, and 377-379, the chord of D♭ -

[36] Compared to a regular chord constituted by the triad, the fourth space is wider.

G♭ - A♭ - E♭ in mm. 370-371, and the chord of G- C- D- A in mm. 380-381; another type is stacked by a diminished fourth and a perfect fourth, such as the chord of D- G♭ - A♭ - D♭ in mm. 366-369 and the chord of A- D♭ - E♭ - A♭ in mm. 372, 374, and 376 (Figure 5.23). Perhaps, these chords can be viewed as the variants of *pipa* chords and they obviously create a special soundscape to express the hesitation in crossing the river.[37]

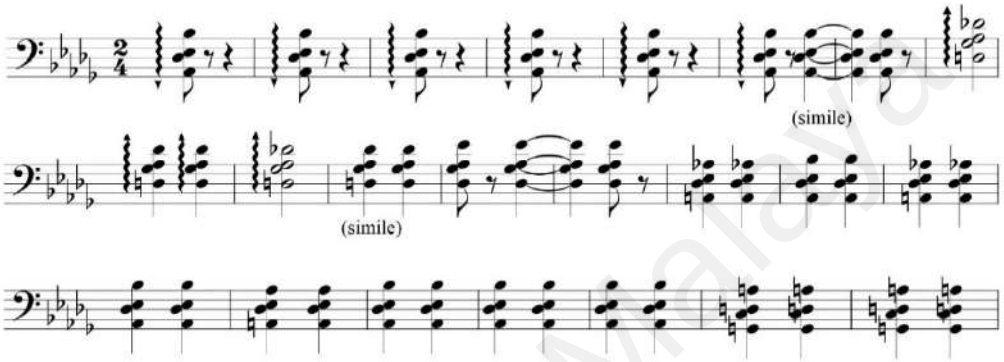

Figure 5.23: The variants of *pipa* chord in the end of the solo, mm. 359-381

As Piston (1987) explained, the similarity between the quartal and quintal chords exists in their structural superimposition of the perfect fourths or fifths. Simultaneously, they have differences in stable manner; the latter is more stable than the former from the ear. The quintal chord has never been applied in Zhao's previous works, whereas it is common in *Hegemon-King Removes His Armor*. This is perhaps due to Zhao's wider vision after studying in the US.

The quintal chords are visible in many places, such as mm. 49-54, measure 182, measure 184, mm. 193-197, measure 202, measure 204, and mm. 229-236. In general, the quintal chords in this piano solo are the ninth chords with the third and fifth notes missing. Taking the fragment in mm. 49-50 as an example (Figure 5.24), the quintal chord

[37] After the loss of the Battle of Gaixia, Xiang Yu, along with his last 28 loyal soldiers, broke through the ambushes and were chased by the cavalry to Wu river where the boatman helped them escape and return to Chu territory. Facing the hometown opposite the river, Xiang Yu felt guilty and refused to cross the river. Eventually, he slit his throat.

of A♭- E♭- B♭ that is inserted into the melody in C *Zhi* mode stabilizes the tonic position and outlines the heroic figure of Xiang Yu as a I_{9} of E♭ major.

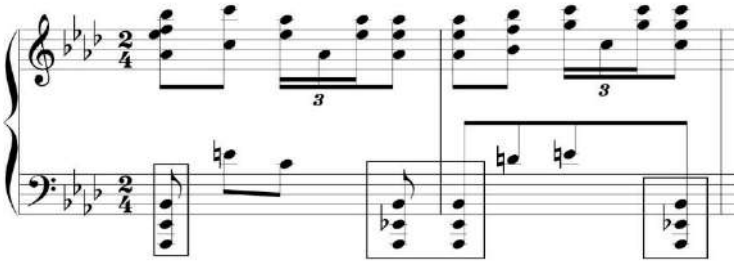

Figure 5.24: The quintal chords stable the harmonic function, mm. 49-50

Sometimes, the quartal and quintal chords are applied in a model of combination, which appears in measure 165 (Figure 5.25). This model is composed of five notes, namely, from the bottom to the top, E♭, B♭, F, B♭, and E♭. Cutting from the middle F, there are two symmetrical-inversed chords. However, the chord of E♭ - B♭ - F is quintal, while the upper chord of F - B♭- E♭ is quartal.

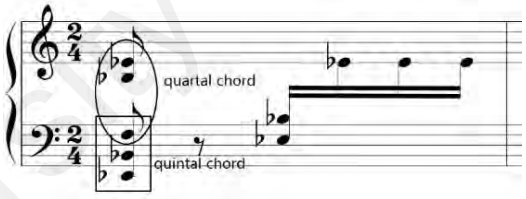

Figure 5.25: The chord integrated by quartal and quintal chords, measure 165

5.3.4 Extended Tertian Harmony

In the piano solo *Hegemon-King Removes His Armor*, the extended tertian harmony plays a prominent role, which enriches the colorful harmony and amplifies the descriptive function to some extent. The third segmentation (mm. 33-48), for example, presents the character of an extended tertian connection. In this passage, by extracting the harmonic tones, the connection of the ninth and eleventh chords creates a modulation from b minor to f minor (Figure 5.26). Beginning with the dominant seventh in b minor, the music experiences a harmonic progression from i_{11} to ii_{11}, and enters in the secondary

dominant - V_9 of V in mm. 37-39. With an abrupt modulation, the music comes in f minor through the harmonic progression of i_{11} - V_{11} - i_{11} - $vii^{\flat}_{\frac{4}{3}}$ - i_{11}. In summary, no matter how many the pitches in the "tall" chords are, they still follow the traditional functional harmonic progression of tonic (I) - subdominant (II) - dominant (V of V) or tonic (I) - dominant (V) – tonic (I) – dominant (VII) - tonic (I).

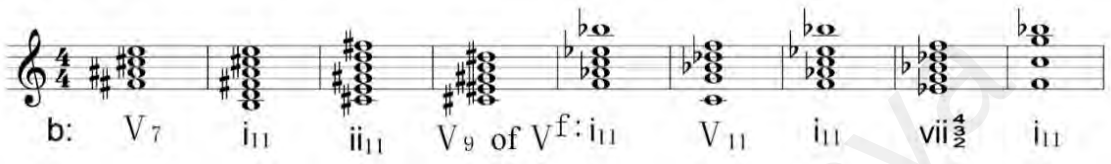

Figure 5.26: The connection of ninth and eleventh chords in a modulation

The extended tertian chords are not only connected by the harmonic function, but they also gather together as isolates to create a certain situation or soundscape; the chords that imitate the soundscape of the percussion in mm. 83-91 exemplifies this type. The music in mm. 83-91 is dominated by two repeated chords: one is an eleventh chord and the other is a ninth chord. As common isolated chords, these two chords are unresolved and belong to the different tonalities; thus, they are displayed in two modes (the eleventh chord in the broken type and the ninth chord in the column). However, their pitches display a close relationship and harmonic progression. If the chromatic pitches are replaced by enharmonic tones, it would be obvious that there are four common tones between the eleventh chord E – G – B - D♯ - A♯ and the ninth chord E♭ - G - B♭ - D - F, namely G, D♯ (E♭), and A♯ (B♭). Besides, the left tone D in ninth chord, along with the tones E and D♯ in eleventh chord, coincidently shape a chromatic descending progression because they are arranged at the root position (Figure 5.27). Similar to the replacement of the pitches by their enharmonic tone, a clear eleventh chord surfaces from the melody in mm. 102-106 (Figure 5.28), which is A – C - D♯ (E♭) – G - A♯ (B♭). Also, its enharmonic tones are the same with the chords above and produce a structure of diminished chord plus a major chord. However, as the composer rearranges the order of tones, the sonority consisting of

perfect fifths, augmented sixth, perfect fourth, major third, and augmented seconds makes the melody be filled with the moods of failure, sadness and desolation.

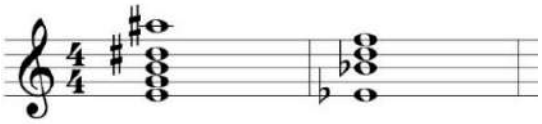

Figure 5.27: The relationship of isolated eleventh and ninth chords to imitate the soundscape of percussion

Figure 5.28: The eleventh chord shaped by replacing the enharmonic tones

The extended tertian chords penetrate the whole music; accordingly, their examples are too numerous to enumerate. However, no matter how they are used for a harmonic function or color, they reflect a modernist tendency in Zhao's compositional career.

5.3.5 Linear Harmony

The linear harmonic technique has been more mature in *Hegemon-King Removes His Armor* than in Zhao's previous works, where he amplifies his use of the amounts and types of this harmony. As mentioned in Chapter Four, the linear harmony is mainly concentrated on the aspect of pentatonic melodies that are constructed by the fourths and fifths intervals. In the piano solo *Hegemon-King Removes His Armor*, it is clear that Zhao is proficient in this type of harmony due to the presentations of parallel fourths and fifths that have been discussed in the previous context. Regarding the linear harmonic application in the Western scales, it becomes more complicated in *Hegemon-King Removes His Armor* than in Zhao's previous piano works as well. The common technique of ascending or descending scale progressions is reserved. Meanwhile, the main harmonic tones shape the middle layers to create the polyphonic sonority, such as the

accompaniment in mm. 118-123 (Figure 5.29). In this musical passage, the first tones in each bar form a descending scale and the first tones of triplets outline the hidden linear harmonies.

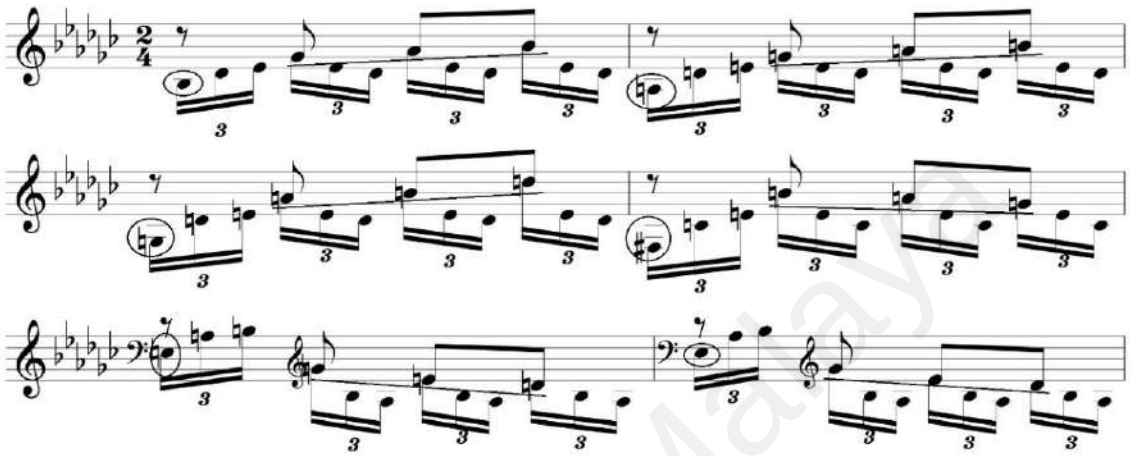

Figure 5.29: The linear harmony with the character of polyphony, mm. 118-123

Another type of linear harmony is shown in the high voices of the chords. For example, in mm. 186-189, the thematic figure of Xiang Yu is contoured by the upper tones of the chords (Figure 5.30). Besides, other similar descriptions of linear harmony are utilized in many places such as music in mm. 194-197, mm. 202-205, and mm. 325-330.

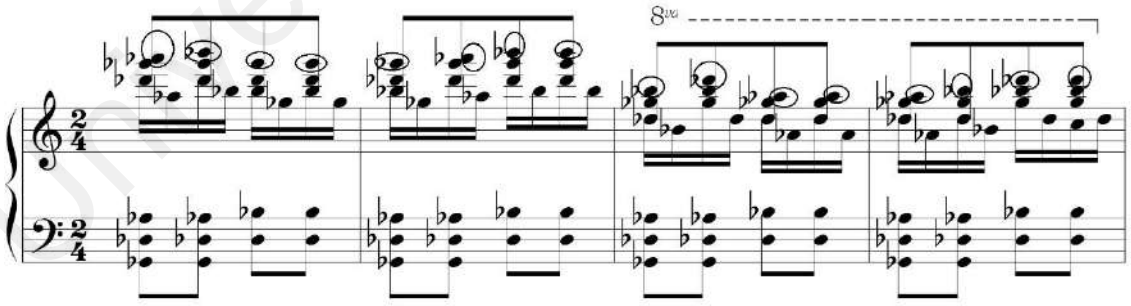

Figure 5.30: The linear harmony hidden in the upper voices of the chords, mm. 186-189

5.3.6 Twelve-tone Harmony

Although the piano solo *Hegemon-King Removes His Armor* is a tonal work, the appearances of twelve-tone at the end of the passages increase the effect of color and

emotion on the lingering expression, such as the high voice in mm. 263-269 (Figure 5.31) and the low voice in mm. 283-287 (Figure 5.32).

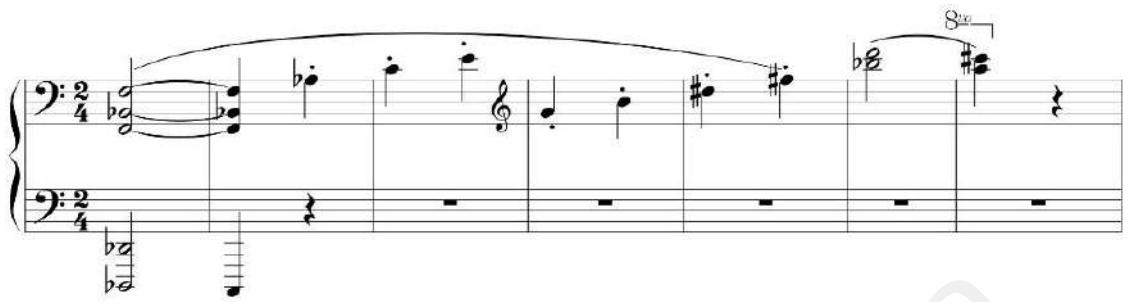

Figure 5.31: The twelve tone applied at the end of the passage, mm. 263-269

Figure 5.32: The twelve tone applied at the end of the passage, mm. 283-287

5.4 Tempo and Rhythm

5.4.1 Tempo Meanings and Tempo "Trick"

Except for the *rubato* at the beginning, the piano solo *Hegemon-King Removes His Armor* follows a strict tempo limitation and fluctuates along with the alternations of the plot, according to the markings on the score and Zhao's live performance (Figure 5.33).

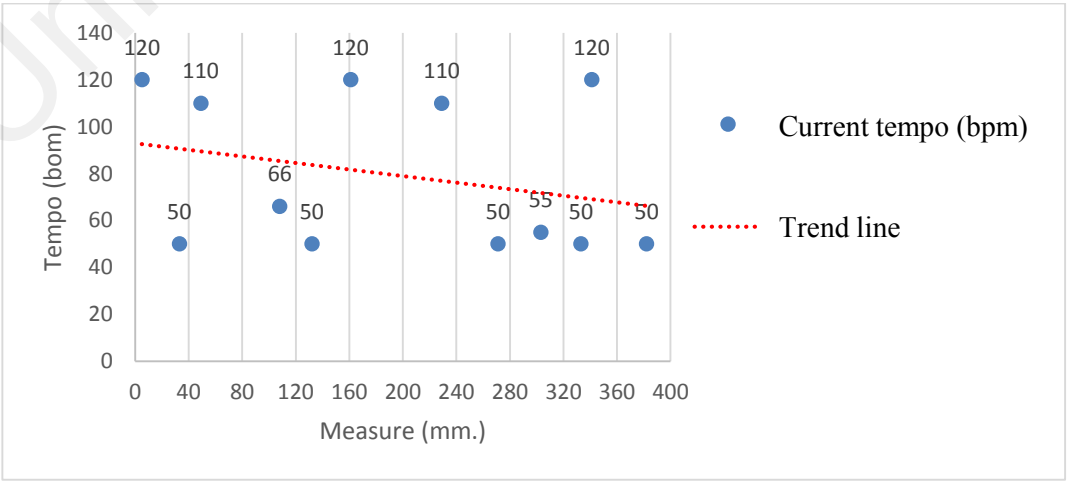

Figure 5.33: The tempo fluctuation of *Hegemon-King Removes His Armor*

As seen in the figure above, the span of the tempo is wide, which ranges from ♩= 50 to ♩= 120. In addition, due to the lack of transition from the high speed to the low speed or vice versa, the tempo displays a sharp comparison and a dramatic effect. In the meanwhile, the polarization of the tempo symbolizes a combination of both the objective and subjective expression. Furthermore, the high speed describes the event (the objective position), while the low speed reflects the inner feelings (the subjective position). When compared with the analogously thematic description of the objective position in the high speed, the lyrically subjective position in the low speed presents a complexity by embodying the diversity of feelings. In accordance with Zhao's (2016a) statement in the interview, the tempo of ♩= 50 in section B is employed to depict the illusion about the unpredictable prospect of the battle, while the lento with the tempo ♪= 66 in the section D imitates the sub-plot of Song of Chu region from all sides, and the tempo of ♪= 50 and the lento with ♩= 50 in mm. 271-340 narrate the last dance by concubine Yu and the farewell between concubine Yu and Xiang Yu.

Regarding the tempo of the dance by concubine Yu (mm. 271-288), it is a "trick" made by Zhao, because there are no tempo markings in the score until measure 289. However, it is unreasonable if the work is continued to perform under the previous tempo ♩= 110. Accordingly, Zhao (2016a) explained this "trick" in the interview:

> I left a secret in the passage of the dance by concubine Yu. I estimate that 99% of people will play it at a high speed. They will [do it]. I did not write any [markings] intentionally. I wrote the lento in the later context, which is a cue. What does it mean? [You] think about it. (translation by author)

Obviously, this is an intentional "puzzle" that Zhao threw as a challenge to the performers. Besides, Zhao (2016a) admitted in the interview that this passage is his favorite because of its ideorealm.

5.4.2 The Rhythmic Pattern of Drum

As the narrative piece that describes a famous historical battle, the drum rhythm is the essential element that penetrates into *Hegemon-King Removes His Armor* because the drum plays the role of calling for the troops, conducting the battle, and enhancing the troops' morale in ancient warfare (Blades, 2005). As such, the times of beating the drum possess different meanings, just as *Zuozhuan* (左传, *The Commentary of Zuo*) recorded:

> *夫战，勇气也。*
>
> *一鼓作气，再而衰，三而竭。*(Zhao & Zuo, 2008, p. 99)
>
> The fight depends on the courage.
>
> At the first beat of the drum the troops' morale is motivated, at the second beat the morale is decreased, until at the third beat, the morale is exhausted. (translation by author)

Coincidentally, the drum passages appear three times in Zhao's piano solo as well. The first time is in the second segmentation (the plot of drumming in the camp), where, in the rhythmic pattern of *toccata*, the presentations of the drum are changed from single notes to the chords through the fourths and fifths along a roundabout route (Figure 5.34). The gradually denser sonority not only increases the intensity of the atmosphere before the battle, but also encourages the morale.

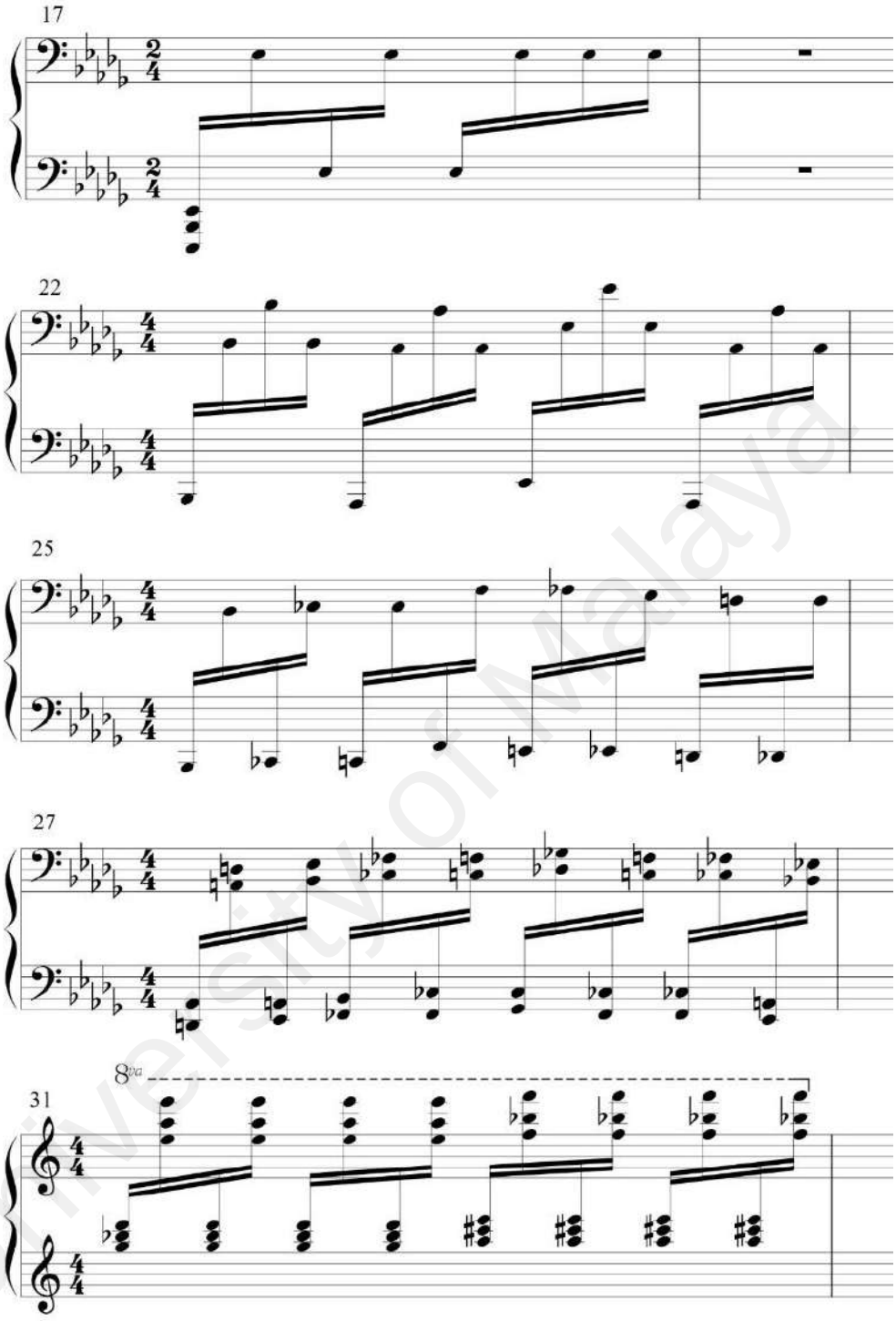

Figure 5.34: The gradients of the drum elements, mm. 17, 22, 25, 27, and 31

The second beat of the drum is employed to describe the scene of the second confrontation, which begins with the similar rhythmic pattern with the *toccata* at the first beat of drum. Nevertheless, Zhao infused the theme of Xiang Yu in this type of rhythmic pattern to draw the scene of a fierce battle (see Figure 5.30).

There are three rhythmic patterns at the last half of the second beat of the drum: the quadruplets with the rhythmic mode of "1-4-6"[38] (Figure 5.35), the mode of "1-4-7" (Figure 5.36), and the triplets followed by the duplets (Figure 5.37). Among them, the mode of "1-4-7" appears in Zhao's early compositions, such as *Ballade in D Gong Mode*. However, it is changed in *Hegemon-King Removes His Armor*. In the former, the mode of "1-4-7" starts at the first beat of the bar, while it is shown at the last half of the bar in the latter. The mode of "1-4-6" is the variation of the mode "1-4-7", which shows the different accent position in the music. As explained in Chapter Four, the mode of "1-4-7" denotes that the accent positions are designed at the first, fourth, and seventh notes respectively, whereas the mode of "1-4-6" indicates that the first, fourth and sixth notes are accents. After the alternation of special rhythmic patterns, the music enters into a gradient from triplets to duplets for the purposes of increasing the musical tension and pushing the music to a peak.

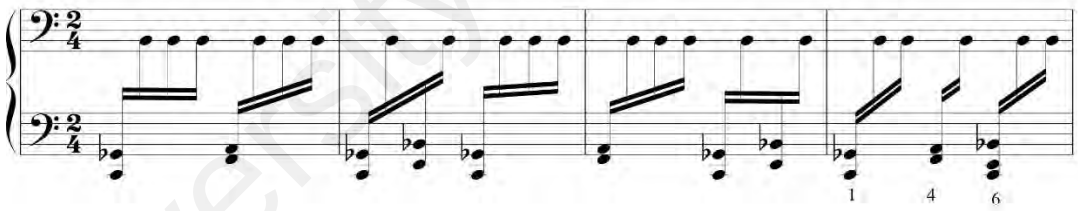

Figure 5.35: The rhythmic pattern of quadruplets with the mode of "1-4-6", mm. 206-209

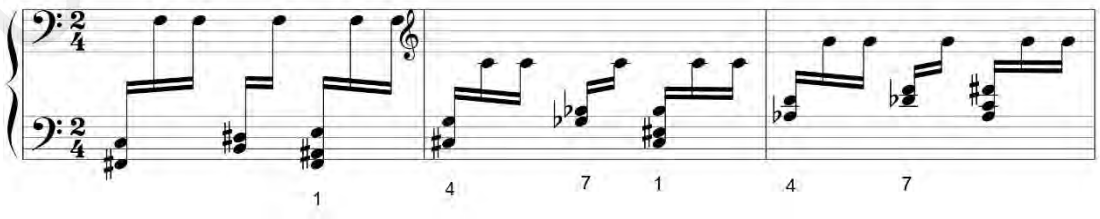

Figure 5.36: The rhythmic pattern of the mode of "1-4-7", mm. 213-215

[38] The mode of "1-4-6" are the sequences of accents in gong and drum rhythmic pattern. "1" means the first accent position, while "4" and "6" indicate the fourth and sixth accent positions respectively.

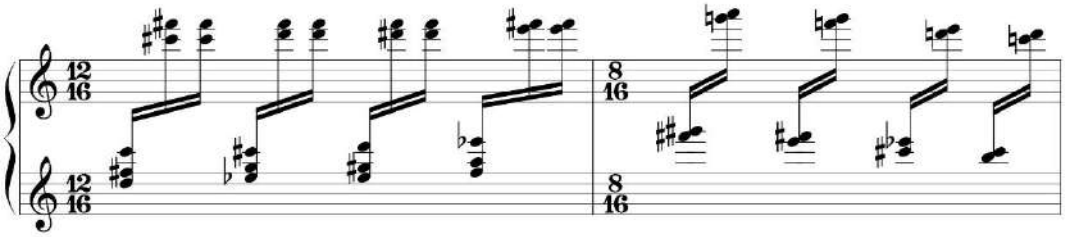

Figure 5.37: The rhythmic pattern of triplets followed by the duplets, mm. 223-224

The last drum is the beat in the scene of breaking out of the encirclement (mm. 342-352), the length of which is the shortest among the three-time drums. The music merely continues to the musical elements at the first appearance, then converts to the descending single-note arpeggios and stops at the repetition of E♭. As the poem addresses that the soldiers' moral becomes exhausted at the third beat, the music indicates that few people survived at the time and Xiang Yu lost the battle.

5.5 Performance Practice

5.5.1 Imitation of *Pipa* and Its Techniques of Performance

The original version of *Hegemon-King Removes His Armor* is the piece for *pipa*. Therefore, Zhao tried to reflect the soundscape of *pipa* on the piano by imitating the *pipa*'s timbre.

In the first segmentation, the music almost reuses the original features, including the tempo of *senza-misura*, timbre of *pipa* and even the melodic pattern, all of which are derived from *pipa* performing techniques. According to Li Tingsong's performance, the first sentence employs the technique of *manlun* (满轮), which is one type of *lunzhi* (轮指) in *pipa* performing techniques. *Lunzhi* indicates that the five fingers of the right hand pluck the string one after another to create a long-note effect, which shows a circular movement. *Manlun*, also called *hong* (轰), means that the rotating of the fingers on the four strings simultaneously creates a sonorous sound (Witzleben, 1995). In the piano solo, two portions of a ninth chord are played by the right and left hands alternately to imitate

the effect of *manlun* in the original work (Figure 5.38). Under the influence of *manlun*, this fragment might be sonorous as well. Besides, in order to be close to the timbre of the *pipa*, the duplet chords with the sixteenth notes ought to be connected tightly, resembling the *appoggiaturas* of the chord with the fourth notes in Zhao's performance.

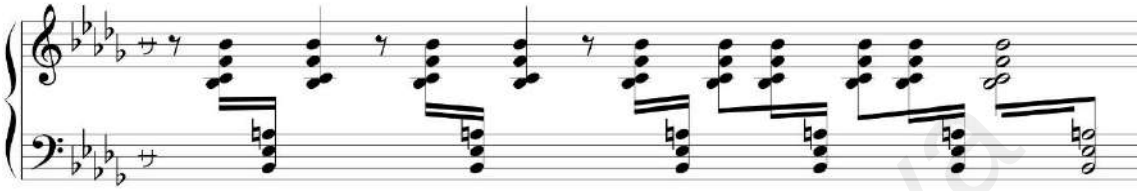

Figure 5.38: The passage imitates the *pipa*'s technique *manlun*, measure 1

Then, the music enters into a passage of imitating the *pipa*'s technique of *shuangxiantiaolun* (双弦挑轮). The definition of *shuangixantiaolun* includes two aspects: one is *shuangxian*, which means rotating the fingers on two strings simultaneously; the other is *tiaolun*, which indicates plucking any inner strings by the thumb of the right hand and then rotating the four fingers in succession, namely the index finger, middle finger, ring finger, and little finger (Wu, 2017). In the piano solo, the two layers of the musical elements, consisting of a melodic outline with second notes and sextuplets with sixteenth notes, interpret the technique of *shuangxiantiaolun*, whereby the second notes imitate the sound of *tiao* (plucking), the sextuplets imitate the sound of *sizhilun* (rotating the four fingers), and the octaves of sextuplets correspond to *shuangxian* (two strings) (Figure 5.39). Therefore, the player needs to focus on highlighting the melody with second notes, while the sextuplets are played equally and neatly.

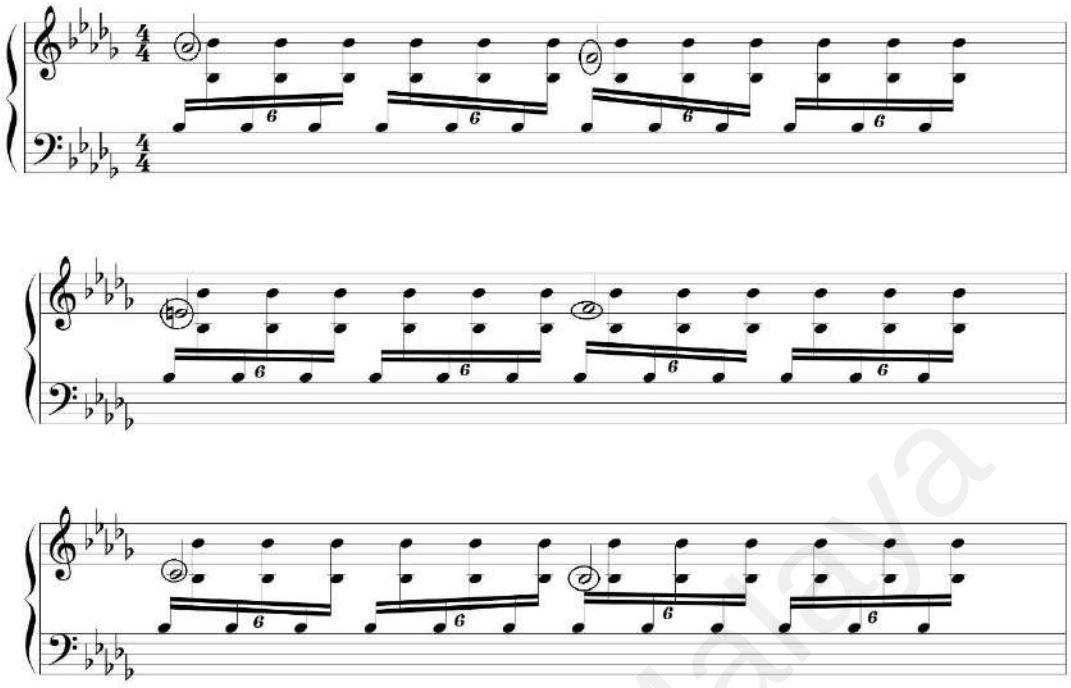

Figure 5.39: The passage imitates the *pipa*'s technique *shuangxiantiaolun*, measure 1

As the music enters into measure 2, the influence of the original piece becomes weaker. Although Zhao invented the new musical materials, they still reserve the imitation of the *pipa*'s timber through certain performing techniques.

In the first half of the measure 2, the music shows the *pipa*'s technique of *saofu* (扫拂). *Saofu*, as an integrated technique, includes the two modes of *sao* (扫) and *fu* (拂). *Sao* means that the forefinger sweeps the four strings from the inside to outside, while *fu* indicates that the thumb plucks the four strings from the outside to inside. Obviously, *sao* and *fu* are distributed in the right and left hands; the descending tetrachords imitate the technique of *sao* and the ascending tetrachords imitate *fu* (Figure 5.40). Since *saofu* requires the unified timbre and sonorous soundscape on performance (Witzleben, 1995), the performer ought to interpret this passage on the piano swiftly and powerfully in order to obtain a similar timbre.

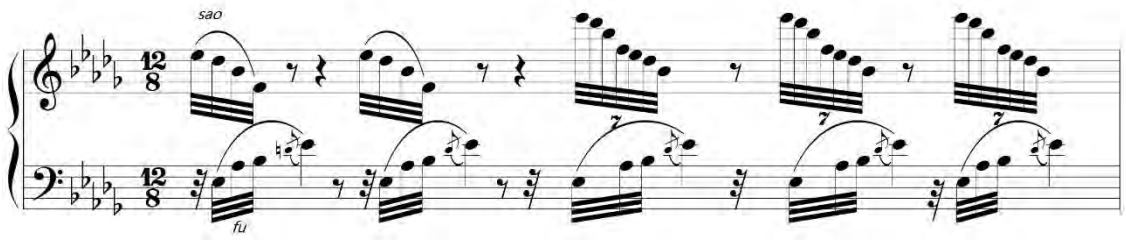

Figure 5.40: The passage imitates the *pipa*'s technique of *saofu*, measure 2

The aforementioned passage shows the synthesis of *saofu*, whereas the music in mm. 359-381 of the piece presents the separated *saofu*, whereby the chords played by the left hand are marked by the arpeggio signs with the down arrow (𝅘𝅥𝅯) to stress *sao*, and the ones marked by the arpeggio signs with the up arrow (𝅘𝅥𝅯) demonstrate *fu* (see Figure 5.23). Although the synthesis and separation of the technique *saofu* present the different forms on notation, their performance are the same because of their same timbre character.

