AN ANALYSIS OF THE ATTEMPTED AMALGAMATION OF WESTERN AND CHINESE MUSICAL ELEMENTS IN HUANG ANLUN'S *PIANO CONCERTO IN G MINOR*, OPUS 25B, A LECTURE RECITAL, TOGETHER WITH THREE RECITALS OF SELECTED WORKS BY BACH, BEETHOVEN, CHOPIN, LISZT, MOZART, SCHUBERT, AND SCHUMANN

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DISSERTATION

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

DOCTOR OF MUSICAL ARTS

By

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While China possesses one of the world's richest musical heritages, it remained unaffected by Western music until early in this century. Subsequently, there was a movement of nationalism in music approximately three decades after the introduction of Western music. This movement, aimed at utilizing Western compositional techniques to create musical works that still would be uniquely Chinese, continues even today.

Huang's piano concerto was written in 1982, just a few years after the Cultural Revolution. At the time, most Chinese composers were "handicapped" by their lack of knowledge of Western contemporary music and by their limited study of both Western and Chinese traditional forms. Huang Anlun, a composer-in-residence at the Central Opera House in Beijing, traveled to North America to study at the University of Toronto and Yale University. Subsequently his music is widely performed and well received around the world.

After presenting background information on Western music in China and an introduction to basic Chinese music theory, this study has analyzed Huang's piano concerto, with a particular focus on identifying, comparing, and analyzing elements of Western and Chinese music. After a survey of the formal structure of the concerto, this study has discussed
Chinese modality and Western harmony—the two most important factors in the conception of Huang’s concerto. A comparative study between Chinese folk songs and the thematic materials in Huang’s concerto is followed by a discussion on “imitations” of Chinese instruments. The study has also examined Western compositional techniques incorporated into this concerto, such as thematic transformation, contrapuntal writing, cyclic procedure, as well as atonal and serial techniques. Through a detailed analysis, this study attempts to demonstrate how Huang has blended Western and Chinese musical syntaxes to create an artistic work that is also uniquely Chinese.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
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A Graduate Recital  
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Monday, November 21, 1994 8:15 pm Concert Hall

Sonata in E-flat Major, Opus 81a, "Les Adieux" Beethoven
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Scherzo: Allegro vivace
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YUSHU PEI, piano
accompained by
Cecilia Ho, piano

Monday, June 16, 1997 5:00 pm Recital Hall

AN ANALYSIS OF THE ATTEMPTED AMALGAMATION OF WESTERN AND CHINESE MUSICAL ELEMENTS IN HUANG ANLUN'S PIANO CONCERTO IN G MINOR, OPUS 25b

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

HISTORICAL BACKGROUND OF WESTERN MUSIC IN CHINA AND ITS INFLUENCE ON CHINESE COMPOSERS

In 1601, a keyboard instrument was presented to China’s Emperor. However, Western music was not formally introduced to China until the late nineteenth century by Western Christian missionaries, and through cultural exchanges with Japan (which was Westernized during the period of Meiji Restoration). With the succession of military and political defeats in China in the late nineteenth century, China’s intellectuals advocated the adoption of Western science and technology to strengthen and modernize China, and many Chinese regarded Western culture as a categorically superior alternative to Chinese culture.

By 1905, parts of China had established a new educational system in which Western music was part of the curriculum at the primary level. In 1911, Beijing University founded a “Music Society,” which contained divisions of Western and Chinese music. When China’s monarchy was overthrown in 1911, young Chinese began their travels to Western countries to study music. Upon their return to China, a transition was made from amateur music making and teaching to the establishment of professional music schools and musical activities.

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With the support of the government minister of education, Cai Yuanpei,\(^3\) China’s first conservatory of music was founded in 1927 by Xiao Youmei, who now is considered the father of China’s modern music education. Xiao Youmei (1884-1940) first studied piano and voice in Japan, then later went to Germany to study music theory and composition at the Leipzig Conservatory. At the same time, he studied philosophy, aesthetics, and education at the University of Leipzig. He received a Ph.D. in 1917 under the advisorship of Hugo Riemann. After returning to China in 1920, Xiao began systematically to introduce Western music history and theory to Chinese students. Xiao composed about one hundred works and in addition wrote several teaching manuals; he also did a great deal of study concerning the questions of all young Chinese composers of the period, such as how to apply both classical and contemporary Chinese poetry to music.\(^4\)

