

**KRZYSZTOF PENDERECKI
ACADEMY OF MUSIC
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HE XU

**Krzysztof Penderecki *Suite for cello solo* and Bright Sheng
Seven Tunes Heard in China as examples of cultural inspirations
in compositions for cello solo in XX and XXI centuries**

**Description of the artistic doctoral thesis
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Statement of the doctoral thesis supervisor

I declare that this thesis has been prepared under my supervision and I declare that it meets the conditions for submitting it in the procedure for conferring the degree of Doctor of Arts

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Aware of legal responsibility, I declare that this doctoral thesis was written by me independently under the supervision of the Supervisor and does not contain content obtained in a manner inconsistent with applicable regulations.

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Author's signature *Hu Xu*

CONTENT

Summary	6
Introduction	8
1. 20th century music - continuation of tradition and the search for novelty	12
1.1. The development of music in major European centers	13
1.1.1. France.....	13
1.1.2. Austria, Germany.....	15
1.1.3. Hungary	17
1.2. Revitalization of Polish music	20
1.3. China's dilemma	24
2. Krzysztof Penderecki's Suite for cello solo	28
2.1. Creative context	29
2.2. Suite for cello solo – echoes of bygone eras	34
2.2.1. Preludio	36
2.2.2. Serenade.....	42
2.2.3. Sarabande.....	44
2.2.4. Tempo di Valse.....	46
2.2.5. Allegro con bravura.....	48
2.2.6. Aria.....	51
2.2.7. Scherzo.....	53
2.2.8. Notturmo.....	56
3. Bright Sheng's Seven `Tunes heard in China	58
3.1. Creative context	62
3.2. Seven Tunes heard in China – musical multiculturalism	64
3.2.1. Seasons.....	66
3.2.2. Guessing Song.....	68
3.2.3. Little Cabbage.....	72
3.2.4. The Drunken Fisherman.....	74
3.2.5. Diu Diu Dong.....	81

3.2.6. Pastoral Ballade.....	84
3.2.7. Tibetan Dance.....	88
4. Conclusion.....	92
4.1. The creative process.....	93
4.1.1. Krzysztof Penderecki.....	93
4.1.2. Bright Sheng.....	97
4.2. Guidances.....	100
4.2.1. Creating music markets.....	100
4.2.2. Globalization and multicultural fusion.....	102
Bibliography	104
Appendix.....	113
Krzysztof Penderecki: Suite per violoncello solo.....	114
Bright Sheng: Seven Tunes Heard in China for solo cello.....	139

Summary

Krzysztof Penderecki's "Suite for Cello Solo" and Bright Sheng's "Seven Tunes Heard in China" as examples of cultural inspirations in compositions for cello solo in XX and XXI centuries

The suite for solo cello by Krzysztof Penderecki and the composition by the Chinese composer Bright Sheng entitled "Seven Tunes heard in China", which is also a suite for solo cello, are among the most important works created for this instrument in the last fifty years in their cultural circles. The attractiveness and popularity of these works is so great that they have already permanently entered the broad canon of cello works. What both composers have in common is that they try to find a breakthrough for the survival and revival of contemporary music in their times and to find a musical language suitable not only for them and their music, but also for the current era. They are based on a fusion of tradition and contemporary musical language and their exceptional innovation. The theme of their creation is always the expression of the inner world of sounds and emotions.

Both artists present new aspects of the sound of the cello, using an original musical language, sometimes even pioneering. However, this creation of new, unconventional sound effects is achieved using traditional, from the perspective of 20th century music, techniques. Both composers also introduce a number of very innovative performance issues, resulting indirectly from cultural inspirations, thanks to which cellists will be able to achieve the artistic effect intended by the composers

The first chapter presents a brief characterization of the development of music in the 20th century in terms of its diversity and I will pay attention to the evolution of music in the second half of the 20th century in Poland and China.

The second chapter discusses Penderecki's musical language and his approach to instrumental music, emphasizing the enormous role of the cello in his work, and then presents and analyzes the Suite for solo cello. The composer created this suite for 20 years, thanks to which it contains a synthesis of different styles and the full use of the cello technique. It is a perfect example of the fusion of tradition and modernity that was born in the 20th century. This chapter discusses the means of compositional technique used in the cello part, which were used to achieve specific colors and sound effects. Each part of the suite is discussed from the perspective of two fixed points: historical origins and stylistic and structural features.

The third chapter is devoted to the Chinese composer Bright Sheng, his compositional style and his solo cello suite. Seven Tunes Heard in China is the only contemporary suite

for solo cello in the Chinese style. Sheng's composition is based on the European compositional technique and the outline of the suite pattern, which is based on folk music, combining sounds derived from Chinese folk tradition with European harmonic and polyphonic systems. Sheng develops many new colors and performance techniques for the cello, imitating the sounds and playing methods of Chinese instruments. Each of the individual pieces of this suite will be discussed (as in the previous chapter) from the perspective of two fixed points, but this time the choice will be different: the cultural context of individual regions and the instrumental means of performance used to achieve the intended sound effects.

The ending is an attempt to answer the question:
how can composers present their own unique musical language, based on tradition and with contemporary musical features?

Keywords: Penderecki, Sheng, cello, suite, tradition, inspiration

Introduction

Twentieth-century music was the second time in the history of musical culture that the concept of time was used to define, with the exception of the Middle Ages, a summary and definition of musical trends and genres over a period of time. Given the absence of one dominant force and the coexistence of a variety of styles, isms, genres and innovative ideas, the concept of time is certainly a convenient way to define it. In the early twentieth century, as Romanticism developed to the fullest extent of emotional expression, the centuries-old tonal system of common-practice era music was in decline, and the traditional music of Europe took a major turn in its historical and cultural foundations, moving forward into a new musical generation.

Taking the 20th century as a dividing line, the musical characteristics of the previous period were more expressive of the aspirations of the people, the colours of life, thoughts and feelings, artistic techniques and social life. For example, the composing techniques of the Classical period were rational and serious, rigorous and harmonious, and simple; the composing techniques of the Romantic period retained and inherited many of the techniques of the Classical period, focusing on folk music and sublimating them, but on the whole, they did not break free from the shackles of structural rigour. However, with the advent of the twentieth century, artists were given the role of warmers in society to remind and guide the confused people to rethink, and the field of music shared the vanguard's mission of subverting tradition and anti-art with other art forms, and various musical schools, theories and styles began to emerge, in which composers blossomed to create their own unique and new techniques and ideas. In a century that has been overwhelmed by the variety of strange and bizarre sounds, techniques, notations, perspectives, theories and innovative ideas, such as expressionism, accidentalism, serialism, sonorism and so on. Some 20th century musicians also tried to continue the glorious experience of the past or tried to find a broad-based folk culture in order to promote unique elements of the region, country and era, such as the nationalist composers who turned to folk music and tunes as a new material for practice and composition, or the neo-classical, neo-baroque and neo-romantic composers who referred to earlier forms and techniques and created new elements and added their own personal embellishments.

From the 1960s onwards musicians became bored with these aesthetically destructive forms of sound and struggled with how they could escape the 'shadow' of their predecessors' greatness and make the music of the 20th century sustainable for a long time. In fact, throughout the development of Western music in the 20th century, it was not as popular as it might have been, but rather it was the music of the pre-20th century that was missed. This is partly a

reflection of the fact that composers were no longer studying the real musical needs of the people, or even deliberately ignoring the opinions and voices of their audiences, but were more concerned with their own feelings and aesthetics, creating music that they thought was beautiful, or innovating for the sake of innovation, to the point of ignoring the original mission and manifesto of the avant-garde groups. After they had calmed down, they found that their work was not as well received as they had expected. As society as a whole settled down, musicians began to abandon some of the ideas they had held on to and began to experiment with collage, drawing on and arranging their own unique and fascinating sources of inspiration, fusing the advantages of various conceptual approaches.

In the first chapter, I will try to describe the development of art music in the first half of the twentieth century in the context of European society as a whole and the trends surrounding various countries, presenting the reasons for and influences on the ideas of these musicians in a holistic perspective. Although most of the generalizations of 20th century music that can be found will usually be centered on the various isms and styles, the reason for the country-based approach in this dissertation is, firstly, that it is based on a country-specific cultural orientation; secondly, the groups and isms that can be described as trends are circle cultures, both geographically and ideologically, and the gathering of circles is inextricably linked to the social, political, cultural and artistic influences on the group at the time; furthermore, although this dissertation is based on examples of the cello works of two composers, Polish and American-Chinese, they (and even arguably all 20th century composers) were influenced by multi-national and multi-cultural foundations of their character. The aim of the first chapter is to explore the context in which these artists' ideas were built and the reasons for them.

In the second and third chapters, I will follow the overall development of the 20th century, as discussed in the first chapter, and use Krzysztof Penderecki and Bright Sheng as specific examples to reflect on their musical paths, to explore the formation and transformation of their ideas during their careers, and to demonstrate their in-depth and figurative borrowing of cultural inspiration and specific forms and techniques of expression from their cello works. The reason for using these two composers as examples is that both composers lived in the complex context of the 20th century, and both had faced mental trauma under the influence of war and politics. They were both looking for a breakthrough for the survival and rebirth of contemporary music, and they were making their own unique innovations based on the fusion of traditional and contemporary music, finding a musical language that was not only suitable for them

and their music, but also for the current times to express the sounds and emotions of their inner world. And the reason for their two works *Suite for Cello Solo* (Krzysztof Penderecki) and *Seven Tunes Heard in China* (Bright Sheng) as examples is that first of all they are both structured in suite form. Although the *Seven Tunes Heard in China* by Bright Sheng are not titled as suites, the inspiration for the work is still basically folk songs and dances. Due to their structural form, they undoubtedly cover a wide range of styles, elements, inspirations, flavors, etc., which reflect the composer's ability to create ideas for a solo instrument with the maximum possible use of both ideas and techniques; secondly, in terms of the conception of the works, Penderecki's *Suite for Cello Solo* is his late work, and since he took 20 years to complete it, the compositional techniques and the use of cello timbres in this work are very well developed, the combination of different styles and the use of new methods of performance in the 20th century, as well as the maximum use of his musical language and elements. While Bright Sheng's *Seven Tunes Heard in China* is the only contemporary set for solo cello in the Chinese style, which is based on European compositional techniques and a structure similar to that of the suite form, drawing the elements from the Chinese folk music and dances, as well as combined traditional classical harmonic system. It describes and recreates the Chinese tunes with local characteristics, maximizing the advantages of the cello's wide tonal range, various timbre and lyrical melodies, thus making a breakthrough in the Chinese stylistic music as well as also opening up new paths for the future development of cello works in China.

Furthermore, from the point of the performer's view, Penderecki's *Suite for Cello Solo* is an excellent 20th century work in which the cellist can quickly learn about the new ways of playing, the new musical thinking, the various new timbres, the fusion of tradition and modernity which were born in the 20th century. And Bright Sheng's *Seven Chinese Tunes* is a work that gives cellists an introduction to Chinese folk music styles. In this work, Sheng developed many new timbres and playing manner for the cello by imitating the sounds and playing methods from the Chinese instruments. At the same time, both composers gave the performers enough freedom to fully express their musical ideas, inspirations, taste of music and virtuoso performance techniques. In addition, from the audience's point of view, or can be say, from the vitality of the work, Penderecki's *Suite for Cello Solo* is a work that will surprise people every time when they hear it, making them realize that music can be like this. One could say that Penderecki has developed a propositional work in which both performer and audience fill in the process and result of the whole story, which makes a work that required a three-part character to complete it. And Bright Sheng's *Seven Tunes Heard in China*, which for the chinese audiences, this work

is a reminder of the past life, a yearning for the simple spirit and a sense of home and country in their hearts. And for audiences from the other countries, the use of familiar instruments, compositional methods, and the combination with Chinese characteristics, this innovation also has a freshness that attracts a wider audience.

The final chapters combine the current course of 20th century music development with examples from two composers to rethink and review some of the important questions of current musical development - why do contemporary composers want to incorporate cultural characteristics into their music? What is their purpose in doing so? What are the ideas and concepts they want to convey through their music? How can composers present their own unique musical language based on tradition with contemporary musical elements and characteristics? In contemporary times, if music is to move forward, should it be a return to the past or a pursuit of something new, or both? In the era of globalization and multiculturalism, how should art music face the impact of commodity music? In the current society, should elite music expand its class to the masses or maintain its noble attributes? Why do these artists want to start questioning, denying and presenting ideas so strongly, and what makes them different from the previous ones?

These are the questions that musicians of the 20th century and musicians of today have to think about, in order to make music culture survive better we have to look beyond the current music scene, not only from the perspective of music, music as art is a part of history and culture, we also need to look at the historical events that happened at the same time — the explosion of the industrial revolution led to rapid scientific research, the development of new materials, nuclear weapons, nuclear war, space research, the confrontation between communism and capitalism, the two world wars, the Cold War, etc., all of which began to erupt after a certain amount of time in history, and which changed the political and social structure of the world. If we look at the general context, we can see that music is only the vehicle used to record what happened in history, and that history is undeniably circular.

Chapter I

20th century music - continuation of tradition and the search for novelty

1.1 The development of music in major European centers

1.1.1 France

French artistic thought in the first half of the twentieth century was diverse and complex. Horizontally, it was a challenge and rebellion against the almost perfect classical forms, concepts, and definitions from different cultural, scientific, artistic, and aesthetic styles of 19th-century Europe in various fields of thought, religion, morality, politics, and social life, moving from rationality and order to a world of sensibility and disorder. Vertically, the sphere of art forms tended to be characterized by three tendencies: first, by a focus on national musical styles, such as the adoption of ancient Gregorian chant, Middle Ages and modern folk songs, and elements of Russian, Spanish, and Oriental folk music as conditions and factors for the continued growth of musical styles¹; second, the aesthetic 'intuitionism' as advocated by various new genres such as aestheticism, symbolism, impressionism, neoclassicism, etc., which sought to apply the new discoveries of the beginning of the century to musical styles whose past (especially pre-19th century) principles, compositions, and techniques were more or less related²; third, modern philosophy both calls it 'the phenomenon of human alienation', pursued in musical composition, such as changing from the 'Age of Reason' to the 'Age of the Heart'. Art abandoned tradition and explored multiple possibilities of formal language and expressiveness, engaging in one or several tendencies in composition, creating a situation of mutual coexistence, mutual negation, mutual absorption, and incomprehensibility.

An important artistic tendency of the 1890s was the simultaneous rise of Symbolist³ literature and (post)impressionist⁴ painting in France. The rise of these modernist arts in Europe inspired the French composer Claude Debussy (1862-1918), who embodied the styles, elements, and tendencies of Symbolism and Impressionism in his music, exploring and innovating

1 Hu Liling, *The Development of Music in France in the 20th Century*, published in Journal of Xi'an Conservatory of Music, 2006.

2 J. Peter Burkholder, Donald Jay Grout, Claude V Palisca, *A History of Western Music*, Beijing People's Music Publishing House, 1996, p.724.

3 Symbolism was an influential movement in European literature and visual art between 1885 and 1910. In literature, the style originates with the 1857 publication of Charles Baudelaire's "Les Fleurs du mal". Symbolist poets are represented by Paul Verlaine (1844-1896), Stéphane Mallarmé (1842-1898), etc. Symbolist painters such as Paul Gauguin (1848-1903), Gustave Moreau (1826-1898), Odilon Redon (1840-1916), Gustav Klimt (1862-1918) and others.

4 Impressionist painting, which began in the 1860s and reached its peak in the 1870s and 1880s. The Impressionist movement can be seen as the culmination of the naturalistic tendencies of the 19th century and the beginning of modern art. Impressionist painters include Pierre-Auguste Renoir (1841-1919), Claude Monet (1840-1926), Alfred Sisley (1839-1899), and Frédéric Bazille (1841-1870), among others.

Post-impressionism was inspired by the light and colour of Impressionism in many ways, but differed from it in a fundamental way by opposing it. The term 'Post-Impressionist' applies to the reaction to Impressionism led by Paul Cézanne (1839-1906), Paul Gauguin (1848-1903), Vincent van Gogh (1853-1890) and Georges Seurat (1859-1891).

in harmony, tonality, and orchestration. The impressionistic style in his music left behind the traditional approach of melodic progressions to express themes, and used 'light, gentle, delicate, weakened, and hazy' techniques to express his images of music inspired by nature, shadowy, mysterious, and fresh.

Another Impressionist composer who followed Debussy was Maurice Ravel (1879-1937). On the one hand, he was fascinated by Debussy's impressionistic style, and on the other hand, he absorbed a wide range of national and Eastern musical resources, forming a personal style that is calm and objective, refined and beautiful, and clear. Although he uses impressionistic techniques in his music, his compositional personality is different from Debussy. Debussy's music is like flowing water, often creating an emotional atmosphere, which is subjective in nature, while Ravel's music is like a solid form, clear and firm in shape, clear in thought, and close to classical form in all aspects of composition, which is objective in nature⁵. Besides Ravel, composers who were also influenced by Impressionism were Paul Dukas (1865-1935), Albert Roussel (1869-1937).

Although the impressionistic style had its roots in Romanticism, composers always felt that it was too vague and harmonically complex, so they sought a solution. At the beginning of the 20th century, French composers formed a creative group against the post-Romantic school with Eric Satie (1866-1925)⁶ and the '*Les Six*'⁷ in Paris, who advocated a return to 'classical'. They rejected excessive emotional expression in their compositions, demanding calm restraint and a focus on musical objectivity. They strove to reproduce all the old forms of the genre with modern techniques, such as free dissonant sound, polytonality, complex rhythmic combinations, etc., so that French music to a certain extent merged into the trend of neo-classical music.

Neoclassicism was an important musical trend that emerged in the first half of the 20th century, and it was divided into two different national lines of development-France and Germany

⁵ Liu Zhiming, *History and Style of Western Music*, (published by Taiwan Continental Bookstore, 1982, p. 358

⁶ Eric Satie (1866-1925) was a contemporary of Debussy. He opposed overly serious music and was good at using popular, simple and radical techniques to express a spirit of ironic criticism and humorous effects in his music. He believed that French music should be simple, uncomplicated and natural. This aesthetic view influenced a whole generation of French composers and thus contributed to the formation of a new style of French music after the First World War.

⁷ Les Six, formed in 1917, were a group of young men who happened to be caught in the middle of two world wars and wandering. They gathered around Satie with an unbounded reverence for his music and aesthetic ideas, an admiration for Russian folk music, and a particular boredom with impressionist music. These composers, whom Satie called the 'new youth', included Francis Poulenc (1899-1963), Georges Auric (1892-1955), Louis Durey, Arthur Honegger, Darius Milhaud (1892-1974), Germaine Tailleferre, all of whom were born between 1888 and 1899. Their music had no common style; they united mainly to oppose the dramatic style of Wagner and the impressionistic style of Debussy and Ravel.

(German neoclassicism will be explained in detail later), in France partly from the influence of Eric Satie, represented by Igor Stravinsky. In 1924, Stravinsky proposed the slogan 'Back to Bach'⁸, intended to combine the logic, development principles, and structure of the Bach form with the latest means of musical language. This slogan was embraced by European musicians. Neoclassical music often draws inspiration from the music of the 18th century, although the sources of its inspiration often belong to the Baroque or even earlier period, rather than the Classical period. For this reason, music that draws inspiration specifically from the Baroque period is sometimes referred to as neo-Baroque music.

1.1.2 Germany, Austria

In Germany, what was first birthed from the avant-garde⁹ was - 'Expressionism'. This expression had a wider application in the art field at that time. Simply put, Expressionism means that the artist takes unique inner feelings as well as emotions and presents them visually in a highly personalized way, which is completely contrary to traditional art that describes the world of experience visually. In essence, Expressionism was the German answer to the French in their artistic pursuits. At the end of the 19th century, when Impressionism was flourishing, the Germans deliberately changed the term Impressionism to Expressionism, in order to express a clear opposition to the French in artistic thought.¹⁰

Expressionism first appeared in the art of painting, and later expanded into literature, and music. Like Impressionist music, it also served as a musical genre on the extension of Romantic music in the 19th century, but the two are very different, and can even be considered opposites. Impressionism aims at capturing the instantaneous feelings of the external world and appreciate it. Expressionism, however, seeks to express the pushing of the inner feelings to the outside world, to excavate the deep hidden places in the spiritual world, to treat the inner experience as the only reality, and to replace the real reality with one's own subjective interpretation of reality.

8 Zhong Zilin: *An Overview of Western Modern Music*, People's Music Publishing House, 1991, p. 40

9 The avant-garde: a term derived from politics, the early 20th century avant-garde always positioned itself at the forefront, radically challenging tradition and attempting to change art and its relationship to society, with some of them using their art to favorably attack politics and society. The public thus associated avant-garde art with politics and anarchism. On the contrary, other avant-garde artists were detached from society and concentrated on their artistic careers. These artists adhered to modernist ideas and were highly concerned with form in order to pursue introspection of artistic principles and elements themselves.

10 Huang Zhenyu, Gu Dong: *An Overview of 20th Century Music 3 - Expressionist Music*, Chinese Journal of Music Education, No. 3, 1999.

The rise of expressionism in Germany was due in large part to the fact that during the transition from the 19th to the 20th century, the German ruling clique not only exercised arbitrary rule and oppressed the people, resulting in increased social contradictions, but also increasingly sharp contradictions with other imperialist countries.¹¹ At the same time, the various contradictions and shortcomings of capitalist society became more and more obvious, and the economic crisis and the world wars were followed by various realities, and people's ideals, beliefs, moral concepts and values inevitably received a great impact. Also, people felt the social unrest, strong dissatisfaction with various dark and corrupt phenomena and despair and helplessness of the social situation. It was under such social conditions that the Expressionist artists used their art to express their strong dissatisfaction and protest against society, and to express their inner feelings of anguish, loneliness, fear, despair and grief in an extremely subjective way, with the philosophy of irrationalism as their spiritual support and theoretical foundation.

In a narrow sense Expressionism in music embraces most of Schoenberg's post-tonal, pre-12-note output – that of his 'free atonal' period, roughly from 1908 to 1921. Certain works from this time by his pupils Berg and Webern also qualify.¹² Expressionist music sought to abandon all traditional methods, and the expression of musical forms began with the abandonment of the tonal principle and the adoption of 'atonalism' (although Schoenberg himself did not agree with this term, it is still used today). This was a natural choice in the pursuit of Expressionist art, because only through tonelessness, breaking the tonal system, and functionality and all other traditional European mainstream compositional logic, could we get closer to the human intuition and heart, in order to express the essence of man, the subconsciousness of mankind to be revealed. The core of atonal music lies in the liberation of 'dissonance', while replacing the traditional principles of major and minor and harmony with 'tonal rows', resulting in a unique form of composition with no central tone, no pillar chords, and no tonal generation and progression.

Arnold Schoenberg (1874-1951), in addition to being associated with German regional expressionism, was often seen as a member of the Second Viennese School with two of his students, Anton Webern (1883-1945) and Alban Berg (1885-1935), for their common compositional philosophy. Schoenberg founded a method of musical composition in the early

11 Wang Hui, Wang Hongli, *The formation and evolution of expressionist music culture*, Journal of Art Education, No. 7, 2015

12 David Fanning: 'Expressionism', published on Grove music online, 2001, published in print, 2001.
<https://doi.org/10.1093/gmo/9781561592630.article.09141>

1920s, the ‘Twelve-tone technique’ (also known as twelve-tone serialism, dodecaphony). At first this technique did not have much influence in Europe and was only accepted, absorbed and used by the Second Viennese Group and Luigi Dallapiccola (1904-1975) and Ernst Krenek (1900-1991). After the Second World War, composers were desperate to escape from the past, to shun all tradition, and to strive for a new art. For this purpose, in the decade after the war, the twelve-tone compositional technique was explored by more composers, expanded and spread widely and rapidly, becoming a symbol of spiritual and rational freedom and renaissance in European music, forming what is now known and referred to as ‘Serialism’.

In the wake of the chaotic emotional dissonance of the Expressionist period, composers sought to reconcile music with traditional forms. The 20-year interwar period from the end of World War I in 1918 to the beginning of World War II in 1939 provided the backdrop for this renewed appeal to order and traditional music theory in German neoclassicism. The composers of the 20th century also made great use of folk music and musical techniques in their compositions. The composers of the 20th century neo-classicism were also enthusiastic about traditional music, and they used the uniqueness of folk music as the basis for their compositions, from which they formed an innovative musical language in line with the new era.¹³ The composer Paul Hindemith (1895-1963) was a representative figure of German neo-classical music. In his musical compositions, he opposed the Romantic style. His works, which are neither toneless nor completely traditional, create a harmonic system of his own, which greatly expands the traditional harmonic tonal system.