In the last half of measure 2 (Figure 5.41), the music on the left hand mimics the *pipa*'s technique of *changlun* (长轮), which is a mode of *lunzhi* that includes more than two continuous circular movements. This type of technique is easier to perform on piano than those mentioned in the previous contexts because it is similar with the piano's technique of tremolo. Therefore, balance and equalization are important for performing.

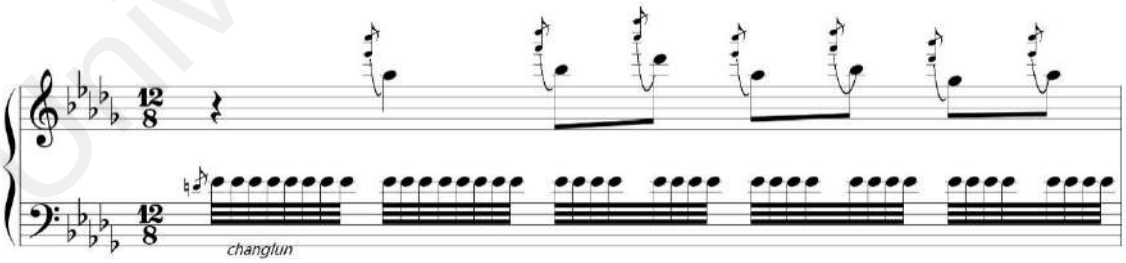

Figure 5.41: The passage imitates the *pipa*'s technique of *changlun*, measure 2

In the piano solo *Hegemon-King Removes His Armor*, Zhao removes the original melody of the sub-plot of songs of Chu region from all sides to a lower second key, which strengthens the desolate atmosphere through the alternation from D major to e♭ minor (Figures 5.42 and 5.43). With reference to the technique *changlun* in the *pipa* piece, Zhao

employs the *trill* to maintain the manner of the songs of Chu region from all sides. Due to the hidden melodic tones in the *trills*, the player needs to stress on the first tone of each *trill* during the performance.

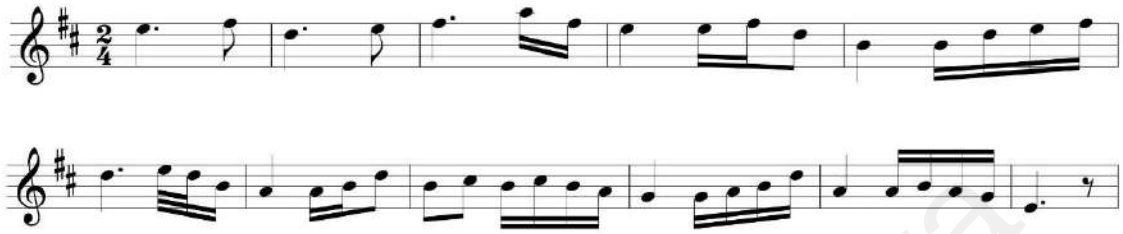

Figure 5.42: The excerpts of the songs of Chu from all sides respective in the *pipa* score of Li Tingsong[39]

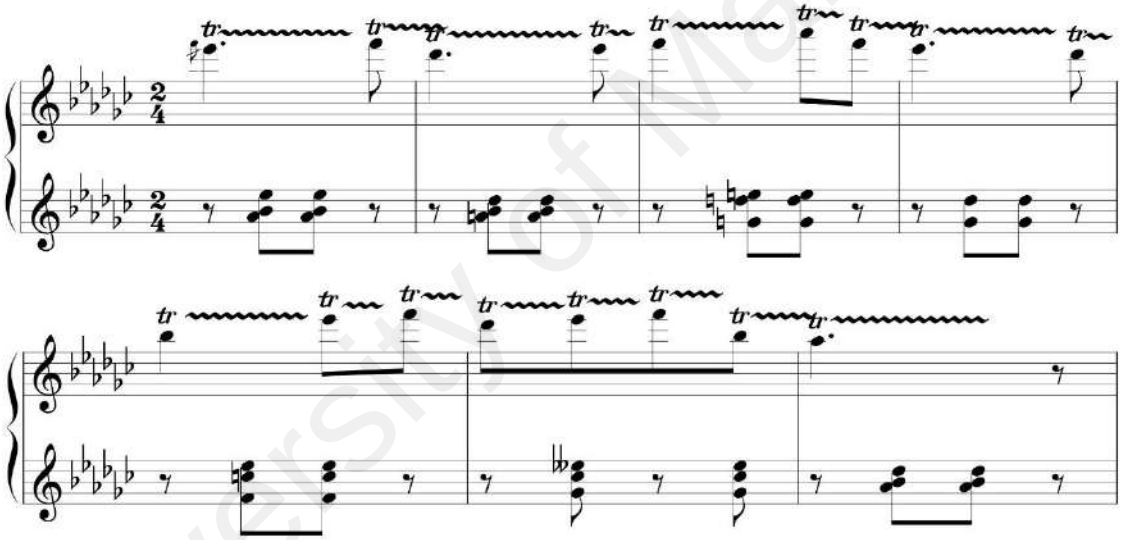

Figure 5.43: The excerpts of songs of Chu from all sides in the and piano score of Zhao Xiaosheng, mm. 108-114

5.5.2 Interpretation of Drum Rhythm

The music in mm. 206-227 shows the differentiations of the drum samples, including the quadruplet, modes of "1-4-6" and "1-4-7", triplet, as well as duplet. According to the

[39] This *pipa* score is a transcription in accordance with Li Tingsong's performance, which is translated from the original numbered notation into staff by author.

conversion from the aforementioned rhythmic patterns to the amount of the notes in each unit, the rhythm of this portion can be summarized as shown in Table 5.4:

Table 5.4: The conversion from rhythmic patterns to the structure of note amount in unit

<table>
<tr><td colspan="12">Passage 1 (mm. 206-212)</td></tr>
<tr><td rowspan="2">Measures</td><td rowspan="2">206</td><td>207</td><td></td><td>208</td><td></td><td rowspan="2">209</td><td rowspan="2">210</td><td>211</td><td></td><td>212</td><td></td></tr>
<tr><td></td><td>207</td><td></td><td>208</td><td></td><td></td><td>211</td><td></td><td>212</td></tr>
<tr><td>Rhythmic patterns</td><td colspan="5">Quadruplet</td><td>“1-4-6”</td><td colspan="5">Quadruplet</td></tr>
<tr><td rowspan="2">Structure of note amount</td><td rowspan="2">4+4</td><td>2+2</td><td></td><td>4</td><td></td><td rowspan="2">3+2+3</td><td rowspan="2">4+4</td><td>2+2</td><td></td><td>4</td><td></td></tr>
<tr><td></td><td>4</td><td></td><td>2+2</td><td></td><td></td><td>4</td><td></td><td>2+2</td></tr>
<tr><td colspan="12">Passage 2 (mm. 213-223)</td></tr>
<tr><td rowspan="2">Measures</td><td>213</td><td></td><td>214</td><td></td><td>215</td><td>……</td><td>221</td><td></td><td>222</td><td></td><td>223</td></tr>
<tr><td></td><td>213</td><td></td><td>214</td><td></td><td colspan="3">……</td><td>221</td><td></td><td>222</td><td></td></tr>
<tr><td>Rhythmic patterns</td><td>Triplet
Duplet</td><td colspan="2">“1-4-7”</td><td colspan="2">“1-4-7”</td><td colspan="3">……</td><td colspan="2">“1-4-7”</td><td colspan="2">Triplet</td></tr>
<tr><td>Structure of note amount</td><td>3+2</td><td>3+</td><td>3+2</td><td>3+</td><td>3+2</td><td colspan="3">……</td><td>3+</td><td>3+2</td><td>3</td><td>3+3+3+3</td></tr>
<tr><td colspan="12">Passage 3 (mm. 224-227)</td></tr>
<tr><td>Measures</td><td colspan="3">224</td><td colspan="3">225</td><td colspan="3">226</td><td colspan="3">227</td></tr>
<tr><td>Rhythmic patterns</td><td colspan="12">Duplet</td></tr>
<tr><td>Structure of note amount</td><td colspan="3">2+2+2+2</td><td colspan="3">2+2+2+2</td><td colspan="3">2+2+2+2</td><td colspan="3">2+2+2+2</td></tr>
</table>

As seen in Table 5.4, the passage 1 contains a structure of “4+4+2+2”, except for the rhythmic pattern of “1-4-6” and the last half of “1-4-7”. According to Zhao’s performance, the first note of each unit is stressed, along with the display of the musical elasticity, as shown in Figure 5.44.

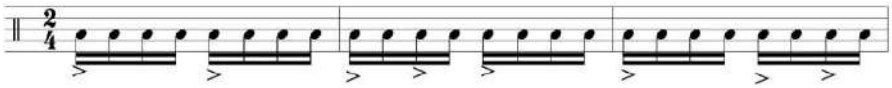

Figure 5.44: The rhythmic effect led by the accent arrangement

The rhythmic pattern of "1-4-7" constructs the passage 2. However, the beginning from the weak beat, as mentioned above, somewhat creates some troubles for the performer. Therefore, the performer ought to change the custom of the conventional accent by changing the strong accent at the third unit rather than the first unit in each bar (Figure 5.45).

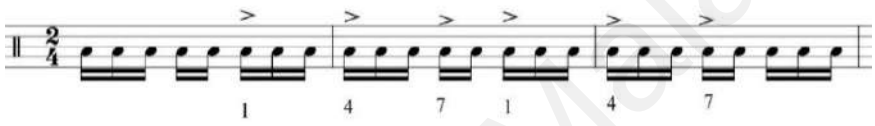

Figure 5.45: The accent arrangement in the rhythmic pattern of "1-4-7"

The rhythmic pattern in the passage 3 tends to the usual accent, which describes the Xiang Yu's setback in the battle, by employing the seconds in the descending scale from the high register to the low. In addition, the dissonance created by the second from the left and right hands increases the tension effect. Listening to Zhao's performance, the seconds on both hands are played swiftly and tightly and each second is the accent, resembling the torrent flowing down.

5.5.3 Explanation of Symbolical Language

As Lippman (1953) addressed that the music materials such as melody, structure, harmony, and dynamics are of the symbolic character, the piano solo *Hegemon Removes His Armor* explains this point, aiming to describe the figures, events, or scenes. In terms of performance practice, the explanation of symbolical music is one of the necessities in a narrative composition.

First of all, the description of the protagonist is carried out by the fixed musical materials. For example, the musical expression in mm. 49-59 represents the figure of Xiang Yu (Zhao, 2016b), who appears in different forms in accordance with the changes in plot. Compared to the Li Tingsong's performance (Figure 5.46), Zhao reserved the original feature of auditory senses by means of duple meter and the fixed chords of the bass voice, even though their melody, measure, and tonality of them are distinct (Figure 5.47). Therefore, the recording of Li's performance, in combination with Zhao's live performance, is useful data to assist the performer in perceiving the appropriate soundscape of the heroic momentum during the practice.

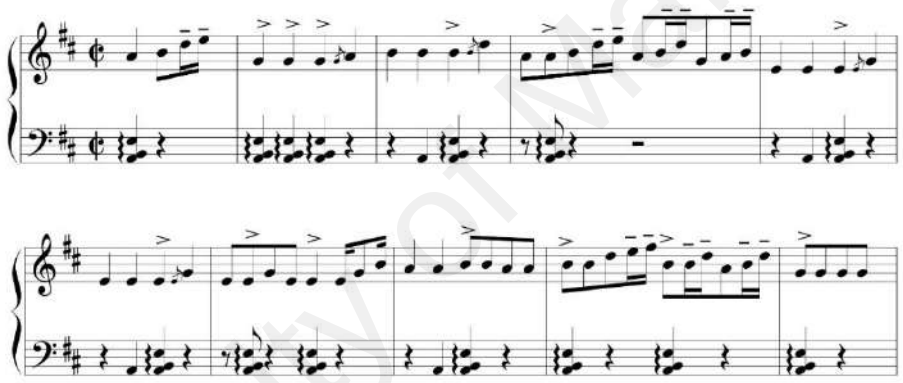

Figure 5.46: The plot of *shengzhang* in Li Tingsong's transcription[40]

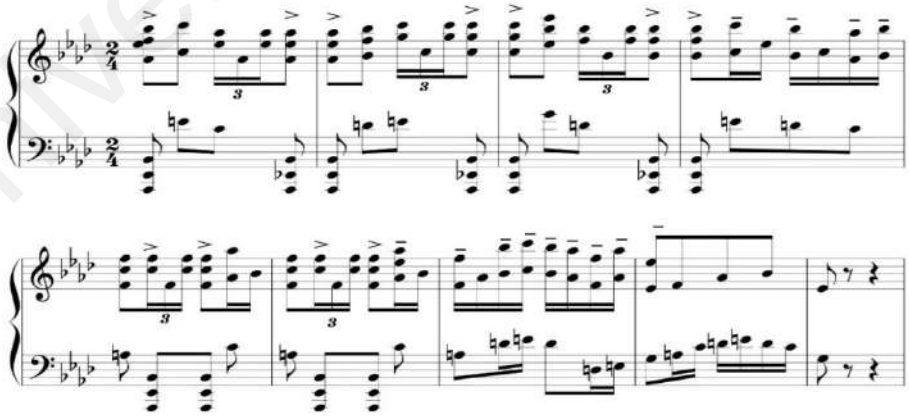

Figure 5.47: The plot of *shengzhang* in Zhao Xiaosheng's composition[41]

[40] This excerpt score is translated from original numbered *pipa* notation to staff by author.

[41] The accents shown in the excerpt are marked by author.

In the two performances, the accents break through the conventional positions in a duple meter, whereby either the first beat is strong while the second is weak, or the first half beat is strong while the second half is weak. The accents herein follow the chords on the left hand, which are marked by "＞" in Figures 5.46 and 5.47. In addition, Zhao employed the relationship of an octave followed by a single pitch with the sixteenth note (marked by "-" in Figure 5.47) to imitate the timbre of *pipa*'s technique and *tuila* (推拉)[42], which comes after another sixteenth note with the technique *banlun* (半轮)[43] in Li's transcription (also marked by the "-" in the Figure 5.46). Since the pitches vocalized by *tuila* is regarded as a *xuyin* (虚音, emptiness pitch) in the performance of *pipa*, accordingly, the notes E, C, B, A in Zhao's work play the role of *xuyin*, while the octaves C, B♭, A♭, F are the opposites of *shiyin* (实音, solidity pitch). X*uyin* and *shiyin* actually reflect the Chinese aesthetics of *xushi* the conception of which dominates the Chinese aesthetics, particularly in the arts (Gong, 2006), such as Laozi's musical viewpoint of *dayin xisheng* (大音希声, the perfect music laying on silence). *Dayin*, or perfect music, means *shi*, while *xisheng*, or no sound, leads to *xu*. The character of *xushi* is originally reflected in *guqin* music; it expresses some nuances of soundscape created by different performing approaches. Due to the close connection between music and poetry in Chinese culture, *xushi* also embodies the tone when a poem becomes the lyrics of a song. Besides *pipa*, other Chinese instruments such as *guqin*, *erhu*, *di*, and *xiao*, all possess the technique of *xu*, which produces the rhyme of Chinese music. The application of *xushi* in this piano

42 *Tuila* is one of the techniques of glissando, which makes the tone rise by pushing or pulling the string.

43 *Banlun* indicates that the player plays a same note by index finger, middle finger, ring finger and little finger swiftly in succession.

solo is not as extensive as Zhao's later solo *Tai Chi*; hence, the detailed demonstrations regarding the performance of *xushi* will be discussed in Chapter Six.

As a symbol of belligerency, the music in the rhythmic pattern of *toccata* expresses the fierce scenes of war during its following appearances (Zhao, 2016a), resembling the interpretation of the Chinese idiom, *duanbingxiangjie* (短兵相接，fighting hilt to hilt). During the first battle, it is inserted among the variations of the theme to represent Xiang Yu in two formations: single notes and chords (Figure 5.48). These two formations themselves possess the dramatic contrast of the soundscape, due to the amount of pitches. The former employs the imitative technique, in which the upper voice is the repetition of the lower voice with two octaves apart. The arrangement of the latter shows a collision on the sonority, where the upper pitches of the chords that are played by the left hand and the lower pitches of the chords played by the right hand are a minor second apart. Therefore, the performer ought to emphasize the power on the thumbs of the two hands in order to interpret the confrontation efficiently.

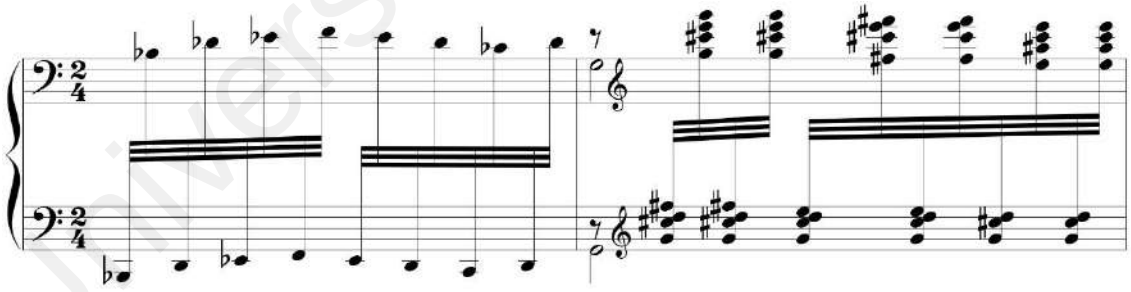

Figure 5.48: The *toccata* mode in the first battle, mm. 68-69

When the *toccata* mode appears in the second battle, it changes from comparisons of the soundscapes to the one that embodies the melodies (Figure 5.49). Therefore, the layer becomes the premise for a performer to interpret this passage. The music in these five

bars are roughly divided into three layers:[44] the upper voice, consisting of the single note B as well as the intervals B - D, B – E, and C - F, forms the melodic layer; the middle voice with sixteenth notes forms the second layer, and the left chords in the bass from the third layer. By listening to Zhao's performance, except for the emphasis of the melody layer, he focuses on the second layer as well, which shapes an undercurrent by highlighting the different notes that are marked by "-" in Figure 5.49 and weakening the same note D simultaneously. This performance makes the battle more vivid.

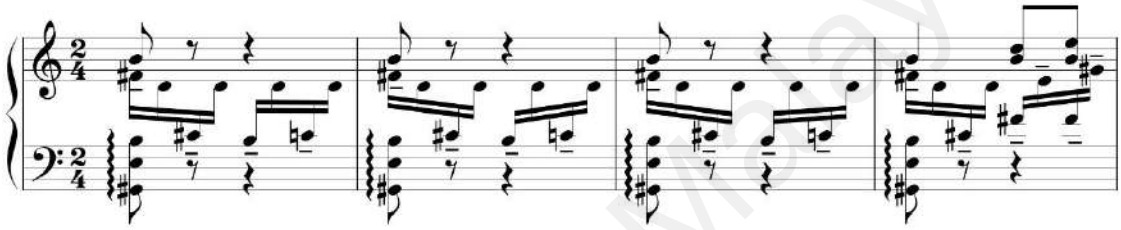

Figure 5.49: The *toccata* mode in the second battle, mm. 170-174

The last appearance of the *toccata* mode recapitulates the previous materials to narrate the plot of breaking out the encirclement. However, the writing of the roundabout imitation in the first battle is replaced by the descending scale, and the original two-octave distance is changed as the same degree (Figure 5.50). Under the speed of ♩= 120, Zhao utilizes the same power on both hands to make each pitch be balanced and equal, and plays the pitches from high to low voices smoothly. Thus, Zhao's performance herein demonstrates the failure of Xiang Yu, upon which he hits rock bottom.

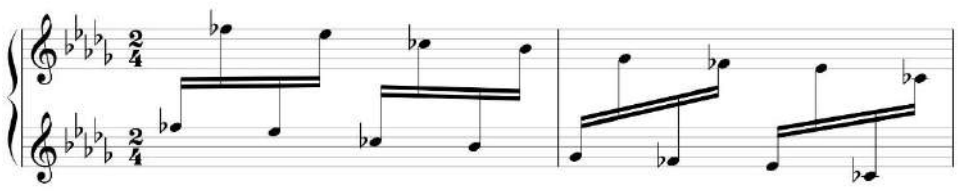

Figure 5.50: The *toccata* mode at the end of the solo, mm. 347-348

[44] In order to distinguish the layers, this division is merely a rough result, which does not follow the polyphonic principle.

5.6 Summary

Perhaps, due to Zhao's immersion in Modernism compositional techniques during his study abroad, the piano solo *Hegemon-King Removes His Armor* shows the great differences with his previous piano works that were composed during the Cultural Revolution. This piano solo displays the maturation of applying the compositional techniques, the absorption of Modernism elements and concepts, and the emergence of individuality. If Zhao's early piano solos were regarded as a mirror of pentatonic romanticism, this solo might reflect a transition between Romanticism and Modernism. Although some passages, such as the illusion about the outlook of the battle and the dance by concubine Yu, are filled with Chopin-style melodies and harmonies, however, the majority of this solo comprises the features of Modernism, including the application of extended tertian chords, secundal, quartal, and quintal chords, the dissonant sonority, the writing of bitonality, as well as the twelve-tone technique.

When Zhao assimilated the Western Modernism ideals, the traditional musical elements and characters were reserved. For instance, the drum rhythmic pattern of "1-4-7" that first appeared in the piano solo *Ballade in D Gong Mode* was still applied in *Hegemon-King Removes His Armor*. Besides that, the application of the pentatonic modes not only appear in this piano solo, but also move in a further step. This further step is the sharing of the intervals of the second, fourth, and fifth with the Western modern harmonies, which makes the Chinese character and the Western compositional techniques integrate more smoothly than the previous works. Without a doubt, Zhao examined another attempt to combine Europeanization with localization.

Although this piano solo is derived from the ancient Chinese *pipa* solo, the musical elements, regardless of the harmony or melody, are so fresh that they are beyond an ordinary adaption. Furthermore, the characters of the traditional instrument *pipa* were

closely simulated through the Western instrument piano. Therefore, *Hegemon-King Removes His Armor* is a successful example of composing Chinese-style works. Moreover, this attempt is applied in Zhao's original piano works and etudes as well.

From a macro perspective, the piano solo *Hegemon-King Removes His Armor* marks a breakthrough in Zhao's piano compositional career, as it not only reserved the valuable elements but also infused the rising compositional ideals at the time. In addition, the inspiration of drawing materials from Chinese historical culture as the subject of compositions became a catalyst to facilitate his later success in the Chinese compositional industry, such as *Tai Chi* Composition System and its product of piano solo of the same name, which are discussed in the next chapter.

CHAPTER 6: TRANSMUTATION PHASE

6.1 Introduction

In the mid-1980s, Zhao Xiaosheng returned to China from the US with such a high level of enthusiasm that he prepared three sets of repertoires for recitals. However, the classical music has since lost its appeal due to the boom of popular music at the time. Therefore, he canceled the recitals and became a teacher at the Shanghai Conservatory of Music (Zhao & Mei, 2012). Later on, he was invited by Shi Zhongguang (石中光) to compose the piano concerto *The God of Hope* at the Youth Art Festival of Jiangsu Province. It was this event that reignited Zhao's passion to devote to Chinese new music (Zhao, 2006a). At the time of the New Year in 1987, the ancient Chinese philosophy *I Ching* inspired Zhao to create a novel composition system named after and based upon the concept of *Tai Chi*, which was established on the Allen Forte's pitch-class theory. The piano solo *Tai Chi* is one of the outputs of the *Tai Chi* Composition System, which won the first prize in the International Music Competition of Shanghai·East and West Cup - Chinese for the category of Piano Composition and Performance in 1987, and became a representative work in Chinese "new wave" music. The Swiss conductor, Rudolf Kelterborn, evaluated that:

> If the people were those who did not know about China, he (she) would understand the Chinese cultural background and tradition after hearing this work, while if the people were those who knew China already, he (she) would obtain something new in their experience (Chen, 1988, p. 5).

Whether it is *Tai Chi* Composition System or the piano solo *Tai Chi*, *I Ching*, which is an archaic philosophy in China, underpinned the creation of Zhao's findings. *I Ching* was established on the principle of *yin* and *yang*, which are the dual opposite attributes that construct the usually recognized philosophical terminology of *Tai Chi*. In *Tai Chi*,

yin and *yang* are represented by broken line (⚋) and unbroken line (⚊) respectively. The four types assembling of the broken and unbroken lines in dyads are commonly called four images, which represents pure *yin* (⚏), transformation from *yin* to *yang* (⚎), transformation from *yang* to *yin* (⚍), and pure *yang* (⚌). Based on the four images, Fu Xi, a legend emperor in early ancient times, added one line in the middle of the symbols of four images and rearranged them to generate eight trigrams, where three lines symbolized heaven, earth and human respectively. According to Zeng's (2009) study, *I Ching* originated in meteorology because it draws eight symbols (eight trigrams) to indicate the prediction of weather through an astronomical observation. For instance, the symbol of *Kan* trigram (☵) implies rainy weather. During the Zhou Dynasty, rooted in Fu Xi's eight trigrams, King Wen and his son, Jidan, amplified the arrangement of symbols by superimposing the eight trigrams in dyads to produce 64 hexagrams, and translated them into text. Another important person who contributed to *I Ching* was Confucius. As noted in the work *Shiji* (史记, *Records of the Historian*) noted, Confucius began to study *I Ching* when he was 50 years old and he interpreted the idealisms into his work, *Yizhuan* (易传, *Explanation of I Ching*) (Jin, 1937). *Yizhuan*, or *Shiyi* (十翼, *Ten Wings*), is a commentary to *I Ching*, including *Tuanzhuanshang* (彖传上, *Commentary of Judgement, 1st*), *Tuanzhuanxia* (彖传下, Commentary of Judgement, 2nd), *Xiangshangzhuan* (象上传, *Overall Image*), *Xiangxiazhuan* (象下传, *Little Image*), *Xicizhuanshang* (系辞传上, *Commentary on the Appended Phrases, 1st*), *Xicizhuanxia* (系辞传下, *Commentary on the Appended Phrases, 2nd*), *Wenyanzhuan* (文言传, *Commentary of the Words*), *Xuguazhuan* (序卦传, *Sequence of the Hexagrams*), *Shuoguazhuan* (说卦传, *Explanation of Trigrams*), and *Zaguazhuan* (杂卦传, *Assorted or Miscellaneous Hexagrams*). In the meanwhile, *I Ching* influenced other ancient Chinese schools of thought as well, such as Taoism, *Yinyang* School, and Mohism. In recent centuries, as technologies have become

increasingly more advanced, the verified results display surprising coincidences with what *I Ching* has revealed, such as the amount of DNA is equal to the 64 hexagrams (Zhao, 2006a), and the mathematical ideal of hexagram sequences inspired Gottfried Wilhelm Leibniz to generate the binary calculus, which is the basis of calculation in modern computers (Ryan, 1996).

6.1.1 Application of *Tai Chi* in Contemporary Music

Not only did *I Ching* contribute to the sciences, it but was also actively applied in contemporary compositions written by Western and Eastern musicians, such as John Cage, Chou Wen Chung, Chen Qigang, Zhu Jian'er (朱践耳), Fang Xiaomin (房晓敏), Isang Yun, and Chung Yiu Kwong. Nevertheless, the applications of *I Ching* are different in their compositions; Chou Wen Chung, Zhao Xiaosheng, Fang Xiaomin, Chung Yiu Kwong, and Isang Yun utilized the numerological conception and *yin-yang* theory of *I Ching* in their compositions, while Cage's chance music employed the divination concept of *I Ching*.

In the 1960s, based on the constitution of eight trigrams from *I Ching* and the twelve-tone equal temperament, Chou Wen Chung created the Variable Modes, which consists of three conjuncts; the three major thirds in the ascending scale (C-E, E-G♯, G♯-C), and descending scale (C-A♭, A♭–E, E-C) to represent the earth, heaven, and human respectively. Regarding the further construction of scales in Variable Modes, by inserting pitches into each major third, two types of conformations corresponding to the broken and unbroken lines of symbols in eight trigrams emerge: one is two major seconds in the attribute of *yin*, while the other is one minor third plus one minor second in the attribute of *yang*. Through this way, eight modes entitled by the eight trigrams were produced, which are also applied in Chou's music, such as *Metaphor* (1960), *Cursive* (1963), *Pien* (1966), and *Yun* (1969).

As a younger generation composer, Zhao's theory was established on the rationale of the dichotomy of the *yin* and *yang*, rather than Chou's trichotomy of the heaven, earth, and human. Due to Zhao's binary formulation of the *yin* and *yang*, the possibilities of arrangements in the pitch-classes, modes, and chords found in the *Tai Chi* Composition System are much more than Chou's Variable Modes. However, *Tai Chi* Composition System was influenced by Chou's Variable Modes, even though the broader inclusiveness of Zhao's theory surmounts the issues, such as the range of scales, of which the minimum is a tri-tone (six consequent half-tones) and the maximum is a perfect eleventh (C-F, none repeated tone) (Wang, 2013).

Inspired by Zhao's *Tai Chi* Composition System, Hong Kong-born Taiwanese composer, Chung Yiu Kwong, sought another expression, which was known as *I Ching* Compositional System in his doctoral dissertation. Referring to Chung's (1995) interpretation, the purpose of this system is to create a flexible compositional procedure and creative musical construction through the application of *I Ching* for structures, orderly sequence, and symbolism of 64 hexagrams. Furthermore, the conception of the background, middleground, and foreground is pulled into his system to present the *yin* and *yang* interaction that is directed by the composer's explanation of judgement, comment, and sequence of hexagrams in order to show a miniature version of the universe where the music is a microcosm and the nature is a macrocosm. In Chung's system, the temperament indication in *Lüshichunqiu* (吕氏春秋, *Lü's Spring and Autumn Annals*), in which twelve pitch-class sets are related to twelve months, is applied as a deduction, with the twelve pitches corresponding to the twelve hexagrams. However, the *yin* and *yang* notes in Chung's system is six-interval related (A♯-E), whereas in Zhao's system, it is two-interval related (C-C♯).

The balance of *yin* and *yang* applied in the compositions of Isang Yun, a Korean-born composer who made his later career in German, mainly emphasizes the opposite subjects between them; for example, the *yin* represents darkness, weakness, passivity, and negativity, while the *yang* symbolizes brightness, strength, activity, and positivity (Kim, 2011). *Hauptton* is the composing technique that Isang Yun created, where the ideal of the *yin* and *yang* affects the dynamics, harmony, intensity, and other aspects in music.

Divination, which is one of the functions of the *I Ching*, is presented in John Cage's chance music, such as *Music of Changes* (1951) and a series of the etudes. It amplifies the changeable attribute of *I Ching*, in which Cage (Jensen, 2009) reproduced a compositional technique that reflected its randomness and tendency, such as the process of obtaining a hexagram by tossing coins and the judgements and commentaries to the hexagram. Understanding the meaning of "*I*" in *I Ching*[45]—simplicity—is a necessity of the rationale that Cage's chance music is founded on the principle of the chaos theory, which influenced later composers, such as Tan Dun, Chen Yi, and many avant-garde musicians (Li, 2003; Shawn, 2002).

Influenced by Chou Wen Chung, John Cage, Stravinsky, and other avant-garde musicians, the rules of simplicity and the eight trigrams derived from *I Ching* are displayed in Chen Yi's works, particularly her piano work *Ba Ban* (He, 2010). With regard to *Ba Ban*, Chen explained that *Ba Ban*, or eight beats, denotes the eight types of natural phenomena, such as family, the individual, the animal, portions of physical issues, directions, and seasons that correspond to the heaven, earth, thunder, wind, water, fire,

[45] The "*I*" of *I Ching* denotes three meanings: changeability, simplicity, and constant.

mountain, and marsh (Li, 2003). Similar to Zhao Xiaosheng, Chen is also fascinated by the Golden Section and Fibonacci numbers, both of which are applied in *Baban*.

Apart from them, other composers also paid attention to *I Ching* and produced many compositions, such as *Yi Jing* (*I Ching*) (2003) by Carlo Domeniconi and *I Ching* (1982) by Per Nørgård.

6.1.2 Application of *I Ching* in Zhao's *Tai Chi* Composition System

As many other contemporary musical inventions, the modern musical theory, such as the twelve-tone, pitch class theory, and serialism, are employed in *Tai Chi* Composition System. First of all, a twelve-tone is separated in two parts to form the *Tai Chi* chord, which is the backbone of the *Tai Chi* scale, 64 pitch-class sets, and *Tai Chi* modes and chords (Zhao, 2006a). As Zhao (2016a) expounded in the interview at his home located in Shanghai:

> …the secret of *Tai Chi* Composition System is that separate a twelve tone into two sets, six plus six, one set consists of C, D, E, G, A, and F♯, and the other comprises of A♯, G♯, E♯, D♯, C♯, and C♮. That means one is a pentatonic scale adds an additional note F♯ as *bianzhi* (变徵)[46] and another is a retrograde pentatonic scale with the sharps adds an additional note C♮ as (闰)[47]. (translation by author)

Also, Zhao further supplemented that:

> These are not twelve tone, which are twelve pitches. It resonances with Chinese scales, and chime-bells……I did not conclude from chime-bells of Marquis Yi

[46] An additional note in heptatonic scale.

[47] See note 23.

> of the Zeng State (曾侯乙编钟), I obtained the results from other formula, which is right the one coincides with chime-bells……the most important is that the sound is different with West, and associated with some Chinese sound disciplines (translation by author)

Obviously, there is a contradiction in Zhao's two passages that the formation of the *Tai Chi* chord is twelve tone or twelve pitches; perhaps, they are two different types of descriptions in the Western and Chinese context.

The formation of the Tai Chi chord (Figure 6.1)—which consists of the yin portion that is represented by black-head notes with a white-head note in the treble and *yang* portion that is represented by white-head notes with a black-head note—mimics the two-part *Tai Chi* diagram that was primarily introduced by Zhou Dunyi (周敦颐), a Confucian scholar in the Song Dynasty (Adler, 2014). Meanwhile, it also reflects the philosophical ideal of *Tai Chi* that *yin* contains *yang*, *yang* contains *yin*, and both *yin* and *yang* can be interacted, transformed and integrated (Lin, 2008). However, all the respective *yin* and *yang* portions include include six intervals (perfect 5th, minor 3rd, major 3rd, minor 2nd, major 2nd, and tri-tone) in the mirror-image relationship (Figure 6.2).