The National Conservatory of Music (later renamed the Shanghai Conservatory of Music) was China’s first music conservatory. The curriculum in the conservatory was primarily designed to teach students eighteenth- and nineteenth-century Western music practices. Compositions at this period were mainly imitations of Western style. However, because of a sense of nationalism, Chinese composers were not content to write entirely in a Western idiom. Huang Zi (1904-1938), who was trained at Oberlin College and Yale University, later became the provost and a composition professor at the National Conservatory, constantly wrote articles urging young composers to blend Chinese folk music

\(^3\)The Chinese traditionally place the family name first. Therefore, this is the way that Chinese names are presented in this study.

with German compositional techniques in order to create Chinese national music. In an article written for the *Shanghai Morning Post* in 1934, Huang wrote:

Culture fluidly interacts with itself. Foreign cultures can be a part of our own tradition if we are able to absorb and assimilate it. Is it not true that one hundred years ago Russia had no real place in the musical life of Europe? However, in the past fifty or sixty years, it has risen to a greater level of importance. How did this happen? Although Russia was rich in folk music, this material seldom interacted with the music of other countries until the end of the nineteenth century when a great number of compositions from Germany and France were introduced to Russia. Russian musicians smoothed out the idiomatic qualities of their folk music with German compositional techniques and ultimately created a new special musical art of its own. I realize that our native music will eventually follow this path.⁵

Huang Zi himself studied folk music thoroughly and experimented with adoption of folk songs into compositions. He left more than fifty songs set to contemporary Chinese poetry and thereby created a new kind of lyricism which became a model for fellow composers. A major work by Huang Zi is his cantata *The Eternal Sorrow*, which is based on the tragedy of the imperial concubine Yang Yuhuan in the Tang dynasty.

During this period compositions were mostly written for voice and piano, since Western music in China was still in its infancy and as a consequence there were no orchestras available to perform large instrumental works. Also, composers of this time regarded vocal music as more capable of expressing the melodic gestures found in Chinese folk music. However, Ma Sichong, composer and violinist, who was one of the first to devote much attention to the folk music of China's minority nationalities, wrote a considerable amount of purely instrumental music in which he experimented with ways of treating unusual modal melodies. Liu Tianhua, a musician with both Western and Chinese training, wrote original

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pieces in traditional Chinese idioms for Chinese instruments which were once considered “low class.” He also heightened the demands made on those instruments by applying both Western compositional techniques and instrumental performing skills.  

During the 1930s, some distinguished foreign musicians lived and were active in China, with several of them being appointed as faculty members at the National Conservatory. Mario Paci, conductor of the Shanghai Municipal Symphony, introduced not only the usual symphonic repertoire to Chinese audiences, but also works of Respighi, de Falla, Ravel, Kodály, Bartók, Hindemith, and others. Boris Zakharoff, who studied with Godowsky and was once on the piano faculty of the St. Petersburg Conservatory, taught piano at the National Conservatory from 1928 until his death in 1943 (he therefore is regarded as the founder of modern Chinese piano playing). Other foreign teachers at the National Conservatory included Arriago Foa (violin), I. Shertzoff (cello), Boris Lazaroff (piano, a student of Siloti), to name a few. These distinguished musicians exerted great influence on the performance of Western music in China. However, the most influential figure on Chinese composers of this time was Alexander Tcherepnin, who was in China between 1934 and 1937. When Tcherepnin first visited the National Conservatory, he was disheartened to find Chinese compositions reflecting the powerful domination of Western style to a degree that seriously affected the originality and naturalness of the music. In order to promote Chinese

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6 Pian et al., op. cit., IV, 249.


8 Zhao Xiaosheng, “Interview with Professor Ding Shande,” The Art of Piano (Feb. 1996), 4-8.
native music, Tcherepnin organized a piano composition competition in which each work must exhibit a Chinese national character. The winning composition was He Luting's *The Buffalo Boy's Flute*. This piece is in $A B A'$ structure, with the $A$ section in two-part free counterpoint utilizing Chinese pentatonic modes, and the $B$ section, marked by a small-ranged melody with accompaniment in Western harmony, imitating a Chinese bamboo flute. According to Tcherepnin, this piece "shows originality, clarity, and a sure hand in counterpoint and form." Tcherepnin, the pianist who had so far played only his own works in concerts, now would include *The Buffalo Boy's Flute* and another (second prize) piece, Lao Zhicheng's *Shepherd's Pastime*, in his repertoire when performing in Europe and the United States. Tcherepnin himself studied Chinese music intensely and composed many works utilizing Chinese pentatonic theory and technique. He also founded a publishing house in Tokyo to promote the works of his students in Japan and China. For example, Tcherepnin's press published five sets of works by a very gifted young Chinese composer, Jiang Wenye, who met Tcherepnin in Japan and studied composition with him for a short period. Jiang Wenye indeed was a pioneer of modern Chinese music. He began his study in Japan at a very early age and was taught not only eighteenth and nineteenth-century Western music theories but also twentieth-century musical idioms. In 1936, his orchestral work *Tanz Formosa* won a special prize in the Fine Arts Division of the Eleventh Olympic Games in Berlin, and another piano work, *Bagatelles*, Opus 8, was awarded a prize in 1938 at the "Fourth International