1.1.3 Hungary

Nationalism in music usually refers to the various national schools that consciously tried to separate themselves from the standards set in the Classical period by the French, Italian and especially the German traditionalists.¹⁴ Nationalism in the 19th century was more closely linked to the bourgeois national and democratic movements in Europe, and there existed a political purpose to realize and advance the nationalist movement. The composers often had a self-conscious national consciousness and strong patriotic fervor, idealized the people and their own nation, and sang the praises of the people and their homeland as the main way; in addition to using folk materials, the composers also emphasized the ethnicity of the content and paid

¹³ Xiang Kui, *Study of the three major language factors in Hindemith*, doctoral dissertation of East China Normal University, 2016, p.24.

¹⁴ John Miles: *Nationalism and its Effect on Music in the Romantic Era*, 1985, <https://hunsmire.tripod.com/music/nationalism.html>

attention to drawing from the history, legends and literary works of their own nation.¹⁵ Whereas the nationalism of the 20th century inherited the 19th century's emphasis on the use of folk materials, all of them put the absorption and development of the musical characteristics of their own nationality in the first place. After the confluence of the centuries and the influence and impact brought by various new musical genres, although still showing a certain patriotic sentiment, on the whole, the composers' keen interest in folk music itself and their in-depth and meticulous study of folk music features showed more prominently, tending to seek for the excavation of the original heart of the nation and a richer and more delicate expression of the inner world aspect. If the nationalism of the 19th century was combined with Romanticism, a further development of Romantic music in non-mainstream countries, the new nationalism of the 20th century is a combination of traditional music and modern musical composition techniques and skills.

Moreover, unlike 19th century nationalism, which drew its nourishment mainly from rural soil and culture, with the development of cities, the accelerated pace of industrialization and the growing prosperity of civic culture, 20th century nationalism not only drew its nourishment from the folk soil of the countryside, but also turned its perspective toward urban culture, trying to take the pulse of modern urban life and develop new timbres, thus, greatly enriching and expanding the field of musical development. Further, the nationalism of the 20th century was influenced by the overall artistic trend of the new century, including the new musical styles such as impressionism and expressionism that were popular in other European regions and countries, all of which had different degrees of impact on the development of nationalism in the 20th century. If the nationalism of the 19th century idealized people and their own nation, and mainly glorified people and their own country, the nationalist music of the 20th century was influenced by the cultural atmosphere of the 20th century, in which people were no longer just rationalized, but were not only glorified, but also exposed and even criticized. This is why the nationalist music of the 20th century is more inclined to seek to explore the original hearts and minds of the people, and is richer and more delicate in its expression of the inner world.

At the beginning of the 19th century, the challenge of developing into a civic nation received two answers in Europe. The first version of the nation was the starting point of the state founded through a new revolutionary path, which formed a new social structure and a unified civic

15 Huang Zhenyu, Gu Dong, *Overview of 20th Century Music 5 - Neo-Nationalism in the 20th Century*, published in Chinese Journal of Music Education, Issue 05, 1999.

culture through top-down homogenization (France, England). Another version, called cultural nation, started with the formation of a unified culture by the aristocracy and the plebeian class, social reorganization and the formation of a new unified culture followed by the creation of a civic nation-state (Germany, Italy).¹⁶ This ended with the formation of city-state powers, such as the Grand Duchy in Germany and the city-states in Italy. Like the Germans, the Hungarians at the beginning of the Reformation era chose a cultural-national path, seeking to create a Hungarian nation-state on a civilian basis. Similar to the Germans, this process had a social basis of integration. Not only did the plebeian class become stronger during the Hungarian Reformation period, but the aristocratic class also became progressively plebeianized and became the main driving force behind the development of the cultural nation.

Nationalist music of the 19th century, which was linked to many European countries, such as the national musical societies founded by Camille Saint-Saëns (1835-1921) in France, Edward Elgar (1857-1934) in England, Bedřich Smetana (1824-1884) in Czechoslovakia, Jean Sibelius (1865-1957) in Finland, Edvard Grieg (1843-1907) in Norway, and many others. However, the first impression of European nationalist music of the 20th century must be linked to the country of Hungary.

Hungary's Béla Bartók (1881-1945) is a key figure closely associated with 20th century nationalist music and arguably represents the highest achievement in the development of 20th century nationalism. Bartók's greatest contribution was the perfect combination of modern compositional techniques from the mainstream European tradition and the language of folk music. He devoted himself to drawing on Hungarian folk music, taking a humble tape recorder to the Hungarian and Romanian countryside to collect a wide range of folk songs.¹⁷ He developed a style completely unique to himself and is considered to have discovered the true Hungarian folk music - peasant music.¹⁸ He collected more than 9000 folk songs during his lifetime (including Hungary, Romania, Central Europe, Turkey and North Africa). Another important Hungarian composer, ethnomusicologist, educator, linguist and pedagogue of his time, Zoltan Kodaly (1882-1967), for instance, based his Sonata for Cello Solo, Op. 8 (1915) on the tune of a Hungarian folk song and combined it with modern compositional ideas.

16 Jenei György, *Hungarian national identity and the origins of the Hungarian state and the contribution of Hungarian state sovereignty to European history*. Published in Civic Review, vol. 16, 2020, p. 163.

17 Music Encyclopedia Magazine (Music Profile), *Ethnomusicology*, 2014, 11 issues, p.3.

18 Huang Zhenyu, Gu Dong, *Overview of 20th Century Music 5 - Neo-Nationalism in the 20th Century*.

His legacy to future generations is more about music education for young people, and he hoped that through his tireless efforts he would make music for everyone.

1.2 Revitalization of Polish music

The turbulent history from the end of the 18th century to the beginning of the 20th century determined that Poland's musical development would not be as fast as that of other European countries. The Polish people broke out in many uprisings for national independence and waged several wars for national liberation and against feudal oppression. Although there were many setbacks in the struggle for more than a hundred years, they greatly stimulated the national awakening and the spirit of struggle of the masses. Overthrowing alien domination, opposing feudal oppression and celebrating the struggle of the people became the lifelong goals of advanced Polish thinkers, writers and artists. Through their activities and creations, they reflected the voice of the nation, inspired the people and actively participated in the cause of national independence and liberation of the people.

In the autumn of 1905, under the influence of the growing Polish national consciousness and the rise of modern music in Western Europe, a group of young composers called 'Young Poland' was founded in Warsaw, including composers Mieczysław Karłowicz (1876-1909), Grzegorz Fitelberg (1879-1953), Karol Szymanowski (1882-1937), Ludomir Różycki (1883-1953), and Apolinary Szeluto (1884-1966). They are exploring the path of modern Polish music, composing works, giving concerts of new works and publishing scores.

Since the 19th century, Polish musicians have been exploring and promoting the spirit of nationalism. In the early 20th century, Polish folk musicians tried to combine their own musical language with the international musical vocabulary, promoting their own musical traditions while aiming at the international music scene, trying to bring Polish music up to the pace of the recent development in Europe. As for the exploration of Polish folk music, such as Szymanowski's late period, he delved into the folk music of the Podhale Mountains in Poland, collecting and studying it, and was fascinated by its fresh, rugged beauty. From his initial German influences, Szymanowski was also influenced by other parts of Europe, the Mediterranean and Eastern artistic styles. After Poland's independence in World War I, he turned to Polish folk music, establishing a Polish folk music that blended his own musical language with the exotic. At the same time, he encouraged his compatriots to study abroad, especially in Paris, where neoclassical music was prevalent at the time, so the influence of the French neoclassical style on Polish music at the time lasted until the mid-1950s.

For instance, one may find in Alexander Tansman's *Sonata No. 2 for cello and piano* (1930), *Partita for cello and piano* (1956), Szymon Laks' (1901-1983) *Sonata for cello and piano* (1932), Grażyna Bacewicz's (1909-1969) *Cello concerto No. 1*, etc., where one can identify the popular neo-classical trends of the time, the associations of Polish composers with Polish folk culture, and the thread of exploring and combining various musical genres in their search for a new element.

Between 1945 and 1949 composers frequently visited Western Europe- mainly Paris and London.¹⁹ During the 1950s and the early 1990s, Europe split into two camps²⁰ as a result of the Cold War²¹. Due to the atmosphere of the Cold War, the particular geopolitical circumstances and the severe constraints imposed by the Soviet Union. Parts of Eastern Europe²², which were originally full of diversity and 'kaleidoscope', were forced to accept the Soviet model of socialist realism. In music, 'realistic' meant 'folk-oriented, simple, Neo-romantic,' with more advanced creative efforts banned as symptomatic of 'formalism' and the genres of mass song, cantata to praise the government, children's songs, practiced by most composers living in the country.²³ At this time Poland was isolated from the mainstream European contemporary music genre in a relatively closed condition. With the death of Joseph Stalin, the supreme leader of the Soviet Union (1953), the people of the Soviet-constrained Eastern Europe and even the Soviet Union itself began to advocate de-Stalinisation ²⁴ In 1956, the first Warsaw Autumn International Festival of Contemporary Music, which belonged to the Polish people and Polish musicians, was born.

19 Bylander lists Witold Lutoslawski, Kazimierz Serocki, Grażyna Bacewicz, Zbigniew Turski, Andrzej Panufnik, Roman Palester, Artur Malawski and Stanislaw Skrowaczewski (Bylander, 'The Warsaw Autumn International Festival of Contemporary Music, 1956-1961. ...', 25). Also quoted in Anna Maslowiec, '*Sonorism and the Polish Avant-Garde 1958-1966*', A thesis for the degree of doctor of philosophy in Conservatorium of Music The University of Sydney, 2008, page 16.

20 Two camps: The capitalist camp led by the United States and its Allies (the Western camp), and the socialist camp led by the Soviet Union and its Satellites state (the Eastern Bloc). A half-century-long political confrontation between the two camps.

21 The Cold War was used to describe the shift from the previous alliance between the two camps of capitalism and socialism to conflict, and also referred to all hostilities between the United States and the Soviet Union that began in 1947, except for the direct use of force, covering all aspects of politics, economics, diplomacy, ideology and culture.

22 The German Democratic Republic, the Czechoslovak Socialist Republic, the People's Republic of Poland, the People's Republic of Hungary, the Romanian Socialist Republic, the People's Republic of Bulgaria and other satellite states formed the camp of socialist states led by the Soviet Union.

23 Maria Anna Harley (Maja Trochimczyk), '*The Briefest History of Polish Music*', Originally published on the PMC website on 18 December 1997, <https://polishmusic.usc.edu/research/publications/essays/briefest-history-of-polish-music>.

24 De-Stalinisation refers to the process initiated by the Communist Party leadership in several communist countries of the Soviet Union, Eastern Europe, and Asia after Stalin's death in 1953 to gradually remove the previous focus on Stalin himself, his policies and cult, and to promote a limited liberalization policy from the top down.

From 1956, when the first Warsaw Autumn International Festival of Contemporary Music took place, till the fall of the socialist government in 1989 composers, especially those who refrained from political activities, were free to do as they pleased (as long as the subject matter and titles of their works avoided political controversy).²⁵

The establishment of the festival played an immeasurable role in promoting Poland and other Eastern European socialist countries, marking an important turning point for Polish music in the 20th century. Through the festival, Polish composers were able to obtain information about the musical developments of the outside world; to show the world the free creativity of the Polish nation; to demonstrate the possibilities of cultural exchange beyond the polarization of the Cold War; to find their own position in exchange with musicians from all over the world; and to declare their own voice while developing a distinctive ‘Sonorism’ style.

*The basic principles of the Warsaw Autumn programme were established early on, with the clear aim of presenting audiences with new international and Polish music. The event always cared to ensure and protect an ongoing development of Polish music.....The Warsaw Autumn has hosted performances of music by Arnold Schönberg, Alban Berg, Anton Webern, Edgar Varese, as well as Bela Bartók and Igor Stravinsky. The festival also presented contemporary avant-garde composers, with pieces from Pierre Boulez, Luigi Nono, Bruno Maderna and John Cage.....The festival concerts were always attended by a variety of composers, performers, musicologists from across the country and all over Europe. It is thanks to this phenomenon that the Warsaw Autumn festival quickly gained international recognition.*²⁶

—*Warsaw Autumn International Festival of Contemporary Music*

In the early 1960s, ‘Sonorism’²⁷ was an innocent and fresh occurrence full of impetus to discover and conquer new unknown areas of sound and colour.²⁸ By 1962 the majority of the core sonoristic repertoire (including all the sonoristic works by Penderecki, the Genesis cycle by Gorecki and Scultura by Schaeffer) had already been composed and premiered.

25 Maria Anna Harley (Maja Trochimczyk), *The Briefest History of Polish Music*,

26 Translated by Paulina Schlosser, 10.12.2013 (Polish Centre for Musical Information), Związek Kompozytorów Polskich (Polish Composers’ Association), January, 2002, with updates by Anna Iwanicka-Nijakowska, December, 2010,

<https://culture.pl/en/article/warsaw-autumn-international-festival-of-contemporary-music>)

27 the term ‘Sonoristic’, introduced into Polish musicology by the music theorist Józef Michał Chomiński: ‘Z zagadnień techniki kompozytorskiej XX wieku’ [Problems of the 20th century composition technique], *Muzyka* 1, no. 3 (1956): 23-48.

28 Krzysztof Droba, ‘Sonoristic. The term and range of the notion’ (paper presented at the IMS 16th International Congress. London, 19m August 1997). Also quoted in Anna Masłowicz, ‘Sonorism and the Polish Avant-Garde 1958-1966’, A thesis for the degree of Doctor of Philosophy in Conservatorium of Music The University of Sydney, 2008, p.4.

The mid-1960s mark the phasing out of sonorism. In the works of the avant-garde leaders such as Penderecki and Gorecki there is a definite turn away from sonorism, for Górecki beginning with *Refrain* (1965), and for Penderecki with *St Luke Passion* (1963-1966).²⁹

In the 1970s and 1980s a new genre, neo-romanticism, emerged. Neo-Romantic music emerged as a rejection of the overly intellectual, abstract music that had prevailed in the 1950s and 1960s, especially the strict serialism music, and as an alternative to the revolutionary and innovative path that was coming to an end for the avant-garde groups of the early 20th century. Generally speaking, the music of the neo-romantics is tonally based on traditional functional harmonies, is more emotionally expressive, and, while often referencing material from 19th century Romantic composers, it also differs from the works of 19th-century musicians in that it uses more musical language and techniques than the 19th century, which only emerged in the 20th century, and is written in the context of a broader, more diverse musical style. However, it also differs from the works of 19th-century musicians in that it uses more musical language and techniques than the 19th century, which only emerged in the 20th century, and is written in the context of a broader, more diverse musical style. Thus, it can also be said that neo-romanticism is a combination of romanticism and modernism, although in specific works they can have different emphases and can vary greatly in style.

In Poland, neo-romanticism was also chosen and adopted by some composers who ‘went backwards’. For example, Krzysztof Penderecki, who was a leading figure in the avant-garde group of composers, chose to return to the ‘past’ before anyone else, and his works of neo-romantic tendencies include *The Dream of Jacob* (1974), *Violin Concerto No.1* (1976), *Symphony No.2 ‘Christmas’* (1980), *Polish Requiem* (1984), and his cello work in *Cello Concerto No. 2* (1982), a work that combines neo-romantic tendencies with the acoustics remnants of the 1960s.

1.3 China's dilemma

Chinese music and European music were created in two completely different geographical and cultural contexts, and therefore were influenced by different political, economic, and human conditions in their respective historical development, forming their own unique characteristics in terms of aesthetic principles, expressive systems, and morphological

²⁹ Anna Maslowiec, ‘*Sonorism and the Polish Avant-Garde 1958-1966*’, A thesis for the degree of doctor of philosophy in Conservatorium of Music The University of Sydney, 2008, page 4.

structures, showing many obvious differences. However, at some point in time, the two will come into contact, collide, intersect, absorb and fuse - that is, the 20th century.

For China, the 20th century was a period of major historical transitions of millennial significance: China ended its semi-colonial and semi-feudal society and achieved national independence; in the process of contact with other countries, China became involved in the worldwide modernization trend, and the impact and reforms in politics, institutions, war, culture, economy, new technologies and new media made the basic situation of China's survival and development undergo great turn; under the pressure of intensifying foreign aggression and modernizing influences, China's national consciousness gradually awakened and sought the way to awaken and revive the Chinese national spirit for national salvation and strength not only in the political, military, economic, and scientific fields, but also in the cultural field.

In the second half of the 19th century, a large number of young people with the dream of rejuvenating China went to other countries for study and research to explore the path of national salvation. In the field of music, most of the young people who had a comprehensive understanding and deep cultivation of traditional Chinese music, such as Xiao Youmei³⁰, Li Shutong³¹, Wang Guangqi³², etc., went to Japan or Germany to systematically study the basic theory, historical evolution, composition techniques and music education system of professional music in Europe.³³

From the end of the 19th century to the beginning of the 20th century, a large number of new youths who specialized in studying European music advocated and emulated the Japanese and European education systems after returning from abroad. They promoted the establishment of a new type of schools and added singing as part of the general music curriculum, and filled in lyrics reflecting new ideas with melodies popular in Japan and Europe, which were first widely sung among primary and secondary school students and then extended to citizens. Around 1905, this phenomenon of teaching new types of songs in also new types of schools was extremely common and became instantly fashionable in the cultural life, and musicians later called this music-cultural phenomenon as 'School Music and Songs' (学堂乐歌). The early works of the 'School Music and Song' were stylistically and melodically based on a small number of Chinese folk melodies, mostly adapted from Japanese and European popular

30 Xiao Youmei (1884-1940): Chinese music educator and composer.

31 Li Shutong (1880-1942): Chinese musician, painter, art educator, etc.

32 Wang Guangqi (1892-1936): Modern Chinese social activist, musician.

33 Ju Qihong, *20th Century Chinese Music*, published by Qingdao Publishing House, 1993, p.5.

melodies. Most of the traditional Chinese music was sorrowful and mournful, with soothing rhythms and broad tunes that could not uplift the spirit and morale of the Chinese people at the time of national peril and distress, and expressed the common call of the Chinese people to save the country and survive. The marches and mass songs imported from Japan and Europe had a quality that traditional Chinese music lacked, with a musical style that was mostly bright and majestic, simple and catchy, with rousing tones and distinctive rhythms, which were more suitable for group singing. These musical characteristics were exactly what the Chinese people of the 20th century urgently needed under the reality of their struggle.³⁴

One of the first professional music education institutions that made an outstanding contribution to the development of Chinese music was the National Music Academy (国立音乐专), the first independent music academy in China, established in 1927. It was the predecessor of the present Shanghai Conservatory. The formal and systematic music education at the National Music Academy laid the foundation for the development of music education in China, and most of the first generation of Chinese musicians were nurtured here. For example, Ding Shande and Lv Ji, Xian Xinghai and He Luting. It can be said that most of the famous musicians who have made their mark in the building of professional music culture in China in the 20th century, all have different historical connections with the National Music Academy, which is therefore also known to posterity as the cradle of professional music in China.

After the foundation of the People's Republic of China in 1949, the musical and cultural construction in the first few years was in a completely new look. On the one hand, the people regained control of state power and had broad prospects for the development of music and culture, but due to the longtime of feudalism and nearly hundred years of warfare and being invaded by the imperialist powers, which caused serious damage to the economic foundation of the country, the economic materials and spiritual cultural life of the Chinese people remained quite backward and the material foundation of music and culture construction was relatively weak; on the other hand, as a result of the international bourgeoisie's hostility towards the Chinese revolution and thus its blockade policy, the political and ideological realistic threats, China's assistance to the Korean War, etc., Chinese musical culture had to be developed in a relatively closed international environment. Therefore, the focus of the research on foreign music was naturally on the classical music of Russia and the professional music of the Soviet Union and other socialist countries. And also, research on European and American music had

34 Ju Qihong, *20th Century Chinese Music*, published by Qingdao Publishing House, 1993, p.8.

been influenced by the Soviet model and was limited on Classical and Romantic music. The subsequent impressionism, neoclassicism, atonal-ism, dodecaphonic and other modern Western musical genres, regarded as ‘products of bourgeois in the decadent period’ and ‘reactionary formalism’, were completely excluded from the academic vision of Chinese musicians.³⁵ In 1957, basis on the current international background and the prevention of Chinese leaders to discourse of intellectuals as scaremongers, after the military victory of the reunification of the country, by nationalization of the land through agricultural cooperatives and nationalization of enterprises and factories through industrial, commercial and socialist transformation, the Anti-Rightist Campaign was launched, which was a catastrophe for the intelligentsia. The study of foreign music during in the 1950s and 1960s was confined within such a narrow framework, which became increasingly smaller as the political climate becoming more and more severe.

During the decade-long Cultural Revolution beginning in 1966, with the revolutionary slogan of opposing ‘feudalism, capitalism and revisionism’, the music from Western capitalist countries, the Soviet Union and Eastern European socialist countries, becoming a representative of the bourgeoisie and revisionism, was the object of revolution, with no place in China. The study and research of foreign music became a ‘blind spot’, which destroyed the system of Chinese professional music in 20th century in a moment that had been painstakingly constructed over several generations. During the Cultural Revolution, the country’s professional music societies, music schools, research departments, social organizations and all normal musical and artistic activities remained paralyzed.

In 1976, ‘music’ revived and regenerated after 10 years of persecution during the Cultural Revolution. This revolution, which had brought deep disaster to the Chinese people and the Chinese music, was finally sent to the ‘grave’ of history. A large number of musicians, who had been unjustly criticized, were rehabilitated, by the wrongdoings of the Cultural Revolution being corrected. In a land filled with liberation and victory, Chinese musicians ushered into a new era with the air of freedom and creation delightedly.

In 1979, with the launching of economic reform and opening-up by Chinese Communist Party, various Western philosophy ideologies, cultural and artistic genres, musical concepts and creative techniques crowded into China, thereby colliding and integrating with existing Chinese philosophical, literary and artistic ideologies. This was in contrast to the cultural

35 Ju Qihong, *20th Century Chinese Music*, p.215.

invasion after the Opium Wars, when the collision of ideologies was a forced historical choice and under the aggressive policies of the imperialist powers from political, economic and cultural aspects, since the Chinese people did not hold both their own destiny and the country's. In addition, the Chinese musicians got to know little about European music and lacked sufficient adaptability to the sudden spiritual impact and artistic intrusion, resulting in many historical regrets in the transition from the traditional to the modern pattern. The collision of ideologies that occurred around the 1980s, with the accumulated practice of nearly a century of musical modernization; with the theoretical thinking and in-depth research on Chinese and European music by generations; with the contribution of European musicians' activities and teaching in China; and with the painful lesson during the 10 years of the Cultural Revolution, enabled Chinese professional music to develop rapidly in parallel with the contemporary process of world music. This collision of ideologies reflects the growing national self-confidence and open-minded culture of the Chinese people in music, and was an active choice of the Chinese people and Chinese musicians, responding to the historical trend of unstoppable communication and integration of the musical cultures of all nationalities in the world as a result of the modern information world.

Chapter II

Krzysztof Penderecki's Suite for cello solo

Music of the 20th century was often judged and commented on as being less listenable and less melodic than the previous music of the Baroque, Classical and Romantic periods, and audiences were confused and unable to understand contemporary music, which had no fixed structure or direction. But what one has to realize is that the musical legacy of the 20th century is the ‘innovation’ of the era and the ideas. Who would deny the greatness of the works of the great musicians of history, such as Mozart, Beethoven, and Brahms, if we only thought of the depression they suffered when they were alive or the admiration we now feel for Van Gogh’s paintings because he produced a large number of works despite his untimely death? Our love for these works of art is because we look at the contributions and innovations of those who came before us to the world’s cultural heritage as future generations, the inner feelings they expressed through their works that could not be spoken of, the expression of their ideas hidden beneath their works.

If one looks at the work of these artists from this perspective, one can realize that the excellence of a work of art cannot be judged unilaterally by whether it sounds good or looks good, which is why elite art is set the barrier in the minds of the public. It can be said that some of the art of the 20th century was not intended for the general public, and whether it was understood or not was not a matter of concern to these artists.