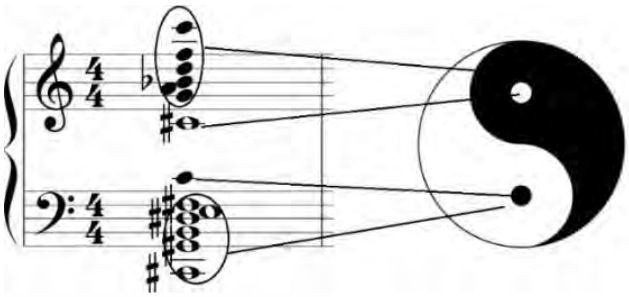

Figure 6.1: *Tai Chi* chord depicts the two-part *Tai Chi* diagram

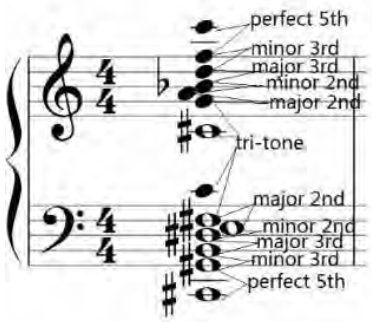

Figure 6.2: Interval contents of *Tai Chi* chord

Upon rearranging the order of the *Tai Chi* chord from low to high, a scale titled *Tai Chi* scale is generated (Figure 6.3), in which the *yin* and *yang* pitch-class sets can be gathered in set 6-32 [0, 2, 4, 5, 7, 9][48] with the same interval vector [143250]. This result verified the truth that *Tai Chi* scale is a twelve-tone scale but possesses the attributes of *yin* (black-head notes) and *yang* (white-head notes).

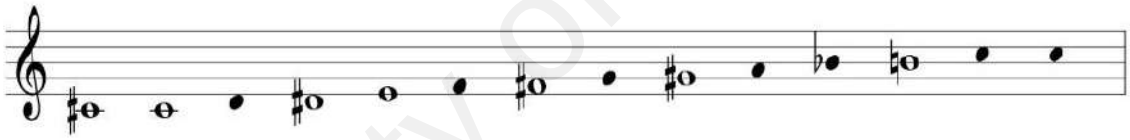

Figure 6.3: *Tai Chi* scale

By extracting two minor triads from *yin* portion and two major triads from *yang* portion of the *Tai Chi* chord, excluding C and C♯, the chords that represent the four images are produced (Figure 6.4).

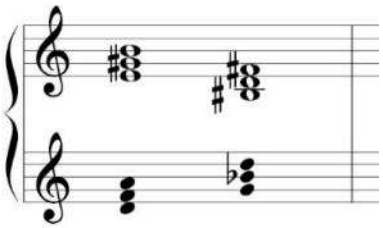

Figure 6.4: Four-image chords

[48] This is marked by Allen Forte number.

According to the changeability of the six lines in 64 hexagrams, Zhao calculated 64 pitch-class sets in *Tai Chi* Composition System, which not only reflect the mathematical ideal of *I Ching*, but also depict a *yin-yang* changeable progress of waning and waxing, along with the movement of simplicity and complexity (Zhao, 2006a). The 64 pitch-class sets are also derived from *Tai Chi* chord, which are matched in dyads to correspond with each line of the hexagram symbols, such as F♯ and G to *chuyao* (初爻, first line), E and A to *eryao* (二爻, second line), D♯ and B♭ to *sanyao* (三爻, third line), B and D to *siyao* (四爻, fourth line), G♯ and F to *wuyao* (五爻, fifth line), and C and C♯ to *shangyao* (上爻, upper line) (Figure 6.5).

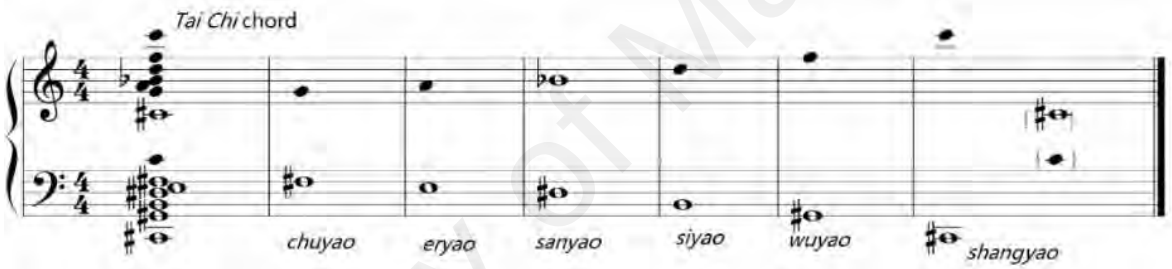

Figure 6.5: The adaption of *Tai Chi* chord to six lines of hexagram

The pitch-class sets of 64 hexagrams are formed by deleting the dyads representing the broken lines and reserving the dyads representing the unbroken lines. For example, the symbol of hexagram *Gen* (艮, *Keeping Still Mountain*) is ䷳; the 1st, 2nd, 4th, and 5th lines are broken lines, they therefore ought to be omitted as specified in Zhao's formula, whereas the 3rd and 6th lines are unbroken, which match the pitches of *sanyao* and *liuyao*. Therefore, the pitch-class sets of D♯, B♭, C♯, and C♮ comprise the pitch classes of *Gen* hexagram. By analogy, there are 64 pitch-class sets to correspond 64 hexagrams (Figure 6.6).

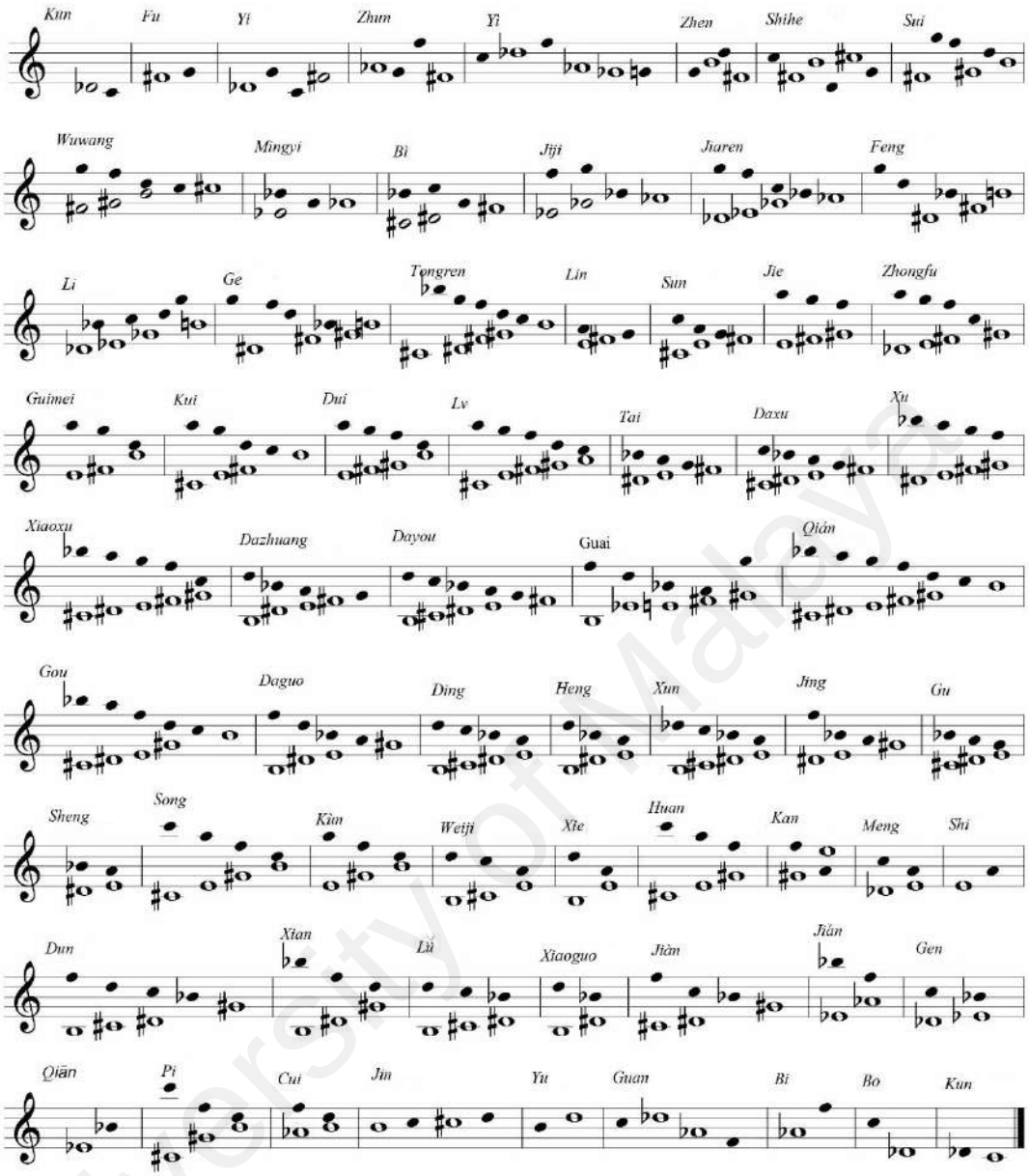

Figure 6.6: The pitch-class sets of 64 hexagrams

According to Allen Forte's set theory, which is the fundamental of Zhao's *Tai Chi* Composition System (Zhao, 2006a), there are 31 prime forms, except for the same pitch-class sets that involve the same interval vectors. Due to the paired relation between *yin* and *yang*, the double-time increase of sets is the main character of the 31 prime forms. Besides that, Zhao established a *Tai Chi* set number, the sequence of which is contrary to Allen Forte's pitch-class set. Table 6.1 shows the prime sets in both the patterns.

Table 6.1: The list of 64 hexagrams in Forte's No. and Zhao's No. respectively

Set	Forte's No.	Interval vector	Zhao's No.	Interval vector	Hexagrams
Dyads	2-1 [0,1]	<100000>	2-6 [0, 1]	<100000>	*Kūn*[49] (坤, *Receptive Earth*) *Fu* (复, *Return*) *Bo* (剥, *Splitting Apart*)
	2-3 [0,3]	<001000>	2-3 [0, 3]	<001000>	*Yu* (豫, *Enthusiasm*) *Bǐ* (比卦, *Holding Together*)
	2-5 [0, 5]	<000010>	2-6 [0, 1]	<000010>	*Qiān* (谦, *Modesty*) *Shi* (师, *Army*)
Tetrach-ords	4-1 [0, 1, 2, 3]	<321000>	4-28 [0, 1, 2, 3]	<321000>	*Zhun* (屯, *Difficulty at the Beginning*) *Jin* (晋, *Progress*)
	4-2 [0, 1, 2, 4]	<221100>	4-20 [0, 2, 3, 5]	<122010>	*Mingyi* (明夷, *Darkening of the Light*) *Gen* (艮, *Keeping Still Mountain*)
	4-7 [0, 1, 4, 5]	<201210>	4-19 [0, 1, 4, 5]	<201210>	*Kan* (坎, *Abysmal Water*) *Xiaoguo* (小过, *Small Preponderance*)
	4-9 [0, 1, 6, 7]	<200022>	4-21 [0, 1, 6, 7]	<200022>	*Yí* (颐, *Mouth Corners*) *Sheng* (升, *Pushing Upward*)
	4-10 (12) [0, 2, 3, 5]	<122010>	4-7 [0, 1, 4, 9]	<102210>	*Lin* (临, *Approach*) *Meng* (蒙, *Youthful Folly*)
	4-20 [0, 1, 5, 8]	<101220>	4-4 [0, 1, 5, 8]	<101220>	*Zhen* (震, *Arousing Thunder*) *Guan* (观, *Contemplation*)
	4-23 [0, 2, 5, 7]	<021030>	4-2 [0, 2, 5, 7]	<021030>	*Xie* (解, *Deliverance*) *Jiǎn* (蹇, *Obstruction*)
	4-28 [0, 3, 6, 9]	<004002>	4-10 [0, 3, 6, 9]	<004002>	*Cui* (萃, *Gathering Together*)
	6-1 [0, 1, 2, 3, 4, 5]	<543210>	6-35 [0, 1, 2, 3, 4, 5]	<543210>	*Jie* (节, *Limitation*) *Lǚ* (旅, *Wanderer*)
	6-8 [0, 2, 3, 4, 5, 7]	<343230>	6-24 [0, 2, 3, 4, 5, 7]	<343230>	*Jiji* (既济, *After Completion*) *Weiji* (未济, *Before Completion*)
	6-20 [0, 1, 4, 5, 8, 9]	<303630>	6-3 [0, 1, 4, 5, 8, 9]	<303630>	*Feng* (丰, *Abundance*) *Huan* (涣, *Dispersion*)

[49] *Kūn* (坤, *Hexagram for the Receptive Earth*) is used to distinguish with another hexagram of *Kùn* (困, *Hexagram for Oppression*). Therefore, the tone marks in this study is used to distinguish with the same *pinyin*.

Table 6.1 continued

Hexach-ords	6-32 [0, 2, 4, 5, 7, 9]	<143250>	6-1 [0, 2, 4, 5, 7, 9]	<143250>	*Guimei* (归妹, *Marrying Maiden*) *Jiàn* (渐, *Development*)
	6-Z38 [0, 1, 2, 3, 7, 8] & 6-Z6 [0, 1, 2, 5, 6, 7]	<421242>	6-25 [0, 1, 2, 3, 7, 8] & [0, 1, 2, 5, 6, 7]	<421242>	*Yì* (益卦, *Increase*) *Shihe* (噬嗑, *Biting Through*) *Heng* (恒, *Duration*) *Jing* (井, *Well*)
	6-Z42 [0, 1, 2, 3, 6, 9] & 6-Z13 [0, 1, 3, 4, 6, 7]	<324222>	6-26 [0, 1, 3, 4, 6, 7] & [0, 1, 2, 3, 6, 9]	<324222>	*Sui* (随, *Following*) *Pi* (否, *Standstill*) *Tai* (泰, *Peace*) *Gu* (蛊, *Work on the Decay*)
	6-Z50 [0, 1, 4, 6, 7, 9] & 6-Z29 [0, 1, 3, 6, 8, 9]	<224232>	6-8 [0, 1, 4, 6, 7, 9] & [0, 1, 3, 6, 8, 9]	<224232>	*Bì* (贲, *Brace*) *Sun* (损, *Decrease*) *Kùn* (困, *Oppression*) *Xian* (咸, *Influence*)
Octach-ords	8-1 [0, 1, 2, 3, 4, 5, 6, 7]	<765442>·	8-28 [0, 1, 2, 3, 4, 5, 6, 7]	<765442>	*Xu* (需, *Waiting*) *Ding* (鼎, *Cauldron*)
	8-7 [0, 1, 2, 3, 4, 5, 8, 9]	<645652>	8-19 [0, 1, 2, 3, 4, 5, 8, 9]	<645652>	*Zhongfu* (中孚, *Inner Truth*) *Li* (离, *Clinging Fire*)
	8-9 [0, 1, 2, 3, 6, 7, 8, 9]	<644464>	8-21 [0, 1, 2, 3, 6, 7, 8, 9]	<644464>	*Wuwang* (无妄, *Innocence*) *Daguo* (大过, *Great Preponderance*)
	8-10 [0, 2, 3, 4, 5, 6, 7, 9]	<566452>	8-20 [0, 2, 3, 4, 5, 6, 7, 9]	<566452>	*Dui* hexagram (兑, *Dispersion*) *Dun* (遁, *Retreat*)
	8-17 [0, 1, 3, 4, 5, 6, 8, 9]	<546652>	8-7 [0, 1, 3, 4, 5, 6, 8, 9]	<546652>	*Ge* (革, *Revolution*) *Song* (讼, *Conflict*)
	8-20 [0, 1, 2, 4, 5, 7, 8, 9]	<545662>	8-4 [0, 1, 2, 4, 5, 7, 8, 9]	<545662>	*Dazhuang* (大壮, *Great Power*) *Xun* (巽, *Gentle Wind*)
	8-23 [0, 1, 2, 3, 5, 7, 8, t]	<465472>	8-2 [0, 1, 2, 3, 5, 7, 8, t]	<465472>	*Jiaren* (家人, *Family*) *Kui* (睽, *Opposition*)
	8-28 [0, 1, 3, 4, 6, 7, 9, t]	<448444>	8-10 [0, 1, 3, 4, 6, 7, 9, t]	<448444>	*Daxu* (大畜, *Great Taming*)

Table 6.1 continued

Decach-ords	10-1 [0, 1, 2, 3, 4, 5, 6, 7, 8, 9]	<988884>	10-6 [0, 1, 2, 3, 4, 5, 6, 7, 8, 9]	<988884>	*Guai* (夬, *Breakthrough*) *Gou* (姤, *Coming to Meet*)
	10-3 [0, 1, 2, 3, 4, 5, 6, 7, 9, t]	<889884>	10-3 [0, 1, 2, 3, 4, 5, 6, 7, 9, t]	<889884>	*Xiaoxu* (小畜, *Small Taming*) *Dayou* (大有, *Great Possession*)
	10-5 [0, 1, 2, 3, 4, 5, 7, 8, 9, t]	<888894>	10-1 [0, 1, 2, 3, 4, 5, 7, 8, 9, t]	<888894>	*Tongren* (同人, *Fellowship*) *Lv* (履, *Treating*)
Dodeca-chord	12-1 [0, 1, 2, 3, 4, 5, 6, 7, 8, 9, t, e]	<ccccc6>	12-1 [0, 1, 2, 3, 4, 5, 6, 7, 8, 9, t, e]	<ccccc6>	*Qián* (乾, *Creative Heaven*)

The pairs of hexagrams that are opposite each other on the circular *Tai Chi* diagram are *duigua* (对卦, a pair of opposite hexagrams), which are complementarily related. Through the feature of *duigua*, Zhao combined the pitch-class sets that correspond to the pairs of opposite hexagrams to form a twelve-tone series, such as hexagrams *Zhen* and *Xun*; this type of pitch-class sets is called complementary sets (Figure 6.7). By this analogy, there are 32 twelve-tone series that have the complementary relationship of Serialism in *Tai Chi* Composition System.

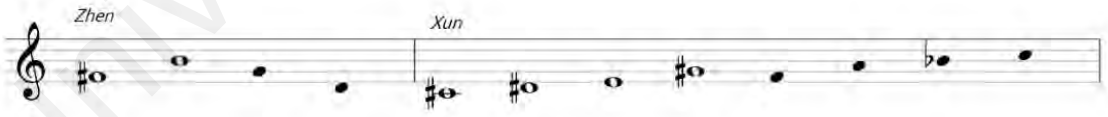

Figure 6.7: The complement sets of *Zhen* and *Xun*

Chou Wen Chung presets *yin* and *yang* by intervals to construct modes that correspond to eight trigrams in Variable Modes, by coincidence, or Chou's preset perhaps influenced Zhao, another possibility of how *yin* and *yang* relations also emerged into *Tai Chi* Composition System. However, Zhao controlled the interval span from the minor second to the augmented second; hence, the relatively smaller interval presented *yin*, while the larger one presented *yang*. For instance, based on the symbol of *Kan* ䷜, three types of

modes are concluded, as shown in Figure 6.8. Thereby, three matches are shaped, namely the minor second to major second, the major second to augmented second, and the minor second to augmented second. The relations in the smallest unit (second interval) enlarged the amount of modes to 189 (64×3-3), and covered nearly all types of scales, such as modes, major and minor scale, and serials, which exceeded Chou's eight modes and reflected the encompassing character of *I Ching*.

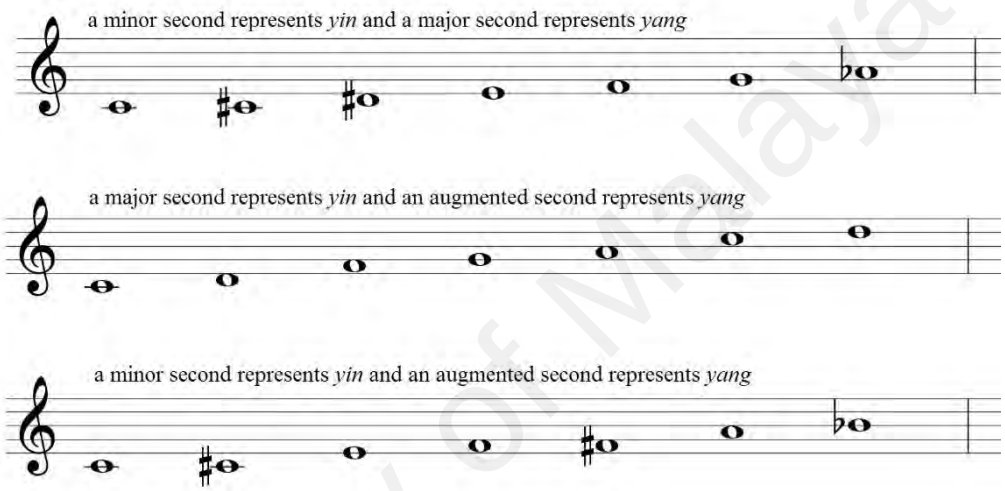

Figure 6.8: Three modes of hexagram *Kan*

Apart from the establishment of modes, Zhao employed the similar approach to construct chords. However, the third intervals are replaced by the second intervals to preset the *yin* and *yang* relations, where the similar three matches construct 189 (64×3-3) chords. Figure 6.9 shows the three types of chords, taking *Kan* hexagram (䷜) as example.

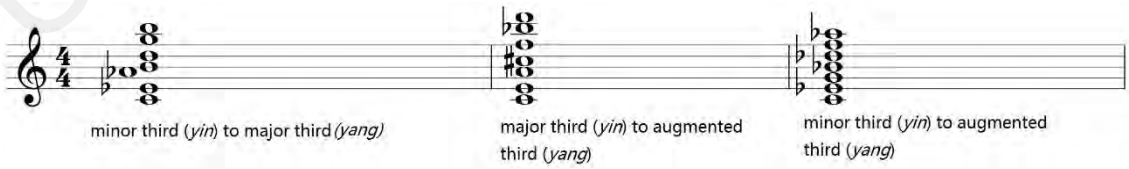

Figure 6.9: Three types of chords in hexagram *Kan*

The birth of *Tai Chi* Composition System arose a wave of compliments. Li Huanzhi (李焕之), the Chairman of the Chinese Musicians' Association, addressed in the Hong Kong International Music Festival that composers should apply innovative approaches to

create individual features, even though some are similar. Many composers generated a set of unique compositional theory gradually, such as Zhao Xiaosheng's *Tai Chi* Composition System, which has since become his style (Xin, 2013).

Chen Mingzhi, a professor at the Shanghai Conservatory of Music, wrote the following poem that appraised the *Tai Chi* Composition System:

乱，不乱，轮回对称转。

乐，即乐，悟中窥仙缘。

太极生两仪，两仪生四象，四象生八卦，

阴阳，天地旋。

敢创新篇！(Chen, 1988, p. 5)

Chaos, stability, reincarnation is the rotation of nature.

Pleasure, is music, looking into immortal fate from enlightenment.

Tai Chi generates two poles,

where the two poles give birth to four directions,

hence the eight trigrams,

yin yang and the binary of heaven and earth.

Thus, an inspiration of a new creation! (Translation by author)

6.2 Structure

As the product of *Tai Chi* Composition System, the piano solo *Tai Chi* explains the rationale of this invention completely. Besides, a consideration of the fusion between the Western musical form and Chinese culture is reflected in the structural arrangement of this piano work.

6.2.1 Exterior Structure - Octopartite

According to Zhao Xiaosheng's (2016a) introduction, he borrowed the form of *Baguwen* (八股文, *Octopartite or eight legged essay*)[50] as the eight sections of the piano solo *Tai Chi* in order to symbolize the eight trigrams of *I Ching*, which are marked on the score, namely *Po* (破, *Opening*), *Cheng* (承, *Amplification*), *Qi* (起, *Preliminary exposition*), *Ru* (入, *Beginning*), *Huan* (缓, *Lento*), *Yong* (庸, *Moderato*), *Ji* (急, *Presto*), and *Shu* (束, *Final*) (Table 6.2). The description of this type of structure was shown in the studies of Ma (2013) and Peng (2012).

Table 6.2: The structure of eight trigrams marked on the score

Octopartite Structure								
Sections	*Po*	*Cheng*	*Qi*	*Ru*	*Huan*	*Yong*	*Ji*	*Shu*
Measures	1-11	12-26	27-37	38-47	48-55	56-66	67-82	83-94

6.2.2 Interior Structural – Synthesis of the West and East

Demystifying the octopartite structure that symbolizes the eight trigrams, the piano solo *Tai Chi* contains a structural synthesis of the Western sonata form and Chinese *Tang*

[50] *Baguwen* was an imperial essay of examination during the Ming and Qing Dynasties, in which the *Confucian Four Books* were used as the materials (Wang, 2013). The format consists of the eight sections of *Poti* (破题, *Opening*), *Chengti* (承题, *Amplification*), *Qijiang* (起讲, *Preliminary argument*), *Qigu* (起股, *Initial argument*), *Zhonggu* (中股, *Central argument*), *Hougu* (后股, *Latter argument*), *Shugu* (束股, *Final argument*), and *Dajie* (大结, *Conclusion*) (Kirkpatrick, 2016).

Daqu (唐大曲)[51] as its interior forms, which can be evidenced by Zhao's (2016a) explanation as follows:

> Form, this is in duality. From a Chinese perspective, this is called eight trigrams, *Baguwen*. It originated from *po*, *cheng* and so forth, this is the form of *Baguwen*. But what is the meaning behind it? It is the structure of *Tang Daqu* of the Tang Dynasty, it begins with freedom and thus reflects a condensed form of *Tang Daqu*. However, from a Western perspective, this is the first subject, the middle part is a development…it is a condensed sonata form. Therefore, it depends on how you see it…everything I do has duality, the central premise is based on duality, the form is duality, it has duality when viewing it differently from both the Western and Eastern perspectives…there are two climaxes, they are all in dualism, male and female, *yin* and *yang*, Adam cannot begin the world without Eve… You can see it as a form of *Tang Daqu*, you can also see it as a sonata form…it can reveal a symmetrical arch structure. It is up to you. Everything is, everything is not, symmetry, anyhow, it is all in duality…everything is in duality, remember this. *Tai Chi* has duality, one cannot be two…from a philosophical point of view, this is the logic behind its structure that makes a circle (translation by author).

Therefore, in accordance with the musical development and arrangement, Table 6.3 displays the structures of the piano solo *Tai Chi* on the standpoints of *sonata* and *Tang Daqu* respectively, based on Zhao's explanation.

[51] *Tang Dqu*, or the big suite, was popular in the Tang Dynasty, including *Sanxu* (散序, *loose-prelude*), *Zhongxu* (中序, *mid-prelude*), and *Rupo* (入破, '*breakdown*' or *Finale*) (Wang, 2007).

Table 6.3: The forms of *Sonata* and *Tang Daqu*

***Sonata* form**									
Sections	Intro.	Expo.			Dev.	Recap.			Coda
		1st Subject	Trans.	2nd Subject		2nd Subject	Trans.	1st Subject	
Measures	1-11	12-14	15-16	17-21	22-60	61-66	67-85	86-92	93-94

***Tang Daqu* form**				
Sections	*Sanxu*	*Zhongxu*	*Rupo*	Coda
Measures	1-26	27-66	67-85	86-94

Obviously, the design of the two categories of structure not only shows the synthesis between the Western and Chinese aesthetics on the surface, but also reflects the interdependent philosophical dualism that the two-part *Tai Chi* diagram expresses. Nevertheless, *Tang Daqu* displays one of the most typical Chinese genre of *yanzhanti* (Zhao, 2006b), contrasting with the dramatic conflict between the first and second part in the Western sonata form (Wang, 2009).

6.3 Tempo

The structure of *Tang Daqu* also reflects in the tempo of *Tai Chi*, which shows a gradient process (Yuan, 1999). Li (2004) explained that the changeable process of *Tang Daqu* describes a natural passage of the physical and psychological movements of humans. According to the tempo terminologies that Zhao intentionally marked on the score, the *sanxu*, the first part of *Tang Daqu*, is controlled in a tempo of *quasi senza-misura* and *ad lib*. The *zhongxu* shows a tempo that changes from slow to medium. Due to the meaning of *pai* (拍, beat) in its other name, *paixu* (拍序), the section of *zhongxu* emphasizes the beat in many movements, where the dance, singing, and instrumental

music are performed. As the last part of *Tang Daqu*, *rupo* is the climax of the work because of its fastest tempo. The coda reserves the tempo character of the introduction in *senza-misura* and *ad lib*. In general, the piano solo *Tai Chi* depicts the tempo contour of *Tang Daqu* in the sequence of *senza-misura* (散) → slow (慢) → medium (中) → fast (快) →*senza-misura* (散) (Wang, 2009).

In the piano solo *Tai Chi*, the very detailed tempo markings are arranged elaborately by Zhao. A ♩= 30.6 at the beginning serves as the requirement of *Largo di molto* and ♩= 84 in measure 20, which is replaced by ♩.=76 in measure 23 quickly. When the music enters in measure 27, a ♪= 69 is used to express *adagio* in the section *qi* of the octopartite form. The definite tempo marking is not restricted to the section *huan* of the octopartite form but the terminology of *lento*. However, the tempo was within 55-60 beats per minute in Zhao's performance. The tempo marking of ♩= 63 corresponds to the *moderato* in the *yong* section and ♪= 240 corresponds to the *Presto* in the section *ji* of the octopartite form. Finally, the music returns to ♩=30.6 through a two-bar transition of ♩.= 63, which is the same with the beginning. Based on the value of the eighth notes, a tempo fluctuation is shown in Figure 6.10.

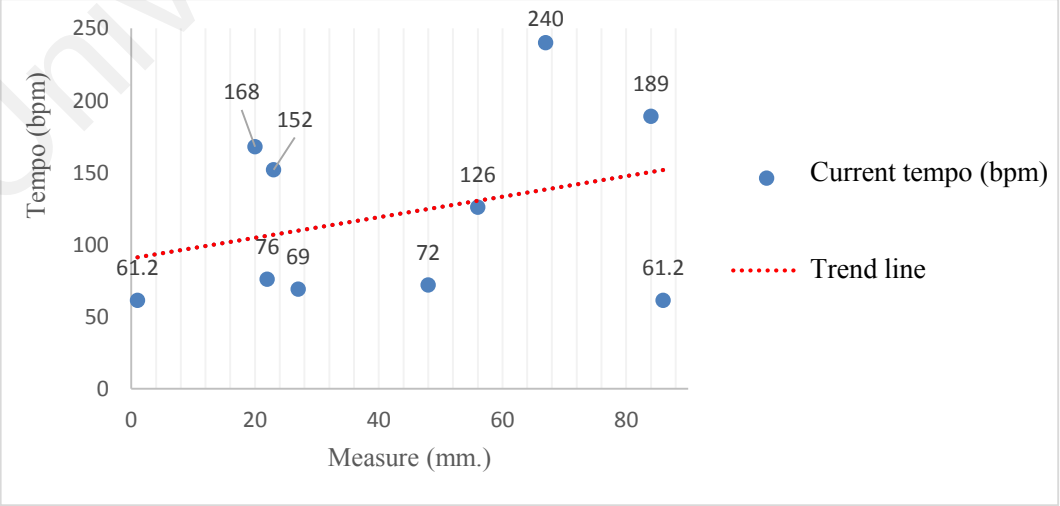

Figure 6.10: The tempo fluctuation in *Tai Chi*

Apart from the tempo markings, the frequent alterations of time signatures that are created on compound and irregular meters, consisting of the quarter, eighth, and sixteenth notes, highlight another tempo feature of the piano solo *Tai Chi*. Based on the primary meter 6/4 of the entire composition, some compound meters are filled up from the third to sixth sections of the octopartite form, such as 7/8 (measure 27), 11/8 (measure 28), 9/8 (measure 30), 8/8 (measure 31), 7/16 (measure 35), 10/16 (measure 37), 5/8 (measure 42), 10/8 (measure 46), 18/16 (measure 52), 9/4 (mm. 56-59), and 8/4 (measure 60). When the music develops in the *Presto* section, more frequent changes of the time signature are employed to express the sequence of the low voice, namely 12/8 (measure 70), 15/8 (measure 71), 17/8 (measure 75), 22/8 (measure 79), and 13/8 (measure 80). Along with the principle of returning to the beginning, the time signature becomes 6/4 again, after underlying the change of 10/8, 6/8, 7/4, and 5/4.

6.4 Transcoding the 64 Hexagrams into the Piano Solo *Tai Chi*

The piano solo *Tai Chi* reflects a transmigration of 64 hexagrams in the order of Zhao's *Tai Chi* diagram (2006a, p. 298) (Figure 6.11), which was drawn on the basis of Shao Yong's (1011-1077) circular 64-hexagram diagram (Ryan, 1996). In other words, the piano solo *Tai Chi* was composed by the 64 pitch-class sets (see Figure 6.6) that are embedded in the external ring of the *Tai Chi* diagram, following the sequence of a clockwise rotation. In addition, with the interrelation of waxing and waning between *yin* and *yang*, the piano solo *Tai Chi* revealed a circulating living process with the change from minimum (*Kūn*) to maximum (*Qián*) and subsequent to minimum (*Kūn*), symbolizing the passages of birth, life, and death.

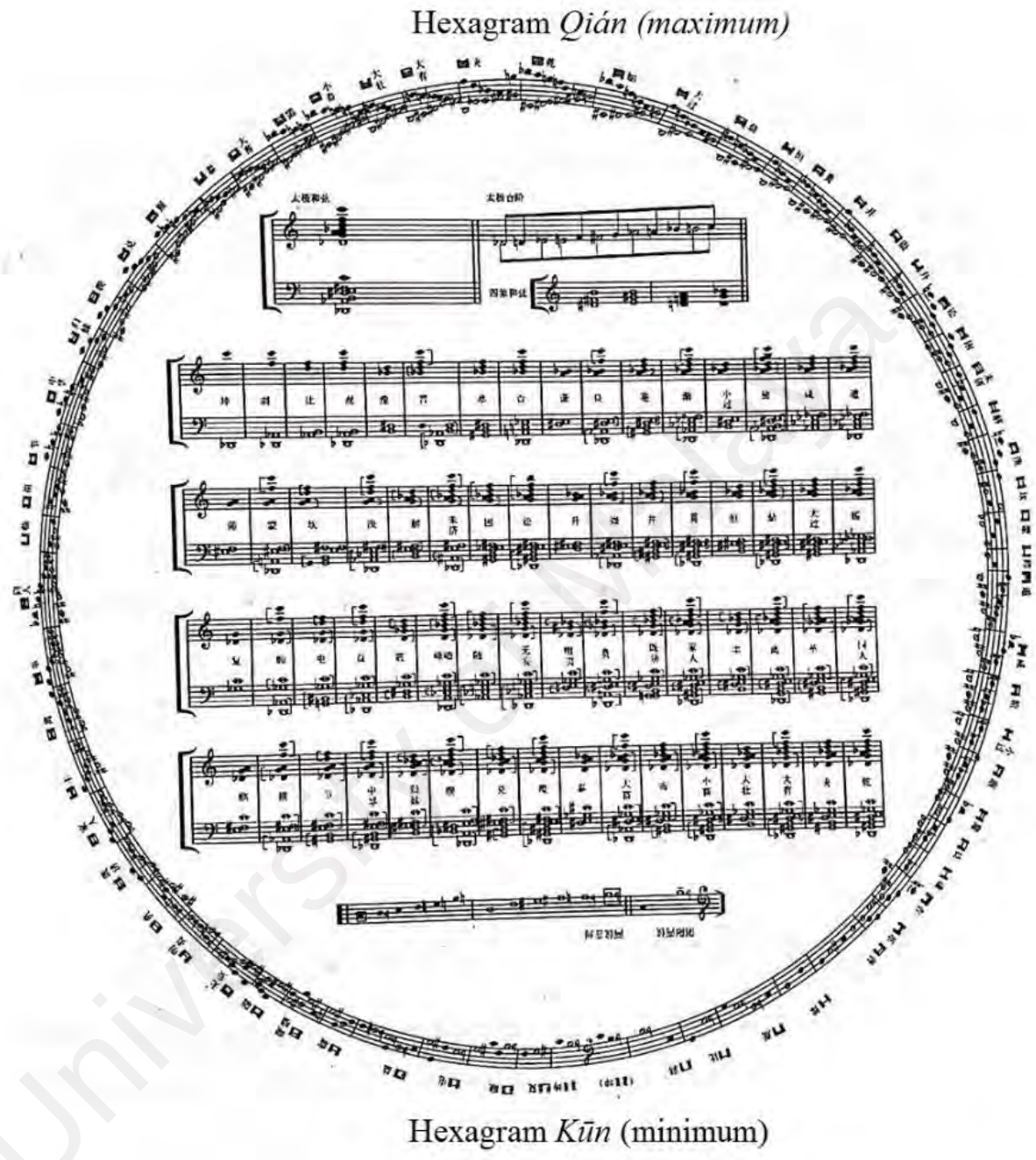

Figure 6.11: *Tai Chi* Diagram

In order to make the distribution of the 64 hexagrams clearer, the following analysis will employ the structure of the octopartites that are marked on the score as the skeleton.