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9 Tcherepnin, *op. cit.*, 399.
Competition for Composers” in Venice. These works show a strong personal style as well as the influence of Bartók, Stravinsky, and Prokofiev. Another important work of Jiang’s is the orchestral piece titled Confucian Music, Opus 30, which is a modern interpretation of ancient Chinese music played in the Confucian Temple. (Many of Jiang’s vocal pieces are settings of poetry of the Tang and Song dynasties.) Between 1958 and 1976, however, all of Jiang’s activities were curtailed and his music banned in China for political reasons.

Another influence that Tcherepnin had on Chinese composers was his advocacy of the study of twentieth-century Western music. The curriculum at the National Conservatory was primarily designed to teach students eighteenth- and nineteenth-century Western music practices; Tcherepnin, to the contrary, felt that the Chinese should focus directly on the twentieth-century repertoire. He wrote:

China in 1934 has much in common with the rest of the world of 1934, but China in 1834 would have nothing in common with the rest of the world of 1834. If you build an electric station in Hankou [a city of China], you would certainly build an up-to-date station and not like the one you built forty years ago in the U.S. Now let’s transplant this to music: in the conservatory of Shanghai and in the universities of all China you have thousands of first generation music students. They have no traditions (therefore no superstitions) but only zeal, love of the music and the greatest desire to consume and reproduce music. Would you instruct them by hanging on them all the heavy weight of classical repertoire? (Remember, China has nothing in common with the culture that produced Schumann, Chopin, and Schubert.) Without any hesitation I would answer NO. In their common life the Chinese have adopted a lot of our modern cultural productions, it marries nicely with their still middle-aged social construction. So in music we have to start from where we can use the common language, and that is the twentieth-century music . . . for China, Debussy,

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Stravinsky, de Falla, could be regarded as classics, plus the post war music works, these will be the materials that can accomplish the full music education for a Chinese student.\textsuperscript{11}

These statements, however, were only partially agreed with by Chinese musicians. Zhao Meibo, Chairman of the Vocal Department of the National Conservatory, frankly questioned Tcherepnin’s educational theory and compositional theory on pentatonic music. In an article, “The Trend of Modern Chinese Music,” Zhao argued:

In his [Tcherepnin’s] lectures he declares that Chinese do not have to learn from Bach, Handel, or Beethoven, and if Chinese do adopt Western music they should go directly to modern composers, such as Debussy or Stravinsky. Mr. Tcherepnin spent a part of his time working on a piano study based on the pentatonic scale. \ldots  Suppose we follow Tcherepnin’s idea, shall we be satisfied with a harmony based on the pentatonic scale with modulation? Shall we invent a harmony and a science of orchestration by ourselves? Chinese love melody, and China has counterpoint \ldots  but will counterpoint without harmony satisfy us? Mr. Tcherepnin was right in one way when he recognized the ability of Chinese to write counterpoint, and he did not agree with our blind acceptance of Western ideas. But how far can his “Study” help? Mr. Tcherepnin forgot that in working on his \textit{Pentatonic Scale Study}, he had Bach and others behind him, and he possessed their techniques.\textsuperscript{12}

The spread of the Sino-Japanese War in 1937 made Chinese composers shift their attention from creating works for the concert hall to something more politically relevant: writing songs and music with patriotic content. Some musicians were also involved with the Communist Party. Xian Xinghai (1905-1945), who studied in Paris under d’Indy and Dukas, joined the Communist Party after returning to China. Most of Xian’s compositions combined


\textsuperscript{12}Ibid. According to Su Xia, this kind of debate was carried to Taiwan after 1949 when China was taken over by the Communist Party, and this issue is once again being discussed in China.
Western and Chinese musical elements for the purpose of political statement. The best-known composition of Xian is *The Yellow River Cantata*, a work in eight parts for soloists and chorus. Praising the five thousand years of Chinese culture and the sublime courage and fighting spirit of the Chinese people, this work stimulated the nation to defeat Japan in the Second World War.