As a member of the Avant-garde group, Penderecki shared the clear mission of the early 20th century avant-garde to transcend aesthetic pleasure, to influence people’s lives with thoughts, and to break with the idea of art for art’s sake. (Refer to the previous chapter) While his later works gradually drew elements and inspiration from the musical cultures of the Baroque, Classical and Romantic periods, he never lost track of the new paths he established during the Sonorism period. This section will explore how Penderecki’s cultural inspiration was expressed through the specific presentation and use of his works, based on the context of his life and the formation of his ideas. In his late work ‘*Suite for Solo Cello*’, it is clear that as a complete musician he was able to synthesize all known musical materials and add his own unique character and musical language.

2.1 Creative context

Krzysztof Penderecki (1933-2020), was a renowned contemporary Polish composer and conductor. He was from a multicultural family, on the father’s side, the family comes from Polish Ukraine, near Kyiv; a great-grandmother is even of Armenian descent,

and other ancestors also lived in Romania and Lithuania. On the mother's side, the ancestors come from Silesia.³⁶

Penderecki grew up in a devout Catholic family, influenced by his family, Penderecki became familiar with the writings of theologians such as Augustine and Aquinas from an early age and was fascinated by ancient Greek and Roman poets such as Homer, Euripides, and Virgil. Out of his love and aspirations for art, literature, history, and theology, he began his studies at the grammar school in 1946 and then at the Jagiellonian University in 1951, where he studied art, literature, philosophy, and Latin and where his systematic training in the humanities at a comprehensive university laid the foundations for the wide range of subjects he would later write about. Growing up in such a multicultural setting, Penderecki was influenced by the differences between Eastern and Western cultures, and 'fusion' became a central concept in his work, which he attributed to the profound influence of Mediterranean culture:

"I am often fascinated by Orthodox liturgy, but at the same time by Western culture and its rationalism, and its ability to express the most complex feelings. And let's not forget that Mediterranean culture³⁷ - which is my home in the broadest sense of the word - is formed in a rich exchange of many elements."

"I sensed my demand for diversity, which I attribute somewhat to my sea-god Proteus³⁸-like character, who can constantly change his appearance."³⁹

Penderecki as a composer who lived in the 20th century, and who like his contemporaries, was situated in a vast array of art forms and a variety of genres of musical styles unmatched by any other era. He shared with the avant-garde groups in other areas of the arts in the mid-20th century that rejected tradition and, with a group of young Polish composers of his generation⁴⁰,

36 Wolfram Schwinger, *Penderecki: Life and Work*, published by B. Schott's Söhne, Mainz, 1994, p.16. Original text in German, translated by the author.

37 Mediterranean culture: the Mediterranean basin has been the cradle of world civilization since the earliest group of settlements, which began to be built in 9000 BC. Due to its privileged geography, it has played an important role in communication between the people around it and has prevented conflicts between people with different interests in the various regions of the basin.

38 Proteus: was an early sea god in Greek mythology. The Greek word is: protogonos, which means 'the earliest to come into being'. He had the power to foretell the future, but he often changed shape so that he could not be caught, and he only foretold future events to those who caught him.

39 Krzysztof Penderecki, *Labyrinth of Time: Five Addresses for the End of the Millennium*, published by Hinshaw Music, 1998, pp.17-18.

40 The younger generation of Polish composers of the 20th century: Tadeusz Szeligowski (1896-1963), Szymon Laks (1901-1983), Zygmunt Mycielski (1907-1987), Grażyna Bacewicz (1909-1969), Witold Lutosławski (1913-1994), Michał Spisak (1914-1965), Kazimierz Serocki (1922-1981), Włodzimierz Kotoński (1925-2014), Witold Szalonek (1927-2001), Tadeusz Baird (1928-1981), Bogusław Schaeffer (1929-2019), Wojciech Kilar (1932-2013), Krzysztof Penderecki (1933-2020), Henryk Mikołaj Górecki (1933-2010), Zygmunt Krauze (1938-), Tomasz Sikorski (1939-1988), etc..

created a unique new style and technique of composition in a spirit of radical experimentation (sonorism 1950-1966), striving to develop their musical language and move music towards bolder solutions. Their aim was to make Poland's sound heard by the world, to promote Poland's own unique musical genre, to revitalize Polish musical culture after Chopin, and to achieve artistic freedom from the centuries-old German-Austrian dominance over mainstream music and which has also influenced Poland. Their ideas and approach were certainly partly successful, while the other part depended on how to perpetuate and survive in a lasting way. When they came out of the laboratory and found that they had accomplished something innovative, however, they were frustrated by the difficulty of being understood by audiences and the small number of audiences. Penderecki went one step ahead and chose to fuse traditional and contemporary musical approaches to reach audiences, which, although not understood at the time by composers of his generation, now seems to have given the answer to continuing the vitality of Polish music: *"The desire for integration leads me, to integrate the various types of experience possessed by contemporary people. Each past era has left behind its own recognizable language. Bach or Mozart knew who they were writing for and knew that those people could understand."*⁴¹

Post-modern cultural trends have contributed to the process of fusion style 'legitimacy', and the change in historical context has enabled Penderecki to continue the process after his first steps towards fusion in 1962. Another reason for Penderecki's fusion of styles was the quest for a common musical language. In his view, the various experiments of the avant-garde had shattered the foundations of musical existence, and in a short time the urgent subversive behavior of 20th century artists had not provided enough time and space for audiences to accept and grow accustomed to the changes in the world, after all, the traditional musical aesthetics that they had forgotten or disregarded had been ingrained in people's minds for centuries, with the uniformity and greatness established in the common practice era no longer in place: *"I have often pondered the absence of a universal musical language in our century. In earlier periods, the "common language" of music may have arisen because both musicians and their listeners recognized a fixed point of reference. Twentieth-century composers found themselves in a moment of emptiness while radically altering the roots of their music. The assertion of radical individualism and experimentalism has led to the shattering of all the supporting points."*⁴²

41 Penderecki, *Labyrinth of Time: Five Addresses for the End of the Millennium*, 16.

42 Ibid., 60.

Penderecki's quest for a universal musical language ended up in the 'Neo-romantic' style, and after 1975 he largely abandoned the sonorism he had pioneered in his earlier years, immersing himself in the 'end of the century' atmosphere of the late Romantic period. In his view, the sonorism was unlikely to be widely used, while the Neo-Romantic style was more likely to be universally used and accepted. Penderecki described his quest for a universal musical language as follows:

*"The main thing was to find a musical language that was not only suitable for me and my music, but also for our time. The orchestration I used in the 60s was so individual that it could only be applied to my music. It was difficult for other composers to adopt it in their work. The music I write now has a much broader scope of application and they translate elements of the past into the style of our time. For example, the orchestration is closer to that of a composer like Bruckner⁴³: the redoubling of the orchestra produces acoustic density. There are elements of this universal style from the late 19th century, a period that fascinates me. But there are also elements from the avant-garde in the work."*⁴⁴

Penderecki's works after 1975 have a clear tendency of 'regression'. With 'fusion' as his core concept, Penderecki's quest for a 'universal' musical language eventually led him back to the late Romantic period that fascinated him. Penderecki likened his creative career to these two phases: the Iliad - 'the period of striving forward'; and the Odyssey - 'the period of searching for return'. The pioneering quest around the 1960s was like the heroic act of desperately attacking the city of Troy, which could not be returned to its homeland until victory was achieved, while the return to tradition around the 1970s was like the hero Ulysses returning to his homeland to reunite with his wife and children after the end of the war. As a result of this regression, Penderecki became known as the 'Trojan horse of the vanguard', meaning a traitor within the vanguard. He recalls this experience as follows:

"I also own my own Iliad and Odyssey. For me, Troy is the avant-garde, the rebellious period of youth, confident in the possibility of changing the world's normality through art. The avant-garde presented the illusion of universality. Hindered by the socialist and realism aesthetic that

43 Josef Anton Bruckner (1824-1896): was an Austrian composer, organist and music theorist. Bruckner's works are considered emblematic of the final stage of Austro-German Romanticism for their rich harmonic language, their strong polyphonic character and their considerable length. Bruckner's works helped define contemporary musical radicalism for their dissonant tones, unprepared modulations and rambling harmonies.

44 Penderecki, *Labyrinth of Time: Five Addresses for the End of the Millennium*, 76.

*flourished in Poland, we young composers saw the music of Stockhausen⁴⁵, Nono⁴⁶, Boulez⁴⁷ and Cage⁴⁸ as a freedom. It was during this period that I began my career, when there were still many radicals to be discovered. However, I soon realized that innovation was more destructive than reconstructive and mostly attributed to formal experimentation and speculation; in those days, the Prometheus argument was just a Utopia. Escaping from the trap of the formalist avant-garde, this brought me back to the tradition. I was even called the 'Trojan horse of the avant-garde'. In any case, it was not until *Cosmogony* in the early 1970s that I tried to free myself from the Utopian belief in the construction of a "great family for all mankind", which was also an important element of the avant-garde creed... ..this is the moment when my Ulysses' adventure begins, his "journey to the lost island of Ithaca, through hard toil, danger and suffering". That is to say, my *Odyssey*, which is creating in its own way, seeks this centre.*"⁴⁹

In Penderecki's view, the avant-garde, whose aim was to explore sonorism and move history forward, had completed its mission in the 1960s, and the new sound resources had been exploited like a mineral, so that to create experimental music nowadays would be a repetition of the experimental style of the 1960s:

*"Everything was already done in the 60s, creating an avant-garde style, developing a new musical language, inventing new techniques for the instruments and introducing new instruments for the orchestra. And of course, there was the influence of electronic music, which was a very important factor in those days. The 60s meant an important historical movement, but we can't repeat that style today."*⁵⁰

According to Penderecki, there were two periods in the 20th century when music moved forward: the 1920s, the mid-1950s to the 1960s, and then a period of decline in the creation of new music, in which various modern musical techniques became 'new traditions' and newer

45 Karlheinz Stockhausen (1928-2007): German composer, he is one of the most important but also most controversial composers of the 20th and early 21st centuries. He is known for his pioneering work in electronic music, introducing controlled chance (aleatory techniques) into serial composition, and for musical spatialisation.

46 Luigi Nono (1924-1990): Italian composer, one of the avant-garde groups. In his music he achieves a synthesis between an uncompromising avant-garde compositional style and emotional and moral expression.

47 Pierre Louis Joseph Boulez (1925-2016): French composer, he was a leading figure in the avant-garde and played a major role in the development of integral serialism (1950s), controlled chance music (1960s) and the real-time electronic transformation of instrumental music (1970s onwards).

48 John Milton Cage Jr. (1912-1992): American composer and music theorist, he was a pioneer of indeterminacy in music, electroacoustic music and non-standard use of instruments, as well as one of the leading figures of the post-war avant-garde.

49 Penderecki, *Labyrinth of Time: Five Addresses for the End of the Millennium*, 15-16.

50 Ibid., 74.

artistic ideas had to be developed by the younger generations of the future, and before that, a return to tradition was needed. “I don't think other periods in music history can be marked by the same decline as the period we are in. It is difficult to detect any new path of development. Artists are exploiting old ideas and regressing to the past. However, is there really any need to fear a return?”⁵¹

If we consider the sonorism phase (1959-62) as a revolutionary period for Penderecki, these three years actually represent a very small part of his long creative career. He was the one who, like the Odyssey, was responsible for the invasion of Troy. He was the first to set the trend for sonorism, and again he is the first to return to the 19th century. The influence of the post-modern historical view is evident in Penderecki's work and speech—if art history is no longer seen as a linear progression but as an upward spiral, then there is sufficient justification for ‘regression’.

In Penderecki's work, the organic unity of structure has always been the formal rule of his compositions. Whatever the stage, the expression of the inner world of sound and emotion is always the subject of his work. Penderecki likens the development of culture to the growth of a tree, which grows and ages. He sees modern civilization as a stage in the decline of European culture and argues that no period in the history of music has been marked by such a decline as the one we are in. However, he is convinced that there is a perpetual mechanism of regeneration within the culture, and that any work of art has to take nourishment from its roots, like a tree, in order to be reborn.

2.2 Suite for solo cello - echoes of bygone eras

In 1994 Krzysztof Penderecki composed the three movements *Serenade*, *Scherzo*, and *Notturmo* under the title of *Divertimento* which were premiered by Boris Pergamenshikov in Cologne on 28 December 1994. This *Divertimento* was gradually expanded to eight movements and eventually published as *Suite per violoncello solo*.⁵²

The instrumental music form ‘Suite’, became common and well known in the 17th century. The suite served not only as a form for newly composed pieces, but also as a convenient way to arrange existing pieces in groups for publication and especially performance.⁵³

51 Ibid., 39.

52 Krzysztof Penderecki *Suite per violoncello solo*, the words before Contents, Edition Schott, 2014

53 David Fuller: ‘Suite’, published in print: 20 January 2001, published on Grove music online: 2001 <https://doi.org/10.1093/gmo/9781561592630.article.27091>

Penderecki's *Suite for Cello Solo* is based on this concept, integrating his compositions for solo cello from different periods. Three of the pieces are based on musical forms prevalent in the Baroque period - *Prelude*, *Sarabande*, *Aria*, and *Serenade*, *Scherzo*, *Notturmo* which were non-dance *intermezzi* popular in the later classical period, while the titles of the other two pieces, *Tempo di Valse* and *Allegro con bravura* are derived from musical terms related to tempo.

As the whole suite was composed in Penderecki's late period, his compositional characteristics and concepts were clearly demonstrated and his unique musical language was maximized in this work; as it was composed over a period of 20 years (1994-2013), Penderecki's knowledge and inspiration for the cello instrument had plenty of time to develop, and it is not as rich and groundbreaking as the new 20th-century cello technique in Penderecki's earlier *Capriccio per Siegfried Palm* (1968), which uses sonoristic techniques, nor is it as beautifully phrased as the *Cello Concerto No. 2* from his mid-neo-romantic period. But it is arguably one of the most valuable and worthwhile works for contemporary cellists to know of all 20th century cello works—a full demonstration of Penderecki's musical mindset; an excellent example of collecting elements of earlier traditional music and blending them with contemporary colors; a work that gives cellists ample space to demonstrate their virtuosity; and a suite structure that undoubtedly covers a very wide range of styles, elements, inspirations and tastes, etc. that reflected the composer's ability to use as much as possible, both in terms of ideas and techniques, when creating ideas for a solo instrument.

In what follows, the author demonstrates some of the unique aspects of Penderecki in this work, and explanations and examples of Penderecki's unique compositional characteristics, musical language, modes of thinking, and synthesis of cello timbres. As well as how they are represented in each piece, from the source text to the actual acoustics, and how the audience can learn about the creative paths and mindsets of iconic composers of 20th-century music through the interpretations of the performers, what the sensory experience involves, and what sets them apart from previous music. Based on the author's own perspective and understanding, it illustrates how Penderecki presents his own view of the musical world while adhering to tradition.

2.2.1 Preludio

Preludio, composed by Penderecki in 2013 and dedicated to his friend Arto Noras, is the latest work in this suite. *Preludio* is Prelude in Italian and Spanish (Fr. *prélude*; Ger. *Vorspiel*; Lat. *praeludium*, *praeambulum*). The original music form ‘Prelude’⁵⁴ was composed for the organ and its purpose was to introduce vocal music in the church.⁵⁵ The Prelude for stringed instruments evolved from improvisation, and its function in the early days of the Prelude was for players to check the tuning, tonal quality and loosening of their fingers before playing formally, and was later recorded to provide a model for students.⁵⁶

In Penderecki’s *Preludio* part of the original improvisation was inherited, especially in the first three lines (Fig. 1), where Penderecki did not mark bar lines, time signature, and tempo terms, even without exact duration for some of the notes (the red circles in Fig. 1). However, that gave the players extensive freedom to improvise, as the tempo and rhythmical rhythms that the players could set demonstrates their excellent mastery of timing and performance technique. In the third line (Fig. 1), where the double major sixth chromatic rises gradually, the performer needs to pay careful attention to the control of timbre and the rapid transition of dynamics. In terms of fingering, intonation, and timbre control, this is the part of the work that requires a lot of practice.

54 The oldest surviving preludes are the five short praeambula for organ in Adam Ileborgh’s tablature of 1448 (ed. in CEKM, i, 1963), where they are grouped together in a section headed ‘Incipiunt praeludia diversarum notarum’. —David Ledbetter and Howard Ferguson, ‘Prelude’, Grove Music Online, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.43302>

55 In the early stages of its establishment, Christianity strongly rejected the art of instrumental music, with its hedonistic and emotional fluctuations, as the primary evil in man's original sin. Instead, the human voice, as given by God, was the highest form of reverence and worship to sing God's praises. It was not until the 9th century, when the Church was conceiving of a move away from monodic music towards polyphony, that the organ was the first to break this ban.

56 David Ledbetter and Howard Ferguson, *Prelude*, Grove Music Online, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.43302>

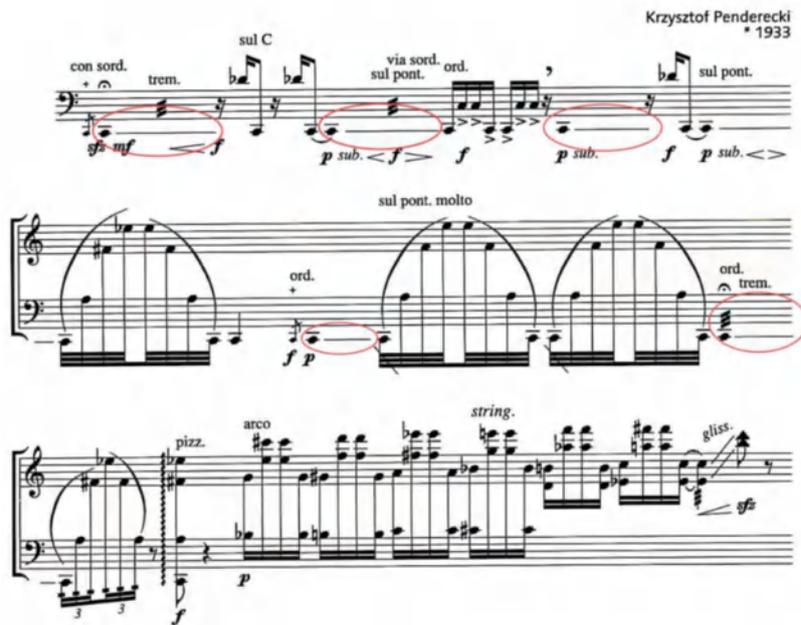


Figure 1, Suite for Cello Solo, Preludio, lines 1-3

Although there were still no bar lines from the line 4 until the end part afterwards (line 19), Penderecki communicated his ‘rules of the game’ to the performers through some small hints, such as the terms *Allegro*, *Pesante*, *Scherzando*, etc. to indicate the approximate tempo range and musical mood (Fig. 2); accent marks to emphasize the direction and rhythmic pattern of each phrase (Fig. 3); the aural illusion of *accelerando* (Fig. 4) or *ritardando* (Fig. 5) through rhythmic changes, etc.. These compositional approaches undoubtedly break the shackles of the inherent pattern of music under the original traditional concept of bar lines, which enables Penderecki to completely follow his own inspiration in his compositions and also gives the performers more space to express their creativity.



Figure 2, Suite for Cello Solo, Preludio, lines 4-5



Figure 3, Suite for Cello Solo, Preludio, line 13



Figure 4, Suite for Cello Solo, Preludio, line 19



Figure 5, Suite for Cello Solo, Preludio, line 17

In the end part (Fig. 6), Penderecki marks the time signatures 6/8 and 2/8 (though still without marking the bar lines, which is perhaps more for the uniformity of writing on the overall score), returning to the traditional sense of rhythmic metre.



Figure 6, Suite for Cello Solo, Preludio, lines 19-23

When mentioning Penderecki, Sonorism can be said as a typical feature of his compositions. Also, in this suite there are extremely varied new timbres, textures, dynamics etc. of the cello, with dramatic and contrasting sound qualities and characteristics that enable the performers to capture the audience's attention instantly. In the following figures the author will color the different timbres in order to visualize the variety of sound collages and combinations.

For example, in the first three lines, the rapid alternation between *subito forte* and *subito piano* (in the red boxes of Fig. 7), and in the Figure 7, according to my division of colors, can be seen as an acoustic expression of the alternation and overlapping of the seven sound colors. If one considers the variation in dynamics; the choice of the players to play on different strings; the sound of the various timbres stacked on each other, there are much more than seven variations of sound colors in the actual performance and listening.

In line 7 (Fig. 8), at the end of the first theme, Penderecki uses a new performance technique from the 20th century to play the position between bridge and tailpiece on 4 strings, which requires the player to use *arpeggio* and *ricochet* bowing strokes (black color). And strike the strings with the hand in *glissando*, there is no specified pitch but the whole goes to the upper register; the rhythm becomes more intensive; the *Forte* and *diminuendo* notations suggest that the player needs to start with a strong strike and gradually move faster and faster, striking the string with the left hand from up to down until the sound disappears (dark blue color).

Figure 7, Suite for Cello Solo, Preludio, lines 1-3

Normal sound (yellow), *Con sordino* (grey), *pizzicato*/ left-hand *pizzicato* (green), *Tremolo* (orange), *Sul ponticello* (blue), *glissando* (red), The highest pitches (purple)

Figure 8, Suite for Cello Solo, Preludio, line 7

Harmonics (light blue), Normal sound (yellow), bow between bridge and tailpiece on 4 strings (black), *glissando* (red), Strike the strings with the hand (dark blue)

Minor thirds and major sixths occur frequently in Penderecki's work and are an essential part of his compositional motive material, and may occur in the form of chords, double stops, and intervals. Unlike traditional tonality, where all melodies are confined to a set of notes within the key, Penderecki breaks away from this inherent mindset and traditional compositional methods by using the minor second as passing notes in the melody. For example, in the theme section starting with *Allegro* from the fourth line (the red box in Fig. 9), where the harmonic structure is set up with a diminished seventh chord in major sixth, followed by the development of a melody in major sixth intervals (the blue box in Fig. 9) and double stops (the green boxes in Fig. 9), among which half-tone motifs (orange circles in Fig. 9) are added as articulated melodies to collage the various motive materials.

The musical score consists of four systems of notation. The first system is labeled 'Allegro' and 'pizz.' (pizzicato). A red box highlights the initial chords, and a blue box highlights a melodic line marked 'arco' (arco) and 'p' (piano). The second system is labeled 'scherzando' and 'f' (forte). Orange circles highlight half-tone motifs, and green boxes highlight double stops. The third system continues with 'pizz.' and 'arco' markings, with orange circles and green boxes highlighting specific motifs. The fourth system is labeled 'a tempo' and 'ricochet', with orange circles and green boxes highlighting motifs, and includes a 'gliss.' (glissando) section marked 'f' (forte).

Figure 9, Suite for Cello Solo, Preludio, lines 4-7

2.2.2 Serenade

Serenade, the word, derived from the Latin *serenus*, was used in its Italian form, *Serenade*, in the late 16th century as a title for vocal works; in the 17th it was used for celebratory works for voices and instruments; in the 18th century it was used by composers in purely instrumental pieces. The term originally signified a musical greeting, usually performed out of doors in the evening, to a beloved or a person of rank. ⁵⁷

Penderecki's *Serenade* differs from the quiet, soft and lyrical character of the traditional *Serenade* and is rather more lively, enjoyable and interesting. A ternary structure was used in this piece, bars 1-16, bars 17-30 and bars 31-37. The second part begins with a recapitulation of the theme and the third part (Coda), which again repeats the theme and returns to the key of G major.