6.4.1 The Hexagrams in Section *Po*

Based on the aforementioned layout that *Tai Chi* begins from the *Kūn* hexagram, the pitch classes comprising one *yang* pitch (C) and one *yin* pitch (D♭) appear in the bass in measure 1, and are subordinated to the pitch-class set 2-1 [0, 1][52] as the dual central notes of this composition. Then, the octaves C are repeated in the compound rhythmic patterns, starting from the second bar (Figure 6.12), to construct a chaotic background that describes *Tai Chi*[53], which is the origin of myriads.

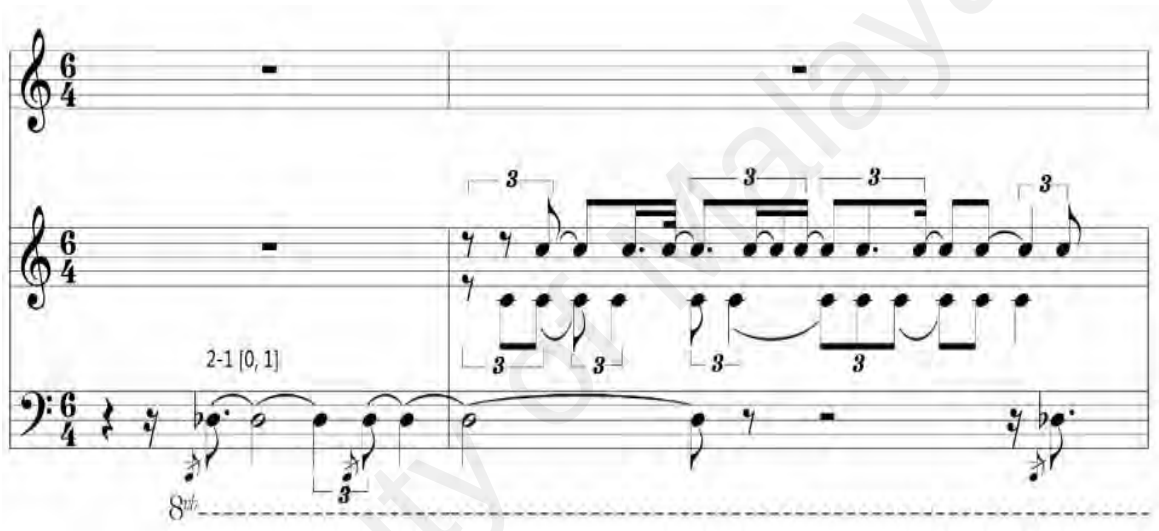

Figure 6.12: Hexagram *Kūn*, mm. 1-2

The appearance of pitches F♯ and G in the second beat in measure 5 signifies that the music enters in hexagram *Fu* due to its pitch-class set of 2-1 [6, 7], which is the six-level transposition of the hexagram *Kūn*. As the music comes in the fourth beat in measure 6, the melody that is constructed by the pitch-class set 4-9 [0, 1, 6, 7] of hexagram *Yí* affects a stronger tension due to the three types of interval relations among C♯, F♯, and G (Figure 6.13). In addition, the hexagram *Yí* is the union of hexagrams *Kūn* and *Fu*.

[52] In order to unify the sequence of the pitch-class sets, the prime forms of the pitch-class sets follow Allen Forte's numbers.

[53] As the principle of *I Ching*, *Tai Chi* first generates two poles, then generates four images, eight trigrams, and myriad things in succession. Since the ideology of this composition is to reflect the cosmic matter and life process, it is safe to conclude that the beginning of this composition describes *Tai Chi*, or Genesis.

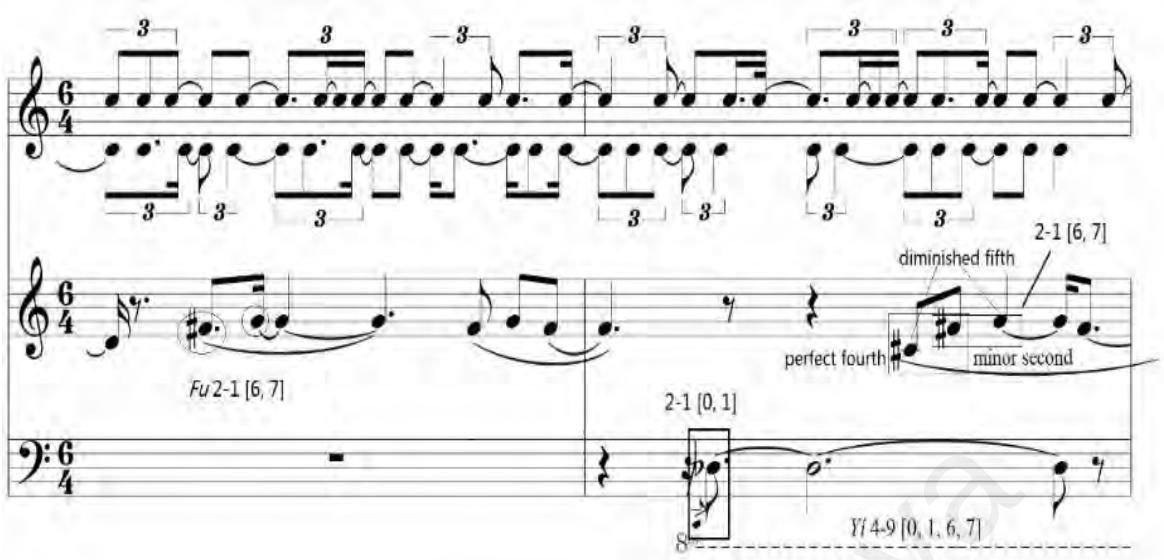

Figure 6.13: Hexagrams *Fu* and *Yí*, mm. 5-6

6.4.2 The Hexagrams in Section *Cheng*

A sextuplet rhythmic pattern is employed as the background in the second section and repeats with an ordered arrangement of the pitch classes in the hexagram *Yí* in mm.11-14, where the arrangements are of the same position, nucleus, phase, and quality (Zhao, 2006a). Based on the permutation of the hexagram *Yí*, the hexagrams *Zhun* and *Yì* enter in succession as the melodies, where the subsets 3-2 [5, 6, 8] and 3-2 [5, 7, 8] form the pitch-class set 4-1 [5, 6, 7, 8] of the hexagram *Zhun*, and the subsets 3-5 [0, 1, 6], 3-9 [5, 7, 0] and 4-20 [0, 1, 5, 8] of the hexagram *Yì* as the anticipations appear in front of the complete pitch-class set 6-Z38 [5, 6, 7, 8, 0, 1] (Figure 6.14).

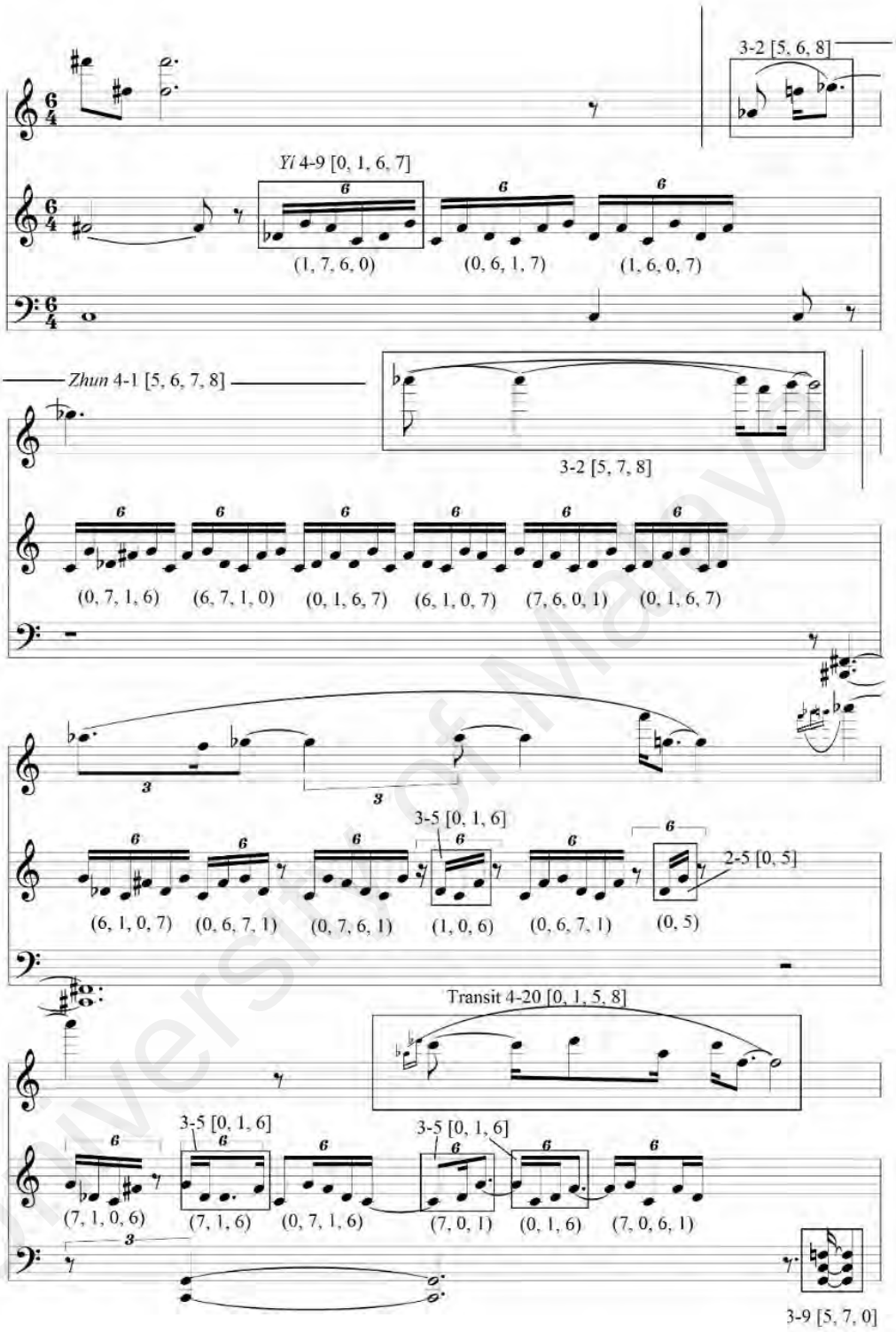

Figure 6.14: Hexagrams *Yí* and *Zhun*, mm. 11-14

The pitch-class set 4-20 [6, 7, 11, 2] of the hexagram *Zhen* forms the melody with an exotic sound in measure 17, based on the background of the set 5-7 [6, 7, 11, 1, 2] in the rhythmic pattern of the sextuplet (Figure 6.15), which is a nexus set of the hexagrams *Zhen* and *Shihe* (Figure 6.16).

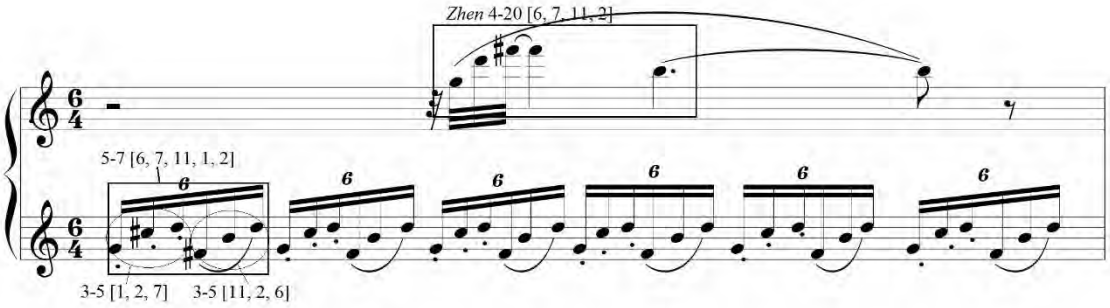

Figure 6.15: Hexagram *Zhen*, measure 17

Zhen: 4-20 [6, 7, 11, 2]
Nexus set: 5-7 [6, 7, 11, 1, 2]
Shihe: 6-Z38 [11, 0, 1, 2, 6, 7]
↓
4-20 ⊂ 5-7 ⊂ 6-Z38, and 4-20 ∈ 6-Z38

Figure 6.16: The relationship among the sets of 4-20, 5-7 and 6-Z38

The hexagram *Shihe* appears in measure 18 as the accompaniment, reserving the sextuplet rhythmic pattern. In the high voice, the melodic portion is successively depicted by the pitch-class set 4-20 [0, 1, 5, 8] of the hexagram *Sui*, which is a six-level transposition of the hexagram *Zhen*, and the set of the hexagram *Shihe* (Figure 6.17). Later, Zhao utilized the subsets of the hexagram *Shihe* to carry out an acceleration in measure 19, such as 3-4 [1, 2, 6], 3-11 [7, 11, 2], 3-4 [7, 11, 0], 3-11 [7,11, 2, 6], 3-5 [7, 0, 1], 3-3 [1, 2, 5], and 3-1 [11, 0, 1].

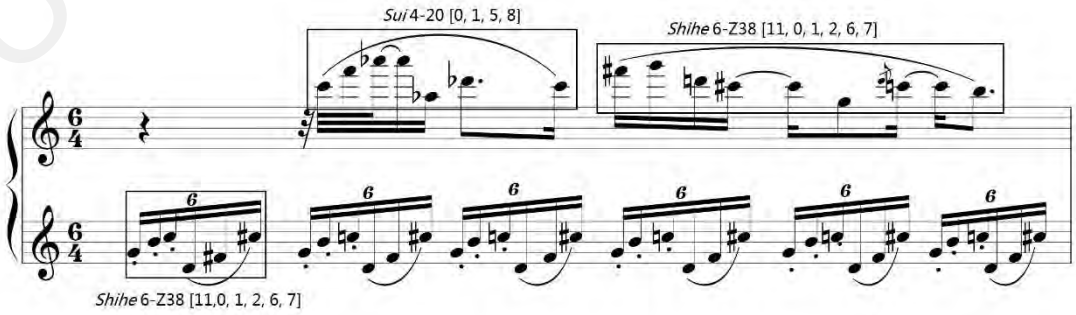

Figure 6.17: The hexagrams of *Shihe* and *Sui*, measure 18

As the music enters mm. 20-21, the hexagram *Wuwang* reveals its permutation; the pitch-class set 8-9 [5, 6, 7, 8, 11, 0, 1, 2] is divided into two segments 4-7 [7, 8, 11, 0] and 4-7 [1, 2, 5, 6], the latter of which is the transposition of the former at level 6 (Figure 6.18). Then, the hexagram *Wuwang* shows another permutation, where the pitch-class set comprises four segments, namely 5-29 [6, 8, 11, 1, 2], 3-9 [5, 7, 0], 4-8 [1, 2, 6, 7], and 4-18 [5, 8, 11, 0]. Among them, the pairs of the sets 5-29 and 3-9 as well as the sets 4-8 and 4-18 are complementarily related respectively (Figure 6.19). In mm. 23-24, the third type of permutation of the hexagram *Wuwang* displays a *yin-yang* comparison through the chords, where the pitch-class set 4-23 [6, 8, 11, 1] on the right hand represents the property of the *yang*, while the set 4-23 [0, 2, 5, 7] on the left hand represents the property of the *yin* (Figure 6.20).

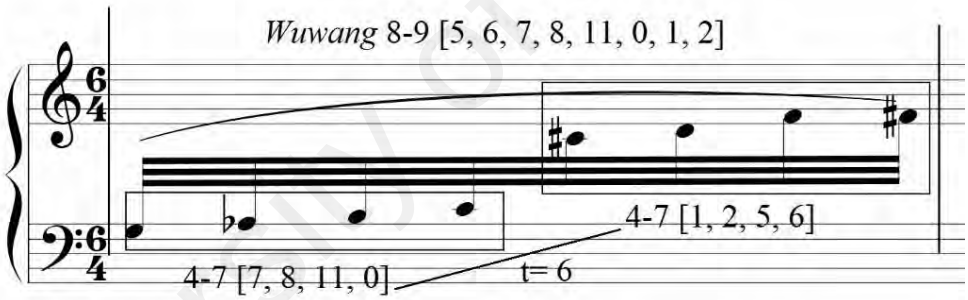

Figure 6.18: The permutation of the pitch-class set of hexagram *Wuwang*, measure 20

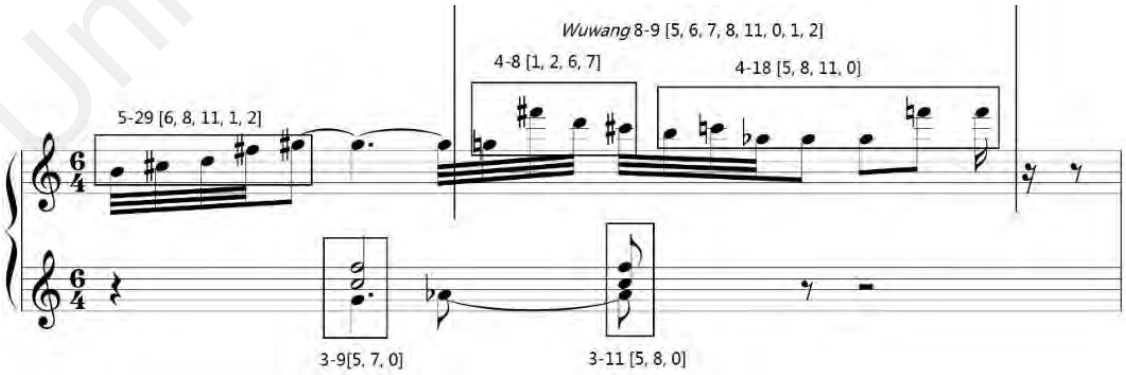

Figure 6.19: The second permutation of the pitch-class set of hexagram *Wuwang*, measure 22

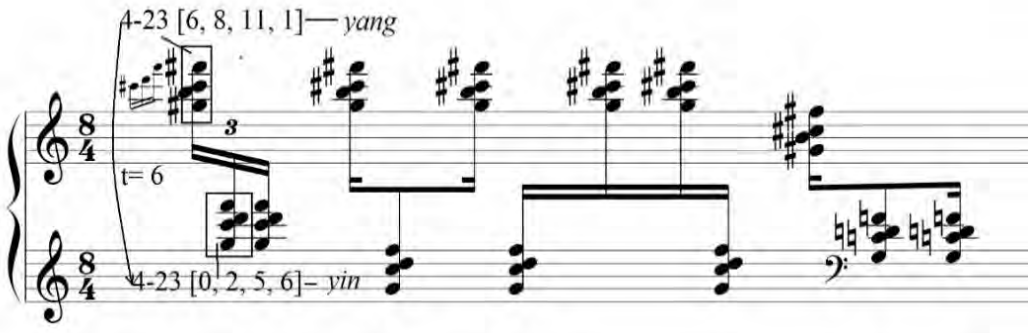

Figure 6.20: The third permutation of the pitch-class set of hexagram *Wuwang*, measure 23

Beginning with the previous chord constituted by the subset 3-11 [3, 6, 10] of the pitch-class set of the hexagram *Mingyi*, the section *cheng* enters the end (Figure 6.21). As shown in Figure 6.21, the hexagram *Mingyi* here reserves the combination of *yin* and *yang* from the hexagram *Wuwang*, except for the change from chords to intervals. Besides that, the writing of this passage imitates the compositional mode of ornaments at the end of the section *po* (Figure 6.22), perhaps in order to respond to the beginning and emphasize the section closure.

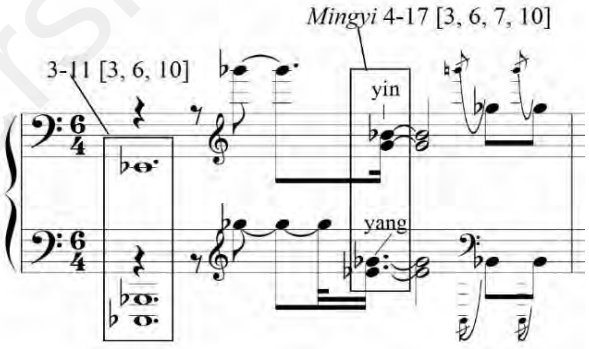

Figure 6.21: The hexagram *Mingyi*, measure 25

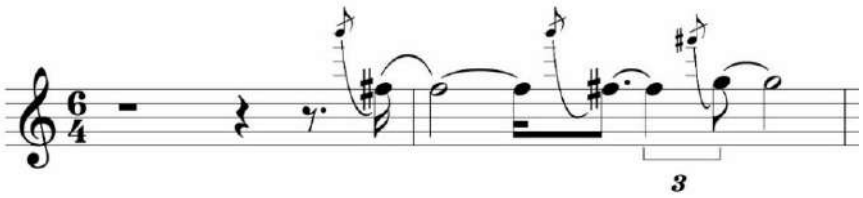

Figure 6.22: The ornaments at the end of the first section, mm. 7-8.

6.4.3 The Hexagrams in Section *Qi*

The section *qi* is also viewed as the commencement of the *zhongxu* in *Tang Daqu* form, which is the development part. A meticulous layout of the hexagrams is shown through the assembly of the pitch-class sets with more than six elements. In addition, the variation form dominates this section. In mm. 27-28, the theme is covered by the pitch-class set 6-Z50 [10, 0, 1, 3, 6, 7] of the hexagram *Bì*, and is constituted by two phrases with the same pitch classes that are four octaves apart. During the repetition of the theme, set 4-18 [0, 3, 6, 7] is added at the end of the sentence to shape a complement, while the distance between the right and left hands reduces to two octaves (Figure 6.23).

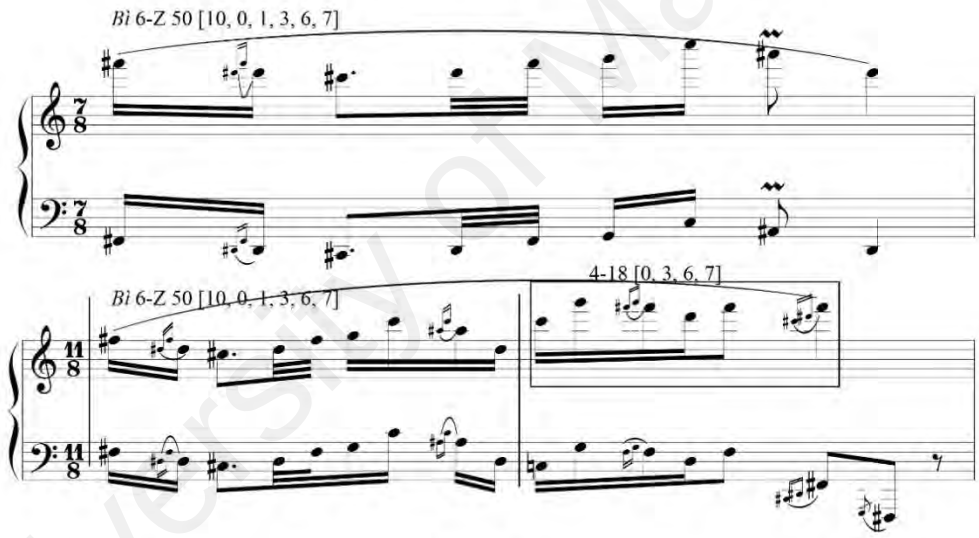

Figure 6.23: The hexagram *Bì*, mm. 7-8

By imitating the head of the hexagram *Bì* on the rhythmic pattern, the frequent changes of the hexagrams promote the musical development in the following context of the section *qi*, which are shown in Table 6.4:

Table 6.4: The alternations of the hexagrams in variations of the third section

Measure	Hexagram(s)	Measure	Hexagram(s)
measure 29	*Jiji*	measure 30	*Jiaren*, *Feng*
measure 31	*Li*, *Ge*	measure 32	*Tongren*
mm. 33-34	*Lin*	measure 35	*Sun*
measure 36	*Jie*, *Zhongfu*, *Guimei*	measure 37	*Kui*

The arrangement of the pitch classes in the hexagrams *Jiji* and *Bì* are of transposition relationship, in which the hexagram *Bì* is transposed down to an augmented fifth from the hexagram *Jiji* (Figure 6.24). In the first variation, the hexagram *Jiji* is displayed by three segmentations; the first two are formed by its subsets 3-7 [5, 7, 10] and 3-7 [3, 6, 8] with the properties of *yin* and *yang* in succession, while the third is the union 6-8 [3, 5, 6, 7, 8, 10] (Figure 6.25).

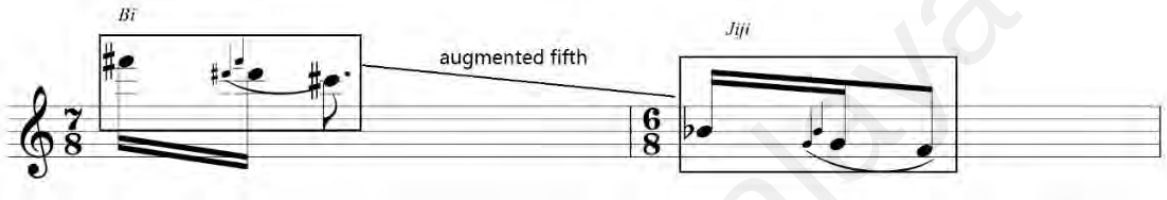

Figure 6.24: Comparison between hexagrams *Bì* and *Jiji*, mm. 27 and 29, respectively

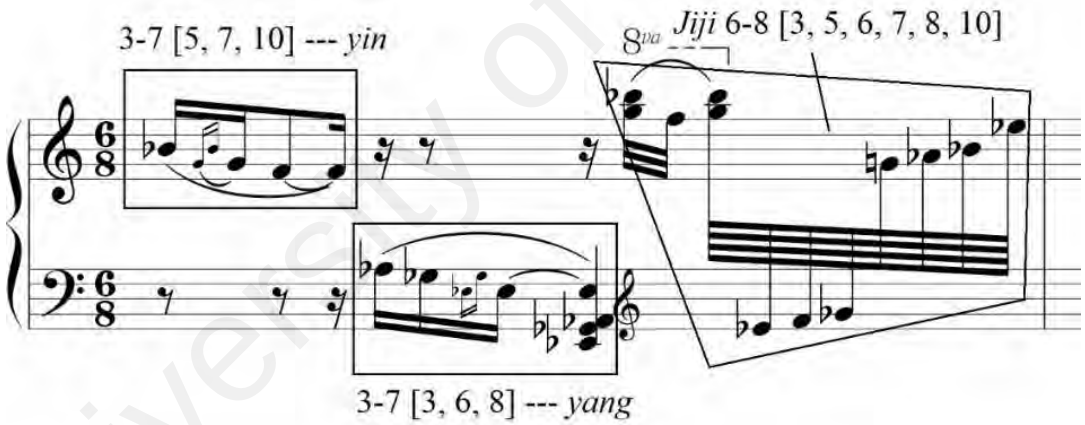

Figure 6.25: Hexagram *Jiji*, measure 29

As the second variation of hexagram *Bì*, the hexagram *Jiaren* is shown with a reverse interval relation (Figure 6.26). The set of hexagram *Jiaren* with all elements 8-23 [5, 6, 7, 8, 10, 0, 1, 3] forms the high voice, while the low voice is constructed by the subsets of 3-7 [3, 5, 8], 3-6 [6, 8, 10], 3-7 [0, 3, 5], and 3-9 [5, 7, 0]. The presentation of hexagram *Feng* plays a role of transition through its permutation of set 6-20 [2, 3, 6, 7, 10, 11] after the hexagram *Jiaren* (Figure 6.27).

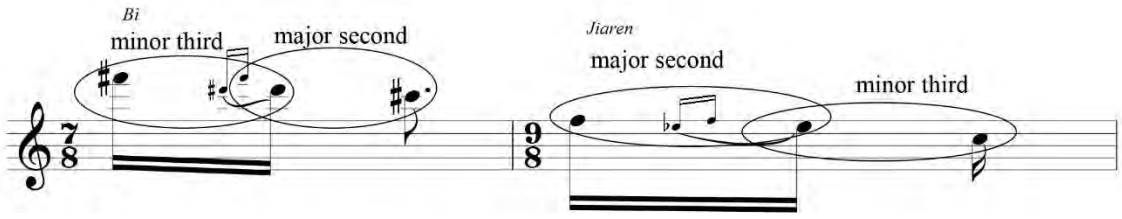

Figure 6.26: Comparison between hexagrams *Bì* and *Jiaren*, mm. 27 and 30, respectively

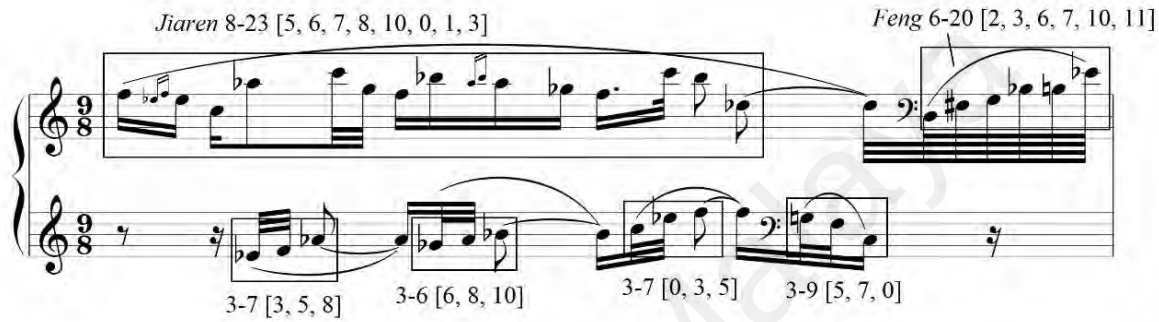

Figure 6.27: Hexagrams *Jiaren* and *Feng*, measure 30

When the music is arranged by the pitch-class set 8-13 [5, 7, 8, 10, 11, 0, 1, 2] of hexagram *Li* in the low voice, the motive of the theme is mimicked in the upper diminished fifth degree (Figure 6.28). Later, the writing similarity with hexagram *Feng* is employed at the end of measure 31, where the pitch-class set 8-17 [2, 3, 5, 6, 7, 8, 10, 11] of hexagram *Ge* constitutes an ascending scale to serve another transition (Figure 6.29).

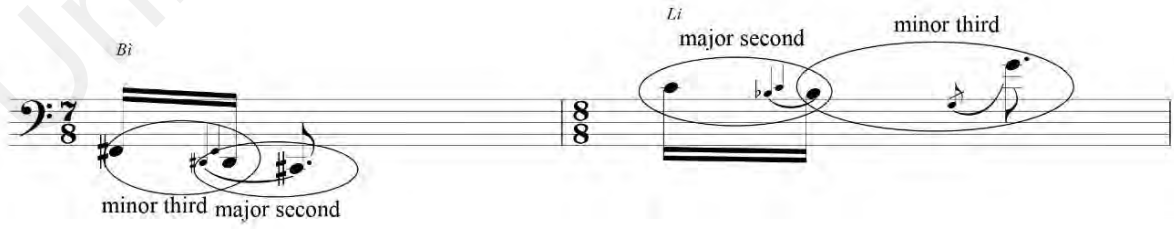

Figure 6.28: Comparison between hexagrams *Bì* and *Li*, mm. 27 and 31, respectively

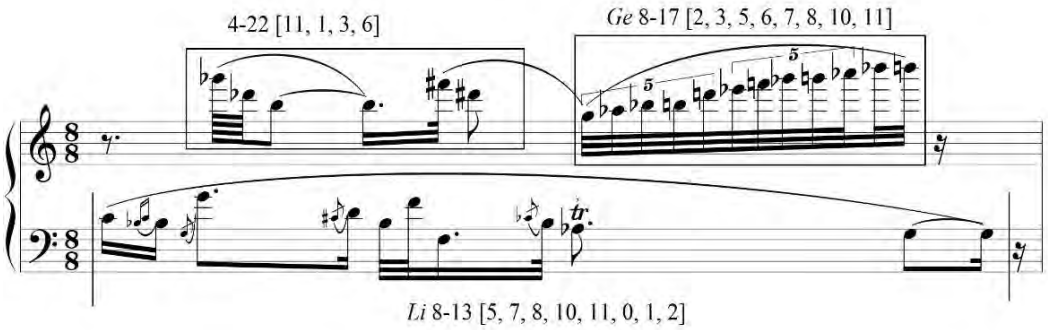

Figure 6.29: Hexagrams *Li* and *Ge*, measure 31

As the derivation of hexagram *Bì*, the appearance of hexagram *Tongren* is through the way of the structural change from the single notes to the perfect fourths (Figure 6.30), in which the pitch classes are the same with those in G♯ *Yu* mode. The permutation of the ten-element hexagram *Tongren* consists of two groups; one is a five-plus-five combination that comprises the set 5-35 [11, 1, 3, 6, 8] and its eleven-transposition set, while another is a six-plus-four combination of sets 6-Z4 [6, 7, 8, 10, 11, 0] and 4-2 [1, 2, 3, 5] (Figure 6.31).