Although compositions of this period were generally patriotic, a handful of composers experimented with new Western compositional techniques. For example, in Sang Tong's piano piece *In a Place Far Away*, a folk tune was treated with dissonant harmonies such as tritones and non-tertian chords. This piece was one of the first attempts at atonal writing by Chinese composers.¹³

In 1949, the Communist Party took over China. The new government adopted the Soviet model for structuring its educational system in music. Several more conservatories were founded. Russian teachers were invited to teach in China, and Chinese musicians were sent to Moscow and Leningrad for further training. Meanwhile, the government sponsored a campaign for reviving traditional Chinese music. One outcome of this campaign was to research and develop the resources of regional folk music. Because of this effort, many piano compositions written in the early 1950s used melodies from China's minority nationalities, such as Sang Tong's *Seven Pieces on Inner Mongolian Folk Themes*, and Ding Shande's *Xingjiang Dance* (which is based on folk music of Xingjiang province).

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Under the Soviet ideology of Socialist Realism, Western contemporary music was seldom taught or performed in China. In the conservatories, the music of Beethoven, Tchaikovsky, and Dvořák was emphasized more than that of Debussy and Stravinsky. This situation was changed in 1957 when Chairman Mao initiated a political movement against all “Rightists” among China’s intellectuals. Mao proclaimed that all art was political in purpose and the proletariat was the only true judge of what was good art. Composers therefore must create a musical language that could relate to and express the life and mood of the masses and be readily accessible to them. Restricted by such guidance, new compositions of this period became increasingly propagandistic and programmatic: Music would set a mood, have a positive attitude, provide a stimulus to moral behavior, or trace the achievement of society, and so on.

In 1966, Mao launched “The Great Proletarian Cultural Revolution.” The revolution was “cultural” in the broadest sense of the word. It involved not only arts and letters, but the whole ideology and concept of the world. Both Western and Chinese musical traditions were regarded as decadent. All conservatories were shut down, and instruments and teaching equipment were destroyed. Musicians, along with other intellectuals, became the prime suspects of the counter-revolutionaries. They were physically harmed, had their houses searched, and were imprisoned or even killed. In 1969, Mao sent all intellectuals to farms and labor camps to be reformed and re-educated through manual labor.

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After 1970, Mao's wife, "Comrade Jiang Qing," sponsored the productions of "Eight Modern Revolutionary Model Works" (six Beijing operas and two ballets).\textsuperscript{15} These works literally combined revolutionary subjects with Chinese and Western traditional art forms. Later, Madame Mao helped to produce two piano works with revolutionary subject. The first, \textit{The Yellow River Piano Concerto}, is an adaptation of Xian Xinghai's choral work. The compositional style of this concerto resembles a Russian-flavored nineteenth-century Romantic piano concerto. The second work, \textit{The Piano Accompaniment to "The Red Lantern"}, uses eight excerpts from the Beijing opera \textit{The Red Lantern} (one of the "Eight Model Works") and mixes the piano and voices with Chinese percussion instruments.

In 1973, Mao agreed to reopen universities and other schools, but on the condition that the privilege of enrollment would be given only to farmers, industrial workers, soldiers, and their offspring. Musicians were then gradually brought back from farms and camps to teach but were not allowed to use any Western teaching materials. So composers were once again called on to write music for the proletariat. Piano compositions of this time were mostly arrangements of music from "Model Works," revolutionary songs, film music, and folk music. Also, a few traditional Chinese instrumental pieces were transcribed for the piano, such as \textit{A Moonlit Night on Spring River}, and \textit{Three Variations on the Melody "Plum Blossom."}

With the death of Mao and the arrest of the "Gang of Four" (including Madame Mao) in 1976, the nation gradually returned to normalcy, and a resumption of the study of Western music began to take place. However, Chinese composers soon found that they were

\textsuperscript{15}These productions were the only repertoire permitted to be performed in the entire nation during that period.
“handicapped” by their lack of knowledge of modern Western music and by their limited exploration of traditional forms of both Western and Chinese music. Fortunately, cultural exchanges with Western countries provided excellent opportunities for Chinese musicians to broaden their artistic horizons. With fewer restrictions from the government, Chinese composers were able to explore modern Western compositional techniques and blend them with Chinese musical elements. An example is Li Minxiong’s *Ten Doubles of Gong and Drum*, a percussion ensemble formed with a given serial rhythm and timbre, with the timbre referring to the sound of various Chinese percussion instruments.\(^{16}\) In 1987, an international piano composition competition was held in Shanghai, and several Chinese composers exhibited their new compositional devices. Zhao Xiaosheng, who compiled a compositional system of *Taiji* that was based on the ancient Chinese changeable philosophy *The Theory of Change* (which is about the opposition and combination of positive and negative elements), then composed a piano piece in eight parts in which the structure of each part corresponded to one of the patterns in the “Eight Diagrams” of *The Theory of Change*.\(^{17}\)