In terms of timbre, Penderecki has added a new playing method of *c.l.batt*, which is a contemporary, avant-garde new sound with a mixture of woody crispness and metal, and crosses with the traditional *pizzicato* with softer touch, creating a big contrast in timbre. For instance, at the beginning and the recapitulation of theme in second part. (Fig. 10, 11) In the coda, Penderecki uses a variety of timbre combinations and transitions to repeat the theme's motifs, with emphasis and variations to build up the emotion, pushing the music towards a climax before the end, with a strong contrast of dynamic *piano* - *fortissimo* - *pianissimo* in the last two bars to achieve an acoustic comparison. (Fig. 12)



Figure 10, Suite for Cello Solo, Serenade, bars 1-4

57 Hubert Unverricht, revised by Cliff Eisen, *Serenade*, published in print: 20 January 2001, published online: 2001. <https://doi.org/10.1093/gmo/9781561592630.article.25454>

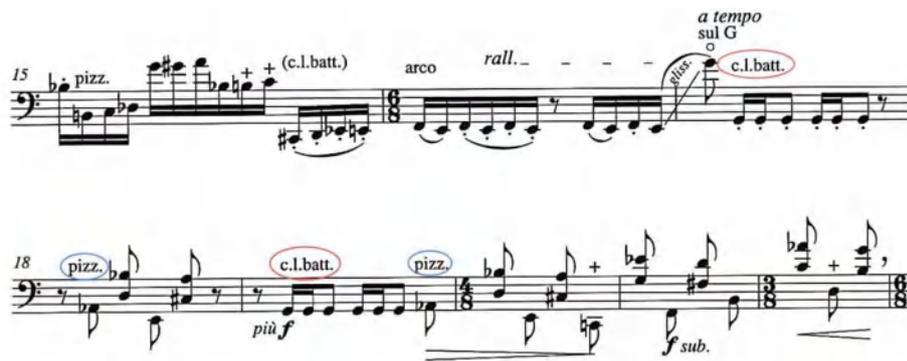


Figure 11, Suite for Cello Solo, Serenade, bars 15-22



Figure 12, Suite for Cello Solo, Serenade, bars 31-37

Normal sound (yellow), *Arco battle* (brown), Harmonics (light blue), *pizzicato* (green), *c.l. batt* (pink), *Senza arco* (blue green)

2.2.3 Sarabande

The music form ‘*Sarabande*’ originated in Spain and Latin America in the 16th century as a slow lyrical dance and was introduced to Italy in the early 17th century as one of the most popular instrumental dances of the Baroque period. Although Penderecki uses the dance genre *Sarabande* as its title, it differs from the traditional concept of dance music in the impression that there are no bar lines or time signature; there are no strong and weak pulses specific patterns associated with conventional rhythmic meter; the direction and flowering of the music is out of the confines of traditional notation. But these do not mean that the direction of the music is lost. Penderecki indicates the flow of the music to the performer and the audience by means of rhythmic changes, the ascending or descending of notes, and dynamic details. As can be seen in the first two lines (Fig. 13), the rhythm changes successively after each ‘*towards note*’ (red circles in Fig. 13), increasing the number of notes in a beat and the half-tone mode of the notes to indicate the forthcoming orientation of the music and also to create a sense of tension or relaxation in the musical atmosphere.



Figure 13, *Suite for Cello Solo, Sarabande, lines 1-2*

In the line 8 (Fig. 14), the last note of each beat is the same as the first note of the next beat, with legato to blur each beat and note articulation, but at the same time the player is required to use the left hand to pluck the strings, interspersed with the upper melodic part while maintaining the rhythmic rhythm, so that the doubled parts are echoing and cooperating with each other.



Figure 14, Suite for Cello Solo, Sarabande, line 8

In *Preludio* and *Serenade* it was mentioned that Penderecki likes to use combinations and super-impositions of different timbres in order to create emotion as well as to give the performer and the listener the impression of not being limited to a monotonous mood. In this piece Penderecki uses a polyphonic mindset that encompasses the simultaneous progression of various timbres, melodies and rhythms. For example, the melody in the red box is the main melody, while the melody in the blue box accompanies it in the bass; when the melody in the green box occurs, it is in dialogue with the melody in the blue box. One is the upper voice and peaceful mood (the red and green boxes in Fig. 15), the other is the lower voice and the rhythmic fluctuations of a drum-like instrument (the blue boxes in Fig. 15), creating a contrast between the lights and the shadows, the gentle and the lively.



Figure 15, Suite for Cello Solo, Sarabande, lines 6-8

2.2.4 Tempo di Valse

Tempo di Valse in Italian means ‘time spent’ and is commonly used by composers in musical works to indicate tempo. Although Penderecki does not suggest an explicit tempo in this piece, based on the fact that the term *Valse* was originally derived from a triple time Waltz dance, and the explicit indication of 3/8 time, the rhythm meter pattern can be seen in the classical Baroque dance pieces such as the *Courant*, *Minuet*, etc., which are in two-or four-bar rhythmic cycles.

In most of Penderecki’s works, his polyphonic thinking favors the interweaving and alternation of different horizontal melodies, which use different timbres to distinguish melodic lines, but are accompanied by a regular rhythmical sense of rhythm to integrate them. In *Tempo di Valse*, Penderecki has chosen both his characteristic polyphonic thinking and the addition of the vertical thinking characteristic of traditional polyphony. As in the first two lines (Fig. 16), the vertical combination is mostly chromatic progressions of thirds and sixths, with occasional fifths and sevenths in between as transitions in the process. If one considers the horizontal orientation one can clearly hear the interweaving of the two voices in the arrangement, e.g. the lower voices (the blue box in the Fig. 16) serve as accompaniment and fill in the gaps for the melodies (the red box in the Fig. 16). Thinking spatially as a whole, in the first 4 bars the two melodies can be seen as a linear progression, while in bars 5 and 6 the two melodies alternate punctiform with each other, and in bars 11 and 12 the two melodies are interwoven in the same space, influencing each other to proceed together.

IV Tempo di Valse

The image shows a musical score for 'IV Tempo di Valse' from a 'Suite for Cello Solo'. The score is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 3/8. The music is marked with dynamics *p*, *pp*, and *p*. Red boxes highlight the upper voice melodic lines, and blue boxes highlight the lower voice accompaniment. The score shows a linear progression in the first 4 bars, followed by an alternating punctiform texture in bars 5 and 6, and finally interwoven textures in bars 11 and 12. A '(arco)' marking is present in bar 7.

Figure 16, Suite for Cello Solo, Tempo di Valse, bars 1-11

In bars 31-36 (Fig. 17), Penderecki's polyphonic thinking with its fusion of ideas is well represented. In this fragment Penderecki uses three different playing methods: normal playing, left hand striking of the strings, and tapping the strings with the bow stick; three different timbres: normal timbre, strong percussive metallic sound, and crisp wood tapping sound; the overall sound effect starts with a strong, exciting, rich sound of the main melody towards the end of a passage, which enters into the tonal resolution and then traditionally weakens until it disappears (the red box in Fig. 17), but during the process of the disappearance of the main melodic voice there is a sudden break into a strong, continuous percussive metal sound (the blue box in Fig. 17), and after a short breath, a crisp, faint tapping sound to announce the real end of the passage (the green box in Fig. 17).

The musical score for Suite for Cello Solo, Tempo di Valse, bars 31-36, is presented in two staves. The upper staff (treble clef) begins at bar 31 with a melodic line marked *ff*. A red box highlights the first part of this melody. The lower staff (bass clef) features a rhythmic accompaniment, including a triplet in bar 31. A blue box highlights a section in bars 32-34 marked *senza arco* and *ff*. The score concludes in bars 35-36 with a *poco rall.* section marked *arco batt.* and *sul pont.*, with a green box highlighting the final chords.

Figure 17, Suite for Cello Solo, Tempo di Valse, bars 31-36

2.2.5 Allegro con bravura

Allegro con bravura as a musical term is defined by Penderecki as the title of this movement. Although con bravura means brave, fearless and daring in Italian, in music it is mostly denoted as energetic, magnificent, brilliant and virtuosity fragment.

Although there is no bar line or time signature, the sense of rhythm is intense, and the absence of the bar line gives the music a more forward-moving character. One's first thought is to associate it with the military snare drum, which gives the player and the listener a spirit of courage and fearlessness. For example, as in the beginning of the theme fragment, the same note is repeated several times with an accent to emphasize the color mood, with a clean and clear sound quality (Fig. 18); In the coda, it returns to the strong rhythmic feeling of the drum-like instruments at the beginning, using the musical term *ricochét* to create a bouncing sound to simulate the drum roll, and plucking the strings with the left and right hands to simulate the sound effect of hitting the bass drum to enrich the overall musical effect. (Fig. 19)

In Penderecki's work, the accent marks are important musical indicators to remind the performer and the audience, not only for emphasis, but also to promote the progression of the story, and the sense of rhythm, which enables the music without the constraints of metrical rhythm to freely incorporate the desired ideas and thoughts. For example, in the first section of this piece (Fig. 18), there are four repetitions of thematic motifs with accent marks, each with slightly altered details such as dynamics and rest notations, increasing the overall emotional tension and anxiety of the music, promoting the rhythmic progression and building up the atmosphere to its highest peak, in contrast to the lighter, more active the second section in *alla Polonaise* (Fig. 20).

V Allegro con bravura

1. *ten.*
f

2. *f*

3. *f*

spicc.
p

4. *p* *cresc.* *pesante*

p *mf* *f*

Figure 18, Suite for Cello Solo, Allegro con bravura, lines 1-8

arco

pizz. *ricoché* *pizz. m. d.* *pizz.*

cresc. *ff*

Figure 19, Suite for Cello Solo, Allegro con bravura, lines 13-14



Figure 20, Suite for Cello Solo, Allegro con bravura, line 9

This is Penderecki's favored and typical approach to musical composition in his particular pattern of musical thoughts, which the author describes as 'labyrinthine thinking'. Similar to playing a labyrinth game, where there are many similar paths to choose and the players necessarily have to make several attempts before they know which one will lead to the end. Penderecki presents the same material several times in a short period of time, with a collage of different melodic developments, in order to remind the performers and listeners not to forget the original motive, but to return at the point where the audiences think the music will proceed.

2.2.6 Aria

The music form ‘*Aria*’ was originally a lyrical solo vocal piece, it has also been applied to instrumental music, particularly in the 17th and 18th centuries, implying a piece written on a vocal model, a subject suitable for variations or a piece of light dance music.⁵⁸ Penderecki’s *Aria* incorporates Neo Baroque form, style, and melodic lines full of singing lyricism. The same regularity and peculiarities of Penderecki’s compositions in terms of musical direction that were described earlier in *Sarabande* were also present in *Aria*. For example, in the first two lines, the ‘toward notes’ (Fig. 21) were indicated by the prolongation of the rhythm, and each occurrence of the ‘toward notes’ was like a breath between each step, with the gradual increase of the ‘toward notes’ advancing the music to its peak.



Figure 21, *Suite for Cello Solo, Aria, lines 1-2*

Penderecki used chromatic clusters of material throughout the piece, and used chromatic melodies to create melodic waves of undulations that simulate the linearity characteristic of the human voice in the traditional vocal work *Aria*. For example, in the Fig. 22 were divided into alternating upper and lower voices, with each phrase beginning with the lower voice (the red circles in Fig. 22) and the following upper voice floating like a kite in the air, softly flowing with the wind, accompanied by each time the lower voice occurs to give impetus to the progression.

58 Jack Westrup, Marita P. McClymonds, Julian Budden, Andrew Clements, Tim Carter, Thomas Walker, Daniel Hertz and Dennis Libby: *Aria*, published on grove music online 2001, published in print 2001. <https://doi.org/10.1093/gmo/9781561592630.article.43315>



Figure 22, Suite for Cello Solo, Aria, lines 3-5

In the Coda section (Fig. 23), Penderecki used melodic collocation of different timbres, and an emotional lag caused by rests and fermata notation, with twice artificial harmonies of sighing sensation to bring the mood to nothingness.

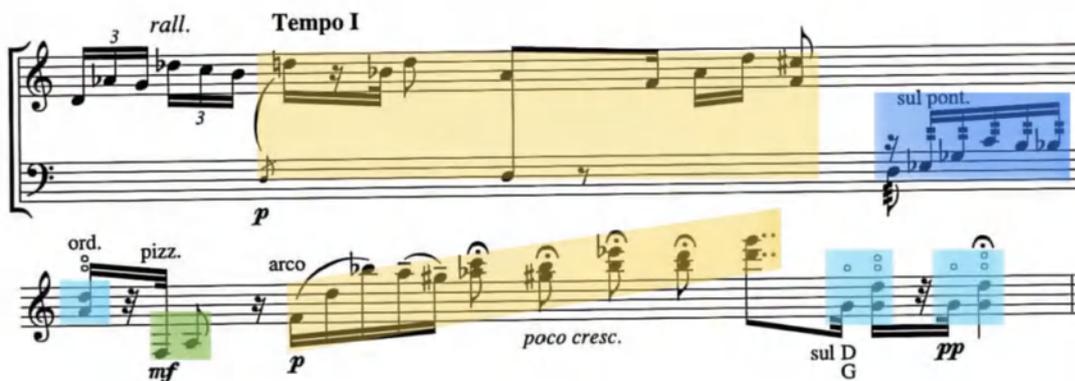


Figure 23, Suite for Cello Solo, Aria, lines 7-8

Normal sound (yellow), *Sul ponticello* (blue), Harmonics (light blue), *pizzicato* (green)

2.2.7 Scherzo

Scherzo, a term applied to a number of types of piece since the early 17th century, and it has also been used to indicate a comic or ironically comic composition, usually fast-moving and often one movement within a larger work.⁵⁹

Scherzo is one of the parts of *Divertimento*, and composed in 1994. The information at the beginning of the score shows that there are bar lines, 3/4 time and dotted half note at approximately 130 (Fig. 25). The cues given by Penderecki indicate that the traditional, regular rhythmic function of the rhythm meter has been significantly reduced, and that each bar is used as a rhythmic unit, while the bar lines in *Scherzo* serve more to standardize the surface of the score and make it clearer for the player to read. In Penderecki's work the means of determining the direction of the music, one could say that all the traditional regular techniques are not important clues.

Like Penderecki's substitution of *legato* for the emphasized function of accent, which serves a slightly weaker but similar purpose in the aural sense. For example, bars 13-44 are kept in dynamic throughout with *piano*, and lively playing of lots of *staccato*, and less *spiccato* (for the purpose of later *legato* that can be down bows). The irregularly occurring *legato* lines (the red circles in Fig. 24) which breaks with the conventional rules of accents and musical flow provides a sudden surprise and interest.



Figure 24, *Suite for Cello Solo, Scherzo, bars 9-44*

59 Tilden A. Russell and Hugh Macdonald, *Scherzo* (It.: 'joke'), published on grove music online 2001, published in print 2001. <https://doi.org/10.1093/gmo/9781561592630.article.24827>

According to the former *Allegro con bravura*, Penderecki likes to repeat the same motive but with slight details, and this is also expressed in the *Scherzo*. On the one hand it occurs in fragments, the purpose of which was to remind the players and listeners not to forget the original motive, as for example the thematic motive which occurs seven times in three passages, bars 1-11 (Fig. 25), 56-65 (Fig. 26) and 143-179 (Fig. 27), where Penderecki gives seven different details of the performance. Be it the number of repetitions of the motive material, or the different dynamic keeps and variations, or the different rests in between and the collage of other material, etc.

VII Scherzo

Vivace (d. ca. 130)

Figure 25, Suite for Cello Solo, Scherzo, bars 1-17

Figure 26, Suite for Cello Solo, Scherzo, bars 53-69

143 Vivace

Figure 27, Suite for Cello Solo, Scherzo, bars 143-180

On the other hand, the repeated occurrences in short times are for the intention of emotional propulsion, as in bars 119-124, where the Penderecki notation *accelerando*, in a slow to fast progression, occurs several times with a similar brief motive with legato for the purpose of emphasis. As the emphasized notes (the red circles in Fig. 28) occur increasingly and densely, it adds a sense of tension and uneasiness to the musical progression, which invariably propels and expects the music to be released soon.

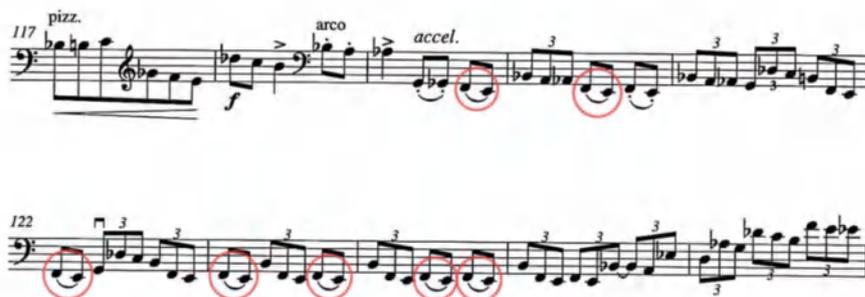


Figure 28, Suite for Cello Solo, Scherzo, bars 117-126

Scherzo as a whole is divided into two parts - A (bars 1-66), B (bars 66-142) and A (bars 143-239), C (bars 240-291). Penderecki mixes in an improvisation-like *pizzicato* in the A section of the second part to create some freshness. (Fig. 29) Penderecki has added new ideas and innovations to the traditional concept of ‘repetition’. In other words, the composer wrote down in the score the part of the repetition (A) that the player needed to play, and also wrote down suggestions for the variation that the player needed to make in the second repetition. (The first theme can be refer to Fig. 25)

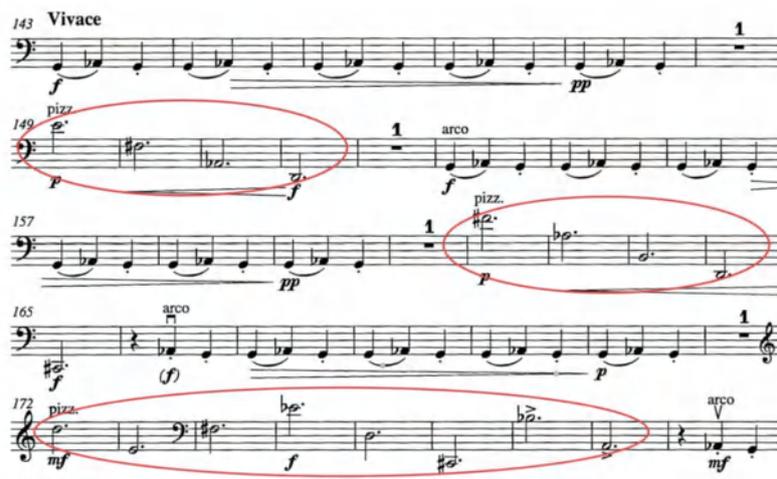


Figure 29, Suite for Cello Solo, Scherzo, bars 143-180

2.2.8 Notturmo

Notturmo is a genre of music popular in late 18th century Italy, which was performed outdoors at midnight (generically around 11p.m.). As the final piece in this suite, Penderecki follows *Notturmo*'s quiet, calm, and soothing musical state as bedtime music. Only briefly, in the middle of the piece, through dense triplets and sextuplets and a general increase of notes to create a sense of emotional tension and contrast.

In previous pieces, much was described about the methods by which Penderecki established his musical direction in the absence of bar lines or regular rhythmical rhythms. By contrast, in *Notturmo*, Penderecki showed how to break and blur the original rules within a traditional compositional pattern. As can be seen in the Fig. 30, Penderecki used numerous legatos to cross bar lines and created syncopations, completely ignoring the strong and weak rhythmic meter that come with 3/8 time. It is as if an improvised and random humming or imagined passage in the composer's head has been recorded.

Although this suite was completed in parts at different times, what is interesting is that the beginning of the first piece - *Preludio* and the ending of the last piece - *Notturmo* are both played with the mute, and one wonders whether this idea of echoing the beginning and ending is just a coincidence or an intentional one by Penderecki.

In the ending passage (Fig. 31), Penderecki used various techniques to announce that the piece and the suite were coming to an end. Such as the use of mute to weaken the overall volume; the gradual descent of the notes; the gradual slowing down of the rhythm and tempo; the last two lines to relax the mood with a continuous open string d in the lower voice, while plucking the open string 'd' with the left hand on the beat, which is interspersed with the melody in the upper voice to control and drag back the rhythmic meter; the dynamic progressive *diminuendo* to the last three bars, with *pianissississimo* to play artificial overtones until the sound disappears.

Larghetto (♩ = 63)

7

12

sostenuto

a tempo

Figure 30, Suite for Cello Solo, Notturmo, bars 1-16

41

con sord.
arco

espr.

44

molto sostenuto

dim.

47

ppp dolciss.

V

Figure 31, Suite for Cello Solo, Notturmo, bars 41-49

Normal sound (yellow), *Con sordino* (grey), left-hand *pizzicato* (green), Harmonics (light blue)

Chapter III

Bright Sheng's Seven Tunes heard in China

The bicultural composer offers a different line of development for the innovation of 20th century music, unlike the European composers who were more or less involved in or took elements from the avant-garde group. Such revolutionary expansion was bound to be difficult and take time to build up and hone. Sheng's approach and innovation in his work can be seen in the way that 'the Mighty Five'⁶⁰ and the 'Russian Musical Society'⁶¹ in the second half of the 19th century focused on their own country's history, folklore and literature, and the way that Hungarian composers⁶² used their own folk songs and rural peasant music to create a conscious musical culture. Although Sheng's approach has the suspicion of imitating and inheriting some of the 19th century Romantic music that developed around the country, his work does draw on elements, inspirations, timbres, techniques and ideas that had been done in the second half of the 20th century, which refers to his inspiration from Chinese folk music and dance and its fusion with Western music. (Refer specifically to the subsequent section on 'Musical Multiculturalism'). Let us first look at some of the contemporary composers who have shared the same ideas and made similar efforts to Bright Sheng: Chou Wen-chung⁶³, Zhou Long⁶⁴, Chen Yi⁶⁵, Tan Dun⁶⁶. What these more prominent composers have in common is that they were Chinese-Americans; they received a systematic musical education (Chinese; European) at the Central Conservatory of Music or the Shanghai Conservatory of Music after the resumption of the college entrance examinations in China; and they emigrated to the United States in the second half

60 The Mighty Five: Russian folk music became the primary source for the younger generation composers. A group that called itself "The Mighty Five", headed by Mily Balakirev (1837–1910) and including Nikolai Rimsky-Korsakov (1844–1908), Modest Mussorgsky (1839–81), Alexander Borodin (1833–87) and César Cui (1835–1918), proclaimed its purpose to compose and popularize Russian national traditions in classical music.

61 Russian Musical Society: the foundation of the Russian Musical Society (RMS) in 1859, led by composer-pianists Anton (1829–94) and Nikolay Rubinstein (1835–81).

62 Hungary nationalist composers: Béla Bartók and Zoltán Kodály, two of Hungary's most famous composers, are known for using folk themes in their music. Bartók collected folk songs from across Central and Eastern Europe, including the Czech Republic, Poland, Romania and Slovakia, whilst Kodály was more interested in creating a distinctively Hungarian musical style.

63 Chou Wen-chung (1923-2019): was a Chinese-American composer. He was one of the first composers to incorporate the melodies and rhythms of Chinese music into contemporary Western music.

64 Zhou Long (1953-): is a Chinese-American composer, who was the first Asian musician to win the Pulitzer Prize for Music. In 1977, he became the first university student after China resumed the college entrance examination and graduated from the Chinese Central Conservatory of Music in 1983. He later studied for his PhD under Chou Wen-chung, graduating in 1993. He is known for his opera *The Legend of the White Snake* (2010).

65 Chen Yi (1953-): is a Chinese-American composer, who was Zhou Long's wife. In 1978, the year after the resumption of the college entrance examination, he entered the Chinese Central Conservatory of Music, graduated from postgraduate studies in 1986 and went to the United States to study under Chou Wen-chung.

66 Tan Dun (1957-): is a Chinese-American composer and conductor. He entered the Chinese Central Conservatory of Music in 1977 and received a master's degree. In 1986 he went to the USA to study with Zhou Wen-chung and Mario Davidovsky and obtained his doctorate. His work has been influenced by experimental music composers such as Philip Glass, John Cage, Meredith Monk and Steve Reich.

of the 20th century after completing their university education in China and then studying in the United States for further education. The latter composers, including Bright Sheng, were all students of Chou Wen-Chung's, and in their works, they were more or less inspired by Chou Wen-Chung's approach to Chinese culture.