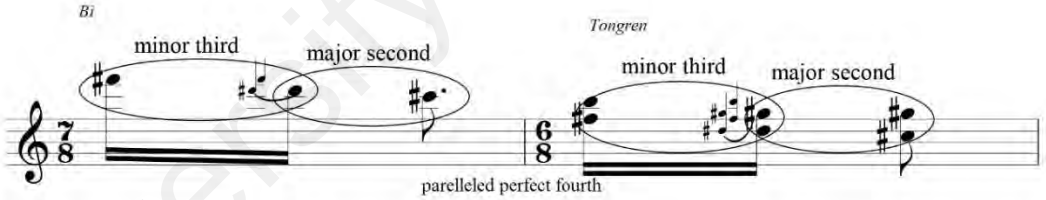

Figure 6.30: Comparison between *Bì* and *Tongren* hexagrams, mm. 27 and 32, respectively

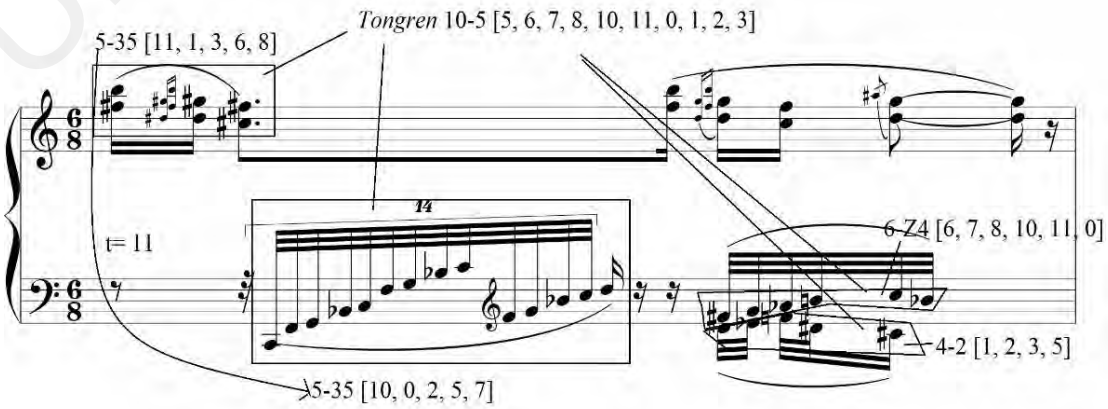

Figure 6.31: The structure of hexagram *Tongren*, measure 32

The four-element hexagram *Lin* shows the various permutations of the pitch-class set 4-10 [4, 6, 7, 9] in mm. 33-34 by mimicking the previous musical materials. For instance, the beginning of measure 34 imitates the rhythmic pattern of measure 26 (Figure 6.32), and the following ornament is similar with the one that appears at the end of the section *po* (Figure 6.33).

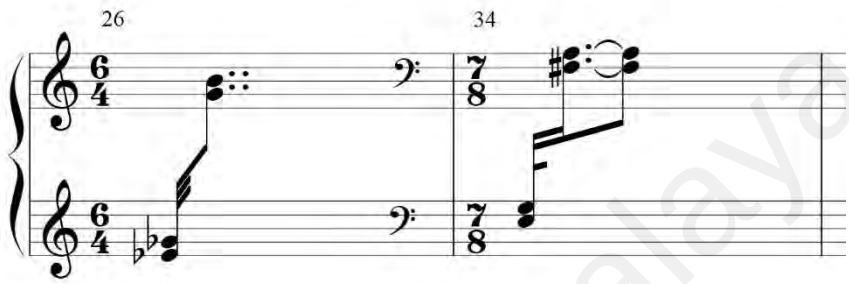

Figure 6.32: The similarities between mm. 26 and 34

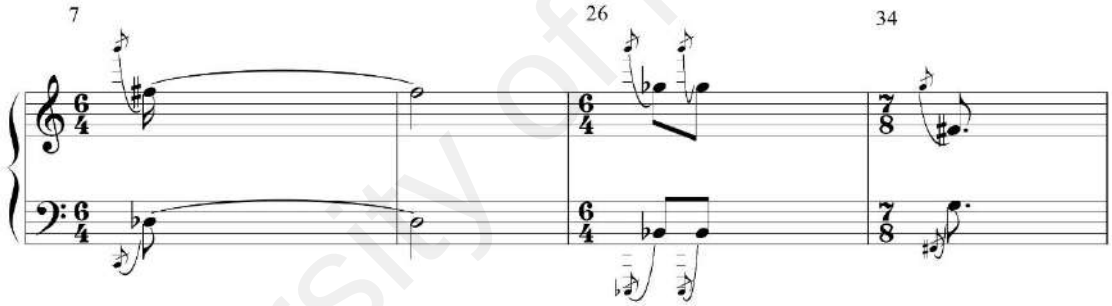

Figure 6.33: The similarities among mm. 7-8, 26 and 34

The formations of the hexagrams *Sun* and *Zhongfu* are the same; the segmentations of subsets construct their pitch-class sets. The hexagram *Sun* is divided into two sets—4-13 [6, 7, 9, 0] and 4-13 [1, 4, 6, 7]—which not only possess the transposed relation, but also the same basic interval pattern 1-2-3. Two sets, 4-11 [4, 6, 8, 9] and 5-20 [1, 0, 5, 7, 8], establish the pitch-class set 8-7 [4, 5, 6, 7, 8, 9, 0, 1] of hexagram *Zhongfu* due to their common pitch class 8. The set 4-11 [2, 4, 6, 7], which is a ten-level transposition of the subset 4-11 [4, 6, 8, 9] of hexagram *Zhongfu*, belongs to the hexagram *Guimei* and hooks its universe set 6-32 [2, 4, 6, 7, 9, 11], which constructs a hexatonic scale in D *Zhi* mode (Figure 6.34).

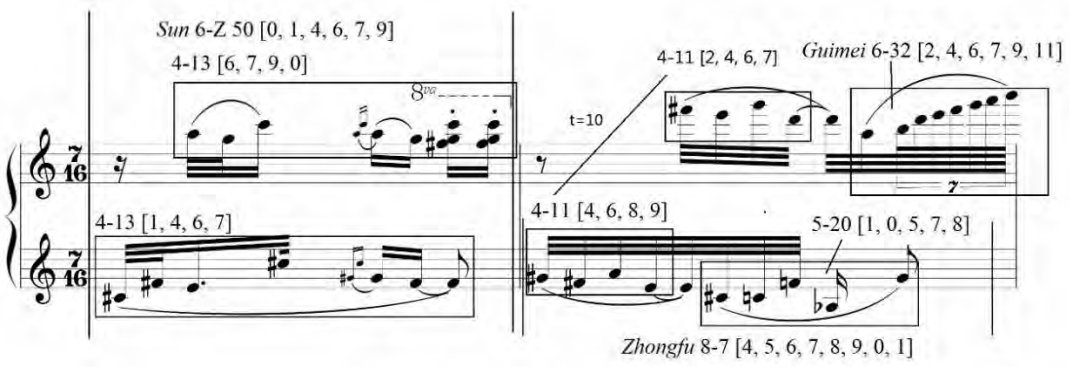

Figure 6.34: The hexagrams *Sun*, *Zhongfu* and *Guimei*, mm. 35-36

The set 8-23 [11, 0, 1, 2, 4, 6, 7, 9] represents the pitch classes of hexagram *Kui*, which is arranged in accordance with the sequence of "8-13 — 6-33 — 8-13 — 4-13". Among them, the sets 6-33 and 4-13 are the subsets extracted from the hexagram *Kui* (Figure 6.35).

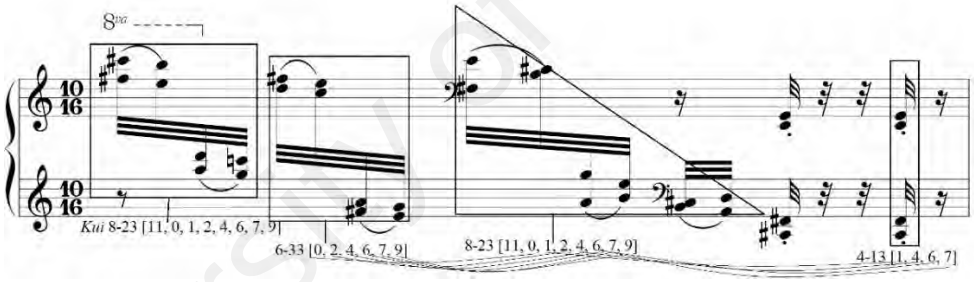

Figure 6.35: The hexagram *Kui*, measure 37

6.4.4 The Hexagrams in Section *Ru*

The section *ru* plays the role of cadenza in the piano solo *Tai Chi* due to the frequent change of varied beats, distinct hexagrams, and the denseness of pitch classes, by which the music is gradually pushed to the peak. resembling the section *qi*, each bar is filled with a new hexagram.

The compositional approach of splitting a universe set into several segmentations becomes common when dealing with the permutations of the hexagram pitch-class sets; Zhao utilized it in hexagrams *Dui* and *Lv*. In mm. 38-39, the pitch-class set 8-10 [2, 4, 5, 6, 7, 8, 9, 11] of hexagram *Dui* contains three fractions, namely 4-27 [6, 8, 11, 2], 4-10

[6, 8, 9, 11], and 4-10 [2, 4, 5, 7], while the hexagram *Lv* consists of segmentations 8-10 [2, 4, 5, 6, 7, 8, 9, 11] and 7-13 [5, 6, 8, 9, 11, 0, 1]. In addition, the set 8-10 plays the role of intersection between hexagrams *Dui* and *Lv* because it is not only the pitch-class set of the former but also the subset of the latter (Figure 6.36).

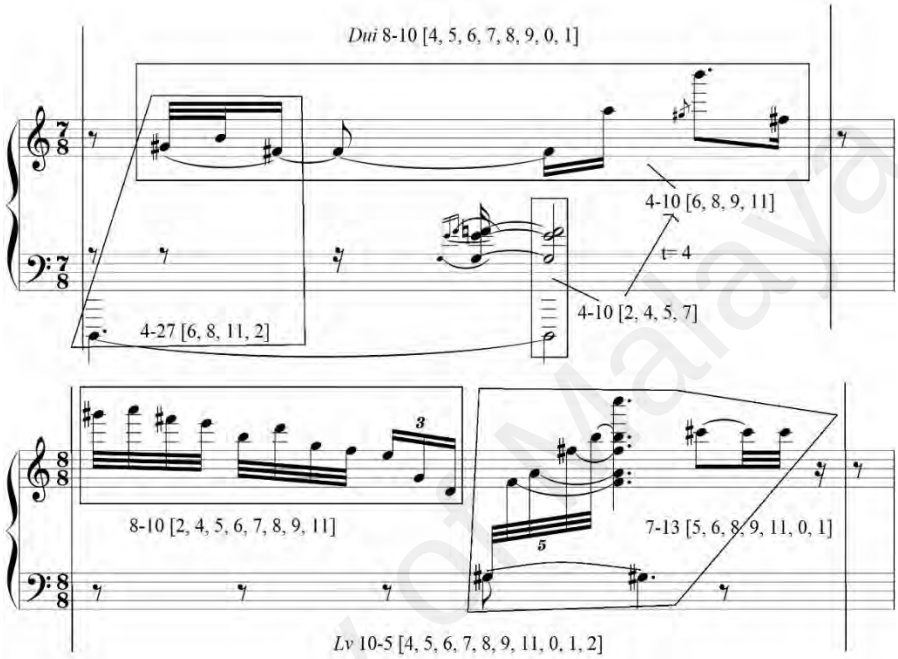

Figure 6.36: The hexagrams *Dui* and *Lv*, mm. 38-39

The pitch-class set 6-Z13 [3, 4, 6, 7, 9, 10] of hexagram *Tai* is presented in measure 40 with an *arpeggio*. Then, the hexagram *Daxu* comes in through the alterations of tetrachords 4-10 [7, 9, 10, 0] and 4-10 [1, 3, 4, 6] with sixty-fourths. In addition, the two tetrachords are six-level related and describe the philosophical ideal of the *yin-yang* balance and the symmetry that *I Ching* embodies. (Figure 6.37).

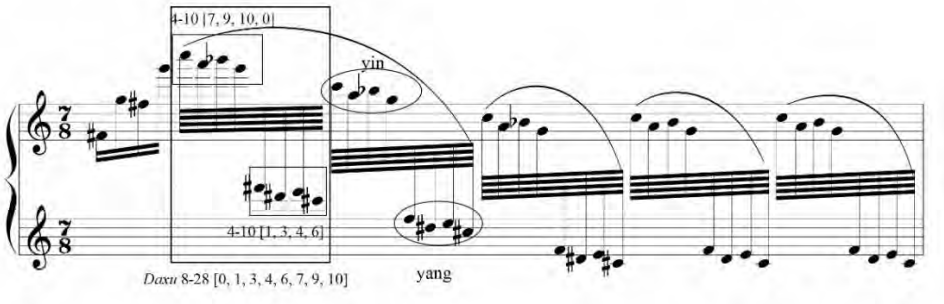

Figure 6.37: The hexagram *Daxu*, measure 41

After a suspense is established by the set 8-1 [3, 4, 5, 6, 7, 8, 9, 10] of hexagram *Xu* in measure 42, the music enters a passage resembling a cadenza, constituted by hexagrams *Xiaoxu*, *Dazhuang*, *Dayou*, and *Guai* in their different modes. The ascending *arpeggios* are constituted by the sets 3-5 [0, 1, 6] and 4-6 [3, 4, 5, 10] from hexagram *Xiaoxu*, along with the bass made up of the set 3-1 [7, 8, 9]. These three sets merge to shape a universe set 10-3 [0, 1, 3, 4, 5, 6, 7, 8, 9, 10] of hexagram *Xiaoxu* (Figure 6.38). In measure 44, two pentachords scales constituted by the sets 5-16 [3, 4, 6, 7, 10] and 5-11 [7, 9, 10, 11, 2] explain the pitch-class set of hexagram *Dazhuang* (Figure 6.39). The presentation of hexagram *Dayou* 10-3 [6, 7, 9, 10, 11, 0, 1, 2, 3, 4] displays two types, namely chords and chromatic scales. The chords are formed by the subsets 6-Z11 [1, 2, 4, 6, 7, 9] and 5-6 [10, 11, 0, 3, 4], while the chromatic scales simply extract the nine-element set 9-2 [9, 10, 11, 0, 1, 2, 3, 4, 6] from the universe (Figure 6.40). Except for the application of chords, the subsets from hexagram *Guai* form a chromatic scale and two ascending scales, which are the combinations of 3 -1 [8, 9, 0] and 3-1 [2, 3, 4] (Figure 6.41), as well as 5-21 [2, 5, 6, 9, 10] and 5-21 [3, 4, 7, 8, 11] (Figure 6.42).

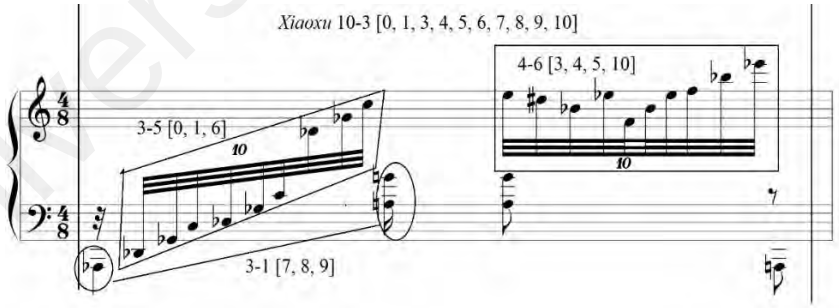

Figure 6.38: The hexagram *Xiaoxu*, measure 43

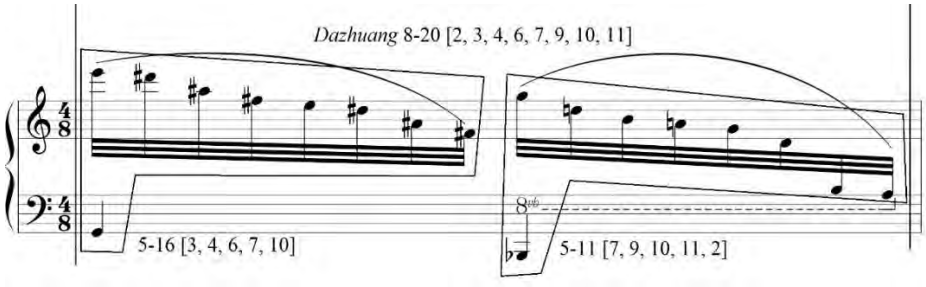

Figure 6.39: Pentachord scales in hexagram *Dazhuang*, measure 44

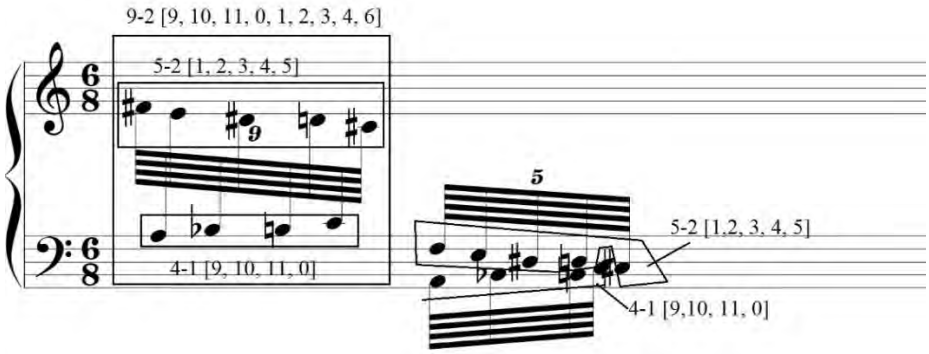

Figure 6.40: Chromatic scale in hexagram *Dayou*, measure 45

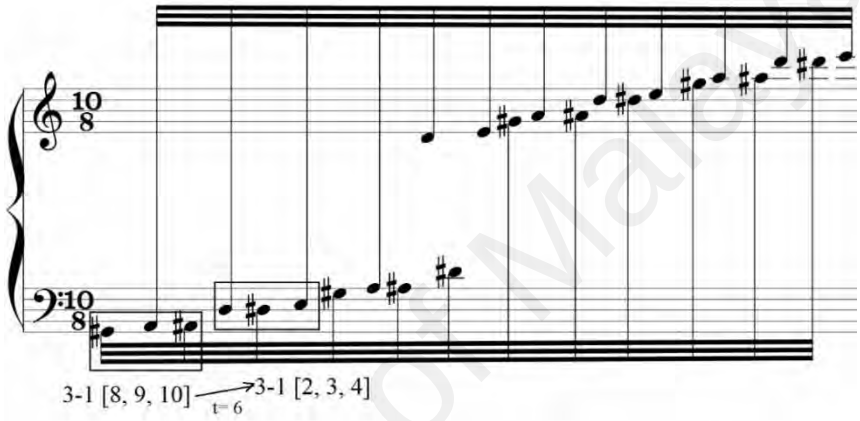

Figure 6.41: Chromatic scale in hexagram *Guai*, measure 46

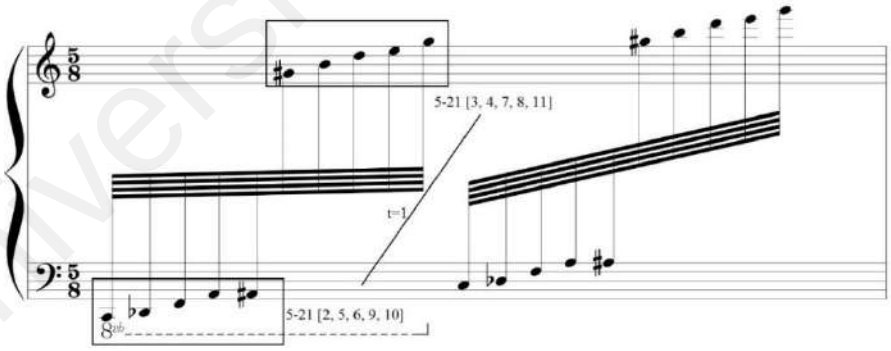

Figure 6.42: Ascending scale in hexagram *Guai*, measure 47

6.4.5 The Hexagrams in Section *Huan*

The section *huan* contains five hexagrams: *Qián*, *Gou*, *Daguo*, *Ding*, and *Heng*. Based on the explanation of *I Ching*, the hexagram *Qián* implies that the heaven possesses the property of pure *yang* (Jin, 1937; Wang, 2011). The image of hexagram *Qián* has six unbroken lines; according to Zhao's formula, the pitch-class set of this hexagram is 12-1

[0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11], which is the biggest set among the 64 hexagram pitch-class sets. Meanwhile, in accordance with Zhao's design, the music in hexagram *Qián* represents the coming of the climax because it is placed at the ratio 1:0.618 of the whole work, which is the point of the Golden Ratio. Regarding this, Zhao (2016b) emphasized in an interview that he designed two upsurges in the piano solo *Tai Chi*, depending on the different aesthetics of the West and the East: one upsurge was in the Western aesthetic of the Golden Ratio, while the other upsurge was in the Chinese aesthetic in 90% of the whole work. Without a doubt, the music here displays the character of the former, though this design becomes the later scholars' evidence to support their viewpoint of Zhao's numerical compositional technique.

The hexagram *Qián* embodies five paralleled phrases that consist of two fragments to express melodies and quasi-percussions. In measure 48, the dotted seconds that comprise the set 3-4 [8, 0, 1] are played in the first and fourth voices, which offer sufficient space to be held for two middle voices with the one-octave apart intervals and chords. The middle voice refers to two combinations of the sets 7-Z38 [8, 9, 10, 0, 1, 3, 4] and 9-9 [11, 0, 1, 2, 4, 5, 6, 7, 9]. Then, the septuplet in set 5-19 [4, 5, 8, 10, 11] played by the right hand and the one in set 5-Z18 [2, 3, 6, 7, 9] played by the left hand display the imitation of percussion (Figure 6.43). In addition, the interval vectors of these two sets reflect the R_p and R_1 relationship (Figure 6.44).

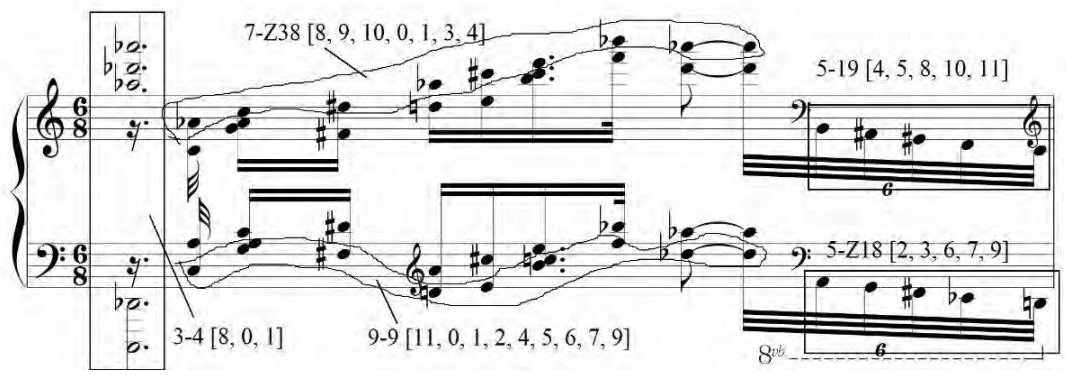

Figure 6.43: The first phrase structure of hexagram *Qián*, measure 48

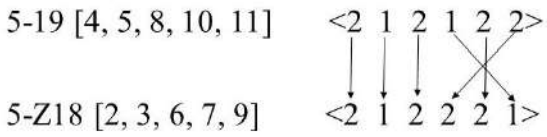

Figure 6.44: The relationship between sets 5-19 and 5-Z18

The second permutation of hexagram *Qián* shows a similar mode with the first one. Nevertheless, some details expose their differences. First of all, the chord in the first voice is omitted, the cardinal 3 set, therefore, becomes a cardinal 2 set. Secondly, although the upper voice reserves the original set 7-Z38 [8, 9, 10, 0, 1, 3, 4], the lower voice is arranged by a cardinal 8 set 8-18 [4, 5, 6, 7, 9, 11, 0, 1]. Next, the part regarding the percussion imitation becomes stronger because the tone clusters in a mode of the septuplet rhythm serves for it (Figure 6.45).

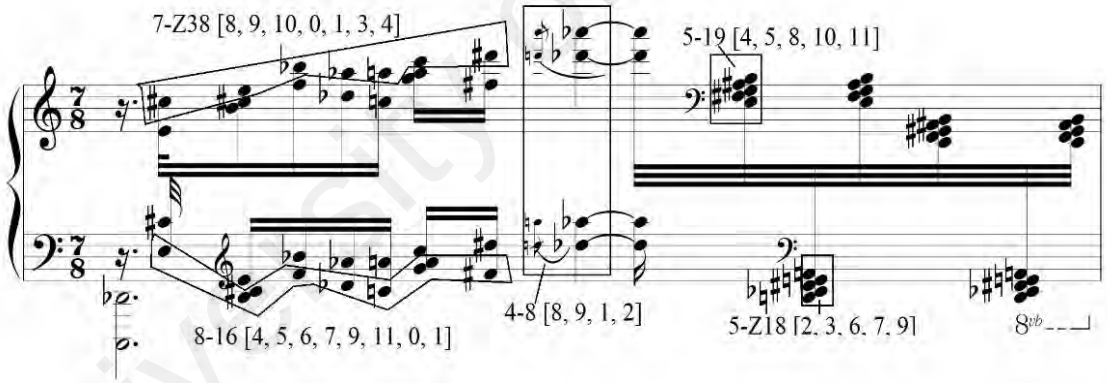

Figure 6.45: The second phrase structure of hexagram *Qián*, measure 49

The third phrase shows a deduction of the second phrase, where the melodic part employs the set 8-9 [0, 1, 2, 3, 6, 7, 8, 9] and the percussion part is reserved completely. The fourth phrase shares another half of the bar in a similar pattern, merely changing the cardinal 8 set to a cardinal 7 and the septuplet rhythm to *tremolo* (Figure 6.46).

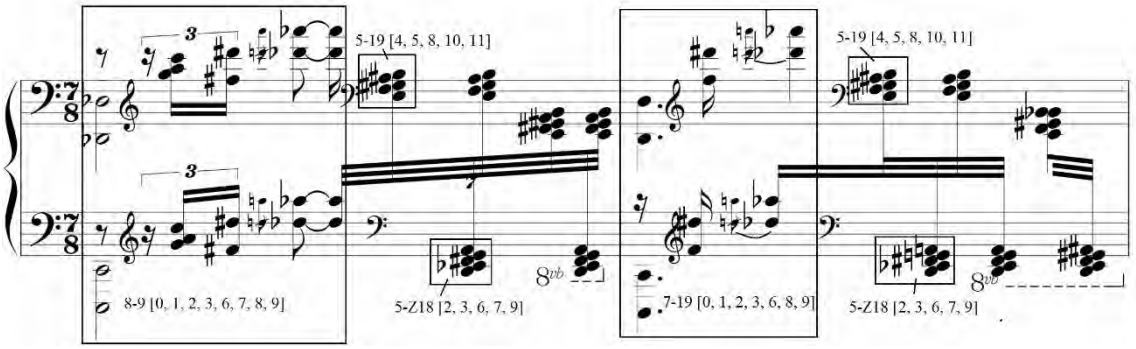

Figure 6.46: The third and fourth phrases of hexagram *Qián*, measure 50

The apex of dynamics ought to be the fifth phrase, which only abstracts the beginning and end of the melodic part and then shapes a rhythmic alteration process by repeating the set 4-8 [8, 9, 1, 2] (Figure 6.47).

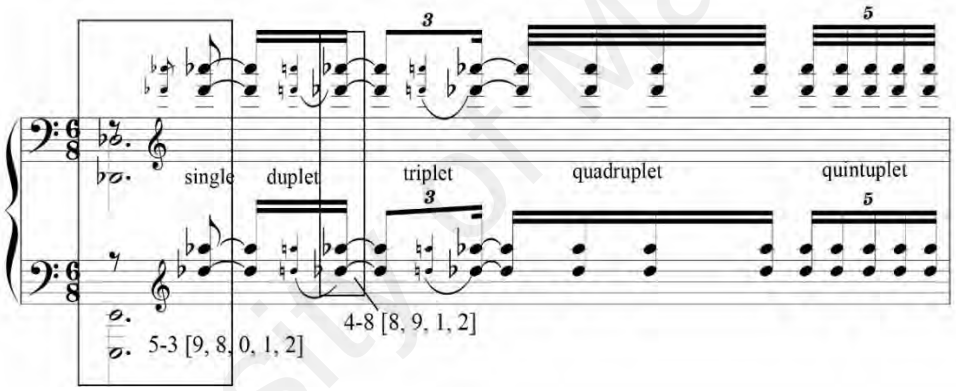

Figure 6.47: The fifth phrase in hexagram *Qián*, measure 51

Based on the rough similarity of the percussion parts, the melodic part in hexagram *Qián* displays a deduction of cardinal numbers and the melodic part consequently transfers to the percussion (Figure 6.48).

Beginning	Melodic part	Percussion part
3-4 [8, 0, 1]	upper voice: 7-Z38 [8, 9, 10, 0, 1, 3, 4]	5-19 [4, 5, 8, 10, 11]
	lower voice: 9-9 [11, 0, 1, 2, 4, 5, 6, 7, 9]	5-Z18 [2, 3, 6, 7, 9]
2-1 [0, 1]	upper voice: 7-Z38 [8, 9, 10, 0, 1, 3, 4]	5-19 [4, 5, 8, 10, 11]
	lower voice: 8-16 [4, 5, 6, 7, 9, 11, 0, 1]	5-Z18 [2, 3, 6, 7, 9]
2-1 [0, 1]	8-9 [0, 1, 2, 3, 6, 7, 8, 9]	5-19 [4, 5, 8, 10, 11]
		5-Z18 [2, 3, 6, 7, 9]
2-1 [0, 1]	7-9 [0, 1, 2, 3, 6, 8, 9]	5-19 [4, 5, 8, 10, 11]
		5-Z18 [2, 3, 6, 7, 9]
2-1 [0, 1]	5-3 [9, 8, 0, 1, 2] transit to percussion	4-8 [8, 9, 1, 2]

Figure 6.48: The changes of pitch-class sets in hexagram *Qián*

The music enters into the hexagram *Gou* in measure 52. The set 5-27 [9, 10, 0, 2, 5] and its transposition 5-27 [8, 11, 1, 3, 4] show a *yin-yang* alteration because the first three pitches of *yin* and *yang* in the *Gou* hexagram are arranged in odd-number positions of the two sets respectively. In addition, the attributions of *yin* and *yang* on the left hand are opposite to the right hand (Figure 6.49).

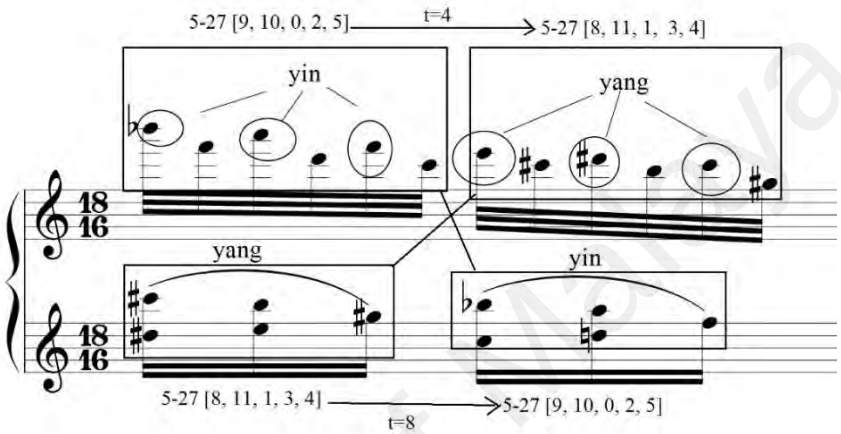

Figure 6.49: the combination and comparison between *yin* and *yang*, measure 52

The music in mm. 53-54 shows two similar melodies, which are from the pitch-class sets of hexagrams *Daguo* and *Ding* in succession (Figure 6.50). Then, the hexagram *Heng* ends the section *huan* in the set 6-Z6 [9, 10, 11, 2, 3, 4], and the music gradually tends to be quiet.

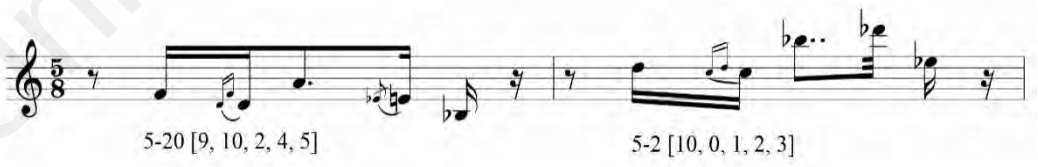

Figure 6.50: Two similar melodies from hexagrams *Daguo* and *Ding*

6.4.6 The Hexagrams in Section *Yong*

The musical elements of the sextuplet and *trill* create an ambiguous and exotic high voice in the hexagram *Xun* (巽, *Gentle Wind*) in measure 56, where the pitch-class set 8-20 [8, 9, 10, 0, 1, 3, 4, 5] of hexagram *Xun* is split into the set 7-Z38 [8, 9, 10, 0, 1, 3, 4]

in the high voice, the set 4-5 [3, 4, 5, 9] in the middle voice, and the set 5-7 [3, 4, 5, 9, 10] in the bass. The formation of hexagram *Jing* (井, *Well*) is similar to that of hexagram *Xun*; the music in the sextuplet rhythm employs the pitch-class set 6-Z6 [3, 4, 5, 8, 9, 10] of hexagram *Jing*. Besides, the bass in the pitch-class set of hexagram *Sheng* (升, *Pushing Upward*) serves for an alteration between the perfect fourths and fifths in the set 4-9 [3, 4, 9, 10] (Figure 6.51). In addition, the pitch-class set of hexagram *Sheng* extends in measure 58 in various permutations (Figure 6.52).