Over a period of about one hundred years, Western music in China rose and fell several times, and Chinese composers were challenged in many ways. Today, twenty years after the end of the “Cultural Revolution,” Western music in China has entered a new phase. The desire and zest of the Chinese people for learning Western music have reached a


\(^{17}\) Zhao, *The Art of Piano Playing*, 305.
remarkable level. (In Shanghai alone, there are about 100,000 people taking piano lessons.\textsuperscript{18}) Chinese composers have written a great number of diverse compositions, which are now being performed both inside and outside of China. As a result, Chinese compositions are attracting international attention, and a few composers have gained reputations around the world. For example, John Cage was strongly impressed by the works of Tan Dun,\textsuperscript{19} who now lives in the United States and is regarded as one of today’s leading Chinese composers. Chinese national music, as composer Huang Anlun points out, has finally come of age.

\textsuperscript{18}Zhao, “Interview with Professor Ding Shande,” 8.

\textsuperscript{19}John Cage says: “In European or Western music, we hardly can hear the kind of music that contains the sound of ‘naturalness’ which is around us all the time. The music we have heard is merely the ‘conversation’ of human kind. In Tan Dun’s music, apparently, there is the kind of ‘natural sound’ that we have not heard in our music for a long time. Today, the West and East are coming together as one unit, and Tan’s music is just what we need to listen to.” [This quotation is from: Bian Zushan. “My Personal Opinions about The Master Works of Twentieth-Century Chinese Composition,” People’s Music (Beijing, China, Dec. 1995), 3.]
CHAPTER II

BIOGRAPHY OF HUANG ANLUN AND BACKGROUND INFORMATION ON HUANG’S PIANO CONCERTO IN G MINOR, OPUS 25B

His Life and Compositions

Huang Anlun, who was born in 1949, came from a musical family. His father, Huang Feili, a famous conductor in China, was one of the two Asian students accepted by Hindemith to study composition at Yale University in the late 1940s. Huang Anlun began his piano lessons at the age of five, then later studied piano at the primary and secondary music schools affiliated with the Central Conservatory of Music in Beijing. During the Cultural Revolution, Huang was sent to a farm outside of Beijing, where after the daily labor, he taught himself compositional techniques. In 1971, Huang began to take private composition lessons with Chen Zi, a composer well known in China, and became a composer-in-residence at the Central Opera House of Beijing in 1976. Huang soon made his name in China. He was asked to score six operas and to compose music for films. His ballet The Little Match Girl, Opus 24, commissioned by the Beijing Dance School, was well received and highly acclaimed by the public. In 1979, his opera The Flower Guardian, Opus 26, and two instrumental works Chinese Rhapsody, No. 2a, Opus 18a & No. 2b, Opus 18b, were awarded prizes by the Ministry of Culture of the People’s Republic of China.

In 1980, Huang Anlun, as one of the first Chinese composers to be allowed to travel since the Cultural Revolution, went to Canada and studied composition at the University of
Toronto under the direction of Lothar Klein. In 1983, Huang received a fellowship in composition from Trinity College of Music in London. In the same year, he came to the United States to study at the University of Pittsburgh. Later, under Professors Jacob Druckman and Martin Bresnick, at Yale University, Huang completed his master’s degree and was awarded the Yale Alumni Association’s Prize in 1986.