Then why did Chinese nationalist music not reach the public at a time when nationalism was prevalent in the 19th century? Why did they wait until the second half of the 20th century or even the end of the 20th century to come late to the public's attention, and how did these composers differ in their efforts in their works from the nationalist composers of the 19th century? Why is their approach defined as a Chinese style and cultural collage, rather than describing it as a Chinese nationalist genre of music? Throughout history in a particular context, it is not uncommon for several members sharing the same compositional ideas, concepts, techniques and possessing the same cultural background to be described as a group, ism, genre, etc.. If we look at the Vienna Second School, the younger generation of Polish composers, the German and French neo-classicists, even the early ones like the Italian Bologna cello school and the later French composers headed by Jean Louis Duport, and etc., why then did this group of Chinese-American composers not appear as a group in musical and cultural circles? From the point of view of China's historical musical and cultural development, China, like Europe as a whole, has a complete and well established musical literature in all fields and classes; due to the large land area, the favorable geographical environment and similar development of interactions with various European countries, each of China's 56 ethnic groups has its own unique characteristics and culture; traditional Chinese music was divided into different classes and occasions such as court music (ceremonies, celebrations), religious music (traditional Chinese Taoism, Tibetan Buddhism, Islam), literati music (to cultivate the body and morals), mass music (music performers as craftsmen in public), folk songs and ballads (self-entertaining, improvised, without fixed forms and lyrics, with a fixed tune). As another flavor of culture that flourished in the same way as the respective development of European culture, there was in fact a period when the Chinese style craze⁶⁷ flourished

67 The Chinese style craze: In the early 17th century, Matteo Ricci introduced Chinese music more systematically and briefly to the West in writing in his letters and diaries, covering musical instruments, opera, Taoist music and court ritual music, etc. In 1681, the French Jesuit Menastriere incidentally spoke of Chinese music in his book *The Performance of Ancient and Modern Music*, noting that the Chinese referred to their laws and the administrative codes of their government as 'music'..... By the middle of the 18th century, with the rise of the 'Chinese cultural fever' in Europe, Chinese music began to pour into Europe in large numbers, and its influence grew. The music of China was not confined to written descriptions, but to the publication of traditional Chinese music in notation tablature, and even to the performance of exotic and mysterious Chinese music from the far East. France in the

in Europe as early as the second half of the 17th and 18th centuries. Returning to the previous question of why there have been no Chinese nationalist musical genres or trends, what we know from the previous article is that the term nationalism does not accurately cover the situation in China, either out of respect for a civilization with a complete historical and cultural heritage, or for the people of the various distinctive regions.

So what this group of Chinese American composers did in their career is similar to the group of 19th and 20th century composers who also promoted and used national colors and characteristics in their works in that both used folk tunes, ballads, dances, harmonies, scales, etc. in most of their works, but one important thing is that national culture is not just the heritage of their own country's composers but also of the world, as in the cello works like Auguste Franchomme⁶⁸- *3 National Airs* (Op.25)⁶⁹, David Popper⁷⁰ - *Mazurka* (Op.12, Op.35), *Polonaise de Concert* (Op.14), *Tarantella* (Op.33), *Spanish Dances* (Op.54), etc.. It can be said that most of the composers pay more or less homage to the cultures and music of other countries/ethnicities, depending on the percentage of the total repertoire. The difference is that, although this group of Chinese-Americans used a great deal of Chinese genres, themes, stories, events, etc., in their works, they did not share the mission and aim of the nationalist composers of the nineteenth century or the artists of the twentieth century, who were national or group-based, to promote the musical culture and ideas of their own country or group. In the author's own view this may also be the reason why they do not appear in the world as a group. The United States, a country of immigrants for historical reasons, has attracted many like-minded people from around the world with its propagation of free and open-minded ideas and its acceptance of people of all nationalities. When Bright Sheng and his fellow musicians in the United States were determined to make a name for themselves in the country, what they did and what distinguished them was to take advantage of their cultural strengths: their professional drawing on European culture in composition and their knowledge of the language and culture of the other region in which they lived when they were young. In the second half of the 20th

18th century was the country with the closest ties to China of any European country and was the European country most clearly influenced by Chinese culture, especially philosophy and art, and is considered the birthplace of European Sinology..... Chinese musical elements were everywhere in France and in Europe in the 18th century..... In Paris, this entertainment soon spread to fairs and amusement arcades, setting up Chinese dance venues and giving rise to Chinese entertainment theatres.....

Excerpted from Ye Jian, Huang Minxue, *The Study of Chinese Music by Western Missionaries in the Eighteenth Century and its Academic-Historical Impact*, Journal of Music Studies, published in 2012, Issue 4. Original in Chinese, translated by the author. <http://rdbk1.ynlib.cn:6251/qw/Paper/474783>

68 Auguste Franchomme (1808-1884): French cellist and composer.

69 *3 National Airs* for cello with fortepiano accompaniment Op.25 (1842) by Auguste Franchomme, No.1 Scottish Air, No.2 Tirolean Air, No.3 Irish Air.

70 David Popper (1843-1913): Bohemian cellist and composer.

century in Europe and the United States, there has been a shift away from the avant-garde philosophy of abandoning tradition and seeking new rules and towards fusion, collage, breaking boundaries and developing individuality, whether for tradition or the present, classical or popular, artistic or national. These general trends and market demands have undoubtedly given Bright Sheng a great deal of scope and inspiration in his career, and with the backdrop of China's millennium old history and culture, and the combination with other cultural heritage will undoubtedly provide a freshness to the world audience.

3.1 Creative context

Bright Sheng is a Chinese American composer, conductor and pianist. He was born in 1955 in Shanghai, China. His father was a medical doctor and was an amateur singer of Chinese opera, while his mother was an engineer and piano enthusiast, and Sheng followed his parents' musical passions and aspirations and began to study piano at the age of four. From his parents' hobbies and their cultivation of musical culture for Sheng, it is evident that Sheng's family background was middle-class in China at that time.

Sheng: I took piano lessons when I was a child. According to my teacher, I was talented, although I didn't really like it. Then the Cultural Revolution started and the Red Guards came and took the piano away, as it was considered "bourgeois." I was rather happy at first about that since I didn't have to practice. But a year later, I heard piano music on the radio one day and I realized how much I missed playing the piano. Since I didn't have a piano at home, I would play it at school. Shortly afterwards, I decided I would like to play the piano all my life, although I didn't think I could be a musician. My family isn't a musical family.⁷¹

And as Mao Zedong advocated at the time 'Up to the mountains, down to the villages' (1950-1978). "it was necessary for urban youth to go to the countryside to be re-educated by the poor peasants. We should persuade city cadres and others to send their children who have graduated from junior high school, high school and university to mobilize them. Comrades from rural areas everywhere should welcome them to go." Due to Sheng's family background, Sheng belonged to the 'called-upon' urban youth who needed to go to the border and remote areas, where the motherland needed it most, to develop and build the borderlands.

⁷¹ *An Interview with Bright Sheng*, by Journal editor Michelle Harper interviewed Sheng at the International Institute in June, 1999. <http://hdl.handle.net/2027/spo.4750978.0007.103>

In 1970, at the age of 15, Sheng ‘was assigned’ to Qinghai Province⁷², and because he had some talent in the performing arts, he was able to escape from labor and enter the Qinghai Folk Song and Dance Troupe as a pianist and percussionist.

*Sheng: Those who had some talent in the performing arts could escape a career as a farmer because Jiang Qing, Mao's wife, wanted to make a reputation for herself as a patron of the arts. She gave state funding to arts companies and encouraged them to bring in young people. My very limited piano skills became my great escape.*⁷³

During seven years, Sheng was exposed to the folk music styles of the Qinghai region (what are the folk music styles) and learned about the colorful and diverse nature of folk traditional music. When the National College Entrance Examination resumed in 1978 after the Cultural Revolution, Sheng was one of the first students to be admitted to the Shanghai Conservatory to study composition. During that time Sheng demonstrated his compositional talents and his works were performed by the Shanghai Symphony Orchestra and won prizes of competitions in Shanghai Conservatory’s ‘Competition and Chamber music’. In 1982, the year when Sheng was nearing graduation, the leaders of the Shanghai Conservatory hoped that he could stay on to teach and help develop and build Western music in China. However, Sheng’s family had already completed the immigration procedures to the United States. Since this year Sheng has settled in the United States.

Bright Sheng only began his career as a composer in the United States, and it is difficult to delineate his entire repertoire between eras and styles, based on his consistent compositional philosophy and ideas. However, a watershed year can be seen in 1996, before which Sheng’s main career development was centered around the American region and the serious traditional music that, although with Chinese elements, was mainly Western (European) like *Three Chinese Poems* (1982)⁷⁴, *The Stream Flows* (1988)⁷⁵, *Two Folk Songs from Qinghai* (1989)⁷⁶,

72 Qinghai province: part of Tibet, there are 42 ethnic minorities (56 nationalities in China), the main ones living in Qinghai being the Tibetan, Hui, Tu, Salar and Mongolian nationalities. Traditional folk music is an important form of daily entertainment there.

73 *An Interview with Bright Sheng*, by The Journal of the International institute, 1999

<https://quod.lib.umich.edu/j/jii/4750978.0007.103?view=text;rgn=main>

74 *Three Chinese Poems* (1982): For soprano and piano, (using poems from three different eras and styles by Wang Wei, Lu You and Lu Xun)

75 *The Stream Flows* (1988): For solo viola, which borrows melodies from folk songs but focuses on thematic and rhythmic development, using non-major and minor harmonies, Chinese transposition, and exploring the range and technical potential of the viola to fully embrace the lyricism of the melody.

76 *Two Folk Songs from Qing Hai* (1989): For mixed chorus with two pianos and two percussion instruments (premiered in Boston in April 1989), with melodic and harmonic development of a selection of Qinghai folk songs.

My Song (1989)⁷⁷, etc.. After re-establishing contact with the Chinese music community in 1996, he began to compose many works with Chinese folk instruments - *Spring Dreams* (1997, 1998)⁷⁸, *Nanking! Nanking!* (1999)⁷⁹, *Three Songs* (1999)⁸⁰; and draws more on the style of Chinese opera — *Madame Mao Opera* (2003)⁸¹; and regional idioms — *The Song and Dance of the Tears* (2003)⁸², *La'i (Love Song)*⁸³; and works based on Chinese literary masterpieces as cultural inspiration — *Dream of the Red Chamber* (2016-2017)⁸⁴, etc..

3.2 Seven Tunes heard in China - musical multiculturalism

*Based on folk melodies and other songs collected by the composer from various regions of China, Seven Tunes Heard in China was written for cellist Yo Yo Ma. It was commissioned by the Pacific Symphony for Dr. George Cheng in honor of his wife Arlene dedicated to Arlene Cheng, to whom the work is dedicated.*⁸⁵ —Bright Sheng

[Bartok, Kodaly, and Stravinsky] were the ones who began a new approach to using roots music. Before them, composers just harmonized folk melodies. They didn't convey the roughness, the savageness of this music.

*I use [folk melodies] as a point of departure for my inspiration, and I take a lot of freedom. I'm searching for a new idiom that doesn't belong to preconceived categories.*⁸⁶ —Bright Sheng

77 *My Song* (1989): For piano. The folklore style and prelude-like first movement were constructed through the development of heterophony, a typical device of Asian music. The second movement is based on a humoristic and joyful folk song from Se Tsuan. The third movement is a savage dance in which the melody grows through a series of "Chinese sequences" And the last movement is a lonesome Nostalgia. This work is dedicated to Peter Serkin.

78 *Spring Dreams* (1997,1998): For cello and folk orchestra (premiered in Boston in February 1997 by the Central Chinese Orchestra, with Yo-Yo Ma as soloist)

For Violin and Folk Orchestra (premiered in Hong Kong in June 1998, with Lin Zhaoliang as soloist) (1998)

79 *Nanking! Nanking!* (1999): Concerto for pipa (traditional Chinese instrument) and orchestra. Composed to celebrate the new century. and its premiere took place on January 2, 2000 in Hamburg. The soloist in the concert was Wu Man, and the conductor was Christoph Eschenbach, to whom the work was dedicated.

80 *Three Songs* (1999): for Pipa and cello. Commissioned by the US White House on the occasion of the visit of Chinese Prime Minister Zhu Jinji. The first performers were Yo-Yo Ma and Wu Man

81 *Madame Mao Opera* (2003): It is an opera with a libretto by Colin Gramm. In this production, Bright Sheng combines the style of Chinese opera with the singing style of Western Opera.

82 *The Song and Dance of the Tears* (2003): dor lute, sheng (traditional Chinese instruments), cello, piano and orchestra (inspired by Sheng's journey on the Silk Road in the summer of 2000). Premiere featuring: Yo-Yo Ma, Emanuel Ax, Wu Man and Wu Tong, and the New York Philharmonic conducted by David Zinman.

83 *La'i (Love Song)* (2005): A symphony orchestra with no strings, "La'i" is the Tibetan word for love song

84 *Dream of the Red Chamber* (2016-2017): 2016 marked a new chapter in Sheng's career. On September 10, his long-awaited opera premiered to critical and public acclaim

85 Bright Sheng, *Seven Tunes Heard in China for solo cello*, edited by Yo-Yo Ma, published by G. SCHIRMER, Inc., first printing in April 2001. p. 2 - Program note.

86 Bright Sheng, *Seven Tunes Heard in China* (1995), composer note.

<https://www.wisemusicclassical.com/work/24860/Seven-Tunes-Heard-in-China--Bright-Sheng/>

This work was composed in 1995, near the same time as Penderecki's *Divertimento* (Composed in 1994, this work was later expanded and evolved into a suite for solo cello until 2013), but the two composers had contrasting ideas for the work. According to Sheng's statement above, the ethnic flavour he sought was not nationalistic in the traditional sense of the word; he did not give a 'European' harmonic treatment, but rather continued the wildness of the music while retaining the ethnic tones and making more melodies that imitated its style.

Bright Sheng based and referenced the styles and elements of folk music played or sung in various regions and ethnicities, as well as the improvisational self-interpretation of the pieces by different performers. For example, when playing or singing, each note is slightly lingering and slightly going up to the next, or can be said to be '*glissando*', which is used extensively of *glissando* and added small notes from various ornaments to the rhythm of the melodies by Sheng in *Seven Tunes Heard in China*. Due to the nature of the Chinese tonal language, the approach of using instruments and singing to imitate the tonalities of the human voice is a typical Chinese musical element.

The Performance Notes written by Bright Sheng before the piece indicate two ways of playing *glissando* (Fig. 32). But in terms of the actual playing and listening of the *glissando* in this work, there are various possibilities of sound effects. Whether in terms of performance methods or specific expressions of Chinese folk music styles, detailed descriptions will follow for each piece.

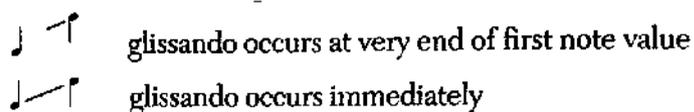


Figure 32, The Performance Notes by Britten Sheng in *Seven Tunes Heard in China*

Bright Sheng presents his own perspective, approach, and his understanding of Chinese folk music, using traditional European compositional techniques to record the sounds of these folk tunes in his head, recording the memories in his mind by dictation, so that even players who do not understand the characteristics of these regional genres can figure out a path to play that fits his rules.

3.2.1 Seasons

Spring is coming, Narcissi are blooming, the maiden is out from her boudoir seeking, my love boy, lend me a hand, please.

——Bright Sheng

The style and melody in *Seasons* is based on the Hui ethnic minority⁸⁷ folk song ‘*Sijidiao*’ (En.: Song of Four Seasons, Zh-cn.: 四季调) from the Qinghai⁸⁸ region, also known as ‘*Huaer Yu Shaonian*’ (En.: Flowers and Boys, Zh-cn.: 花儿与少年). It is one of the improvisational music forms of the mountain song genre - ‘*Huaer*’⁸⁹ (En.: Flowers, Zh-cn.: 花儿), which is widely spread among the Han, Hui, Tibetan and Dongxiang peoples of north-western China (Qing, Gan, Ning and Xinjiang provinces).

‘*Huaer*’ is different from the improvisation concept of the classical European musical form ‘Prelude’, in that it is improvised in a way that the lyrics are changed and varied for different occasions and scenes within the context of a fixed tune; it can be sung as a solo, or in pairs with each other, as a question and answer, without being confined to any form of singing; it can be sung as a pedestrian walking, working in the fields, grazing in the mountains, or as an impromptu humming during a journey. Its tunes and melodies are resounding, lilting and cheerful, expressing freedom and frankness through its lyrics, which mostly revolve around describing the love stories of young boys and girls, and because the lyrics often use flowers as a metaphor for young girls, it is collectively known by the masses as this type of ballad, ‘*Huaer*’.

The exact origin of ‘*Sijidiao*’ is untraceable, but it is rumored to have originated around the beginning of the Ming Dynasty (1368). This folk song was moved from folklore to the stage in August 1945 when the lyrics were written and changed by Wang Luobin (1913-1996)⁹⁰ during a cultural performance in Qinghai to celebrate China’s victory in the war against Japan.

87 Hui ethnic minority: One of the five ethnic groups in China, with a total population of about 11-12 million, accounting for 0.8% of the total population of China. It is one of the most widely distributed ethnic groups in China, mostly living in western China. The Hui ethnic group is the minority ethnic group that uses Chinese as a common language except Man ethnic minority.

88 Qinghai: The province in western China is named after Qinghai Lake, the largest inland saltwater lake in the country. It has Han, Tibetan, Hui, Tu, Salar and Mongolian ethnic groups.

89 Huaer: academic term, also known as ‘Shaonian’. Local people (Gan, Qing and Ning regions) have accents and dialects that make it sound more like ‘Manhua/Manhuaer’ in pronunciation

90 Wang Luobin: Chinese composer and ethnomusicologist, born in Beijing on 28 December 1913, died in Urumqi on 14 March 1996.

This version of the lyrics is also known to all the Chinese public, and is part of the lyrics marked by Bright Sheng for this piece (at the beginning of this section).

Based on the melody of ‘*Sijidiao*’ (Fig. 33) and the melody of Bright Sheng’s ‘Seasons’ (Fig. 34), it can be seen that Sheng has added a variety of his own ideas around the tune of this folk song, such as the use of a large number of second and third degrees of *glissando* (Fig. 34, 35), even the *glissando* in the two red circles (Fig. 35) is a relationship between the minor ninth and the augmented octave, in order to imitate the sound characteristics of the traditional Chinese string instruments (HuQin, Erhu, etc.), which is surrounded and ambiguous, and to express the unique style of delicate and gentle tunes full of folk flavours; using *glissando* occurs immediately (red circles in Fig. 34), *glissando* occurs (blue circles in Fig. 34) at the half-way and *glissando* occurs at very end of first note value (orange circles in Fig. 34) to imitate the playing method of the traditional Chinese string instruments; by adding ornaments, *trill*, *vibrato*, *acciaccatura*, etc., the impromptu performance of folk songs has the characteristics of ‘defects’ and ‘inaccuracy’, which are perfectly developed and turned into characteristics with his creative techniques on cello, preserving the original folk taste.



Figure 33, *Sijidiao*

$\text{♩} = 72$
 vib.
 2 2 2 2 2 1 1
 mf espr.
 gl.
 gl. vib.
 poco mf poco
 4
 vib.
 mf *fp* \longleftarrow *f*
 (poco) \longleftarrow mp mf \longleftarrow p
 poco

Figure 34, Seven Tunes Heard in China, Seasons, bars 1-6

poco
 7
 mf
 (mf)
 0
 (poco)
 \longleftarrow mp
 12
 vib.
 vib.
 III
 f (f)

Figure 35, Seven Tunes Heard in China, Seasons, bars 7-14

3.2.2 Guessing Song

Baby, I am testing you: What is the long, long thing in the sky? What is the long, long thing under the sea? What is the long, long thing sold on the street? What is the long, long thing in front of you, young girl?

——Bright Sheng

The *Guessing Song* is inspired by the Yunnan⁹¹ Han ethnicity⁹² children's song 'Cai Diao' (En.: Guessing Song, Zh-cn.: 猜调) which is vivid, lively, witty and with a strong sense of rhythm. As it is a song sung by children in pairs, the tune has the character of an evocative and interrogative phrase, with the melodies questioning each other to form parallel sentences. In 1959 the composer Wang Jianzhong (1933-2016)⁹³ compiled, adapted and published 'Five Yunnan Folk Songs', which included 'Cai Diao'. It was sung by Chinese singer Li Guyi (1944-)⁹⁴ and brought to the television screen in 1979, and has since become famous in China. (Fig. 36)

As the 'Cai Diao' is characterized by a single thematic melody with multiple repetitive patterns, it has the form of a monophonic thinking. When Bright Sheng uses the theme from 'Cai Diao' as inspiration for his cello compositions, he adds a great deal of double-tone technique by using a large number of open strings as an atmosphere and to increase the acoustic complexity, for example in the Fig. 37.

Bright Sheng makes extensive use of *staccato* and accent marks to increase the sense of rhythm, and the clarity, readability and elasticity of the timbre of the sound, simulating the acoustics of a percussive instrument, which gives the music a folk-dance flavor, a pulsating feeling and an everlasting vitality. *Staccato* and accented marks occur with such frequency and irregularity as if Bright Sheng were dictating the sounds in his head when he was composing. Another characteristic of dramatic and entertaining folk songs is the sudden changes in volume over short periods of time (Fig. 38,39,40,41). Because folk music is often performance situations that are crowded and spontaneous, there is nothing functional or utilitarian about it.

91 Yunnan: The provinces in the frontier region of southwest China have extremely diverse terrain types, with mountains accounting for 84%, plateaus and hills for 10%, basins and valleys for 6%.

92 Han ethnicity: The Han is the main ethnic group in China and is the most populous ethnic group in the world. The standard language of the Han people is the common language of China and is one of the internationally spoken languages.

93 Wang Jianzhong: Chinese composer and pianist. He was born in Shanghai, China and died in the United States. He served as vice president of Shanghai Conservatory.

94 Li Guyi: Chinese soprano singer, born in Kunming, Yunnan Province.

Especially in the case of antiphonal songs, which need to attract the attention of the other side, a strong processing of volume is often the most direct means.

For Chinese performers, it can be felt from the moment they see the score that Bright Sheng has conveyed to the performers the traditional European technique of what is known as ‘flavor’ in traditional Chinese music (although perhaps "style" would be more appropriate), a feeling that requires a great deal of cultural knowledge and reading and that cannot be experienced or described in a short time. For performers of other nationalities, although they may feel troubled at first by the irregularity of the various marks and their interweaving, once they become familiar with this ‘flavour’ of pattern, they will feel a vibrant sense of life and freedom bursting out of the music.



Figure 36, Caidiao



Figure 37, Seven Tunes Heard in China, Guessing Song, bars 1-12



Figure 38, *Seven Tunes Heard in China, Guessing Song*, bars 7-8



Figure 39, *Seven Tunes Heard in China, Guessing Song*, bar 15



Figure 40, *Seven Tunes Heard in China, Guessing Song*, bars 22-23

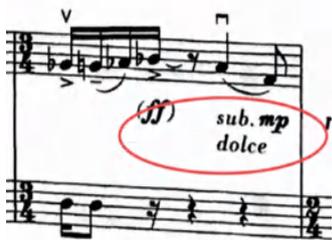


Figure 41, *Seven Tunes Heard in China, Guessing Song*, bar 29

3.2.3 Little Cabbage

The little cabbage is turning yellow on the ground, she lost her parents when she was two or three. Mom, my Mom!

—Bright Sheng

The *Little Cabbage* is based on a folk ballad in the genre of *Xiaodiao* (En.: short tunes, Zh-cn.: 小调) from Hebei province - ‘*XiaoBaiCai*’ (En.: The Little Cabbage, Zh-cn.: 小白菜). The song depicts a poor young girl in the countryside who, having lost her mother and then being maltreated by her stepmother, grows increasingly homesick for her mother in her loneliness and sorrow, but with only her own singing and tears to accompany her. The lyrics are a metaphor for her miserable life, using the unattended cabbages in the land. Under the long-standing bondage of feudal ethical in old China, the vast majority of the Chinese people were deeply oppressed, and women were oppressed at the bottom of society. They did not have the freedom to fall in love or to marry, and had the lowest status in society and in the family. Thus, the ballad ‘*XiaoBaiCai*’ touched the sympathies of a wide range of people, causing the people to similarly put their own suffering into this ballad. (Fig. 42)

Bright Sheng marks the beginning of this piece with the term ‘*sord.*’ in order to play this movement using Mute at a slow, long breath and using the *glissando* playing technique to imitate the euphemistic, poignant, cry-like sound of the tune. The four phrases in bars 1-7 progress from high to low, with the mood becoming progressively darker as the melody gradually moves downwards (Fig. 43). In bars 8-14 Bright Sheng builds on the melody of the theme, repeating it in the soprano melody (red circles in Fig. 43) and using the bass part (blue circles in Fig. 43) to underline and forward the emotional progression in the music. In bars 14-18, the ending section is entered at *pianissimo* volume and at a slightly slower tempo than before, ending in an increasingly bleak and tragic atmosphere.