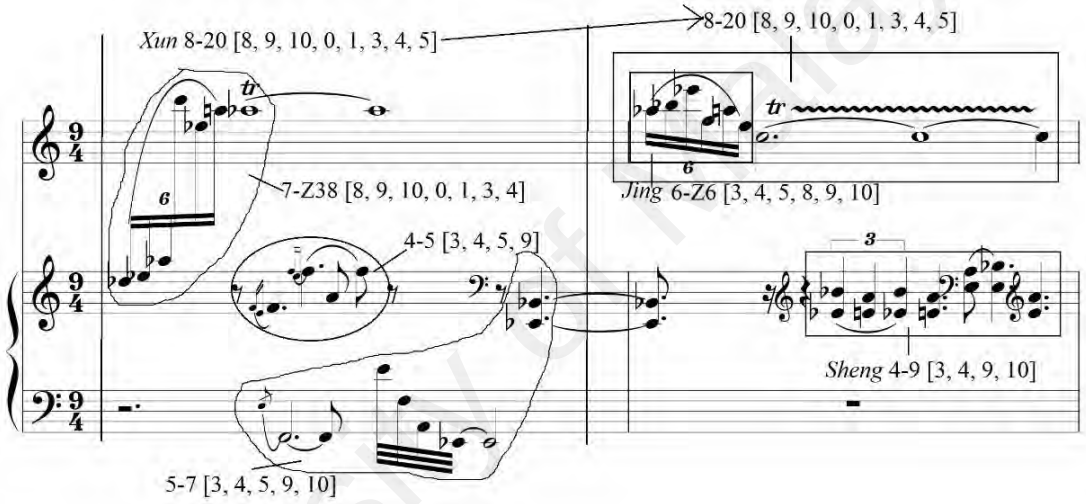

Figure 6.51: Hexagrams *Xun*, *Jing* and *Sheng*, mm. 56-57

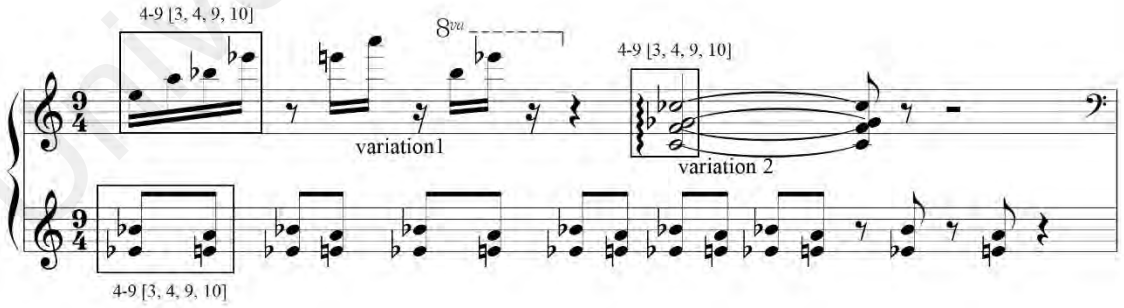

Figure 6.52: The permutations of hexagram *Sheng*, measure 58

The hexagram *Song* in measure 59 is interpreted by a chord with an *arpeggio* in set 4-19 [5, 8, 9, 1] and a melody in 5-2 [11, 0, 1, 2, 4]. In measure 60, the chord with an *arpeggio* in set 5-29 [9, 11, 2, 4, 5] is added to pitch 8 to comprise the pitch-class set 6-Z29 [8, 9, 11, 2, 4, 5] of hexagram *Kùn*, while the high voice is merely a repetition of the

pitch classes in set 2-5 [2, 9]. The accompaniments in hexagram *Weiji* from measure 61 to the end of section *yong* imitate the mode of hexagram *Zhen* in mm. 17-18, by which the rhythm pattern is transformed from the sextuplet with sixteenths to triplet with eighths. However, the cardinal numbers of segmentations are three: the hexagram *Weiji* is divided into two sets, 3-7 [11, 1, 4] and 3-7 [9, 0, 2], while the hexagram *Zhen* is divided into sets 3-4 [7, 11, 0] and 3-4 [1, 2, 6] (Figure 6.53). Regarding the melody, it is dominated by the hexagram *Xie*, along with the cardinal decrement of segmentations, where the pitch-class set 4-23 [9, 11, 2, 4] of hexagram *Xie* reduces to a two-element set 2-2 [2, 4] through set 3-9 [9, 11, 4]. In addition, the melody in hexagram *Xie* shows a character of the tetrachord in A *Zhi* mode (A 徵调) (Figure 6.54).

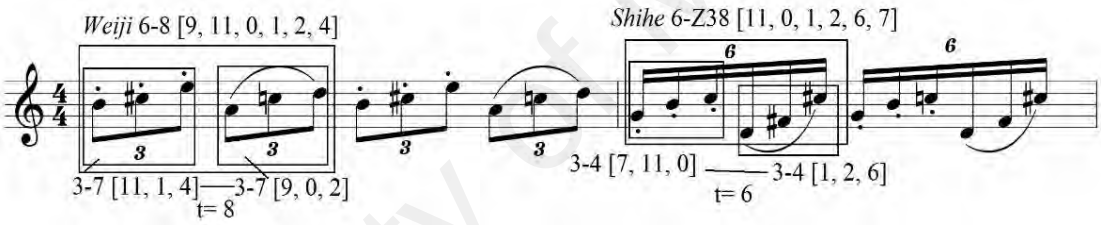

Figure 6.53: Comparison of the accompaniments between the hexagrams *Weiji* and *Zhen*, mm. 61 and 17, respectively

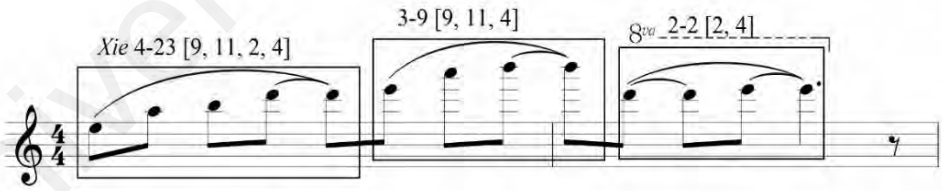

Figure 6.54: The melody in *Xie* hexagram, mm. 62-63

6.4.7 The Hexagrams in Section *Ji*

The section *ji* expresses Zhao's alternative climax with the Chinese aesthetic, which is played in the rapidest tempo to respond to the dance portion of *Tang Daqu*. Based on the frequent changes of meters containing 8/9, 12/8, 15/8, 8/8, and 11/8, an orderly sequence is hidden in the lower voice (Figure 6.55), which coincides with the numbers of *yangyao* in each hexagram from hexagram *Kūn* and subsequent to *Kūn* (Zhao, 2006a, p. 188):

1, 1, 2, 2, 3, 2, 3, 3,

4, 2, 3, 3, 4, 3, 4, 4,

5, 2, 3, 3, 4, 3, 4, 4,

5, 3, 4, 4, 5, 4, 5, 5,

6 ……

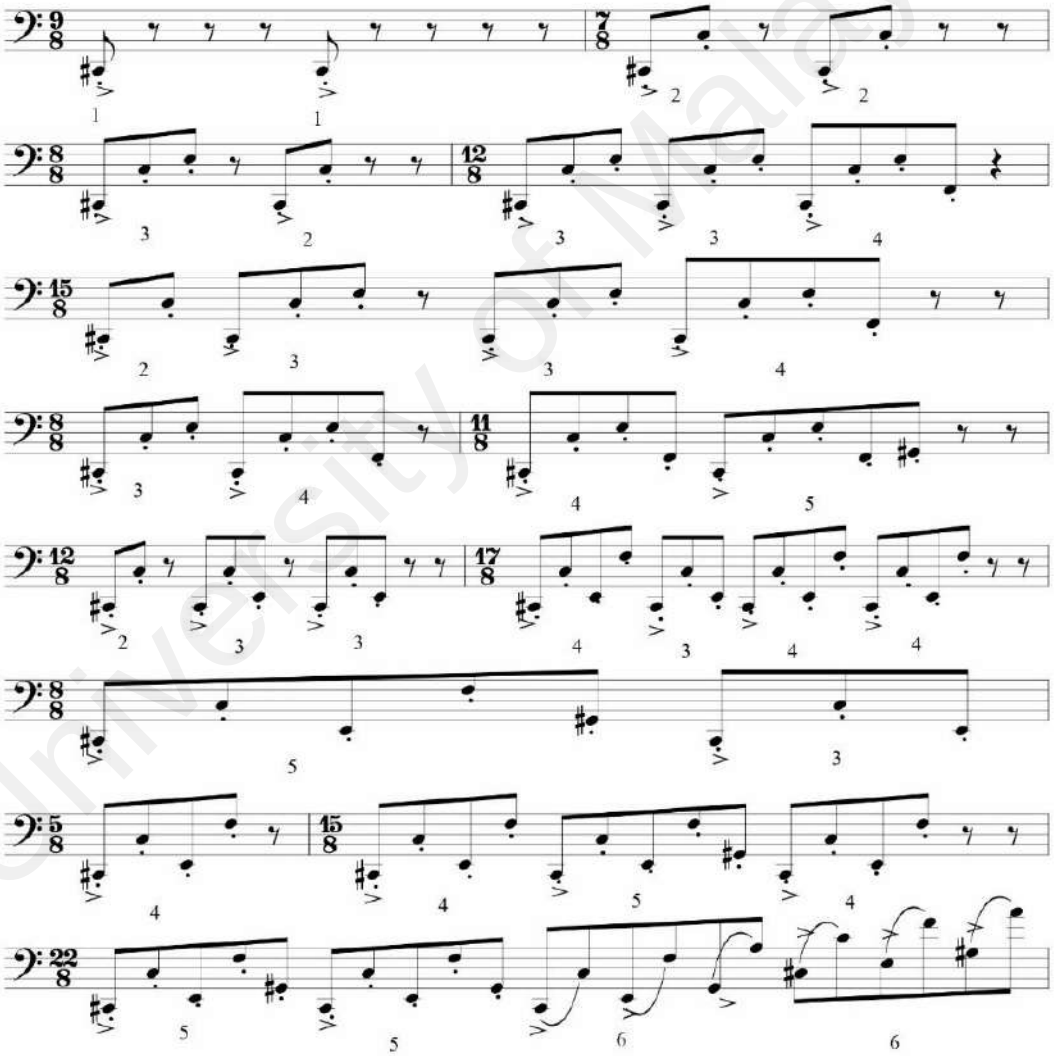

Figure 6.55: The orderly sequence in the bass, mm. 67-79

Based on the orderly sequence of the horizontal segmentations, the vertical segmentations fluctuate along with the numerical waves due to the interactive relation

between the horizontal and vertical segmentations (Figure 6.56). Besides that, the sequence numbers not only imply the *yangyao* of hexagrams, but also the prime forms of the pitch-class sets, and these sets show an echelon formation (Figure 6.57).

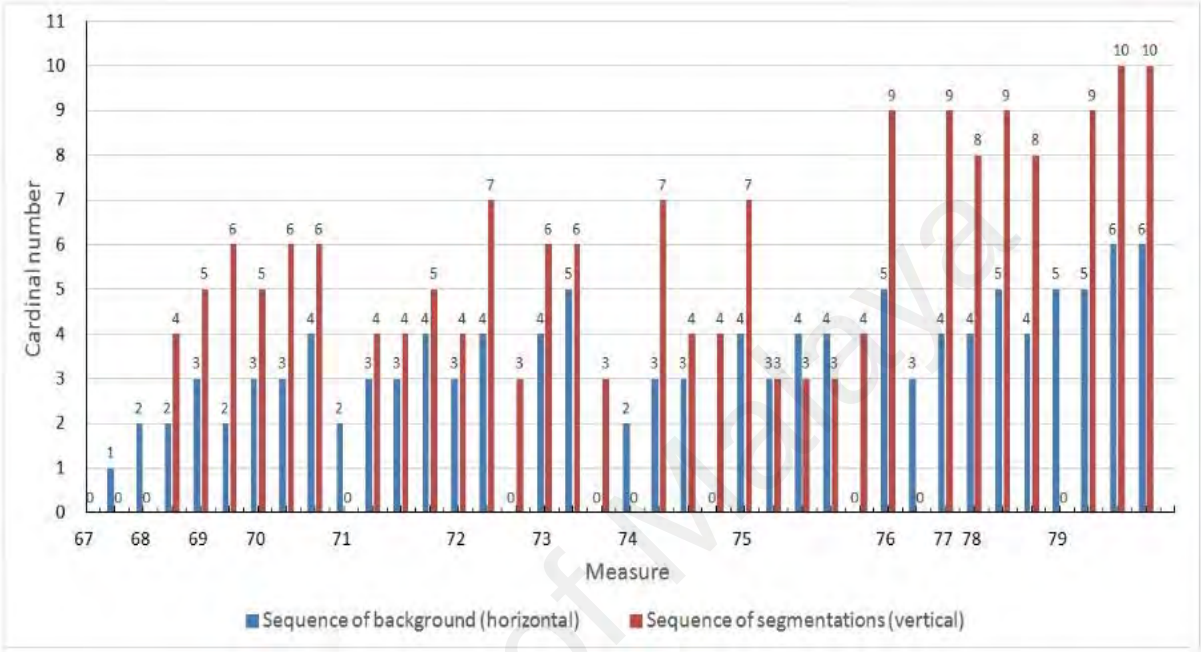

Figure 6.56: The fluctuation of orderly sequences in both horizontal and vertical.

1
2: 2-1 [0, 1]
3: 3-3 [0, 1, 4]
4: 4-7 [0, 1, 4, 5]
5: 5-21 [0, 1, 4, 5, 8]
6: 6-20 [0, 1, 4, 5, 8, 9]

Figure 6.57: The cardinal numbers correspond to the prime forms in the background

The aforementioned prime forms construct the fundamentals of the pitch-class set development and, sometimes, the cardinal numbers illustrate the hexagrams (Table 6.5).

Table 6.5: The hexagrams correspond to cardinal numbers

Cardinal number	Measure	Hexagram	Pitch-class set
2	measure 72	*Shi*	2-5 [4, 9]
4	measure 70	*Kan*	4-7 [4, 5, 8, 9]
	measure 71	*Meng*	4-17 [9, 0, 1, 4]
	measure 79	*Xiaoguo*	4-7 [10, 11, 2, 3]
6	mm. 76-77	*Xian*	6-Z29 [2, 3, 5, 8, 10, 11]
	measure 78	*Lǚ*	6-1 [10, 11, 0, 1, 2, 3]
	measure 69	*Huan*	6-20 [0, 1, 4, 5, 8, 9]

Through the crescendo of dynamics, the music reaches to the "ff" in measure 80 by repeating the major seventh chords in the third inversion on the right hand and emphasizing the dual central notes (C♯ and C♮) on the left hand (Figure 6.58). Subsequently, the music diminuendos gradually via the rhythmic pattern of the *tremolo* in the hexagram *Jiàn*. Then, the music enters the dynamic of "p" in the hexagram *Jiǎn* in measure 82.

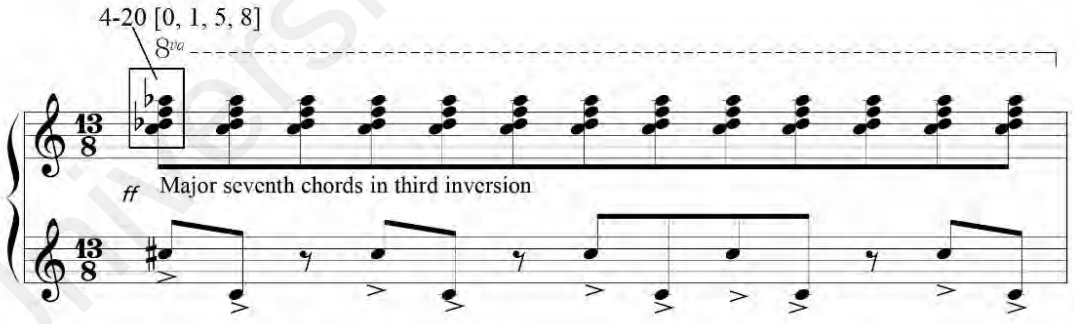

Figure 6.58: The peak after the powerful accumulation, measure 80

6.4.8 The Hexagrams in Section *Shu*

The continuation that the temperament of the hexagram *Jiǎn* is reserved to the hexagram *Gen* makes the beginning of the section *shu* become vague. In addition, the sound created by the pitch-class set 4-14 [10, 0, 1, 5] of hexagram *Gen* seems to be an extension of the previous section. Until the appearance of set 2-2 [3, 5] in the hexagram

Qiān, the music apparently enters the ending. In measure 86, the similarities of the background mode in set 4-1 [11, 0, 1, 2] with the hexagram *Yí*, melodic writing in set 5-13 [9, 11, 0, 1, 5] with the hexagram *Zhun* and the tempo at the beginning of the work mark a recapitulation that the hexagram *Pi* is responsible for such an occurrence (Figure 6.59).

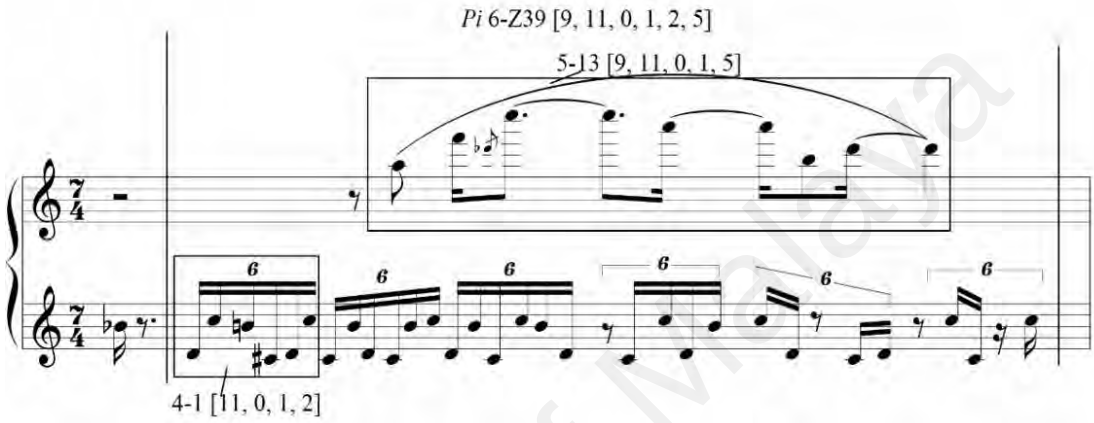

Figure 6.59: Hexagram *Pi*, measure 86

In measure 87, the pitch-class set 4-28 [2, 5, 8, 11] of hexagram *Cui* forms a diminished seventh chord to create a temporary stay (Figure 6.60).

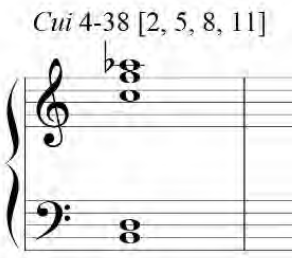

Figure 6.60: Diminished seventh chord in hexagram *Cui*[54]

The recapitulation of the beginning of the work occurs from measure 88 to the end, where the music shows a mirror image. Although the subset 2-1 [0, 1] of hexagram *Jin* in the bass of mm. 88-89 is the same with the beginning, the order of the pitch classes is

[54] This chord was composed by the pitch classes in measure 87.

different. In the beginning, the ordered pitch classes of the ornaments are [0, 1], whereas it is [1, 0] in this passage (Figure 6.61). In addition, based on the background mode of the beginning, where the octaves C are in different rhythmic patterns, the pitch 0 is replaced by the pitch 1 to fulfill the recapitulation (Figure 6.62).

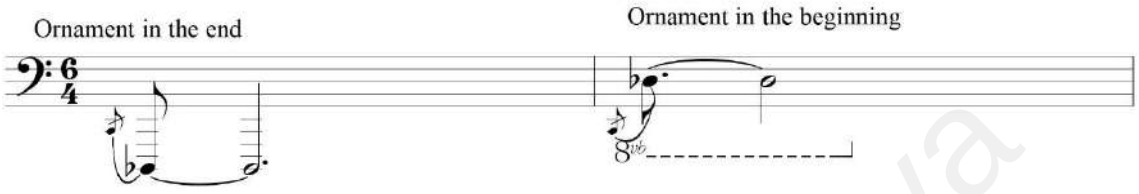

Figure 6.61: Comparison of ornaments between the beginning and the end

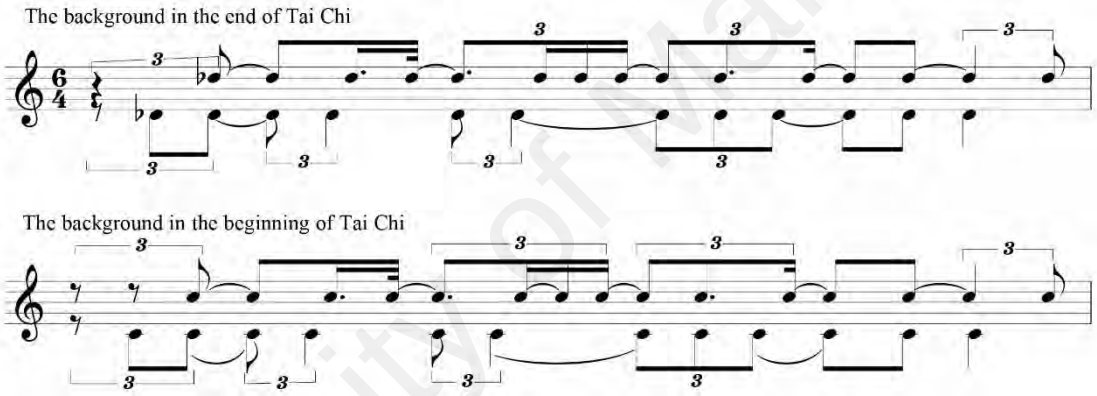

Figure 6.62: Comparison of the background between the end and the beginning, mm. 88 and 2, respectively

After the hexagram *Jin*, the pitch-class set 2-3 [9, 0] in hexagram *Yu* mimics the *tremolo* rhythm in measure 26 simply, yet the previous intervals are changed as the single notes. When the music enters in mm. 91-92, the middle voice is changed from octaves to single notes, while the melody is constituted by the pitch-class set 4-20 [0, 1, 5, 8] of hexagram *Gua* and the set 2-3 [5, 8] of hexagram *Bǐ*, which mimics the motif of the hexagram *Bì*. The ornament in the bass at the last beat of measure 92 means that the music enters in the hexagram *Bo*. Closely following the hexagram *Bo*, the hexagram *Kūn* is applied in measure 93 to end the work. Ma Qianyue (2013) thought this composition ends at hexagram *Bo*, but Qian Rening (2001) interpreted that the materials and emotions all return to the section *po* (the first section of the octopartite form). According to the

philosophical ideal that myriad things return to the origin, and based on the order of pitch classes in these two hexagrams, it is obvious to conclude that this composition ends in the hexagram *Kūn*.

6.5 Performance Practice

Regarding the piano solo *Tai Chi*, Zhao focused more on the soundscape rather than the structure, philosophical ideology, and character of Modernism or Avant-garde, among others. The following reveals his thoughts:

> *Tai Chi* is 29 years old this year, and it will be 30 next year. Until now, I have been waiting for someone who can understand what I think. Many foreigners played it, some articles discussed it, but nobody I have ever seen understands me, all think it is odd from a superficial viewpoint. Therefore, I feel regret, people cannot see what I want to say and what I want to tell you from the essence. People misunderstood that I did formula, sequence, calculation, *I Ching*, structure… whatever you can say, but the most important thing is its sound delivery, the soundscape. (translation by author) (Zhao, 2016c)

As seen from the aforementioned statement, Zhao revealed a truth that there is a gap in the literature regarding the soundscape of the piano solo *Tai Chi*. In other words, the necessity of discussing the soundscape in performance practice ought to be an aim for the current study.

The imitation, but not the transcription, of Chinese traditional instruments is the feature of Zhao's "Chineseness" soundscape. This ideal is highlighted in an interview with him:

> I have an idea to change the timbre of piano to that of the traditional instrument, each [instrument] for one piece, including the latter [published] etudes, about seven or eight pieces, all make the piano as a traditional instrument…I did not adapt music for *erhu* as others, what I did is just let the piano vocalize the sound

> of *erhu*, zither, or *guqin*. Especially the thing that make piano to vocalize the sound of *guqin*, the audiences were very moved after performance. You cannot imagine that piano can vocalize this type of [sound]… (translation by authors) (Zhao, 2016a)

Zhao (2007) illustrated that the piano solo *Tai Chi* imitated the timbre and performing techniques of traditional instruments, such as *guqin*, *erhu*, *di*, *xiao*, *sheng*, *xun* (埙, globular vessel flute), along with many other percussions, such as gong, drum, and bell. In addition, Zhao (2006b) expressed that the performance of *Tai Chi* is different from Western music or modern music in general due to its unique cultural fundamental and aesthetics, both of which form the premise of performing this piano solo. Therefore, an understanding of both Chinese traditional timbre and Chinese culture is the core factor needed to grasp the convenient soundscape during the performance of the piano solo *Tai Chi*.

6.5.1 The Soundscape of *Guqin*

In the contemporary music industry, the compositional field in particular, *guqin*, as a sign of the Chinese aesthetic, is favored by many composers to create the tone color; these composers include Chou Wen Chung (Chang, 1995; Lai, 2009), Tan Dun (Mittler, 2005), Chen Yi (Li, 2003), and Zhao Xiaosheng. The timbre of *guqin* that dominates the soundscape of *Tai Chi* is shaped by the three basic techniques of *sanyin* (散音, *scattered sound*), *anyin* (按音, *changing sounds*), and *fanyin* (泛音, *harmonics*) (Long, 2001), which show the differences with the piano. For instance, a note on *guqin* may generate many pitches, while the same note only vocalizes one pitch on the piano due to its equal temperament. Therefore, Zhao examined the diverse techniques to approach the timbre of *guqin*, such as his exploration of utilizing the palm to touch the keys instead of the

fingers in his recent recitals, exquisite pedaling technique to strengthen the musical expression, and many others.

Sanyin, also called *kongxianyin* (空弦音, *sound on empty string*), is a technique that has the nearest sound with the piano (Long, 2001), which merely vocalizes through plunking the string by the right hand, with a deep and solemn soundscape (Gao, 1989). The technique of *anyin* indicates that the string is pressed by the left hand, while the right hand strikes and glides the string up and down to make an effect of *portamento*. The timbre of *anyin* shows a feeling of nothingness (Qian, 1998). *Fanyin*, with a clean and transparent sound (Qian, 1998), demands the player to touch the *hui* (徽)[55] quickly and lightly by the left hand when the right hand plucks the string.

Upon listening to the performance records of *guqin*, it is necessary to summarize the rules of applying the three techniques in the music. Generally, *sanyin* is used at the end of the phrases with a lingering sound, which resembles the smog from an incense.[56] The G♯ and F notes in measure 22 (Figure 6.63) and the C and D notes in mm. 93-94 (Figure 6.64) explain this situation.

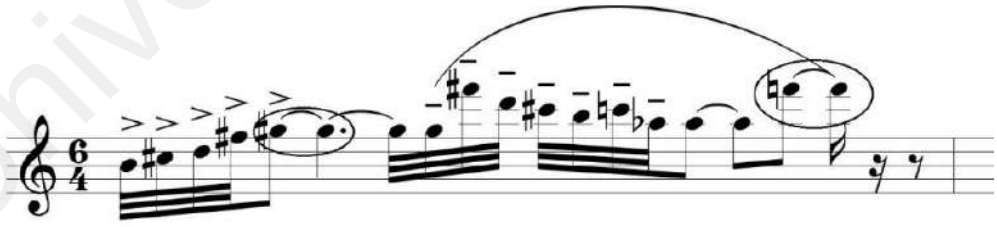

Figure 6.63: Imitation of *sanyin* in *Tai Chi*, measure 22

[55] *Hui* is marked by 13 glossy white dots made of seashell, pearl, or gold on the front side of the *guqin*, which are places of positive integer dividends of the string length.

[56] Yang Biaozheng (2011), a master of *guqin* performance in the Ming Dynasty, pointed out that the *guqin* is a sacred instrument: the player needs to bathe, dress neatly and burn incense to signify his/her respect before playing it.

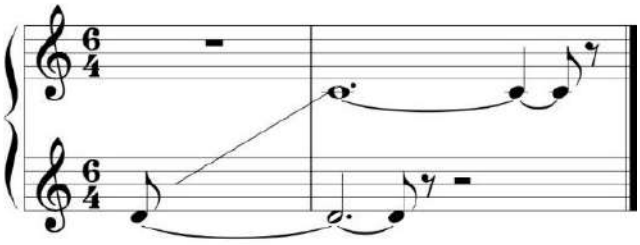

Figure 6.64: Imitation of *sanyin* in *Tai Chi*, mm. 93-94

Zhao (2001) explained that *anyin* is a challenge for the player, since the pitch of *anyin* can "walk" from one pitch to another, as opposed to the fixed pitch corresponding to one note on the piano. In *Tai Chi*, the accomplishment of *anyin* is represented by ornaments, such as the C and D♭ notes in Figure 6.65.

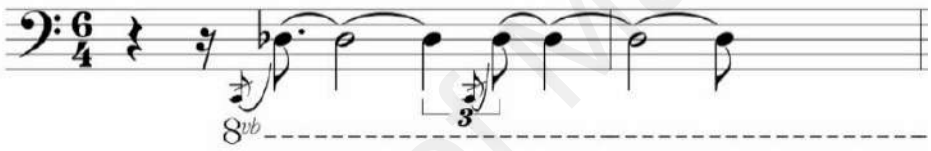

Figure 6.65: Imitation of *anyin* in *Tai Chi*, mm. 1-2

The *guqin* solo *Three Stanzas of Plum-blossoms*[57] is a typical repertoire to perform the technique of *fanyin*. Based on the interpretation of Gong Yi's (2010) performance[58], *fanyin* is always applied in the melodies consisting of short-term pitches, such as mm. 62-63 (Figure 6.66), mm. 11-12 (Figure 6.67), and measure 17 (Figure 6.68).

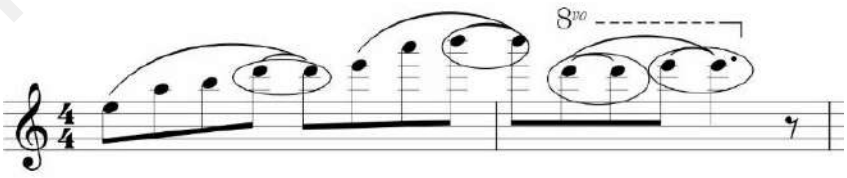

Figure 6.66: Imitation of *fanyin* in *Tai Chi*, mm. 62-63

[57] *Three Stanzas of Plum-blossoms* is one of the most illustrious repertories of *guqin*. As its theme is played by the technique of *fanyin*, it is the paradigm to practice *fanyin* in *guqin* pedagogy.

[58] Gong Yi (b.1941) is a celebrated master of *guqin*, whose performance of *Three Stanzas of Plum-blossoms* is evaluated as a classical version.

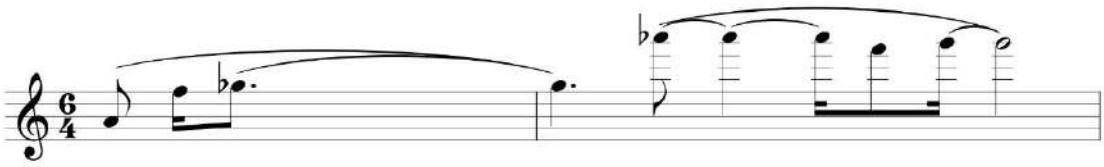

Figure 6.67: Imitation of *fanyin* in *Tai Chi*, mm. 11-12

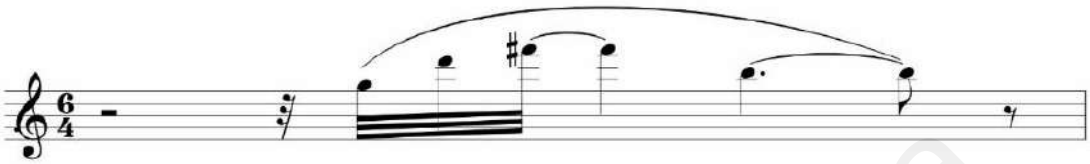

Figure 6.68: Imitation of *fanyin* in *Tai Chi*, measure 17

The techniques of *sanyin*, *anyin* and *fanyin* are not isolated in *Tai Chi*; they combine with each other, as observed in the music in mm. 27-28. To distinguish the techniques of *sanyin*, *anyin* and *fanyin*, they are marked by "-", "*", and "+" respectively in Figure 6.69, according to the expressive characters of *guqin* music. However, a special explanation of *sanyin* appears at the last ornaments of measure 28, with a closure property. With reference to the aforementioned categories, the ornaments would be viewed as the imitation of *anyin*, though the ornaments here abandon the common function of rhetoric. It becomes a usual technique for ending the phrases or passage, which is a convention in Chinese traditional music in order to highlight the rhyme. Therefore, the expression of these ornaments ought to be *sanyin*, rather than *anyin*.

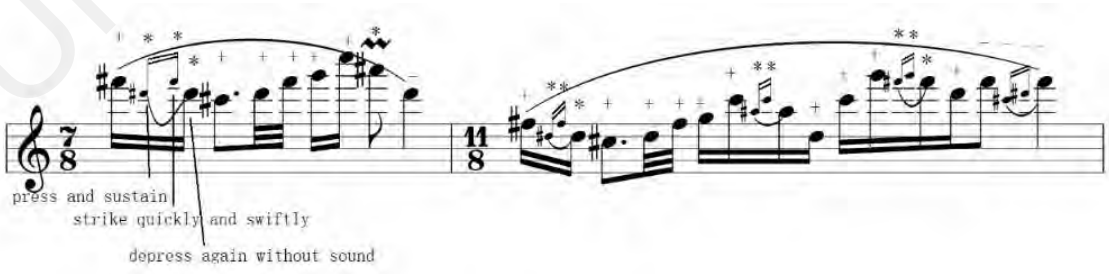

Figure 6.69: The combination of *sanyin*, *anyin*, and *fanyin* in *Tai Chi*, mm. 27-28

Regarding the expression of *fanyin*, Zhao invented three methods to perform on the piano, namely *tui* (推, *pushing*), *tian* (舔, *licking*), and *rou* (揉, *rubbing*) (Zhao, 2007).

Tui means the player pushes the key with his/her fingers horizontally, along with the transmission of power from the body to the fingertips. *Tian* denotes that the player touches the key flat with the finger pulp, resembling a lick with the tongue. Lastly, *rou* indicates a kneading motion after the finger touches the key. Thus, *tian* is usually applied in the *legato* phrases, while the long-term note employs *rou*. In addition, in terms of the performance of *anyin* on the piano, Zhao (2007) commented that the player ought to press the first note of ornaments and reserve it until the second note of ornaments is touched lightly and shortly. Since the first note of the ornament and main note are the same, and the latter note actually shares the sustained sound from the first note, Zhao (2016b) pointed out another idea to complement the aforementioned approach during the interview, which is that the player can exert power one more time when the first note is continued to the note after the ornaments, although the latter would not be played. Compared to *fanyin* and *anyin*, the presentation of *sanyin* on the piano is the simplest technique because the player simply conforms to the natural vocalization of the piano, along with appropriate pedaling.

Except for the three fundamental techniques of *guqin* that were discussed above, other techniques such as *gunfu* (滾拂, *similar to glissando*) and the silent key are also displayed in the piano solo *Tai Chi*.

The technique of *gunfu*, or *portamento*, is essential in *guqin* performance (Wang, 2009). It embodies both the *gun* technique of plucking the string from up to down and the *fu* technique of plucking the string from down to up (Peng, 2019). Perhaps Zhao's live performance of the passage in measure 41 ought to be an example to transcode a *guqin* technique on the piano, which is a Western instrument. Apart from the quadruplet at the beginning, Zhao separated the sentence into five groups to make each group contain two sets with forty-sixth notes, and played them by the right and left hands alternately (Figure

6.70). After the performance, Zhao (2016b) emphasized that it is essential to choose "whatever methods you used to help you to play well; you can choose any approach, you also can use one hand, if you can play it smoothly and swiftly".