Figure 42, *Xiao Bai Cai*

III. Little Cabbage

$\text{♩} = 58-60$

sord. *v*

① dolce, melanconico ② ③ ④

8 *v* ① ② ③

meno mosso

13 ④ *pp dolce* rit.

The image shows a musical score for a piece titled 'III. Little Cabbage'. It consists of three staves of music. The first staff is in treble clef with a tempo marking of quarter note = 58-60. It begins with a 'sord.' (sordina) instruction and a 'v' (vibrato) marking. The first four measures are circled in red and numbered 1 through 4. The second staff is in bass clef and contains measures 5 through 7, also circled in red and numbered 1 through 3. The third staff is in bass clef and contains measures 8 through 18. It features a 'meno mosso' instruction, a 'pp dolce' marking, and a 'rit.' (ritardando) marking. The final two measures of this staff are circled in red and numbered 1 and 2.

Figure 43, Seven Tunes Heard in China, Little Cabbage, bars 1-18

3.2.4 The Drunken Fisherman

Classical, based on a tune originally written for the Qin, an ancient seven- string Chinese Zither.

——Bright Sheng

The inspiration for *The Drunken Fisherman* comes not from a specific region or a specific ethnic group in China, but from an instrumental piece in the ancient Chinese literati music genre - ‘*ZuiYuChangWan*’ (En: The drunken fisherman singing in the afternoon/evening, Zh-cn.: 醉渔唱晚) In ancient times, the literati musicians, mostly intellectuals with literary cultivation, were influential in both social fame and status at the time and even up to the present. Most of the literati used music as a way to improve their moral character and cultivation, which is why most of the instrumental music in this genre depicts scenes and states of mind, such as depicting mountains and flowing water to reflect the openness of human beings when facing nature and to metaphorically reflect the state of mind of being human; the majestic and unrelenting spirit of millions of soldiers riding on horses to charge into battle during war.....

‘*ZuiYuChangWan*’ was originally composed for the *Qin*⁹⁵ (Fig. 44), a traditional Chinese instrument, and its origins can be traced back to the Tang dynasty (1549). This piece depicts a musical morphological scenario, showing a drunken fisherman humming a fishing song as he paddles leisurely across a lake in the midst of twilight, accompanied by an evening sunset, with the syncopation rhythm outlining the drunken demeanor of a stumbling pace and the echo of voices depicting the empty inspiration of a sparsely populated landscape under a slight breeze.

In *The Drunken Fisherman*, Bright Sheng uses European compositional techniques to interpret and simulate how traditional Chinese music and instruments can be played on the cello to express the state of mind and appreciation of nature, such as using guitar pluck or plastic card to imitate the Chinese *Zither*⁹⁶ (Fig.45) or *Pipa*⁹⁷ (Fig.46) with fake nails or to imitate the sound characteristics of a distant, ethereal, empty timbre. The following section will explain how Bright Sheng’s compositional approach has been modified and imitated, based on

95 Qin: also known as the Guqin, (Chinese: 古琴), or seven-stringed qin, is a traditional Chinese plucked string instrument with a history of over three thousand years. Its sound is characterised by its wide range, deep tone and distant after-tone.

96 Zither: Also known as Gu Zheng, Han Zheng, Qin Zheng (Chinese: 古筝), a plucked stringed instrument, is an ancient Chinese national instrument of the Han ethnic group, , and is arguably one of the most important national instruments in China due to its wide range, beautiful tone, rich playing technique and expressiveness.

97 Pipa: (Chinese: 琵琶), a plucked instrument. It is played vertically, with the left hand pressing the strings and the right hand playing with the five fingers. A traditional Chinese instrument with a history of over 2,000 years.

the playing techniques and sound characteristics of the *Qin*, *Zither* and *Pipa* that appear in *The Drunken Fisherman*.



Figure 44, *Qin*. Chinese traditional instrument



Figure 45, *Zither*, Chinese traditional instrument



Figure 46, *Pipa*, Chinese traditional instrument

Qin:

1. *glissando*

The '*glissando*' can be considered the crucial element which gives the *Qin* character its flavor, and the importance of it is similar to that of the *vibrato* in cello playing, where the composer does not explicitly mark the *glissando* on the score (*Qin*), just as the composer does not specifically indicate on the cello score which notes need *vibrato* and which do not (except in some special places). It all depends on the performer's knowledge of the styles and periods of the various composers, the limitations of the performer's technique, the subconscious behavior of the performer in dealing with the emotions of the music, etc.. If one applies the rules of

vibrato to the cello, one can imagine the high frequency of *glissando* in the *Qin*, which are essentially found between most of the note connections, and that is why there are so many *glissando* in *The Drunken Fisherman*. Bright Sheng uses a lot of *glissando* to imitate the wavering pitch of the *Qin* and to express the characteristic sound flavor of the *Qin*. However, as the cello's sound does not vibrate for as long as *Qin*'s (refer to number 3 below - Echoes), the imitation of *Qin*'s *glissando* requires compositional processing in order to achieve a similar effect, for example:



Figure 47, *Seven Tunes Heard in China, The Drunken Fisherman*, bars 26-31

If the melody in the red box in the Fig. 47 example is played on the *Qin*, it will be written as:



Figure 48

2. *Vibrato*

The concept of *vibrato* in *Qin* is more similar to that of Ornaments in traditional European compositional marks, such as *trill*, *turn*, *mordent*, *appoggiatura*, *acciaccatura*, etc.. The *vibrato* is a large and regular wavering of the tone, centered on the main notes (In some cases the *vibrato* is small, which is similar to the traditional *vibrato* pattern of European stringed instruments). In *The Drunken Fisherman*, Bright Sheng clearly illustrates the different *vibrato* patterns in the *Qin* in traditional European music marks, e.g:

Mordent: (red circles are upper mordent, blue circle is lower mordent)



Figure 49, *Seven Tunes Heard in China, The Drunken Fisherman*, bars 1-5

Appoggiatura/ Acciaccatura:



Figure 50, *Seven Tunes Heard in China, The Drunker Fisherman*, bars 39-51

Trill:



Figure 51, *Seven Tunes Heard in China, The Drunker Fisherman*, bars 95-96

3. Echoes

The sound of the *Qin* has a long vibration time, a long echo and a large frequency. This means that if one does not stop the string with one's fingers, the sound will reverberate in the air for a long time, similar to the function of a piano pedal, and in reality, it will sound like an effect of harmony. For example, in the Fig. 52, where the chords are played, this is an imitation of the harmony effect produced by the unstopped sound of the *Qin*.



Figure 52, *Seven Tunes Heard in China, The Drunker Fisherman*, bars 14-18

Where the *Qin* is played at a slow tempo the right hand plucks the strings less often so that the echo of the sound stays in the air longer, for example in the Fig. 53, bars 1-12, the slow tempo passage at 40 per quarter note, where the accent marks (red circles in Fig. 53) on the score represent the right hand plucking the strings on the *Qin*, and relies on the echo for the forward motion of the notes until the next accent mark. From bar 13 onwards, the tempo becomes 80 per quarter note. If played on the *Qin*, the right hand becomes plucked once per quarter note (blue circles in Fig. 53) to prevent the sound from creating a mixed acoustic effect when the fast

frequency is in progress. In *The Drunken Fisherman*, Bright Sheng, on the other hand, removes the previous accent marks rule.



Figure 53, *Seven Tunes Heard in China, The Drunken Fisherman*, bars 1-18

4. Harmonics

Qin's Harmonics are clear and flexible, with a sound that seems to float from the sky, also known as the sound of heavenly music by the Chinese. It is played by touching the strings inwards with the right hand between the fingernails and the fingertips or by gently picking the strings outwards with the back of the fingernails. In *The Drunken Fisherman*, Bright Sheng has marked the use of fingernail plucking near the bridge (Fig. 54, 55). Cello players may refer to *Qin*'s method for playing harmonics. If plucking inwards, the 4th finger of the right hand (the little finger) can be placed under the bridge as a supporting point for better control between string changes; if plucking outwards, the player can place the forearm in the recess on the right-side panel as a support point for a clearer sound with a more lasting echo.



Figure 54, *Seven Tunes Heard in China, The Drunken Fisherman*, bars 52-53



Figure 55, *Seven Tunes Heard in China, The Drunken Fisherman*, bars 98-101

Zither or Pipa:

1. Sweeping string

The sweeping of the strings is a frequent method of playing the *Zither* and *Pipa*. As both instruments are played with fake nails, sweeping can be achieved by having several strings vibrating together quickly in a short time. Compared to the cello, which usually requires 2 strings plus 2 strings for chords, or if 3 or 4 strings are to be played together at once, which requires a specific angle and special practice of the bow on the right hand, the sweeping of the *Zither* or *Pipa* is easier to perform in terms of technique and ignores the time lag between the fake nails on the strings.

The sweeping strings are often found in strong emotional and powerful sections. Similarly, in *The Drunken Fisherman* the plastic plucked parts are played with Fortissimo dynamics and accent marks for chords and single notes (Fig. 56, 57), which build up the mood in the middle and second half of the piece. This approach to the cello is a useful solution to the problem of how easy it is to play and make several strings sound together, and to discover the clear, bright and crisp sound of the cello's *pizzicato* sound.



Figure 56, *Seven Tunes Heard in China, The Drunken Fisherman*, bars 69-78

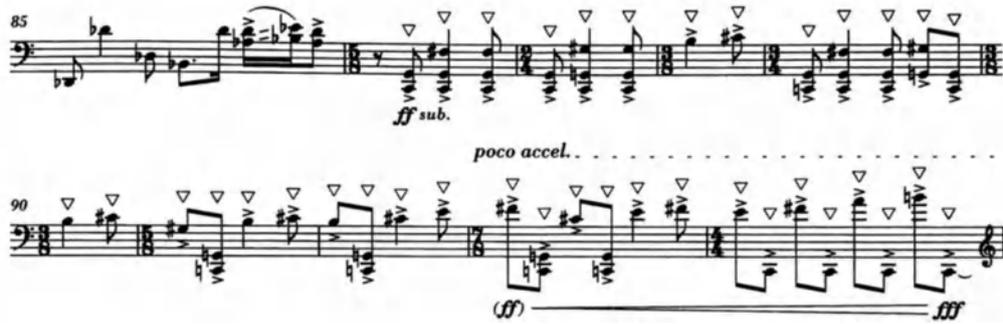


Figure 57, *Seven Tunes Heard in China, The Drunken Fisherman*, bars 85-94

2. Shaking finger or Rotating fingers

The shaking finger technique in *Zither* uses one finger (with fake nails) to pluck the strings back and forth, while the rotating fingers in *Pipa* use five fingers (with fake nails) to pluck the strings in turn, which produces a similar acoustic effect. The shaking finger in *Zither* and the rotating fingers in *Pipa* are extremely varied, and will not be outlined in detail here. What is imitated in *The Drunken Fisherman* is the most basic and simple way of playing both instruments - repeating the same note several times. In the figure (red circle in Fig. 97) one can see that Bright Sheng intended the player to use a plastic pluck to repeat the same note several times, from slow to fast frequency.

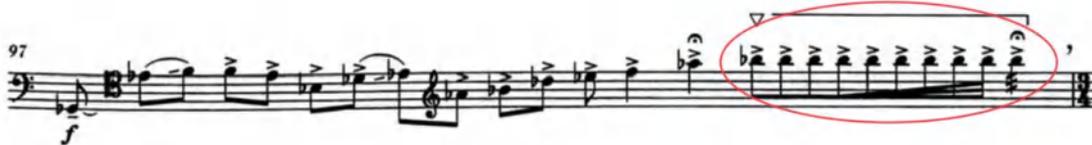


Figure 58, *Seven Tunes Heard in China, The Drunken Fisherman*, bar 97

3.2.5 Diu Diu Dong

The train is coming, it is going through the tunnel!

—Bright Sheng

Diu Diu Dong was inspired by ‘*Diu Diu Tong Zai*’ (Zh-cn.: 丢丢铜仔) (Fig. 59), a folk song of the Gaoshan ethnic group⁹⁸ that circulates in Fujian and Taiwan’s Yilan county. It was adapted and published by composer Lv Quansheng (1916-2008) in 1943. The original melody of this song was based on a game of coin tossing played by children together, with the tinkling sound of coins being thrown on the ground. In 1924, after the completion of the railway in Taipei⁹⁹, the villagers were excited and hummed the familiar song ‘*DiuDiuTongZai*’, incorporating the sound effects of the train passing through the cave and the tinkling of water dripping from the crevices of the mountain, as well as the lyrics about the train.



Figure 59, *DiuDiuTongZai*

Bright Sheng uses folk melodies as inspiration material, with traditional European compositional techniques such as several transpose after the first theme and before the second theme (bars 26-76) (Fig. 60); an expanding melodic texture (blue boxes in Fig. 60) with both *Portato* and accent timbres interwoven and the addition of harmonics as a soprano part from the last note of bar 55 to the beginning of bar 59; several repetitions and variations of the theme melody: first theme is bars 1-25 (Fig. 61), second theme is bars 77-94 (Fig. 62), variation of the second theme is bars 94-109 (Fig. 62).

98 The Gaoshan are mainly found in Taiwan Province of China, with a few in Fujian and Zhejiang Province (southern China). They have their own language and do not have their own script.

99 Taipei: Capital of Taiwan then the Province of China.

Figure 60, Seven Tunes Heard in China, Diu Dui Dong, bars 18-66

Figure 61, Seven Tunes Heard in China, Diu Dui Dong, bars 1-27

Figure 62, *Seven Tunes Heard in China, Diu Diu Dong*, bars 77-115

In the many occurrences of the theme in this *Diu Diu Dong*, Bright Sheng uses the sound of *pizzicato* (red boxes in Fig. 61, 62) on the cello to imitate the sound of falling water in a cave, exploring and expanding on the original folk description of water drops. Using harmonics (natural and artificial harmonics) (blue boxes in Fig. 61, 62) to imitate the echo of the sound of a train passing quickly through a cave.

In the Coda section of *Diu Diu Dong* (bars 110-114 in Fig. 62), using artificial harmonics and the dynamic of *pianissimo* to *pianissim* (blue box in Fig. 62) to depict the train going away, and on the last chord the player *pizzicato* (red circle in Fig. 62) to imitate the sound of falling water drops with the mouth making the sound of Chhh... (yellow circle in Fig.62) to imitate the sound of the wind in the cave as the train moves away.

3.2.6 Pastoral Ballade

White clouds are floating in the blue, blue sky; Under the clouds, the grass is covered by the snow-white sheep.

The sheep are like pieces of white silver, spreading over the green, green grass. How lovely!

——Bright Sheng

Pastoral Ballade is inspired by the Chinese Mongolian pastoral genre in the form of ‘*Chang Diao*’ (En.: Long Tunes, Zh-cn.: 长调) - ‘*MuGe*’ (En.: Pastoral Song, Zh-cn.: 牧歌). The musical genre of pastoral song is usually sung by one person, with several people playing continuous bass on the Morin *Chuur* (Zh-cn.: 潮尔) (bowstring *Chuur*) (Fig. 63). ‘*Chuur*’ is a generic term for the Mongolian concept of polyphonic music, which means ‘resonance’ in Mongolian and refers generally to two or more polyphonic forms of music. The Morin *Chuur* family¹⁰⁰ is represented by the bowstring *Chuur*, known as the *Chuur*, an ancient double-voice bowstring instrument.



Figure 63, Morin Chuur

The Mongolian pastoral genre of ‘*Chang Diao*’ is characterized by its solemn, grand and glorious style; its expansive, bold and masculine sense of beauty; its lyrics mostly describing the happy life of the people of the grasslands, the animals, the blue sky and the grassland to express their love for nature; its relatively slow tempo and the rich and freely variable rhythms; its long and distant breath and extremely wide range; and its melodies with lots of ornaments, such as *appoggiatura*, *glissando*, turn, etc..

100 The Morin Chuur family: Khoomei Chuur—Throat singing. Tsur - Blowing Chuur.

The performance characteristics of this genre of music require a natural and slight *glissando* from one note to the next, which can be understood as each note needs to be played *glissando* for articulation to the next; the melody is ornamented when sung using a special pronunciation technique, that is, a complex movement of the mouth and pharyngeal cavity when vocalizing, and a trill-like *tremolo* effect, usually two or three shakes. This pronunciation technique is called ‘*Nogula*’ (Zh-cn.: 诺古拉), which means a fluctuating note and can be understood as ornaments or *vibrato* in instrumental music.

As pastoral music relies heavily on the improvisation of the performer, the freedom and variety of rhythms is a feature that different performers are proud of. However, it is extremely difficult for composers to preserve this characteristic and to describe in detail what might be termed a regional style of music in a score that can be communicated to instrumentalists using traditional European compositional techniques or approaches.

Bright Sheng has formed and fixed a set of his most satisfactory schemes in his mind with his understanding of this improvisational ‘style’ and dictated them down so that performers who do not know Mongolian music culture can understand the style from his perspective and make the style visible with his compositional techniques. For example, there are 21 bars in the Fig. 64, time signature (red), tempo (blue), tempo change marks (yellow), which appear to change very frequently, and the way Bright Sheng adds the concept of time value to the singing technique of ‘*Nogura*’, where the sixteenth or thirty-second note in the green boxes of Fig. 64 are the ornaments of the last note.

The image shows a musical score for a cello, consisting of six staves of music. The score includes various performance instructions and tempo markings:

- Staff 1:** Tempo marking $\text{♩} = 54$. Performance instructions include *mf warmly espr., wide vib.* and *III sul D*.
- Staff 2:** Performance instructions include *sul D*, *(mp) < mf*, and *poco*.
- Staff 3:** Tempo marking $\text{♩} = 50$. Performance instructions include *poco meno mosso*, *poco tasto*, *pp dolce*, *a tempo*, *ord.*, and *mp*.
- Staff 4:** Performance instruction *accel. al.* and *al*.
- Staff 5:** Performance instructions include *poco meno mosso*, *poco tasto*, *mf*, *f*, *pp sub.*, and *accel. al.*.
- Staff 6:** Performance instructions include *a tempo*, *accel. al.*, *molto*, and $\text{♩} = 72$.

Figure 64, *Seven Tunes Heard in China, Pastoral Ballade*, bars 1-21



Figure 65, *Morin Khuur*

In the Pastoral Ballade, Bright Sheng uses the cello to imitate the warm tone and wide *vibrato* of the traditional Mongolian bowstring instrument, the Morin *Chuur* or Morin *Khuur* (Zh-cn.:

马头琴)¹⁰¹ (Fig. 65); he uses polyphonic compositional techniques to imitate the double-voiced character of the Morin *Chuur* or the pastoral genre in which the vocalist sings the upper voice and the instrument accompanies the lower voice, for example in the beginning of bars 1-8 and the middle section. In bars 19-28, one can clearly see the simultaneous progression of the high (red color in Fig. 66, 67) and low (blue color in Fig. 66, 67) melodies, even where there are no notes, with rest symbols to indicate the music readers, such as the quarter rests and eighth rests in the upper voice in bar 2, and the eighth rest in the third beat of the lower voice.

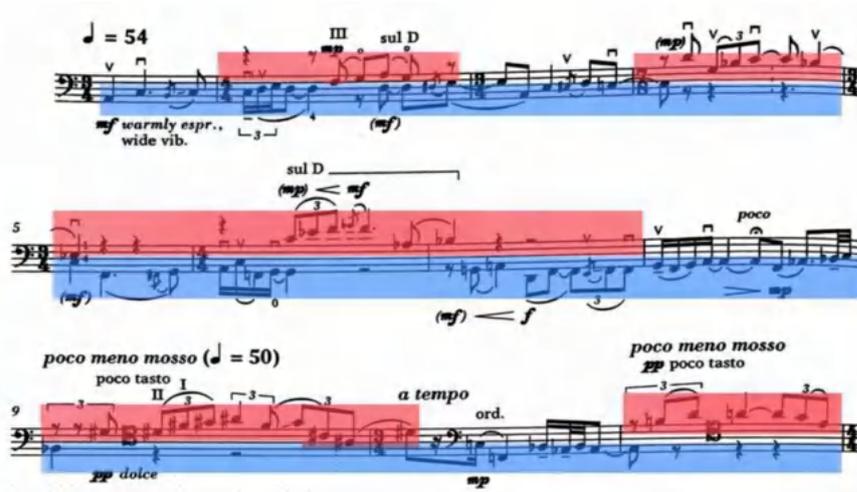


Figure 66, *Seven Tunes Heard in China, Pastoral Ballade*, bars 1-11

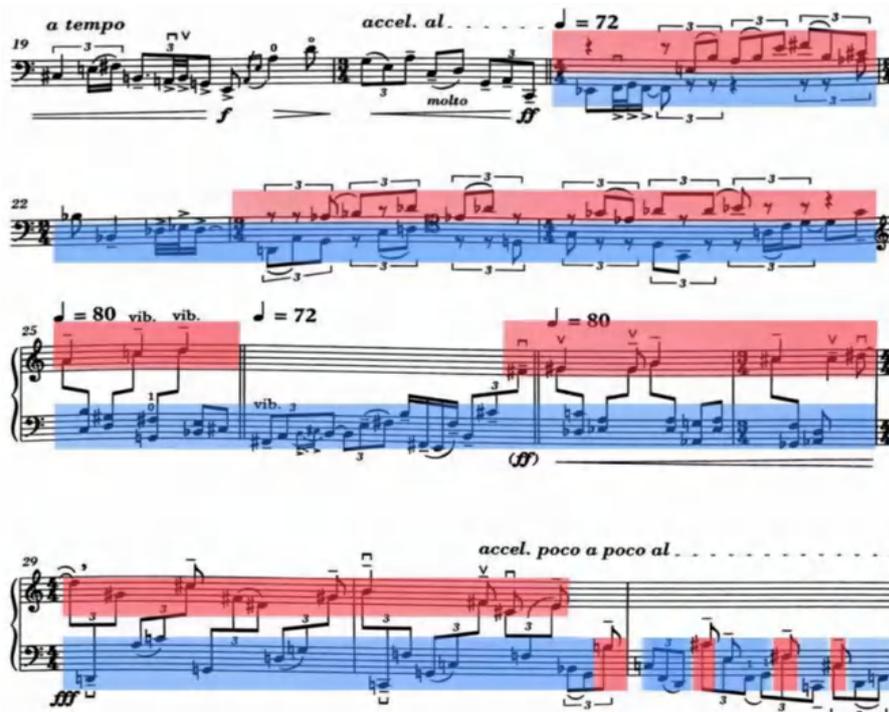


Figure 67, *Seven Tunes Heard in China, Pastoral Ballade*, bars 19-31

¹⁰¹ Morin Khuur: It is a Mongolian two-stringed instrument of the same origin as the Morin Chuur, but with a difference, and has a shorter history as an innovation of the Morin Chuur.

3.2.7 Tibetan Dance

Based on a well-known Tibetan folk dance.

——Bright Sheng

The Tibetan people¹⁰² are great singers and dancers, and are known to the people of other ethnic groups in China as ‘a vast ocean of song and dance’. All holidays and festivals, wherever and whenever one goes, one can see young men and women, elderly people and children pulling up their hands, kicking their legs and dancing. At autumn harvest time, farmers sing and dance in a circle, holding hands while they labor. In pastoral areas (where the people assemble), there are often bonfire parties, where people drink wine and eat meat while singing and dancing from sunset to sunrise..... In Tibet, music and dance are hobbies and interests belonging to the masses of people, acts of body language that are indispensable for expressing love and joy in life.

Throughout his *Tibetan Dance*, Bright Sheng alternates between passages of simple notes with strong rhythmical rhythms and fragments that imitate the typical Tibetan folk melodies and the sound characteristics of folk string instruments at either extremely strong or soft volumes. For example, the left hand tapping on the cello body and the extremely rhythmical rhythms at the beginning imitate the tap of a dance step in an upbeat dance scene or the pounding of a drum instrument (Fig. 68). The timbre of the cello near the fingerboard (green circles in Fig. 69); the rapid alternation of the upper melody and open strings and the double stops in the middle climax of the piece to form a continuous bass melody (green boxes in Fig.70), are used to imitate the slightly raspy sound and double-voiced character of traditional Chinese stringed instruments such as the Morin *Chuur*, Morin *Khuur*, *Khuuchir* (Zh-cn.: 胡琴)¹⁰³.

102 The Tibetan people in China live mainly in the Tibet Autonomous Region, Qinghai, Sichuan and Yunnan provinces (western China). The Tibetan people have their own language and script.

103 *Khuuchir*: The *Khuuchir* are traditional Mongolian instruments and are also a generic name for the two-stringed bowstring instruments that came from the ethnic minorities in the north and northwest of China, including the Erhu, Banhu and Jinghu.

♩ = 132-138

Figure 68, Seven Tunes Heard in China, Tibetan Dance, bars 1-21

Figure 69, Seven Tunes Heard in China, Tibetan Dance, bars 39-56

Figure 70 shows a musical score for the piece 'Seven Tunes Heard in China, Tibetan Dance', covering bars 113 to 138. The score is written for piano and cello. The piano part is in the upper staves, and the cello part is in the lower staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various dynamic markings such as *fff*, *sim.*, and *f*, and accent marks (accents) placed over notes. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, while the cello part provides a steady accompaniment with eighth and sixteenth notes.

Figure 70, *Seven Tunes Heard in China, Tibetan Dance*, bars 113-138

In *Tibetan Dance*, the accent marks are an important indication of the direction and typical Tibetan musical style given by Bright Sheng to the performer. It is important for the performers to be aware of the fact that the accent marks do not follow the usual pattern, which is also characteristic of folk-dance music.

In bars 1-4 (Fig. 71), bar 104 (Fig. 72), and bars 191-195 (Fig. 73) are taps without accent marks, and in all other taps with accent marks. For example, the player can play the unaccented marks with the third finger of the left hand (ring finger) on the outer side of the cello body and the accented marks with the second finger of the left hand (middle finger) on the inner side of the cello body near the fingerboard.

Figure 71 is titled 'VII. Tibetan Dance' and shows a cello part. The tempo is marked as quarter note = 132-136. The dynamic marking is *ppp*. The score consists of a single staff with a series of notes, some of which are marked with 'x' and others with 'v'. A red circle highlights the tempo marking and the first few notes.

Figure 71, *Seven Tunes Heard in China, Tibetan Dance*, bars 1-8

Figure 72 shows a cello part starting at bar 101. The dynamic marking is *ppp* at the beginning and *p* later in the piece. The score consists of a single staff with a series of notes, some of which are marked with 'x' and others with 'v'. A red circle highlights a specific note in the middle of the piece.

Figure 72, *Seven Tunes Heard in China, Tibetan Dance*, bars 101-107



Figure 73, *Seven Tunes Heard in China, Tibetan Dance*, bars 188-195

The dynamic in bars 142-160 are a continuous *fortesissimo* (fff) until the last four bars build up to a *fortesississimo* (ffff). The irregular accent marks (blue circles in Fig. 74) that occur in this section require a strong right-hand control in order for the player to play the accents in a fast rhythm with a powerful emotion and volume.



Figure 74, *Seven Tunes Heard in China, Tibetan Dance*, bars 139-162

Chapter IV

Conclusion

In the previous chapter one read about the circumstances of the birth of new music in the 20th century, the reasons for it, the mutual achievements and influences of the various artistic fields, and the specific ways in which the both composers presented their cello works. In this chapter, I would like to summarize why and how the two composers incorporated elements of cultural identity into their works. How do they draw from history to nourish themselves, while adding their own musical language and period characteristics? How do they collage and blend new things with traditional ones?

4.1 The creative process

Let us first look at the efforts made by the two composers in their two representative cello works to give their works character and vitality, their unique expressions, ideas, musical language and other characteristics as well as the inspiration drawn from the history of music.

4.1.1 Krzysztof Penderecki

Inspirations from bygone eras

In the Classicist and Romantic works, the composers often gave the performers basic cues and ranges of rhythm, tempo, mood, etc., through clear notation of time signatures, beginning words, tonality and musical terms on the score. In *Suite for Solo Cello*, however, Penderecki diminishes the original function of these notations, a compositional approach that recalls the works of the Baroque period, a time in which composers customarily gave their performers (or rather themselves) ample space to demonstrate their musical taste and virtuosity when composing their works. Although one does not know from Penderecki's own statements what he was thinking when he composed this work, one can guess from his similar approach to that of the Baroque composers that perhaps he shared the same ideas about the performers, or perhaps he did not want his compositional inspiration to be limited by these previous rules. For example, in four pieces (Preludio, Serenade, Allegro con bravura, Aria) where he does not mark time signatures or bar lines, he has used the notations accent, tenuto, and the occasional legato in passages played in staccato articulation to indicate strong beats and the length of duration to indicate the higher points in a wave melody. In Notturmo and Scherzo, where bar lines and time signatures were marked, the combination of notes using legato arcs through the bar line creates syncopated rhythms, blurring the legibility of the meter given at the beginning of the piece and building the impression of a permanent rubato.

Material collage

The collage of materials was in fact not new to 20th century artists, as the avant-garde groups of the 1910s and 1920s used blocks of oilcloth, wallpaper and the like in what Picasso and Braque called the 'Synthetic Cubism' of painting, and largely reintroduced a wise shadowing of the real world into these increasingly abstract paintings; Berlin Dadaism's outstanding visual innovation—photomontage, was used to cut and recombine images from newspapers and magazines in a way that suggested the cutting of the structure of social reality; or Max Ernst's¹⁰⁴ use of oil painting techniques to combine Dadaist chance with Surrealist automaticity to form the Surrealist mode of painting.

There is no personal statement or research on whether the collage technique he used so frequently in his compositions was inspired by the early 20th century avant-garde movements and art forms, but its use in music can be marked as an exclusive and iconic act for Penderecki. Given the back-and-forth nature of the musical direction, there is no way to replicate Hugo Ball's¹⁰⁵ act in sound poems of disrupting all the characters and then reassembling them together, as even the most subversive innovations in 20th century music, Schoenberg's twelve-tone technique and Webern's total serialism, which necessarily followed strictly within the laws that they created. Early 20th century music was also part of the avant-garde community, with a mission to create something new and oppose tradition, but not sharing the status of being the destroyer of art in other art forms. The reason for this is that a work of music requires the help of performers and audiences before it can be considered complete, therefore composers must have been concerned that their work would be accepted by the public.

104 Max Ernst (1891-1976) : was first a member of the Cologne Dadaism group in the period 1918-1920, during which he experimented with apolitical but absurd collages and photomontages, and one can detect his strong dissatisfaction with previous art in Ernst's reworking of traditional religious iconography. Cologne was culturally situated between Germany and France, and Ernst therefore had higher expectations of Paris than other German Dadaists. He came to Paris in 1922 and turned to Parisian Surrealism, later reverting to the use of oil painting, which had been banned by Dadaism, combining the chance of Dadaism with the automaticity of Surrealism. Ernst arrived in Paris at the culmination of the 'Misty Movement' and immediately set about transforming collage into painterly works. Under the influence of the Italian painter Giorgio de Chirico, the semi-psychedelic allusions in certain collages developed into hints of a palpable spiritual universe. A series of works by Ernst between 1922 and 1924, including *Oedipus Rex* (1922), *Man Shall Know Nothing of This* (1923) and *The Virgin Spanking the Christ Child* (1926), became the basis of Surrealist visual art, etc..

105 Hugo Ball (1886-1927): was the founder of the Dada movement in European art in 1916, his most outstanding achievement was as a pioneer in the development of sound poetry. Ball have invented a new series of verses, verses without words, or sound poems, in which the balancing of the vowels is gauged and distributed according to the value of the initial line. These sound poems consisting of nonsensical words, in which raw words and fragments of basic language were mixed together. His most famous sound poem consists of *Karawane* (1916), *Gadji beri bimba* (1916).

As can be imagined from the current popularity and frequency with which Penderecki's work is performed, he uses the collage approach as an important means of creating things and presenting new patterns, perfectly avoiding the negative effects it has the potential to bring. In this work, 'collage' can be a simultaneous or successive combination of various materials, timbres and virtuosic techniques to form a melody or different voices; he liked to repeat the same fragments and present his ideas and possibilities to the audience by changing the timbre, expanding the melody, building up the mood, etc., without following the rules; he also enjoyed exploring the possibilities of the cello sound, like combining and collaging traditional playing methods and new sounds of the cello in the 20th century (left hand pizzicato, highest notes, playing the bow between bridge and tailpiece on 4 strings, strike the strings with the hand, etc.). For contemporary and future cello players and composers, Penderecki provides a good example of how to integrate these materials in a balanced way.

Emotions and moodiness

In by-gone era works, the composer's control of the emotion in the work is usually framed at the beginning of the composition, for example, different major and minor scales bring different emotions; ethnic scales in folk music of various countries: Hungarian major or minor scale, Ukrainian Dorian scale, Chinese pentatonic scale; different musical terms match different rhythmic rhythms and musical sensations: Allegro - cheerful, lively, Andante - walking, marching, Largo - wide, solemn.....

But with much of the music of the 20th century abandoning the harmonic modes of the past and breaking free of the constraints of the no bar line or regular accents, how could the performer accurately demonstrate the composer's ideas with only a few indications of musical terminology? This question also bothers the audience about 20th century music. How can the audience spend time again and again to enjoy this so-called new music in which without the familiar major and minor modes, the structure of the music, and the beautiful melodies that evoke emotions rather than deeply rooted in tradition, the classical music?

This work - *Suite for Cello Solo* shows how Penderecki's solution to the problems that plagued 20th-century musicians was to make his work attractive and lasting, based on an innovative and contemporary approach to the music of the 20th century.

Dissonant intervals are an exclusive feature of contemporary works, and the whole-tone scale can be freely combined as independent units (but is conceptually distinct from dodecaphonic technique and serialism). The tense character of the dissonant was expressed by Penderecki

in a variety of methods, such as the extensive use of chromatic material as a means of advancing the emotions and attracting attention, sometimes in chromatic modulations of thirds or sixths, others as articulations between fragments, or simply as a guide to the direction of the single melody.

Whereas another way in which Penderecki created an atmosphere of seriousness, tension, anxiety, etc., was the cyclical or increasingly dense occurrence of similar material over a period of time, which was often accompanied by fast rhythms, gradually ascending melodies, and accelerating tempos.

Performers' participation

From the nature of Penderecki's compositions, one can see that he was not afraid of new things, had a passion for creating his own rules, desired to break away from the shadows of tradition, and wanted his music to be full of vitality and freedom. In Penderecki's compositions the performer acts as a link between the composer and the audience, having such creativity, freedom and (almost) unrestricted choice of expression elements. A comparison arises with the Baroque composers who gave the performers some of the options to show their taste and ability, or the improvised cadenza fragments of the concerto works of the classical period, in which the performers were able to show their mastery and virtuosity. For instance, the improvisational beginning of the *Preludio*, with its absence of tempo, meter and even unmarked duration of some notes; the *Scherzo*, with its numerous whole rests with fermata symbol; or the title *Allegro con bravura*, which instructs the player to be 'brave', etc. (Refer to the Chapter 2 for a detailed analysis)

Musical thinking

Penderecki's creative thinking the author himself refers to it as the 'labyrinthine thinking'. The structure of the creation of such pieces is like a player walking through a labyrinth, the game starts with numerous similar paths to choose from, but often requires several more attempts, and while each path starts from the same location, the scenery on each path has its own solutions. The simple motive material that occurs several times is like a labyrinth of paths, and whenever the audience thought the music would be proceeding, it veered back to the beginning and tried new possibilities. (Primary refer to the Chapter 2, sections of *Allegro con bravura*, *Scherzo*)

4.1.2 Bright Sheng

Bringing music ‘to life’

Unlike Penderecki’s concept of fusion, innovation and return, Sheng based his music on the vitality of traditional Chinese folk music. As the most distinctive and typical genre of Chinese traditional music, folk music, which is taken by Bright Sheng, has the widest audience and its influence extends to all levels of society; from every village to towns and cities; from the most populous peasants and lower-class laborers to the citizens, merchants, literati, government officials and even the emperor. Given the long history and infinite vitality of Chinese folk music, and has always been constantly evolving into numerous musical genres and colorful musical styles; as it was not constrained by service functions such as imperial rule and religious activities, neither was it bound by aesthetic ideals of superiority and distinction; it is the pursuit of sincere, distinctive and strong expressions of emotion and a natural and beautiful music recognized by the common people. It can be said that traditional Chinese folk music is the basis for all other types of traditional Chinese music, and occupies an overwhelmingly dominant proportion and position in traditional Chinese music. Rather than exploring uncharted territories and trying to innovate new music, as other 20th century composers have done, why not choose something that has been around for thousands of years, something that is not on the stage but has always been around and recognized by the people. What the composer needs to do is to give it a soul, to turn the mundane into the elegant in his own specialized way, to bring the audience into contact with the familiar in a new way, to arouse the curiosity of human nature for something familiar and new. This has provided his music with a strong mass appeal and a unique ethnic, regional and Chinese ‘flavor’.

In *Seven Tunes Heard in China*, for instance, the cello imitates such instruments as: imitated *Qin*, *Zither* and *Pipa* in *The Drunken Fisherman*, all are instruments are characterized the typical by regional features of improvisation and folk music; *Tibetan Dance* is based on the rhythmic and vocal characteristics of the Tibetan dance music, with its dynamic rhythmic rhythms, dance characteristics and structural arrangements reminiscent of the *Gigue*, the finale of each of J.S. Bach’s *suites for solo cello*. The other five pieces are conceived as melodies of different folk songs, retaining the melody of each tune as a theme, reworking and adapting it and giving it an innovative twentieth-century cello technique. (Refer to Chapter 3)

Improvisation

In *Seven Tunes heard in China*, Sheng's breakthrough act was to retain the most typical feature of Chinese folk music - improvisation. This folk 'improvisation' differs from the Baroque taste for ornamentation and from the flamboyant endings of instrumental concerto movements of the Classical period. In the European tradition improvisation has a standardized structure in which the performer and the audience know exactly which parts belong to the composer's work and which parts belong to the performer's ideas; in terms of purpose and approach, this improvisation has the clear aim of distinguishing itself from other performers by reflecting the performer's understanding of the style of different composers and the elegance of musical taste. In terms of the composer's approach, it gives the performer a second role as creator of the work, taking it to another level in a mutually beneficial and symbiotic manner. However, this folk 'improvisation' does not allow for the application of so many rules and regulations, but it is also its 'wild' character that makes the use of these melodies a no-brainer — Due to the fact that folk music was transmitted without written scores as the main means of transmission, the transmitters relied on singing and playing, and the learners on listening and memorizing, which gave the best artists in the process of transmission the opportunity to express their talents and make their own adaptations. Such uncertainty and variability were the conditions for collective additions, which, in a constant process, resulted in the refinement of the folk music that was being handed down. Improvisation has also become the standard by which the artists' attainments are validated. On the other hand, there is geographical diversity, as China's vast territory has resulted in differences in geography and climate, natural production conditions, customs and culture, dialect and language, temperament and aesthetic sensibilities. The degree of such characteristics and differences is inversely proportional to the state of developed transportation and the degree of external communication: the more developed the external transportation and communication, the more ambiguous the regional features tend to be; conversely, the more blocked the transportation and the less interaction with the outside world, the more distinct the regional features tend to be.¹⁰⁶

Imitation

It is fair to say that most of the things that all people learn at the beginning of their lives are imitations, to imitate the speech of their parents, to imitate the behavior of other human beings, and the same is true of music. Anyone who learns music has heard their teachers tell them

106 Zhou Qingqing, *Introduction to Chinese Folk Music*, published by People's Music Publishing House, 2003, p.4.

to sing and imitate with an instrument... And this so-called singing and imitation is the use of instruments as a means to realize the sounds or scenes that come to mind, or the sounds of animals, or other instruments.

The same applies to Sheng's efforts in this work, (*Seven Tunes Heard in China*) as it is possible to use instruments to imitate various sounds, it is also possible to imitate other vocal patterns (e.g. the way other instruments are played), such as various glissandos, rapid volume changes in a short amount of time (cf. mainly *Seasons*, *The Drunken Fisher Man*, *Pastoral Ballade*); imitating the sounds of other instruments such as the Qin, Erhu, Zither, Morin Chuur ((cf. mainly *The Drunken Fisher Man*, *Pastoral Ballade*, *Tibetan Dance*), imitating spoken and wild forms of music (cf. mainly chapter 3 *Guessing Song*, *Diu Diu Dong*, *Tibetan Dance*).

Creation of style

Sheng was doing the exact opposite of Penderecki. Penderecki was abandoning most of the constraints of bar lines and meters in compositional technique, establishing the direction of the music by his own rules and telling others by implication. Sheng, by contrast, was more precise, giving performers very precise suggestions. A comparison of the scores of the two works shows that Penderecki's score describes the composer's intentions in very general way. (cf. 4.1.1 Penderecki's information on Inspiration from bygone Eras.) Sheng's score, however, was clearly marked with changes of dynamics, accents, *staccato*, *spiccato*, the way to play *glissando*, *fermata*, composer's notation.

The repetition of phrases in Sheng's *Seven Tunes Heard in China* was frequent, whereas in traditional works the repetition of phrases or sections usually only occurs 2-3 times throughout the piece, which means that the performer needs to make a contrast in terms of dynamics, timbre and emotion. We may find some connotations with the Baroque composers' feverish enthusiasm for repeating beautiful (thematic) fragments, and even the performers' tendency to repeat them more times than the composer required.

In the past, accent marks, staccato or tenuto notes were not often found in art music, and sometimes composers did not even mark them. It was obvious for the performer to perform the work in accordance with the characteristics and styles of different composers. So how did people learn about these 'unspoken rules' and follow them? There were different sources - written and unwritten, and that is our heritage.

The art music of Europe, it is in the same land, the same communities, generation after generation, all of them acquiescing to a 'flavor' of music that does not need to be written down

on paper and that cannot be described in detail in language. But what Sheng introduces was a culture that developed out of a civilization completely different from that of Europe, and thus evolved into a musical art that was unfamiliar to people outside of the Asian continent. It can be said that Sheng was introducing very precisely all performers to the ‘flavor’ of Chinese music through the detailed markings, symbols and words in his compositions.

4.2 Guidance

Based on the analysis of both significant cello works, it can be seen that their authors have great respect for history and tradition. Having already known the reasons for the formation of their ideas and concepts, the specific techniques and creative expressions in their works, and the sources of inspiration from history and culture, let us now switch our perspective from both of them to the larger context of the times, and consider what trends are reflected in their individual cases.

4.2.1 Creating music markets

European art music from its earliest beginnings has been distinctly exclusive and reserved for a select and upper-class group and church-related circles.

In the modern society, the music industry is a part of the modern commodity economy. In a time when the media, internet and electronics are so advanced, new things are being created around the world every day trying to capture the attention of people. In the fast pace of modern life, commodity music, which is more in line with contemporary society, and dominates much of the mass market, such as square music and replica music. This is a rebellion against the elite art of the past, and it is also one of the reasons why musicians and composers need to consider one of the sources of their creations - how to attract the masses so that their works can survive and have a longer vitality.

In the first half of the 20th century, modernist music attempted to exploit the possibilities and make revolution. But it was like a rebellious exodus, inspiring transcendence through various formal revolutions; taking on the spiritual expression of modern man's refusal to acknowledge the finitude of individual life in the void; insisting on self-expansion. After the novelty of the audience had passed, the question of the composers’ desire to maintain the long-term vitality of their works.

Penderecki realized that if music creation abandons traditional tonality in the name of ‘absolute freedom’, it also falls into new tradition and limitation; if it is only limited to unique sound effects, and deliberately avoids the constraints of ‘tradition’, it is instead being

‘constrained’. In his middle and late works, he uses traditional pitch notation, numerous polyphonic textures, single theme throughout and the development of variations on the theme. On the other hand, the chord progressions in pantonality avoid traditional musical functionalism, the chromatic scale form of the thematic melodies and the use of various modern techniques which make his works fundamentally different from the traditional musical language.

Penderecki explores the unique sound effects produced on traditional instruments and the unconventionality of traditional materials such as pitch and rhythm. By combining the concepts of timbre, duration, loudness and pitch, he escapes from the melodic lines of traditional European art music, thereby creating an aural and visual experience of three-dimensional space in his works. The blank spaces and uncertainty of pitch and tempo in his works leave a lot of space for different performers and audiences to create and imagine. When the works have the color of the modern musical era and are based on tradition, the public's receptiveness and appreciation perspective will return; when the composer completes the creation of a three-dimensional space, making the work more freedom and creatively, and the performers and the audience bestow a four-dimensional space—regenerated in time and space, and the works are born with an enduring vitality.

Sheng took a different path than Penderecki. Music exists not only as art music, but also as secular and folk music in the countryside and rural areas. The path chosen by Sheng is to combine folk and art music. One could say that local music culture is in fact an expression of another language. When Sheng adds these elements of folk life as features to his compositions, Chinese audiences feel close ties to the history and traditions of their nation. He uses European instruments, traditional compositional techniques and modern performance techniques that are well known to people from other countries, and combines Chinese characteristics with European musical culture, in order to attract a wider audience and bring a sense of freshness to the performers and the audiences.

Sheng's works have a strong national flavor, using various traditional Chinese musical genres as the background and imitating traditional Chinese instruments as the highlight to attract the attention of the public; borrowing melodies from Chinese folk songs, nursery rhymes and operas to build up a huge mass base; incorporating modern performance techniques and traditional European compositional techniques as the framework to ensure the lasting vitality of the works.

4.2.2 Globalization and multicultural fusion

Since ancient times there have been exchanges and fusion of cultures. For example, the early civilization of Ancient Greece was prosperous for a time, which was imitated and introduced by Rome, France, Spain and other countries at the peak of The European civilization at that time. Even in the Renaissance period, they once hoped to revive the cultural spirit of Ancient Greece. It is also like the Baroque period as the most musically influential in Italy, where most of the Baroque vocal music (Oratorio, Cantata, etc.), new genres and styles of instrumental music were pioneered in Italy, and many composers from other countries tried to combine their own styles with the Italian ones. Especially that, Italian musicians held important positions in the courts, churches and theaters of various countries¹⁰⁷

Since the 20th century, especially after the end of the Second World War, the era of globalization has gradually formed. Political categories such as issues of war, environmental, energy, disease, and financial crises, cultural identities, resource sharing, etc., which are acting on global common interests and issues and its results. Economic categories such as economic integration, free trade, global capital flows, digitization of currencies, etc. And in the cultural aspects of globalization such as, cultural convergence, cosmopolitanism, multiculturalism, new cultures, etc. Modern globalization is mainly manifested as global westernization (America, Europe, etc.) due to European colonialism and the emergence in all colonies of new music combining traditional regional/national musical culture with European art music culture.¹⁰⁸ European art music thought, together with its aesthetic and sensual concepts, has permeated all corners of the world. As countries around the world promoted the idea of multiculturalism and recognized the value of diverse musical cultures, the development of new contemporary music in various countries and nationalities integrated the genes of European art music and developed them with the traditional musical characteristics of their own nations and countries.

107 Giovanni Bononcini (1670-1755), He moved to Rome in 1691. In August 1697, G. Bononcini left Rome for Vienna, where he served Emperor Leopold I with a generous salary. After moving to Berlin, London, France, he died in Vienna in July 1747.

Francesco Geminiani (1687-1762), In 1714 he from Italy moved to London and was well received. His contemporaries in England considered him the equal of Handel and Corelli.

Franciscello Alborea (1691-1739), He was regarded as an Italian cellist who had a wide-ranging influence on the whole of Europe in the early 18th century and introduced the art of cello performance to Central and Eastern Europe. It was he who had a decisive influence on Martin Berteau (1691-1771), the founder of the French cello school.

Joseph Marie Clément Dall' Abaco(1709-1805) , His touring all over Europe was great successful, and he caused a sensation in Vienna when he played a piece of music he composed for five cellos. The British organist C. Burney (1726-1814) spoke highly of Joesph Dall' Abaco and believed that he made the cello popular in the British.