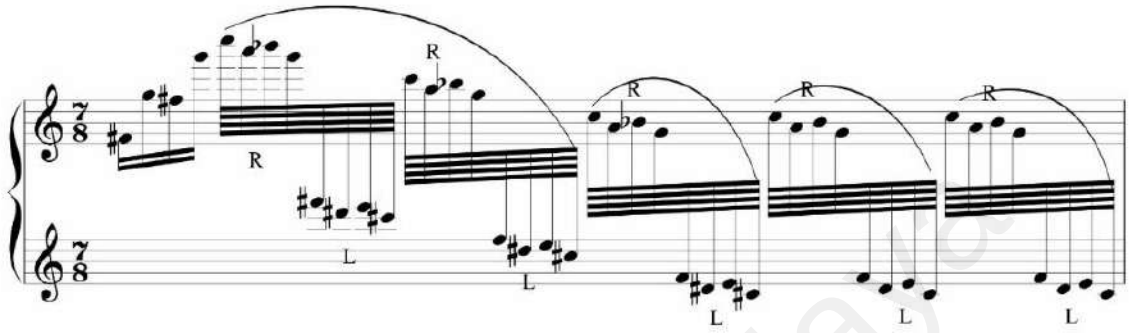

Figure 6.70: The technique *Gunfu*, measure 41[59]

The application of the silent key dates back to Robert Schumman's composition *Paganini* in the beginning of the 19th century, and it was also common in the Modernism period. The silent key means that anything, either the finger or others excluding the finger, can press the key without sound. This technique prolongs the piano's vocalization principle by unfolding the damper and creating the resonance, or overtone, that is generated by the strings' vibration in the treble (Wang, 2014). The meaning of "silence" in silent key is similar to the "quietness" spirit of *guqin*; therefore, it becomes an attempt to replace the "pentatonic romanticism" among the Chinese "new wave" composers (Mittler, 2005). The technique of the silent key is employed in measure 26; the essence of performing a silent key is the coordinated perfection of touching and pedaling, in accordance with Zhao's live performance (Zhao, 2016b). The instructions in Figure 6.71 illustrates Zhao's pedaling.

[59] The letters "L" and "R" that marked in the excerpt by author denote the left hand and right hand respectively.

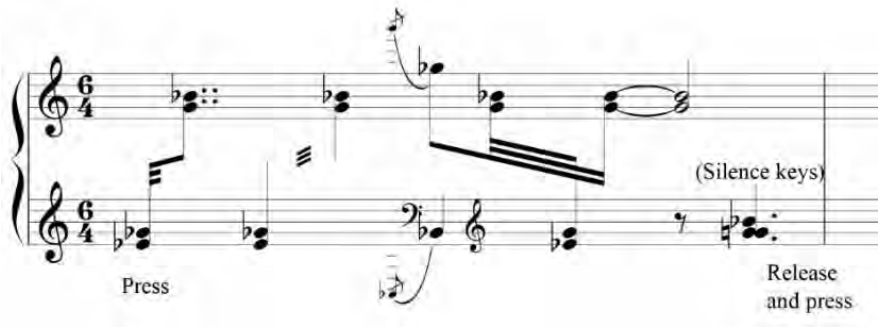

Figure 6.71: Silent keys in *Tai Chi*, measure 26[60]

6.5.2 The Soundscape of *Di* and *Xiao*

The history of instruments *di* and *xiao* can be traced back to the Jiahu bone flute that originated 8000 years ago (Lin, 2009) and since generated the conception of the *dixiao*[61] culture in China. Although both *di* and *xiao* are homologous and both are made from bamboo, they have two differences regarding their form and performing method: *di* needs a membrane to affix the hole, while *xiao* has no hole for sticking the membrane, so the player holds *di* in horizontally and *xiao* vertically. In addition, the sound of *di* and *xiao* was often described in ancient poems. For instance, the sound of *di* used the metaphor of the cracking cliff, while *xiao* was described as "a whining tone that sounds like complaining or adoring, weeping or narrating, lingering and persisting" in the meaningful work *Song of the Red Cliff* (赤壁赋) by Su Shi (苏轼).[62] A poet of Tang Dynasty, Li Zhao (李肇) expressed that *di* created a sonorous and elegant sound that resembled the collapsed rocks. The metaphysical sound of *dixiao* became concrete in the expression of Li Bai (李白)[63], whereby *di* vocalized the sound of a dragon drinking water, while *xiao* sounded as though a phoenix descended upon earth (Jiang, 2004). Through the metaphors

[60] The pedaling instructions in excerpt are marked by author.

[61] *Dixiao* is a joint appellation of the instruments *di* and *xiao*.

[62] Su Shi was a remarkable poet in the Song Dynasty, whose poems have been passed down throughout the ages.

[63] Li Bai, or Li Taibai, who was acclaimed as a poetic genius, was one of the prominent figures in the Tang Dynasty.

of the sounds of *dixiao* in the archaic poems, their timbre characters are obvious, which are melodious, vacant, graceful, chill, and lonely. Coincidentally, the melodies in mm. 11-16 of the piano solo *Tai Chi* (Figure 6.72) reflect the aforementioned characters of *dixiao* in Zhao's (2016b) performance, in which the wide range of pitches creates a vacant, chill, and lonely scene. In addition, Zhao employed the method of *tui* (pushing) to achieve the effect of imitating *dixiao* during the performance.

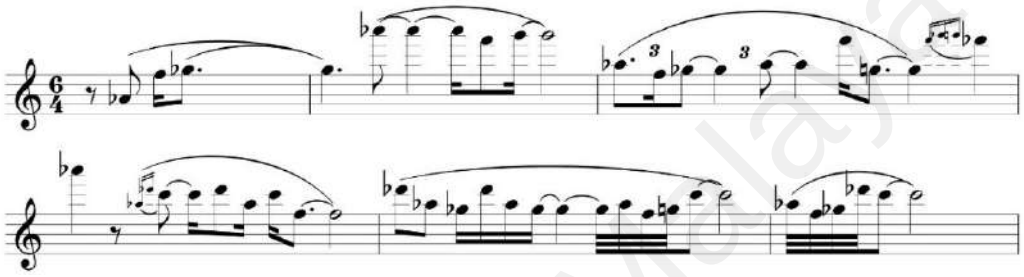

Figure 6.72: The replica of the *di* and *xiao* in *Tai Chi*, mm. 11-16

As a common method in the performance of *dixiao*, the *trill* produces a lithe sound through the repeated and fast motions of pushing and unfastening the sound hole (Zhao, 1985). The *trill* on *dixiao* is similar to that on the piano; therefore, the *trill* technique is easy to distinguish in the piano solo *Tai Chi* because it is marked using the Western notation in the score, such as mm. 56-57 (Figure 6.73). Regarding the performance of this type of timbre, Zhao (2016b) suggested that the *trill* ought to be played swiftly, loosely, evenly, and lightly.

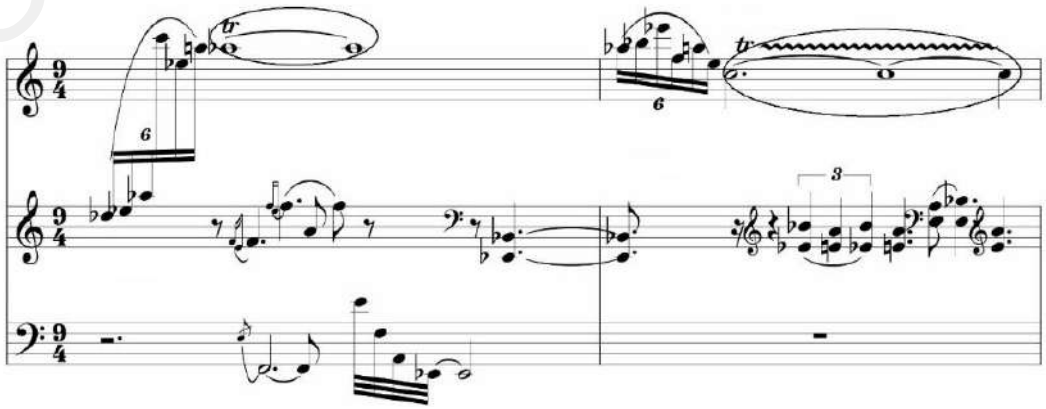

Figure 6.73: The imitation of the *dixiao*'s *trill*, mm. 56-57

In *Tai Chi*, another technique of *liyin* (历音), resembling the *glissando* of *guqin* or piano, is employed as a transition, such as at the end of measure 36 (Figure 6.74). The notation of *liyin* in the scores of *dixiao* music is marked by the rising and declining arrows, while in the modern ethnic musicians' performance, the technique of *liyin* is always replaced by the *portamento* (Wang, 2012). To express *liyin* on the piano vividly, Zhao (2007) recommended the *fu* approach, which denotes that the player touches the key with his/her fingertips softly and quickly to obtain a twilight sound.

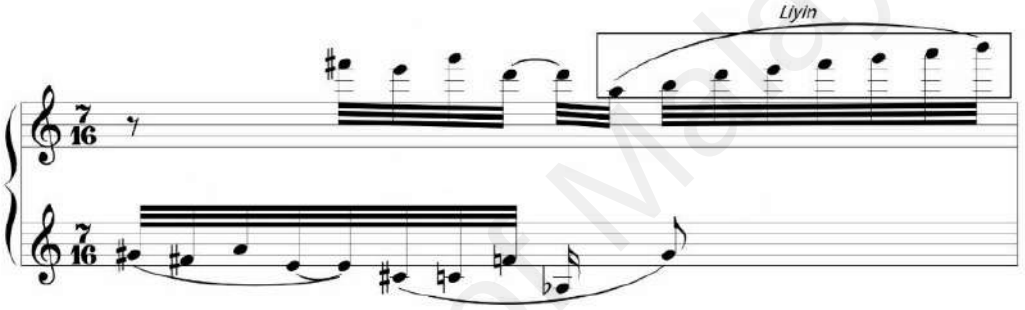

Figure 6.74: The imitation of the *dixiao*'s *liyin*, measure 36

6.5.3 The Soundscape of Percussion

The imitations of percussion instruments, including that of the *zhong*, *qing* (磬, singing bowl), *luo* (锣, gong), *gu*, *bo* (钹, Chinese cymbals), *cha* (镲, small Chinese cymbal), *muyu*, and *xiangling* (响铃, tambourine), attempt to create the effect of the quasi-percussion on the piano in some sections of the piano solo *Tai Chi*, along with the different rhythmic modes, voices, power, and timbre (Zhao, 2006b).

In mm. 23-24, the music imitates the sounds of the gong and drum due to their particular rhythmic character, comprising the triplet, syncopation, quadruplet, and sextuplet patterns (Figure 6.75). In addition, the precious accent markings strengthen the interpretation of the gong and drum simulation on the dynamics of the music.

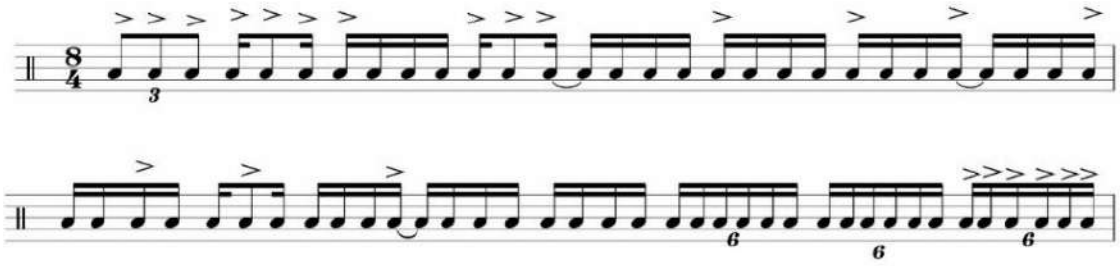

Figure 6.75: Rhythmic pattern and accent markings of gong and drum simulation, mm. 23-24

Another passage that has the sounds of the quasi-percussion appear at the climax of the work, where the tone clusters in mm. 49-50 and the intervals in measure 51 in the pattern of the gradient rhythm mimic the sounds of the *gu*, *bo*, and *cha*, whereas the dotted half-note chords and octaves are the replicas of the *zhong* and *qing* as a sound field underlying each part of the orchestra of *zhongqing guyue* (钟磬鼓乐, music of bronze bells, singing bowls and drum).[64] The imitation of *zhongqing guyue* on the piano recaptures the prosperity of loyal music in the Han Dynasty, which embodies the sounds of *jinshi zhisheng* (金石之声, sounds of bells and singing bowls)[65] and *zhonggu qiming* (钟鼓齐鸣, bells and drums sound simultaneously) (Figure 6.76). In addition, as the essential position of *jinshi* and *zhonggu* in *yayue* (Li, 2012), the sounds of *jinshi* and *zhonggu* coincide with the attribute of the hexagram *Qián*, which is pure *yang* that is played in the climax in the piano solo *Tai Chi*.

[64] According to Li Rongyou's (2012) investigation of the pictures in the Han Dynasty tomb, the orchestra of *zhongqing guyue* consisted of bronze bells, singing bowls, drums, and blowing instruments such as *di*, *xiao*, *sheng*, *xun*, *jiao* (角, *bugle*), and so forth, as well as stringed instruments, including the *guqin*, zither, *konghou*, etc.

[65] *Jinshi Zhisheng* indicates that the sounds of the bronze bell and singing bowl symbolize the majesty of the royal musical band.

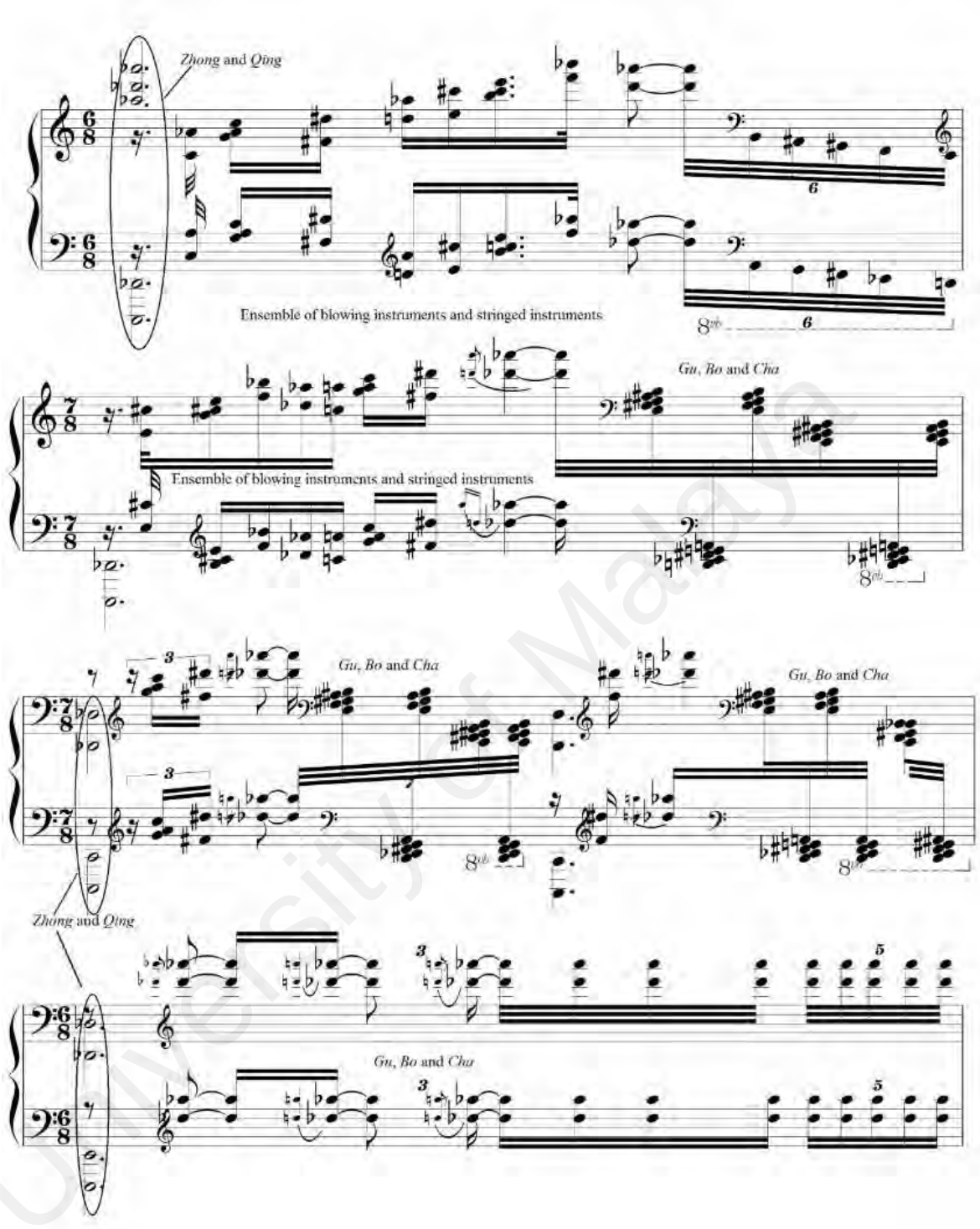

Figure 6.76: The replica of *zhongqing guyue*, *jinshi zhisheng* and *zhonggu qiming*, mm. 48-51

Regarding the performance of imitating the percussion instruments, Zhao offered the following suggestions in his book:

1. The position of each finger must be held in a stable manner;

2. The wrist should be neither loose nor stiff;

3. The piano keys ought to be depressed vertically by using the elbow or upper arm in a direct manner;

4. The pianist must press the key vertically and rapidly, in order to achieve an exploding point of power; and

5. The attack ought to be short, leaving the key as soon as possible. This enables a sharp and solid tone that resonates with overtones similar to the way one knocks a bell. (Zhao, 2007, p. 347) (translation by author)

In addition, Zhao emphasized on the breath during the interpretation of percussions:

> During the process of preparing and reaching to the climax, especially at the moment of peak, one should breathe from the elixir field, hold breath, and focus on the peak. After the peak, exhale slowly in order to fit for the descending, faded or relaxed music (Zhao, 2007, p. 139). (translation by author)

The aforementioned breath principle is close to Loo and Loo's (2011; 2012; 2013) studies on the application of *Tai Chi* theory to piano performance from a scientific viewpoint. Therefore, Zhao's approach is also based on the *Tai Chi* theory.

6.5.4 The Soundscape of Chinese Aesthetics

The individuality of the piano solo *Tai Chi* reflects not only in the imitation of traditional instruments but also in Chinese aesthetics, comprising *yijing* and *xushi*. Unlike the aforementioned techniques, both of them are too metaphysical to experience or express.

As the essence of Chinese aesthetics, *yijing* originated in poetry, and subsequently became a terminology in literature and arts in the monography of Wang Guowei, who

was an expert in Chinese national culture (Wang, 2019). The earliest explanation combining *yijing* with music traces back to the work *Shangshu* (尚书, *Book of Documents*)[66] during the pre-Qin Dynasty:

> ……诗言志，歌永言，声依永，律和声，八音克谐，无相夺伦，神人以和……(Sun, 1986, p. 69)

> ……poetry is the expression of an earnest thought, singing is the utterance of that expression, the sounds accompany with that utterance, and the temperaments resonate that sounds. [In this way], *bayin*[67] interact each other without interference, hence, spirit (or emotion) and body (or idealism) are brought into synthesis…… (translation by authors)

The concept of *yijing* also exists in Taoism as one of its core idealisms (Ren, 1956), and also associates with *yixiang* (意象, idealism and image) of *I Ching* (Wang, 1989). In addition, other Western philosophers, such as Georg Wilhelm Friedrich Hegel and Immanuel Kant, were inspired by the conception of *yijing* in recent centuries (Luo, 2011). In short, *yijing* is an abstract that is cultivated by the Chinese history, literature, and culture, with a distinct presentation of Western aesthetics (Zhang, 1999).

The sections of *yijing* in the piano solo *Tai Chi* is performed through *qiyun* (气韵, *breath rhythm*) and *shengyun* (声韵, *phonology*) on the piano. The smooth flow of *qi* is the fundamental of the rhyme, even in the intentional silent sections,[68] covering the entire

[66] *Shangshu*, viewed as the oldest work in Chinese literature, is one of the classics of Confucianism.

[67] *Bayin* indicates eight types of instruments that are categorized by material, which are *jin* (金, *metal*), *shi* (石, *rock*), *tu* (土, *terra*), *ge* (革, *leather*), *si* (丝, *string*), *mu* (木, *wood*), *pao* (匏, *gourd*), and *zhu* (竹, *bamboo*).

[68] Silence in music is similar to *liubai* (留白, *painting blank*) of Chinese traditional paintings and is also commonly used in Chinese-style compositions.

work (Zhao, 2007). However, *shengyun* is more complex than *qiyun*. Zhao's interpretation, therefore, becomes a reference to decode *shengyun* on performance:

> Every country's music in the world is related to its intonation, for example, Verdi's opera, you sing in Chinese, it is noisy, and if [sing it] in English, it is also noisy. Because one word has one tone in foreign music. The character of Chinese is one word that has multi-tone, multi-sound, multi-rhythm, which produces many music… Playing [Chinese music], if you play every note as a *shi* (*solidity*) note, it would not be coincide with the feature of heteronym, because some notes are *shi* notes while some are *xu* (*emptiness*) notes… *shengyun* is very important to play Chinese music, if it is unclear, the performance would be the variant of the Western music, no dynamic. (Zhao, 2007, p. 359) (translation by author)

The necessity of *xushi* in Chinese aesthetics dates back to the Laozhuang (老庄)[69] philosophy, where *xu* and *shi*, resembling *yin* and *yang* as the two opposite poles of the *tao*, are denoted in Laozi's viewpoint:

> 道可道，非常道；名可名，非常名；
>
> 无名，天地之始；有名，万物之母。(Laozi, 2008, p. 1)
>
> The *tao* that can be told is not the eternal *tao*,
>
> The names that can be named are not eternal names,
>
> It was from nameless that heaven and earth sprung,

[69] In Chinese history of thought, the ancient thinkers, Laozi and Zhuangzi, are collectively called Laozhuang (老庄) on behalf of the doctrine of Taoism.

The name is the origin of all particular things. (translation by author)

The conception of *xushi* has been discussed in Chapter Five. However, it contains a large application in this piano solo. Therefore, this chapter focuses on the performance of *xushi* in detail, just as Zhao (2006b) stressed that the understanding and distinguishing of *xu* and *shi* notes are the essences of performing the piano solo *Tai Chi*. In accordance with Liu's (1999) article, which discussed the lingering charm in *guqin* music, Master Gong Yi's (2010) *guqin* performance, and Zhao's (2016a) description on the piano, the distinguishing of *xu* and *shi* notes is achieved:

1. When the notes are as close as the minor or second intervals, the first note is definitely the *shi* note, while the following notes have the attribute of *xu*. For instance, Figure 6.77 shows the notations "+" and "-" marked by the author to represent *shi* and *xu* notes respectively.

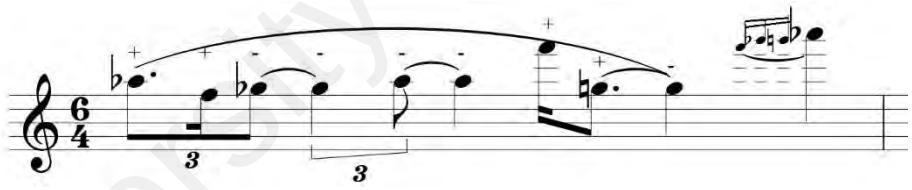

Figure 6.77: *Xu* and *shi* notes displayed in the neighboring notes, measure 13

2. When the melodies consist of unisons, the first note of unison is usually played as the *shi* note, while the following notes are of *xu* manner, such as mm. 84-85 and mm. 93-94, where the *shi* notes are marked as "+" and the *xu* notes are marked as "-" (Figures 6.78 and 6.79). Based on the two examples, it is obviously inferred that the application of *xu* notes in melodic unisons displays a closure that the composer intends to create the Chinese aesthetic of *yuyinraoliang* (余音绕梁)[70].

[70] *Yuyinraoliang* is an idiom in China, which means the music leaves a lasting and pleasant impression.

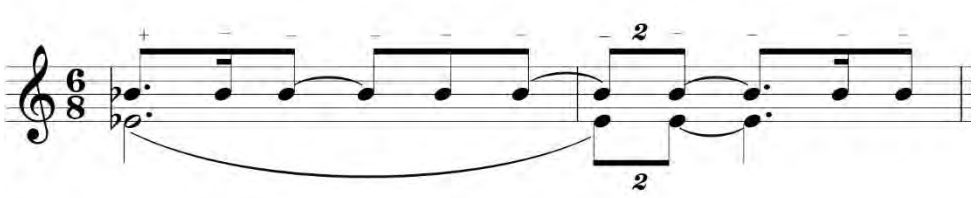

Figure 6.78: *Xu* notes at the end of phrase, mm. 84-85

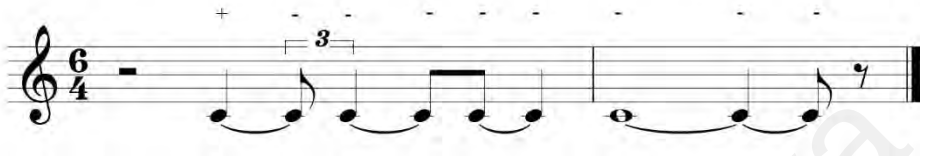

Figure 6.79: *Xu* notes at the end of entire work, mm. 93-94

3. At the end of some phrases, the notes usually possess the *xu* attribute, by which the phrases seemingly have a rhyme that is common in Chinese aesthetics. Figure 6.80 exemplifies this type of *xu* notes, which are marked by "-".

Figure 6.80: *Xu* and *shi* notes in the end of phrase, measure 17

4. As addressed in the imitation of *guqin* above, the ornament performance is distinct from that in Western music and the "walking notes" (or *anyin*) are achieved by the announcement between *xu* and *shi*. Therefore, the distinguishing of *xu* and *shi* notes is beneficial in order to restitute the feature of *guqin* music. In accordance with Zhao's (2016b) suggestion regarding the performing technique of ornaments, the ornaments are played as *shi* notes (marked by "+"), while the following note C is viewed as a *xu* note (marked by "-") (Figure 6.81). Although the ornaments are *shi* notes, the dynamic between them are different; the former is more *forte* than the latter in the aim of the simulation of *anyin*.

Figure 6.81: *Xu* and *shi* notes, measure 14

Regarding *xu* and *shi*, Zhao (2006b, p. 169) further explained it as a metaphor, which makes the concept of *xushi* change from a metaphysical to a concrete manner:

> *Shi* note is just like the skin of an animal or the branch of a tree, while *xu* note is the fur of an animal or the leaf of a tree, fur is covered with the skin and leaf is sprung from the branch, therefore, (player) ought to find out the *shi* note firstly, to which the *xu* note attaches appropriately. (Zhao, 2006b, p. 169) (translation by author)

In general, the *shi* notes are easier to perform than the *xu* notes on the piano due to the difference of conformation between the piano and Chinese national instruments (e.g. *guqin*). Thus, the interpretation of *xu* notes is a difficulty to be conquered. Zhao (2007, p. 357) thought that the *yin* (吟, *chant*) approach was a useful solution. *Yin* emphasizes the timbre change through the touching technique, which denotes that the player touch the key in a circular rotation with the finger pulp as the center point. The sound of *xu* notes produced using this approach is soft but powerful, and it is close to the *guqin*.

6.6 Summary

Zhao's *Tai Chi* Composition System and piano solo *Tai Chi* are the outputs of his application of his personal musical *language* in the compositional field. They were attempts of a new way to create Chinese-style music using either compositional theory or instrumental compositions during the period of Chinese "new wave" music.

Upon observing Zhao's innovation of applying *I Ching* through Max Weber's (2001) rationalization, it is found that the outputs contain both instrumental and valuable rationalities. The instrumental rationality is reflected in Zhao's *Tai Chi* Composition System and the fundamentals of *I Ching*, such as dualism, symmetry, and balance between *yin* and *yang*. In addition, the considerations of the structure, permutation of pitch-class sets representing hexagrams, mathematical application, and backbone of the ancient Chinese musical form, are viewed as the instrumental rationality as well.

Meanwhile, the valuable rationality perhaps points to the discussion about the position of the piano solo *Tai Chi* in the global perspective. The consensus in the academia is that the piano solo *Tai Chi* is a fusion of the Western musical theory and the ancient Chinese culture (Kouwenhowen, 1991; Rao, 2002). Obviously, Kouwenhowen and Rao evaluated Zhao's *Tai Chi* from a common viewpoint. In other words, they mainly focused on a possibility of applying the modern compositional techniques, while the independent innovation of the *Tai Chi* Composition System that brackets the accomplishment of the piano solo *Tai Chi* and, the soundscape that embodies Zhao's personal musical *language* (Zhao, 2016a) was ignored. In the piano solo *Tai Chi*, the Chinese traditional timbre and Chinese aesthetics are completely presented, while the ancient Chinese philosophy is decoded in the musical form, arrangement of pitch-class sets, sonority, and so forth. Besides, through the invention of *Tai Chi* Composition System, the piano solo *Tai Chi* avoids the "transplant" of Chinese elements onto Western theory, which was common among the American-Chinese composers of the time (Lau, 2017) Therefore, this piece marked an advanced step to create Chinese-style works.

Compared to Zhao's past piano solos, the piano solo *Tai Chi* shows a typical character of Modernism, regardless of the organization of the pitch classes or soundscape. In the meanwhile, it also displays a transmutation of Zhao's compositional career. It almost

excludes any relevance with his past piano solo works; just as he (2016b) himeself pointed out, the piano solo *Tai Chi* is so fresh that it is different from his past piano works. Indeed, the piano solo *Tai Chi* describes a desire for individuality and self-worth from the Chinese composers after China's Reform and Opening-up.

CHAPTER 7: CONCLUSION

7.1 Introduction

This study has carried out an in-depth analysis and interviews with the composer Zhao Xiaosheng in order to examine the musical textual interpretations and performance practice of his six original solo piano works, namely *Textile Worker*, *Fisherman's Song*, *Ballade in D♭ Major*, *Ballade in D Gong Mode*, *Hegemon-King Removes His Armor*, and *Tai Chi*.

The textual analysis of the piano solo *Tai Chi*, such as its musical form, hexagrams, rhythm, and application of pitch-classes, was discussed in Jiang's (2013) study. However, the depth of the analysis, the correction of the results, as well as the concepts in her study are still negotiated. In this study, the aforementioned contents were treated in a meticulous analysis with comprehensive data, which were collected from past literature, interviews, as well as score and recording analyses. Therefore, in-depth, integral, and precise explanations regarding the three types of structures, tempo characters, and arrangement, as well as the transcoding of the 64 hexagrams, have been presented in this thesis, particularly the decoding of the hexagram pitch-classes with Allen Forte's number, which was never covered in the past researches. Additionally, in differing with Huang (2016) and Kong's (2009) respective studies that the interpretations of performing the piano solo *Tai Chi* are established on the individual performance experience rather than scrutiny of data, this study obtained sufficient data—such as Zhao's live performance during the interview, Zhao's performance recordings of his recitals, Zhao's albums, and many other related audio and video recordings—to frame the analyses and conclusions of the performance practice of *Tai Chi*. Besides that, the analyses regarding *Fisherman's Song* in this study were also more penetrating than that in Kong's (2009) study; the detailed discussion included the aspects of the structure, tonality, harmony, tempo, rhythm, and performance practice.

Except for the complementary or revised analyses that focused on the past research, many new findings were revealed in this study, which can be listed as follows:

a. The musical textual analyses and performance practice were implemented in four piano solos, namely *Textile Worker*, *Ballade in D♭ Major*, *Ballade in D Gong Mode*, and *Hegemon-King Removes His Armor*, because almost none of the previous scholars have studied them.

b. Comprehensive analyses were conducted on Zhao's six original solo piano works, ranging from: the internal organization to the external soundscape; Zhao's personal compositional experience to the objective evaluation of his compositional career; and the micro observation of these piano works to their macro inspection in the historical context.

c. Based on the unique data from Zhao's live performance and interpretation during the interview, the discussions regarding the performance practice of his six original piano solos were more reliable and valuable.

d. The viewpoint of inspecting Zhao's six original piano solos under the background of Chinese new music and Chinese piano musical development highlighted his contribution to the "Chineseness" of musical composition and the significance of this study.

e. The method of interview with Zhao not only enhanced the accuracy of the analyses and conclusion of this study, but also resulted in the unique findings that previous studies lacked, such as Zhao's personal explanations of performing the six piano solos, his pursuit regarding the soundscape of these works, and his musical idealism.

This study employed a qualitative methodology to examine Zhao's six original solo piano works on the aspects of the text analyses, interpretation of the piano solo pieces in

the area of performance practice, and the compositional characters in the context of Chinese new music. The primary and secondary data were collected through semi-structured interviews with the composer, score and recording analysis, and literature review. The employment of a triangulation to scrutinize the validity and reliability of the data was necessary for the trustworthiness of this study. In addition, publication requirements by the University of Malaya were fulfilled by articles such as Xue and Loo (2017; 2018; 2019).

7.2 Reflection of Zhao's Six Original Piano Solos in Chinese New Music

Zhao Xiaosheng's six original piano solo works exemplified the passage of Chinese new musical development during the 1970s and 1980s, when China underwent dramatic political and social changes. During the Cultural Revolution in the 1970s, Zhao and other composers composed works with the subjects of labours, folk music, or even Model Operas, based on their experiences from the rustication program (上山下乡运动) and the restrictions of the compositional idealism during this period (Wang, 1986). Accordingly, following the political propaganda and social influence, the piano pieces *Textile Worker*, *Fisherman's Song*, *Ballade in D♭ Major*, and *Ballade in D Gong Mode* illustrated a general compositional character of this period, which is the fusion of pentatonic scales and Western techniques in Romanticism. Although artistic expressions of personal emotions were forbidden during the Cultural Revolution, the piano solo *Ballade in Db Major* reveals Zhao's feelings regarding the death of his father and other professors. Besides that, this piece somehow reflects his limited Western music theories due to the blockade from the West and the status of Western modern music as a bourgeoisie output during the Cultural Revolution.

In 1980, with the effect of the Reform and Opening-up policy, the presentation of Guo Wenjing (郭文景) and Qu Xiaosong's (瞿晓松) string quartets in the Central

Conservatory of Music was viewed as the beginning of "new wave" music because of the dissonant sounds of these two works. From then on, Chinese new music officially entered into the "new wave" passage. "New wave" music brought about a liberal ambience for composition. Hence, it was distinct from the past, just as Zhou Jinmin stated:

> The "new wave" music was an outcome of a changing society and new economic and political developments, and the "new wave" composers are different from those of other generations…… The "new wave" music is its association with some unconventional usage of Chinese traditional elements, and with the Western techniques of contemporary compositions (Zhou, 1993, p. 8).

Wang (1986) stated that "new wave" music was a type of movement, while Xiu (1986) added that it contained the innovation of techniques. Li (1986) described that it was a breakthrough from commonality to individuality in composition. Zhao Xiaosheng, along with fellow composers Zhu Jian'er, Luo Zhongrong (罗忠镕), Jin Xiang (金湘), Wang Xilin (王西麟) and Yang Liqing (杨立青), were regarded as the middle-aged composers in "new wave" music whose works differ to the quick-changing style of the younger generation of composers, such as Guo Wenjing, Qu Xiaosong, Tan Dun, and Chen Yi. These middle-aged composers represented the transition from the conservative to "new wave" music in the early 1980s. For example, Zhu Jian'er's musical style was evaluated as "post-romantic symphonies" (Judd, 2015), while Jin Xiang's Opera *Wilderness* (原野), Wang Xilin's symphony, and Yang Liqing's instrumental works remedied the chasm caused by the Cultural Revolution (Liu, 1999).