108 Song Jin, Han Zhongen, Luo Tai, Guan Jianhua, *A study of the concept of multiculturalism in music in the context of globalisation*, Soochow University Press, 2008

According to the trend of globalization and the formation of the concept of multicultural integration. In the current era of aggregation, information integration, and rapid dissemination. The cultures of mankind are common civilizations. For composers, the quest for modern and contemporary modes of musical development is to break through ethnicity and regionalization; to break with old and new; to combine tradition and modernity; to combine various doctrinal ideas in their compositions.

Penderecki was born into a multi-ethnic family, in the central region of culture where the various European countries were developing separately and interacting with each other, and also at a time when they were isolated from the European contemporary genre and urgently needed to have a national voice. With his 'breakthrough' and 'return', he is undoubtedly breaking the boundaries of established patterns and attempting to find a place in the development of a global cultural context. At the forefront of his contemporaries' musical trends, he was one of the pioneers of musical culture, who broke away from the original system of music and chose to return to tradition before anyone else. In the second half of his life, he combined the strengths of many schools of thought to create a unique musical language of his own.

Sheng was born in China and grew up in the culture of a Chinese mountain village, where he was nourished by ethnicity and knowledge of a rich and diverse range of folk music, and later received formal training in European music in the United States. Much of Sheng's music is therefore cross-cultural, transcending specific Eastern and Western elements as he transforms musical values with a new cross-cultural outlook. The aim of his music is to dissolve the hierarchical distinction between art and life; to blur the boundaries between countries and nationalities; to break down the divide between traditional European music and folk music from other cultural areas

It can be said that the two composers, Penderecki and Sheng have shown the development trend of different forms of music. They have broken the system of rules represented by traditional music in the past and have innovated different aesthetic perspectives, compositional concepts, musical thoughts and so on. After the peak of the musical era, both composers have chosen to return to tradition and nationality in the long cycle of history. They have given a satisfactory answer to the history of music with their unique musical language, and have also created a guideline for the future development of music.

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Appendix

Edition Schott

Violoncello

PENDERECKI

Suite

per violoncello solo

CB 242



 SCHOTT

Krzysztof Penderecki

* 1933

Suite

per violoncello solo

CB 242

ISMN 979-0-001-17973-7

Serenade, Scherzo und Notturmo
wurden im Auftrag der KölnMusik GmbH komponiert
und sind Boris Pergamenschikow gewidmet

Uraufführung / First performance:

Serenade / Scherzo / Notturmo
28. Dezember 1994, Köln
Boris Pergamenschikow, Violoncello

Sarabande
15. Juni 2001, Ludwigsburg
Boris Pergamenschikow, Violoncello

Tempo di Valse
21. Oktober 2004, Kronberg
Kronberg Academy
Gedenkkonzert für Boris Pergamenschikow
Claudio Bohórquez, Violoncello

Aria
2. September 2006, Giverny, Musée d'art américain
Festival Musique de Chambre à Giverny 2006
Michel Strauss, Violoncello

Allegro con bravura
25. Februar 2010, Paris
Arto Noras, Violoncello

Preludio
16. – 27. April 2013, Paris
5th International Paulo Celio Competition

Krzysztof Penderecki komponierte 1994 unter dem Titel *Divertimento* die drei Sätze *Serenade*, *Scherzo* und *Notturmo*, die Boris Pergamenschikow am 28. Dezember 1994 in Köln uraufführte. Nach und nach wurde dieses Divertimento auf acht Sätze erweitert und schließlich als *Suite per violoncello solo* veröffentlicht.

In 1994 Krzysztof Penderecki composed the three movements *Serenade*, *Scherzo* and *Notturmo* under the title of *Divertimento* which were premiered by Boris Pergamenshikov in Cologne on 28 December 1994. This Divertimento was gradually expanded to eight movements and eventually published as *Suite per violoncello solo*.

Inhalt / Contents

I Preludio	5
II Serenade	10
III Sarabande	12
IV Tempo di Valse	14
V Allegro con bravura	16
VI Aria	18
VII Scherzo	19
VIII Notturmo	24

Aufführungsdauer: 20'
Duration: 20'

Arto Noras gewidmet

I Preludio

Krzysztof Penderecki
* 1933

con sord. + trem. *sfz mf* *f* sul C *f* via sord. sul pont. ord. *p sub. < f > f* *p sub.* *f* *p sub. < >* sul pont. *f*

sul pont. molto

ord. *f p* ord. trem.

pizz. arco *f* *p* string. gliss. *sfz*

Allegro

pizz. *ff pesante* arco *p*

scherzando *f* *p* 3 3 3 3 3

¹⁾ zwischen Steg und Saitenhalter auf 4 Saiten streichen / bow between bridge and tailpiece on 4 strings

²⁾ mit der Hand auf die Saiten schlagen / strike the strings with the hand

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, some of which are beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A piano (*p*) dynamic marking is placed below the first few notes of the bass staff, and a forte (*f*) dynamic marking is placed below the final notes.

The second system features a treble staff with a melodic line and a bass staff with a more complex rhythmic pattern. The bass staff includes several triplets (indicated by a '3' over the notes) and trills (indicated by a 'tr' above the notes). The system concludes with a fermata over a note.

The third system is primarily in the bass staff, showing a continuation of the rhythmic pattern with several triplets. It ends with a fermata over a note, with a small musical symbol above it.

The fourth system has a treble staff with a melodic line featuring accents (>) over several notes. The bass staff continues the accompaniment. A piano (*p*) dynamic marking is placed below the final notes of the bass staff.

The fifth system consists of two staves. The treble staff has a melodic line with some slurs. The bass staff has a rhythmic accompaniment. A forte (*f*) dynamic marking is placed below the final notes of the bass staff.

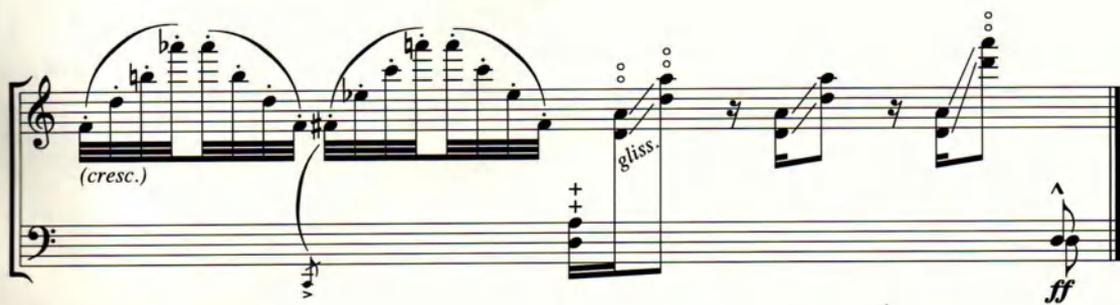
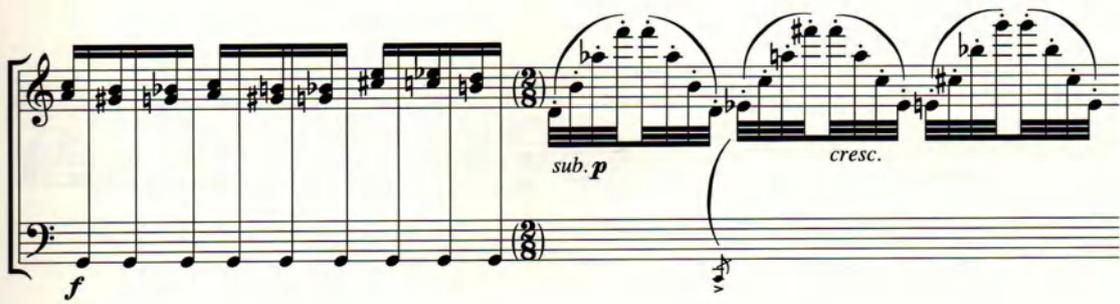
First system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking *v* and a slur over a group of notes.

Second system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking *ff* and several triplet markings (3).

Third system of musical notation, featuring a treble and bass clef. Both staves contain multiple triplet markings (3).

Fourth system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings *tr*, *tr*, and *spicc.*

Fifth system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking *p*.



II Serenade

Allegretto (♩ ca. 130)

c.l.batt. pizz. c.l.batt. pizz. arco

p molto rubato

5 *grazioso* *spicc. poco accel.*

p

8 *cresc.* *f*

10 *pizz. arco* *poco sostenuto* *a tempo* *pizz. arco*

p

13 *pizz. arco*

15 pizz. (c.l. batt.) arco *rall.* - - - - *a tempo* sul G c.l. batt.

18 pizz. c.l. batt. pizz. *più f* *f sub.*

23 *grazioso* arco *punta d'arco* *sim.* *p sub.*

26 pizz. arco *spicc.* *f* *p*

29 *sul pont.* *cresc.* 3 3 3

31 ord. arco batt. *arco* *pizz.* *arco* *c.l. batt.* *arco* *f*

34 pizz. *senza arco *)* *c.l. batt.* *pizz.* *p* *ff* *pp*

*) Fingerkuppe / Fingertip

III Sarabande

The musical score for "III Sarabande" consists of five systems of notation. The first system is a single bass line starting with a *p* dynamic, marked with a *V* (Vibrato) and containing a 5-fingered run and a 3-fingered triplet. It concludes with a *mf* dynamic and the instruction *ben tenuto*. The second system continues the bass line with a *mf* dynamic. The third system is a grand staff (treble and bass clefs) with a *mf* dynamic in the bass and a *dim.* (diminuendo) instruction. The fourth system is a grand staff with a *cresc.* (crescendo) instruction in the bass. The fifth system is a grand staff with a *f* (forte) dynamic in the bass. The score includes various musical notations such as slurs, ties, and fingerings.

54 638

5
p

(arco)
pizz. arco

3 5 3

ben tenuto
pizz. arco
f

p

arco
ossia:

IV Tempo di Valse

The musical score is written for a single instrument, likely a violin or viola, in a 3/4 time signature. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat).

- System 1:** Measures 1-6. Starts with a piano (*p*) dynamic. Includes a *pp* dynamic marking.
- System 2:** Measures 7-12. Includes an *(arco)* marking.
- System 3:** Measures 13-17. Includes *pizz.*, *f*, *arco*, *mf*, and *rubato* markings.
- System 4:** Measures 18-22. Includes *arco*, *poco animato*, *p*, and *v* markings.
- System 5:** Measures 23-27. Includes *pizz.*, *senza arco *) arco*, and *p* markings.
- System 6:** Measures 28-32. Includes *f*, *cresc.*, and *3* (triplets) markings.

*) Fingerkuppe / Fingertip

31 *poco rall.*
arco batt. sul D, G sul pont.
ff senza arco *pp*

Tempo primo
37 arco pizz. arco pizz. arco sul C, G

45 *accel.*
pizz. senza arco arco *mf* *p* *cresc.*

50 *rall.* *a tempo, sostenuto molto*
sul pont. ord. *dim.* *p*

57 (trem.) **Tempo primo** *pp* *p*

62 pizz. arco *poco*

V Allegro con bravura

The musical score consists of eight staves of music. The first staff is in bass clef, starting with a *ten.* marking and a forte (*f*) dynamic. It features a series of eighth notes with accents, followed by a triplet of eighth notes and a triplet of sixteenth notes. The second staff is in treble clef, continuing the eighth-note pattern with a forte (*f*) dynamic. The third staff is in alto clef, featuring a piano (*p*) dynamic and a triplet of eighth notes. The fourth staff is in bass clef, marked *spicc.* and *p*, with various rhythmic patterns including eighth and sixteenth notes. The fifth staff is a grand staff (treble and bass clefs), marked with a Roman numeral *I* and a piano (*p*) dynamic. The sixth staff is in bass clef, marked *pesante* and *p*, with a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The seventh staff is in bass clef, marked *mf*, with a piano (*p*) dynamic at the beginning. The eighth staff is in treble clef, marked *f*, with a piano (*p*) dynamic at the beginning. The score includes various musical notations such as accents, slurs, and dynamic markings.

alla Polonaise (♩ = ♩ precedente)

The musical score consists of six systems of music. The first system shows the beginning of the piece in piano (*p*) with a dynamic marking of *cresc.* and a triplet of eighth notes. The second system features a violin part with *trmn* (trills) and a forte (*f*) dynamic. The third system continues the piano part with triplets. The fourth system includes a violin part with *ricoché* and *pizz. m. d. + pizz.* markings. The fifth system is marked *arco* and *cresc.*. The sixth system concludes with a *ff* dynamic and *pizz. arco* markings.

54 638

VI Aria

p

f

poco animato

pp 3

rall. **Tempo I**

p

ord. *pizz.* *arco*

poco cresc.

II

sul D *G* *pp*

54 638

VII Scherzo

Vivace (♩. ca. 130)



54 638

61

f *pp* *p*

70

V

78

V

86

poco a poco meno vivace

sim.

91

poco a poco cresc.

96

102

p *cresc.*

107

accel. ----- *poco meno vivace*

mf

112 *capriccioso e rubato*

f pizz. arco *p* pizz. *f* arco *p*

117

pizz. arco *f* accel. 3 3 3 3

122

3 3 3 3 3 3 3 3 3 3 3 3

127

ff feroce pizz. (Daumen/Thumb) arco

132

p sim. pizz. arco 3 3

137

arco 3 *ff* (b) (b) rall.

143 **Vivace**

149 *pizz.* *p* *f* *f* *arco* *f* *pizz.* *p*

157 *pp* *p*

165 *arco* *f* *p*

172 *pizz.* *mf* *f* *mf* *arco*

181

189

197

205 *V*

213 *cresc.*

221 *V* *p* *f*

229 *pizz.* *p* *f* *ff*

54 638

237

arco p

245

p f p f p

253

f

261

269

cresc. arco *agitato*

276

283

feroce

287

pizz. p mf f ff fff arco V V

*) Klein gedruckte Noten ad lib.
Notes in small print ad lib.

VIII Notturmo

Larghetto (♩ = 63)

p

7

sostenuto

a tempo

12

17

III

V

21

sostenuto

25

a tempo

restez

Detailed description: This is a page of musical notation for a piece titled 'VIII Notturmo'. The score is written in bass clef with a 3/8 time signature. It begins with a tempo marking of 'Larghetto' and a quarter note equal to 63 beats per minute. The first measure starts with a piano (*p*) dynamic. The piece features several triplet markings (indicated by a '3' over a group of notes) and a 'sostenuto' marking. The tempo changes to 'a tempo' at measure 12. The score includes various musical notations such as slurs, ties, and fingering indications. At measure 17, there are Roman numerals 'III' and 'V' above the staff. The piece concludes at measure 25 with the instruction 'restez'.

30 arco (punta) *pizz.* *poco più animato* *mf*

34 *mf*

36 *f*

38 *a tempo* *pizz.* *p* *f*

41 *con sord.* *arco* *espr.*

44 *dim.* *p* *molto sostenuto*

47 *ppp* *dolciss.* *V*

BRIGHT SHENG

SEVEN TUNES
HEARD IN CHINA

for solo cello

edited by Yo-Yo Ma

ED 4087

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PROGRAM NOTE

Based on folk melodies and other songs collected by the composer from various regions of China, *Seven Tunes Heard in China* was written for cellist Yo-Yo Ma. It was commissioned by the Pacific Symphony for Dr. George Cheng in honor of his wife Arlene Cheng, to whom the work is dedicated. The movements and their sources are as follows:

I. Seasons (Qinghai)

Spring is coming,
Narcissi are blooming,
The maiden is out from her boudoir seeking,
My love boy, lend me a hand, please.

II. Guessing Song (Yunnan)

Baby, I am testing you:
What is the long, long thing in the sky?
What is the long, long thing under the sea?
What is the long, long thing sold on the street?
What is the long, long thing in front of you, young girl?

III. The Little Cabbage (Hebei)

The little cabbage is turning yellow on the ground,
She lost her parents when she was two or three.
Mom, my Mom!

IV. The Drunken Fisherman

Classical, based on a tune originally written for the *qin*, an ancient seven-string Chinese zither.

V. Diu Diu Dong (Taiwan)

The train is coming,
It is going through the tunnel!

VI. Pastoral Ballade (Mongolia)

White clouds are floating in the blue, blue sky;
Under the clouds, the grass is covered by the snow-white sheep.

The sheep are like pieces of white silver,
Spreading over the green, green grass.
How lovely!

VII. Tibetan Dance

Based on a well-known Tibetan folk dance.

first performance of Seven Tunes Heard in China:
Yo-Yo Ma, cello, October 9, 1995
Cheng Hall, Irvine Barclay Theatre, Los Angeles

recording available on compact disc:
Yo-Yo Ma – Solo
(Sony Classical SK 64110)

duration: ca. 20 minutes

PERFORMANCE NOTES

1. All grace notes occur on the beat.
2. A solid line between pitches indicates *glissando*.
 glissando occurs at very end of first note value
 glissando occurs immediately

SEVEN TUNES HEARD IN CHINA

for solo cello

I. Seasons

Bright Sheng

edited by Yo-Yo Ma

$\text{♩} = 72$

mf espr. *poco* *poco*

vib. *gliss.* *ppp* *poco* *mf* *poco*

vib. *vib.* *(poco)* *mf* *ff* *f* *mp* *mf* *p*

poco *mf* *(mf)* *mp* *(poco)*

vib. *vib.* *f* *(f)*

vib. *ff* *ff p* *ff*

f

vib. *poco* *molto* *f* *p* *non vib.*

(poco) *(poco)* *poco* *pp* *poco* *tasto*

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2

II. Guessing Song

The musical score for "II. Guessing Song" is written in 2/4 time with a tempo of 86. It features a single melodic line in the upper register and a complex piano accompaniment in the lower register. The score is divided into systems, with measures 5, 9, 13, 17, 22, and 27 marked at the beginning of their respective systems. The key signature has one flat (B-flat). The score includes various dynamic markings such as *f*, *mf*, *ff*, *pp*, *sub. mp*, and *dolce*. Performance instructions include *molto*, *poco tasto*, and *non rit.*. The score also contains technical markings like *III* and *ord.* (ordinario). The piece concludes with a final cadence in the right hand.

sol D
II
 $\text{♩} = 86$
f
5
9
13
poco tasto
f
molto
pp
17
al _____ *ord.*
22
III
27
ff
sub. mp
dolce
non rit.

III. Little Cabbage

♩ = 58-60

sord. *dolce, melancnico*

8

meno mosso *pp dolce*

13 rit.

Detailed description: This is the musical score for 'Little Cabbage'. It consists of three staves of music. The first staff starts with a tempo marking of ♩ = 58-60 and includes the instruction 'sord.' (sordina) and 'dolce, melancnico'. The second staff begins at measure 8 and includes fingering numbers (1, 2, 3) and a 'p' (pizzicato) marking. The third staff begins at measure 13 and includes the instruction 'meno mosso' and 'pp dolce', followed by a 'rit.' (ritardando) marking. The music is written in a treble clef with a key signature of one flat.

IV. The Drunken Fisherman

Elegantly and in tempo ♩ = 40

senza sord.
pizz. ▽*

mp sim. mf ff sub.

6

10 ♩ = 80

14 (Db)

20

Detailed description: This is the musical score for 'The Drunken Fisherman'. It consists of five staves of music. The first staff starts with the instruction 'Elegantly and in tempo ♩ = 40' and 'senza sord.'. It includes a 'pizz. ▽*' marking and dynamic markings 'mp', 'sim.', 'mf', and 'ff sub.'. The second staff begins at measure 6 and includes a 'p' marking. The third staff begins at measure 10 and includes a tempo change to ♩ = 80 and a 'p' marking. The fourth staff begins at measure 14 and includes a '(Db)' marking. The fifth staff begins at measure 20. The music is written in a bass clef with a key signature of one flat.

* ▽ Use a guitar pluck or a plastic card (e.g. a credit card) to pluck the notes under the sign.

4

♩ = 84 (poco più mosso)

26

32

39

45

52

56

62

69

72

* Nail pizz., near bridge.

76

79

82

85

poco accel.

90

95 *ad lib.*

96

97

$\text{♩} = 96$ ossia: octave higher

98

V. Diu Diu Dong

$\text{♩} = 108-112$
L.H. pizz.

arco

harm. gliss.

pizz.

arco

f

p

f

p

f

p

f

p sub.

ff

ff

(on the string)

ff

p sub.

67

72

77 pizz. *arco*

84 *harm. gliss.* *pizz.* *arco*

90

98 *arco* *sul A D* *harm. gliss.*

105 *non rit.* "Chhh...!" *pizz.* *pp* *ppp* *fff sub.*

* ~~~~~ Wide vibrato.

VI. Pastoral Ballade

$\text{♩} = 54$

mf warmly espr.. wide vib.

III sul D

5 *mf* *f* *poco*

poco meno mosso ($\text{♩} = 50$) *poco tasto*

pp dolce *a tempo* *ord.* *poco meno mosso* *pp poco tasto*

12 *accel. al.* *al* *ord.* II

15 *poco meno mosso* *poco tasto* *accel. al.* *al* *ord.*

mf *f* *pp sub.* *molto* *ff*

19 *a tempo* *accel. al.* $\text{♩} = 72$

22

♩ = 80 vib. vib. ♩ = 72 ♩ = 80

29 *accel. poco a poco al.*

32 ♩ = 96 ← d = d →

d = ♩ = 48
poco
tasto
2 99
III II
ppp sempre

41 4 2 1 ord.
poco

46 sul D poco V

10

to Yo-Yo
VII. Tibetan Dance

♩ = 132-138

Musical staff 10: Bass clef, 2/4 time signature. The staff contains a series of eighth notes with various articulations. Above the staff are markings: 'v v n v v n v v'. Below the staff are dynamic markings: *ppp* and *(ppp)*.

9

Musical staff 9: Bass clef, 2/4 time signature. The staff contains a series of eighth notes with various articulations.

16

Musical staff 16: Bass clef, 2/4 time signature. The staff contains a series of eighth notes with various articulations. Below the staff is a dynamic marking: *(ppp)*.

22

Musical staff 22: Bass clef, 2/4 time signature. The staff contains a series of eighth notes with various articulations. Above the staff are markings: 'n v v v v v'. Below the staff are dynamic markings: *mf*, *f*, and *pp sub.*

28

Musical staff 28: Bass clef, 2/4 time signature. The staff contains a series of eighth notes with various articulations.

34

Musical staff 34: Bass clef, 2/4 time signature. The staff contains a series of eighth notes with various articulations. Below the staff is a dynamic marking: *(pp)*.

39

Musical staff 39: Bass clef, 2/4 time signature. The staff contains a series of eighth notes with various articulations. Above the staff are markings: 'poco pont.', 'ord.', and 'poco pont.'. Below the staff are dynamic markings: *f*, *ff*, *p dolce*, and *(poco)*.

44

Musical staff 44: Bass clef, 2/4 time signature. The staff contains a series of eighth notes with various articulations. Above the staff are markings: 'poco pont.', 'ord.', and 'sim.'.

51

Musical staff 51: Bass clef, 2/4 time signature. The staff contains a series of eighth notes with various articulations. Above the staff is a marking: 'ord.'.

* L.H. tapping the cello body.

57 *pp* *mf*

62 *f* *ff*

67 *pp sub.*

73 *ff sub.* *pp sub.* *ff*

79

84 *ff* *f*

89 *mf* *mp*

94 *pp*

101 *ppp* *p*

108 *mf* *f* *molto*

12

113

Musical notation for measures 113-117. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. A *fff* dynamic marking is present in the first measure.

118

Musical notation for measures 118-122. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. A *sim.* marking is above the upper staff, and a *f* marking is below the lower staff. A *fff* marking is also present in the lower staff.

123

Musical notation for measures 123-126. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. A *fff* dynamic marking is present in the lower staff.

127

Musical notation for measures 127-129. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time.

130

Musical notation for measures 130-133. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. A *fff* dynamic marking is present in the lower staff, and a *f sub.* marking is below the lower staff.

134

Musical notation for measures 134-138. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. A *fff* dynamic marking is present in the lower staff.

139

Musical notation for measures 139-143. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. A *fff* dynamic marking is present in the lower staff.

144

Musical notation for measures 144-147. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time.

148 *fff* *frog (sul C)*

153 *sim.*

157 *fff* *poco pont.* *ord.* *poco pont.* *p dolce poco*

163 *ord.* *sim.*

170

176 *pp*

182

188 *fff*

196 *fff sub.* *(v)*

* Approximate pitches.