Due to his experience of furthering his study abroad in the early 1980s, Zhao's piano solo *Hegemon-King Removes His Armor* did not display the character of avant-garde as those who propagated "new wave" music in mainland China. It was only in 1987, when

the piano solo *Tai Chi* was born, that Zhao's works were integrated into the label of the Chinese "new wave" music, with reliance on the individuality of the soundscape, techniques, idealism, and form.

Based on the analysis of this study, it is obvious to conclude that the compositional pathway of Zhao's piano solos is underlain with the changes of eras, which reflect the effects of the political and social problems of respective times. As maturity progresses in Zhao's works, his compositions and their aesthetics change from heteronomous to auteronomous, based on his life experiences and the application of Chinese elements, compositional modes, and characters (Table 7.1).

Table 7.1: The development of Zhao's original piano solos under the influence of political and social changes

Period	1970s	First half of 1980s	Last half of 1980s
Political & social changes	Cultural Revolution	Reform and Opening-up	
Zhao's locus	Domestic	Overseas	Domestic
Compositions	*Textile Worker*, *Fisherman's Song*, *Ballade in Db Major* and *Ballade in D Gong Mode*	*Hegemon-King Removes His Armor*	*Tai Chi*
Application of Chinese elements	Pentatonic modes	Chinese history	Ancient Chinese philosophy
Compositional mode	Commonness	In progress of innovation	Individuality
Zhao's compositional phases	Commencement	Breakthrough	Transmutation
Characters	Romanticism	Post-romanticism	"New wave"
Aesthetics	Heteronomous	Transition	Autonomous

7.3 Zhao's Six Original Piano Solo Works from an Anthropological Viewpoint

Culture, society, and music are interactive in anthropological study, where music is regarded as being manufactured by people within their cultural context (Nettl, 1978) and

social environment (Supičič, 1987). Thus, the specific periods of when Zhao's six original piano solos were composed becomes the cue to inspect the social implications of the piano works.

As mentioned above, the compositions of Zhao's six original piano works spanned the phases of the period from the end of the Cultural Revolution to Reform and Opening-up, the subsequent changes in social conditions in China, Zhao's study in the US, and his eventual return to China. Thereby, a sharp distinguishment was shaped among these piano solos, which were somewhat influenced by the surrounding society that Zhao lived in.

With the political impact and social aesthetics during the Cultural Revolution, Zhao's three pieces, namely *Textile Worker*, *Fisherman's Song*, and *Ballade in D Gong Mode*, drew upon images concerning labor, traditional drums, and scenes. Due to personal reasons, common "patriotic" themes such as anthem for Chairman Mao, the Communist Party and even the Red Guards were not presented. However, the popular musical elements of the time were displayed. On one hand, the hard labor that Zhao experienced in his daily life was described by the way of music and, on the other hand, the combination of pentatonic scale and traditional musical elements with Western compositional theories of Classicism and Romanticism was the only knowledge that Zhao learnt at the time. In spite of that, Zhao composed the piece *Ballade in D♭ Major*, contradicting the politics and society then, which mirrored a conflict between personal emotions and real society.

Zhao's study in the US exposed him to a different and more open political environment, which further deepened his own national culture and identity, perhaps due to being a student in a foreign country. In the meanwhile, a wider space with advanced compositional techniques offered Zhao a brand new way of thinking; it was here that the piano piece *Hegemon-King Removes His Armor* was born. In this piece, the modern theories such as bitonality, extended tertian harmony, and twelve tone were employed,

which were the result of widening his vision and being affected by the multiculturalism in the US.

Chinese culture was further utilized in Zhao's composition upon his return to China. In the mid-1980s, not longer after the Reform and Opening-up, Chinese new music entered the "new wave" phase. Innovation became a tide in the musical composition field. Some musicians ("institutional" composers in particular), such as Qu Xiaosong, Chen Yi, and Tan Dun, applied the modern Western techniques of serialism, electronic music, and others into their compositions to evoke the character of Westernization. However, there were others who advocated the experimenting with the compositional theories that fit Chinese-style composition, such as Peng Zhimin, Jiang Zuxin, and Zhao Xiaosheng.

Zhao's *Tai Chi* Composition System and piano solo *Tai Chi* were not only the products of the application of ancient Chinese culture, but also the products of society. Under a relatively relaxed political environment, the musical function of serving politics declined and, accordingly, the composers' individual thoughts, feelings, and many other subjective experiences dominated the musical compositions. Just as Zhao's piano solo *Tai Chi*, the pure consideration regarding the cosmos established the subject of this piece, which was never encouraged during the Cultural Revolution, when music was used as a political tool. Thus, Zhao's piano solo *Tai Chi*, to some extent, symbolized the real liberation in Chinese new music.

To sum up, culture, society, and music are inextricable. Among these relationships, Zhao's six original solo piano works demonstrate the anthropological issues of how society and culture affect musical composition, how music reflects the society, and what music signifies in different historical periods.

7.4 Sinicization of Zhao's Piano Music from a Global Perspective

Labelling "Chineseness" to the works of China composers has always prompted long discussions, such as in the writings of Kouwenhoven (1990; 1991; 1992) and Chen (2017). Sinicization has been always a pursuit of "Chineseness" piano development, but the extent to which the works that represent Chinese national identity in the global and transnational flow of musical influences might result in debates and its temporality. During the beginning period of importing piano to China, the works at large remained as the direct borrowing of Western musical styles. However, the piano solo *Ornamented Six Beats* (花六板) composed by Zhao Yuanren in 1913, for the first time, revealed an attempt with respect to the Chinese musical language, with four tones of Mandarin phonetics, rhyme, and a *glissando* that mimicked the *qin* instrument (Zhao, 2016a).

Later, the compositions that won prizes in the piano competition launched by Tcherepnin and Xiao Youmei in 1934 showed the various types of sinicization. After the People's Republic of China was established, the pentatonic scales, tones of folk songs, and melodies of traditional instrumental works became the materials for composing piano works with sinicization, under the supervision of the Soviet Union (Wang, 2004). As the Reform and Opening-up policy was carried out, the sinicization of piano composition showed a diversification; various compositional techniques emerged into the piano works, such as the combination of serialism with the pentatonic scale, electronic music with traditional characters, rhythmic and timbre serialism, as well as experimental compositional theories. During this period, the transformation of the traditional instrumental techniques onto the piano became a symbol of sinicization among the "new wave" composers (Mittler, 2005); Qu Xiaosong's *Mong Dong* illustrated this point.

In Zhao's (2016a) viewpoint, sinicization is definitely the issue of "speaking" Chinese *language* on the piano, which mainly focuses on the soundscapes that are close to any

sounds of the Chinese identity by way of the sound imitations of traditional instruments, folk songs, and traditional percussions, as well as the exploration of rhyme, tones, structure, and aesthetics. To some extent, Zhao's desire for sinicization has been incorporated into his six original piano solo works gradually, from the initial pentatonic application to the mature invention of the *Tai Chi* Compositional System. His perception of sinicization perception regarding soundscape was extracted from his gradual attempts; he merely imitated the rhythmic pattern of traditional percussions as his primary composition passage. However, the imitation of the *pipa* in *Hegemon-King Removes His Armor* exhibited a new entry of the timbre and techniques. Until the nationwide success of piano solo *Tai Chi*, Zhao's sinicization in his work reached a state of purity, not only relying on an adaptation of the soundscape of "Chineseness" by imitating the techniques and nuances of Chinese traditional instruments, such as *guqin*, zeither, *erhu*, percussion, and many others, but also on a Chinese philosophical context and structure that departs from the Western musical form.

In addition, the subjects of Zhao's six original piano solo works show sinicization as well. The four solo works that were composed during the period of the Cultural Revolution reflect the real compositional situation and objectives under the social and political forces and show the limitation of their musical prospect under the Western cultural restriction. To many, this historical fact was perceived as an act of "creativity cruelty" for the outputs of many intellectuals. Zhao's latter two piano solos of Zhao reflect the further adaptation of "Chineseness" during the "new wave" period, based on myths, literature, and ancient philosophy (Mittler, 2005). The further application of the classical *Hegemon-King Removes His Armor* and the philosophical *I Ching* makes Zhao's two piano solos be nationalized completely.

Through the study's analysis, the author also identified that the musical rhyme that is derived from Chinese poetry, painting, dance, instruments, linguistics, and aesthetics is a typical difference between Chinese and Western music. Accordingly, it is the essence of sinicization in piano composition. In the process of Zhao's compositional exploration, the rhyme becomes increasingly prominent, especially in the pieces *Hegemon-King Removes His Armor* and *Tai Chi*. In the two piano solos, the rhyme is reflected by the techniques of *xushi*, *glissando*, and even the special skills that Zhao invented (refer to Chapters Five and Six), to imitate the techniques of the *pipa* and *guqin* on the piano. In the meanwhile, the space and silence, which are the two modes of Chinese rhyme, serve as the establishment of sinicization in these two solos as well, which reflect the Chinese aesthetics of emptiness and moderation.

From a global perspective, sinicization in Zhao Xiaosheng's piano music is perhaps seen in the various applications of "institutional" musical theories covered by Chinese aesthetics and cultures, either in common pentatonic creation or modern compositional techniques. Nevertheless, these applications always show the innovational fashion and deep interpretation regarding the Chinese aesthetics and cultures in *Tai Chi* specifically. As mentioned above, the concept of *I Ching* was employed by many composers, such as Chou Wen Chung, John Cage, Isang Yun, and Chung Yiu Kwong. However, the most accurate explanation and application is found in Zhao's music, in which not only the mathematical theory, but also the philosophy of *I Ching* were involved. To some extent, Zhao demystified the spirit of the metaphysical ancient Chinese philosophy *I Ching* through the soundscape of music to the world, which broke out the common superficial cognition in the West that *I Ching* was used for divination, as what John Cage utilized.

7.5 Zhao's Chinese Identity on the Western Education Background

Although Zhao has been pursuing the sinicization of the piano music, created his own *language* on the piano, and even invented compositional theory, there are still remnants of Western techniques that are still discovered in his compositions. This is perhaps due to his education background in the Conservatory of Music or the necessity in the progress of translation from the Western instrument piano to the Chinese feature. Indeed, this has been a common phenomenon among Chinese composers since the piano entered China. In ancient Chinese history, music theories were not spread systematically. Since some music, ethnic music in particular, was inherited through oral tradition or practice, the position of musical theory was therefore not as important as that in European music. Although royal music was created as the rules of musical theory, its audiences were so limited that the musical theory were not acknowledged by the public, even though there were high-level techniques in traditional music through thousands of years of development (Wang, 2004). For instance, the forms of *Daqu* (大曲) in the Sui and Tang Dynasties exemplified the advancement of Chinese music, yet few Chinese musicians were well versed in applying this musical form, even among the academic composers of today. By learning from the West, in the early 19th century, music was gradually introduced in the pedagogy as a subject in musical colleges or departments that were opened in succession. However, these institutions mainly taught Western music theories and instruments, which led the aforementioned phenomenon that the education background of composers who graduated from the conservatory of music was based on Western theories. Nevertheless, these composers were still devoted to the approach of synthesizing Chinese identity with Western techniques or instruments. Zhao's piano solos *Hegemon-King Removes His Armor* and *Tai Chi* explained one of the possibilities of such synthesis.

In *Hegemon-King Removes His Armor* and *Tai Chi*, although the theme or idealism is derived from ancient Chinese culture, the tonality and harmony in *Hegemon-King Removes His Armor* apply the modern Western techniques, such as bitonality and Allen Forte's theory, even though the piano solo *Tai Chi* applies *Tai Chi* Composition System. As Zhao's mature composition, the piano solo *Tai Chi* displays the ancient form of *Tang Daqu* and, at the same time, it can also be explained by the Western form *sonata*. Perhaps, this bi-structure shows a metaphor of the *yin-yang* relationship in *I Ching* as Zhao's design. However, questions concerning why Chinese piano music must have some association with the West or why we always advocate the synthesis of the West and East as we insist on establishing "real" Chinese piano music might be asked by the Chinese composers and audiences. Such questions pave the way for future research, as detailed in section 7.8.

7.6 Zhao's Program and Non-Program Compositions

In accordance with Han's (1978) study, the program or text for a musical work is an ancient traditional attitude towards the concrete objective, description or emotion, by which the work can be understood correctly. However, due to the force of politics, the program written in the score implies the safer meaning (Mittler, 1996). Upon reviewing Zhao's six original piano solos, it was found that four of them are entitled, while two are merely marked by Ballades just as in common Western music during the Classicalism period.

The four solos with programs are *Textile Worker*, *Fisherman's Song*, *Hegemon-King Removes His Armor*, and *Tai Chi* respectively. Among them, the first two were composed at the end of the Cultural Revolution. Thus, the titles somewhat manifested the political slogan of praising labor, even though the piano solo *Fisherman's Song* describes Zhao's personal experience of being forced to reform through labor with fishermen. In addition,

the interlude regarding the program change occurs in the first publication of *Fisherman's Song*[71], which also satirizes the political and class faults at the time. Except for the political tone, the titles of *Textile Worker* and *Fisherman's Song* illustrate the Chinese convention that the title indicates a concrete objective or description. The former guides the audience to the image that the workers are busy spinning and weaving through its program, while the latter brings the audience to experience the process of fishing. These two display the original function of the program in Chinese music, be it in the ancient or modern works.

Sometimes, the titles that are well known among the masses are reserved and reused in new compositions, such as *Hegemon-King Removes His Armor* and *Tai Chi*. The former originated in a renowned historical events, which is Xiang Yu's failure in the Battle of Gaixia, this story was passed down by an ancient *pipa* solo with the title of *Hegemon-King Removes His Armor*. Zhao composed his piano solo based on this event and, thereby, the original program was reserved. In terms of the piano solo *Tai Chi*, it inherits the program from the ancient Chinese philosophical terminology, which is the fundamental of this work. In addition, the piano solo *Tai Chi* explains the 64 hexagrams' kinematic discipline, symmetry, balance, as well as the *yin*-y*ang* exchange. The mode of reserving the original program not only displays in Zhao's piano solos, but also appears in many compositions as a convention. For example, the program for *Ambush From All Sides*, which is the companion of the original version *Hegemon-King Removes His Armor*, is reserved the program in Yin Chengzong's piano solo. Besides that, Chen Yi's piano solo *Duo Ye* exemplifies this type of conventional program. *Duo Ye* is the name of an old

[71] See note 29.

traditional dance music of the Dong ethnic group in Guangxi Province, which inspired Chen to compose the renowned piano solo of the same name in 1984.

During the development of the piano in China, some composers did not entitle works as Western piano compositions in Classicalism and Romanticism, such as the *Sonata in F Major* by Ding Shande, *Sonatina* by Jiang Wenye, *Sonatina* No.2 by Luo Zhongrong, *Etude* by Du Mingxin, and many others. The mode of the non-program is also employed in Zhao's two Ballades, which are only entitled by *Ballade in Db Major* and *Ballade in D Gong Mode*. On one hand, as Zhao demonstrated that these two works were inspired by Chopin's four Ballades, the non-program served as a respect for Chopin and probably an imitation of Chopin's style. On the other hand, Zhao perhaps tried to hide the essence of the composition; after all, the subject of *Ballade in Db Major* was not allowed at the time.

As seen from the aforementioned program modes, whether it is program or non-program, Zhao's six original piano solos follow the convention of the modern Chinese piano compositions, which embodies two aspects: the first is to interpret the compositions by the programs, whether they are new or reused programs, while the second is to continue the Western style by the non-program.

7.7 Performance Practice in Zhao's Compositional Phases

As one of the important portions of this study, the performance practice of Zhao's six original solo piano works has been discussed in the previous chapters, which includes the analyses of his live performance, interpretations during the interviews with him, audio and video recordings of traditional instruments performed by the masters, and Zhao's own literature that noted the techniques of the performance practice. In general, the performance practice also displays a similar procedure with Zhao's compositional development, which emphasizes on the soundscape.

In the phase of commencement, the performance practice combines the Romantic techniques with the imitation of Chinese folk song, percussion, traditional rhythmic patterns, and the structure of variations. Compared to the latter two solos, the performance practice that is employed in *Textile Worker*, *Ballade in D♭ Major*, *Ballade in D Gong Mode*, and *Fisherman's Song* is relatively simple.

As Zhao gradually applied more mature compositional techniques, the soundscape of the works required more complex techniques in the performance practice. Except for the percussions, the imitations of traditional wind and string instruments were employed in Zhao's compositional phases of breakthrough and transmutation respectively. As a representative work in the breakthrough period, *Hegemon-King Removes His Armor* mimics the soundscape and playing techniques of *pipa*, which aimed to reproduce the *pipa*'s charm on the piano.

In the transmutation period of Zhao's compositional career, the imitation of the traditional instrument *guqin* in the piano solo *Tai Chi* pushed the soundscape to a wider space as a result of the sound variability from different performing techniques, such as *fanyin*, *anyin* and *sanyin*. In addition, due to the different vocalizations between the piano and *guqin*, the performance practice of the piano solo *Tai Chi* became more difficult than the previous solos. Based on Zhao's recommendations regarding the special techniques to mimic the timbre of *guqin* (the technique of *anyin* in particular), the valuable performing methods were concluded in this thesis, along with the analyses of the *guqin* master Gong Yi's albums. Apart from *guqin*, many other traditional instruments, such as *di*, and *xiao*, and various kinds of percussions, were also imitated in the piano solo *Tai Chi*, which were demonstrated in detail in the performance practice of *Tai Chi*.

Furthermore, Chinese aesthetic is another aspect in performance practice, which is also the essence of performing Chinese-style piano works. The Chinese aesthetic is metaphysical for the player because it is not marked on the score. Through the analyses of the performance practice regarding the Chinese aesthetic in the previous chapters, the Chinese aesthetic in Zhao's commencement phase is less than his later phases. Whatever is in the phase of the breakthrough or transmutation, the Chinese aesthetic is shown in a significant important position, especially in the piano solo *Tai Chi*. The Chinese aesthetic reflected in Zhao's piano solos mainly focuses on the aspects of the symbolic language, *yijing*, *xushi*, and rhyme, which are presented by the various performing techniques.

7.8 Suggestion for Future Research

Zhao Xiaosheng and his six original solo piano works mirrored the characters in the two phases of the Chinese piano compositional development: the Cultural Revolution and the Reform and Opening-up. No matter the innovations or defects they have, the six solos presented real situations that were similar to what most Chinese composers experienced and examined during those times. Additionally, these piano solos presented a changeable process, which inferred that sinicization on the piano was practiced further and deeper.

Nevertheless, by researching Zhao's six original piano solos, the issue of whether the synthesis of the East and West was essential to define a Chinese composer's compositional genre emerged. In other words, the question that ought to be asked was why we conventionally label a Chinese composer through the phrase of "synthesis/fusion of the West and East", whereas the same standard is never applied to a Western composer, even though he/she has borrowed plenty of Chinese or Eastern musical materials.

Nowadays, the synthesis of East (or China) and West has seemingly becomes a necessary criteria to measure a Chinese composer's works. However, some composers such Tan Dun (Shawn, 2002) and Chen Qigang (1997) have pointed out that their music

does not belong to either the West or East but, rather, they emphasized the music itself. Besides that, Chen (1997) narrated that he flaunted himself as a Chinese composer when he first lived abroad for survival. Eventually, he considered himself as a free individual composer who was neither Eastern nor Western.

If labeling a Chinese composer's work as the synthesis of East and West becomes conventional in the academia, then footprints of the Eastern arts from China, Japan, and Indonesia in Debussy's works (Duchesneau, 2018) can be used as an evidence to disagree with those who presume the Chinese composers' compositional character as being the fusion of the East (China) and West uncritically. This is because no scholar has ever evaluated Debussy's works to be the synthesis of the West and East. On the contrary, they would rather prefer to admit that the "Chinese and Japanese art opened new doors" for Debussy (Duchesneau, 2018, p. 313). To some extent, perhaps the concepts of "Chinese music" and "Western music" are not reasonable. In addition, musical outputs ought to be the expression of composers' mental insights rather than representation under an external force. Accordingly, the idea of synthesis of the East and West being attached to Chinese compositions is obviously unfair for Chinese composers; it is not reasonable in any way to judge musical compositions simply according to their Chinese nationality or identity. Therefore, perhaps the concept of "cosmopolitanism" or "globalism" (Li, 1986) is more suitable for the contemporary Chinese new music, or even a pure discussion that focuses on the composer's composition itself rather than his/her nationality, race, and other external factors. Hence, this problem will be solved in the author's further research in the future.

Apart from the aforementioned issue, Zhao's other piano works, such as adaptions of the Model Opera, etudes, piano concertos, and impromptus, will be further looked into in

future research because these would be helpful in gaining a the more comprehensive understanding of his piano composition and his musical idealism.

In addition, other contemporary Chinese composers' contributions and the performance regarding their own works will be studied in the future, with multiple methodologies applied in order to obtain a more complete and persuasive conclusion with regard to Chinese modern piano music.

7.9 Summary

In general, this study has obtained a convincing conclusion regarding Zhao's six original solo piano works on the aspects of textual analysis and performance practice, which shows a relatively comprehensive and unique view for Zhao Xiaosheng and his piano music.

Through the lens of the background of Chinese new music, Zhao's six piano solos display not only the development of his compositional career, but also a mirror of the Chinese piano composition during the periods of the Cultural Revolution as well as Reform and Opening-up. In addition, the six original piano solos confirm Zhao's musical idealism of sinicization and Chinese identity, which are reflected in the design of the musical form, application of harmony and rhythmic pattern, sound imitation of traditional music, and infusion of Chinese aesthetics and culture. Besides that, the character of program and non-program in Zhao's six piano solos displays a coexistence of the Chinese convention and Western style: on one hand, in accordance with the Chinese convention, the piano solos explain their respective content by way of entitling or reusing the program; on the other hand, Zhao's two Ballades were named in a Western-style program pattern. Paralleling with Zhao's compositional career, the performance practice of his six original piano solos also show a development process from simple to complex, whereby the soundscape obtains a great change from the combination of Chinese traditional

percussion and Western romantic sonority to the fusion of a variety of traditional instruments with strong Chinese aesthetics.

Facing the coexistence of the Chinese elements and Western compositional techniques in Zhao's six original piano solos, the question of the rationalization with regard to the discourse of labeling Chinese composers' works as the syntheses of the East (China) and West is submitted. Thus, further in-depth study regarding Zhao's other piano compositions, such as adaptions of the Model Opera, etudes, piano concertos, and impromptus, is required for the purpose of gaining a more comprehensive understanding of Zhao's piano works and musical idealism. Accordingly, both the aforementioned questions will be solved with future research.

GLOSSARY

Album of West Lake	西子影集
Alleyway in Beijing	北京胡同
Along the Songhua River	松花江上
Ambush from All Sides	十面埋伏
Anyin	按音
At Night on the Lake Beneath the Maple Bridge	枫桥夜泊
Autumn Moon on the Calm Lake	平湖秋月
A Wide River	一条大河
Azalea Mountain	杜鹃山
Azalea	映山红
Ballade in D♭ Major	Db 大调叙事曲
Ballade in D Gong Mode	D 宫调叙事曲
Banlun	半轮
Battle of Gaixia	垓下之战
Biangong	变宫
Bianyin	变音
Bianzhi	变徵
Bì	贲
Bǐ	比
Blooming Sharasojyu	盛开的沙罗双树
Boundary of Day and Night	日与夜的界限

Bo	剥
Bo	钹
Bubbled Molten Steel	钢水沸腾
Buffalo Boy's Flute	牧童短笛
Buffalo Boy's Happiness	牧童之乐
Carrying a Load of Tea to Beijing	挑担茶叶上北京
Centre and non-centre	中心与无中心
Chang'e	嫦娥
Changlun	长轮
Cha	镲
Chinese Capriccio No. 2	中国随想曲第二号
Chinese Painting	中国画意
Chinese Piano Context	中国钢琴语境
Chinese Suite	中国组曲
Clank of Iron Hammer	铁锤铮铮
Cloud Flied Disorderly	乱云飞
Cloud in the Sky	碧霄排云
Coincidence	偶成
Combination of Length and Short	长短的组合
Condolence	哀悼引
Consonance and dissonance	协和与不协和
Control and anti-control	控制与反控制
Cowsheds	牛棚

Cui	萃
Cup Dance	杯舞
Daguo	大过
Dance for TwoPeople	二人舞
Daqu	大曲
Daxu	大畜
Dayinxisheng	大音希声
Dayou	大有
Days after Liberation	翻身的日子
Dazhuang	大壮
Demeanor of Spring	春之采
Di	笛
Dian Lake	滇池
Ding	鼎
Drum Dance	鼓舞
Duigua	对卦
Dui	兑
Dun	遁
Duo Ye	多耶
Eagle Flying in Sky	长空雄鹰
EarthSong, *HeavenSound*, and *HumanSacrifice*	地曲·天声·人祭
Eight Memories in Watercolor	八幅水彩画的回忆
Embroidering Golden Tablet	绣金匾
Entertainer's Ditty	艺人的小调

Epicedium	悼歌
Erhuang	二黄
Erhu	*二胡*
Facial Makeup	脸谱
F*anyin*	泛音
Farewell scene with the concubine	霸王别姬
Feng	丰
Field in Autumn	秋野
Fisherman's Song	渔歌
Five Sketches	五首素描
Flower Drum	花鼓
Flute and Drum at Sunset	夕阳箫鼓
Folk Song Similar with Spring Water	山歌好比春江水
Following the Heart	依心集
Four Olds	四旧
From Far Away	在那遥远的地方
Fu	复
Gala	晚会
Gaohu	高胡
Gen	艮
Ge	革
Glowing Red Morningstar Lilies	山丹丹花开红艳艳
God of Hope	希望之神
Golden Bell Award of Chinese Music	中国音乐金钟奖

Gongche notation	工尺谱
Gou	姤
Grandma Sha Denounced Enemy	沙奶奶斥敌
Gravely Stating History of Revolution	痛说革命家史
Green Waist	绿腰
Guai	夬
Guanzi	管子
Guan	观
Guimei	归妹
Gunfu	滚拂
Gu	蛊
Gu	鼓
Hegemon-King in Western Chu	西楚霸王
Hegemon-King Removes His Armor	霸王卸甲
Hengdi	横笛
Heng	恒
Hewei	合尾
Himalaya Cup – the First International Competition of Piano Composition in the Chinese style	喜马拉雅杯首届中国风格钢琴作品国际比赛
Horse on the Prairie	草原骏马
Hourglass	时漏
Huan	涣
Hui	徽

Hundreds Birds Worshiping the Phoenix	百鸟朝凤
I Ching	易经
Idealism and emotion	理念与情感
Illusion	空冥
I Love Peking's Tiananmen	我爱北京天安门
Impromptu – Drum Tower of Dong Ethnic Group	即兴曲——侗乡鼓楼
Inheritance of Secret Pipa Manuscripts from South and North Schools	南北二派秘本琵琶谱真传
International Music Competition of Shanghai East and West Cup – Chinese for the category of Piano Composition and Performance	上海国际音乐比赛·中西杯-中国风格钢琴作品创作及演奏
In the Boat	舟中
Jiaduo	加垛
Jialing River Fantasia	嘉陵江幻想曲
Jiàn	渐
Jiǎn	蹇
Jiaren	家人
Jibei Flute	冀北笛音
Jie	节
Jiji	既济
Jing	井
Jinshizhisheng	金石之声
Jin	晋

Journey of Spring	春之旅
Ju Shilin Pipa Score	鞠士林琵琶谱
Kan	坎
K*onghou*	箜篌
Kongxianyin	空弦音
Kui	睽
Kunqu	昆曲
Kūn	坤
Kùn	困
Landscape Series	风景系列
Lane at Night	夜巷
Lawanghaozi	拉网号子
Lin	临
Little Sentinel on the South China Sea	南海小哨兵
Liuyang River	浏阳河
Living in Anyuan	家住安源
Liyin	历音
Li	离
Lost Diary	遗失的日记
Lunzhi	轮指
Luoguchuidayue	锣鼓吹打乐
Luo	锣
Lüshichunqiu	吕氏春秋
Lǚ	旅
Lv	履

Manlun	满轮
March of Children	儿童进行曲
March of Peace	和平进行曲
Meng	蒙
Military and Civilian Producing Together	军民大生产
Mingyi	明夷
Monument	纪念碑
Motto	箴言
Mountain Forests	山林
Mountain Spring	山泉
Musical Numerical Control Theory	音乐数控理论
Muyu	木鱼
My Motherland	我的祖国
Nationalism and internationalism	民族性与世界性
New Culture Movement	新文化运动
New Democracy	新民主主义
New Rainbow and Feather Garments Dance	新霓裳羽衣舞
North Wind Blows	北风吹
Old Man's Tale	老人的故事
Orion of Capriccio	猎户座随想曲
Ornamented Six Beats	花六板
Overture and Dance	序曲和舞曲

Paixu	拍序
Pai	拍
“PalatinoCup” - Chinese Piano Composing Competition	中国“帕拉天奴杯”钢琴作品大赛
Piano Concerto for Youth	青年钢琴协奏曲
Piano Granding Guide	钢琴考级技术指南
Piano Knack	琴决
Piano Zen	琴禅
Pihuang	皮黄
Pinghu School	平湖派
Pipa chord	琵琶和弦
Pipa Manuscripts by Yi Suzi	一素子琵琶手抄本
pipa	琵琶
Pi	否
Pudong School	浦东派
Qi, *cheng*, *zhuan*, and *he*	起、承、转、合
Qiān	谦
Qián	乾
Qingjue	清角
Qingsong Ridge	青松岭
Qingyue	清乐
Qing	磬
Qinqu	琴曲

Qin	琴
Qiyun	气韵
Qupailianzhui	曲牌连缀
Quzi	曲子
Red Lantern	红灯记
Red Sun	红太阳
Reflection of the Moon upon the Fountain	二泉映月
Return to Port	回港
River Scene in Snow	江雪
Rolling Billows	波涛滚滚
Run	闰
Rupo	入破
Rushing Train	列车飞奔
Rustication program	上山下乡运动
Sanban	散板
Sanxu	散序
Sanyin	散音
Saofu	扫拂
Sawing Big Vat	锯大缸
Se	瑟
Shajia River	沙家浜
Shandong Custom Suite	山东风俗组曲

Shangshu	尚书
Sheng Dance on MiaoRidge	苗岭笙舞
Sheng Dance	笙舞
Shengdanjingmochou	生旦净末丑
Shengyun	声韵
Sheng	升
Sheng	笙
Shihe	噬嗑
Shiji	史记
Shiyin	实音
Shiyi	十翼
Shi	师
Shuangxiantiaolun	双弦挑轮
Shukonghou	竖箜篌
Sing Drinking Song to Greeting Sun	唱起酒歌迎太阳
Sixianpipa	四弦琵琶
Sixteen Fragments	断章小品十六首
Sizhu	丝竹
Sleeping Baby	宝宝睡得甜
Snow in Winter	冬雪
Song of the Red Cliff	赤壁赋
Songs of Chu region from all sides	四面楚歌
Song	讼
Sound of Liao	辽音

Sound of Valley	幽谷潺音
Space – For Prepared Piano	空——为预置钢琴而作
Sparkling Red Star	红星闪闪放光彩
Spring Around the Mountain	清泉盘山
Sui	随
Sun	损
Tai chi chuan	太极拳
Tai Chi Composition System (new edition)	太极作曲系统<新编>
Tai Chi	太极
Taiwan Compatriots are Our Blood Brothers	台湾同胞我骨肉兄弟
Tai	泰
Taking Tiger Mountain by Strategy	智取威虎山
Tang Daqu	唐大曲
Tao of Piano Playing	钢琴演奏之道
Temple Fair	庙会
Textile Worker	纺织工人
The Boat from Far Away	船从远方来
The Butterfly Lovers	梁山伯与祝英台
The Dance of Dawn Wind	晓风之舞
The East is Red	东方红
The Key Has Not Been Found	未找到的钥匙

The Movement of Pitch Class – Integration and Dispersion	音集运动——聚合与离散
The Song of Childhood	儿时的歌
The Sun Over the Wilderness	大荒的太阳
Three Dances of Han	汉舞三首
Three Dances	三首舞曲
Three Sections of Yin and Yang	阴阳三阙
Three Stanzas of Plum-blossoms	梅花三弄
Tide of Pu River in Spring	浦江春潮
Time Restructuring –the New Annotation for Bach Well-tempered Clavier	时光重组——巴赫平均律曲集新解
To Music Palace	通向音乐圣殿
Tonggong fandiao	同宫犯调
Tongren	同人
Towel Dance	巾舞
To Write History with Blood	甘洒热血写春秋
Traditional Music Composition	传统作曲技法
Tropical Fish	热带鱼
Tweedle of Dianchi Lake	滇湖琴声
Twelve-tone Field Theory	十二音场集合技法
Variations on Chinese Folk Song	中国民歌主题变奏曲
Variations on the Theme of Shanbei Folk Song	陕北民歌主题变奏曲

Village Opera	社戏
Waiting for the Dawn	待曙
Walking into Music	走进音乐
Wang School	汪派
Weaving Brocade by Sliver Shuttle	银梭织锦
Weiji	未济
Welding Sparkling	焊花闪闪
White Dresses in Forest	林中来了白裙子
Wilderness	原野
Willow Shore	杨柳岸
Without the Communist Party, There Would Be No New China	没有共产党就没有新中国
Wu Kui	五魁
Wuriver	乌江
Wuwang	无妄
Wuxianpipa	五弦琵琶
Xiangling	响铃
Xiansuosizhuyue	弦索丝竹乐
Xian	咸
Xiaoguo	小过
Xiaoxu	小畜
Xiao	箫
Xie	解
Xinhai Revolution	辛亥革命

Xinjiang Capriccio	新疆随想曲
Xinjiang Dance No. 1	第一新疆舞曲
Xinjiang Dance No. 2	第二新疆舞曲
Xipi	西皮
Xun	埙
Xun	巽
Xushi	虚实
Xuyin	虚音
Xu	需
Yangzhengxuan Pipa Score	养正轩琵琶谱
Yanyue	燕乐
Y*anzhanti*	衍展体
Yaoban	摇板
Y*aogu*	腰鼓
Yayue	雅乐
Yellow River Cantata	黄河大合唱
Yellow River Piano Concerto	黄河钢琴协奏曲
Yigong fandiao	异宫犯调
Yijing	意境
Yin	吟
Yixiang	意象
Yizhuan	易传
Yí	颐
Yì	益

Yulunpao	郁轮袍
Yunnantongluo	云南铜锣
Yuyinraoliang	余音绕梁
Yu	豫
Zhen	震
Zhongfu	中孚
Zhongguqiming	钟鼓齐鸣
Zhongqingguyue	钟磬鼓乐
Zhongxu	中序
Zhong	钟
Zhuang Suite	壮乡组曲
Zhun	屯

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