A prolific composer, Huang’s compositions include two grand operas, three ballets, one musical, two large oratorios, more than twenty symphonic compositions, and scores of vocal, piano, instrumental, chamber, choral, and film music. His piano work *Poem for Dance No. 3*, Opus 40, was premiered in Carnegie Hall by Xu Feiping in 1987. In 1995, Huang’s *Chinese Rhapsody No. 2a*, Opus 18a, was performed in Japan at the Second Tchaikovsky Youth Competition by Wang Lang, who was the winner of the competition. Also, Franklin Shan was awarded a first prize for a performance of Huang’s *Poem for Dance No. 3*, Opus 40, at the 1995 Kiwanis Music Festival in Canada. In 1984 the Fort Worth Symphony Orchestra, conducted by John Giordano, gave the U.S. premiere of Huang’s symphonic poem *The Sword*, Opus 33, which was commissioned by the Fort Worth Symphony. Huang’s orchestral suite *The Dream of Dunhuang*, Opus 29 (music selected from the same-named ballet), has been performed by such distinguished orchestras as the Berkeley Symphony, the Canberra Symphony, the Schweiling Symphony, the Luxembourg National Radio Orchestra, the Toronto Symphony, and the State Symphony of the U.S.S.R. Other important performances of Huang’s compositions include the 1987 Mexico premiere of *Two Pieces in Saibei Folk Style* (music selected from *Saibei Suite No. 1*, Opus 15 & No. 2, Opus 21), by the National Symphony Orchestra of Mexico; the 1982 Hong Kong premiere of *Chinese
Rhapsody, No. 2b, Opus 18b, by the Hong Kong Philharmonic Orchestra; and the 1992 Russian premiere of the symphonic poem Bayanhar, Opus 50, by the Moscow Philharmonic Orchestra. Another important world premiere of Huang’s work was his ballet The Dream of Dunhuang, Opus 29, which was collected in The Master Works of Twentieth-Century Chinese Composition in 1992 and performed by the Taiwan Symphony Orchestra together with the Russian State Ballet of Moscow in 1994. In December of 1996, the Symphony Orchestra of the Bolshoi Theater, the Russian Philharmonic of Moscow, and the National Choir of Russia (Urov) recorded a total of seven CDs of Huang’s compositions, including two complete ballets, the violin concerto, three choral pieces, and eight more symphonic works. On December 9, 1996, a special concert of Huang Anlun’s Music was given in the Great Hall of the Moscow Conservatory of Music. This was the first time that a world-famous concert hall had held a concert entirely devoted to a Chinese composer.

A resident of Toronto, Huang Anlun is the president of the Chinese Canadian Music Society of Ontario. He became a member of the Canadian League of Composers by invitation in 1991. Also, The International Who’s Who selected Huang Anlun for inclusion in its 1989 and 1994 editions. Currently, Huang is preparing for the world premiere of his opera Yue Fei in 1998, and meanwhile he is composing his Second Symphony, Opus 47c, the third piece of his second set Symphonic Concert, which also includes Symphonic Overture “Consecration of Spring” No. 2, Opus 47a, and Violin Concerto, Opus 47b. These three works are intended to be performed in the same evening as a memorial to the tragic event that occurred in Tiananmen Square on June 4, 1989.
Huang's *Piano Concerto in G Minor*, Opus 25b

Huang's piano concerto was written in 1982 and is dedicated to Joseph Banowetz. Banowetz met Huang in Denton, Texas, when Huang was visiting John Giordano, conductor of the Fort Worth Symphony Orchestra. On July 22, 1984, Banowetz performed the world premiere of Huang's piano concerto with the Guangzhou Philharmonic Orchestra in Guangzhou, China. Three weeks later, Banowetz performed the concerto three times in Beijing with the Central Opera Orchestra. A year later, Banowetz was again asked to play Huang's concerto in Beijing and recorded it for the government recording company, China Records. This was the first time that a foreign artist had been permitted both to premiere and to record a work by a native Chinese composer on Chinese soil. Banowetz later performed this Concerto with the Hong Kong Philharmonic Orchestra.

Huang's *Piano Concerto in G Minor*, Opus 25b, makes up the second part of his first set *Symphonic Concert*, Opus 25, which also includes *Symphonic Overture “Consecration of Spring” No. 1*, Opus 25a, and *Symphony in C Major*, Opus 25c. These three works are linked together, not only by sharing a cyclic theme, but more importantly, they are all inspired by the political event that occurred in Tiananmen Square in April 1976.

The essential cause of the 1976 event was the death of China's Premier Zhou Enlai, who died of cancer on January 8, 1976. Zhou was not an ordinary premier, but was China's most beloved man; his passing caused tremendous grief for the Chinese people. Also, at Zhou's death, Mao's wife, Jiang Qing, became more impatient than ever to gain power.

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Early April of 1976, three months after Zhou's death, was the festival of Qingming for the Chinese people. Qingming is a time during which people in old China would do their filial duty to their ancestors by “sweeping the graves.” In more recent times, the dead are remembered with flowers. It should be noted that no wreaths for any individual revolutionary leader had ever been laid at the Monument to the People’s Heroes located at Tiananmen Square. In that year, people were intrigued to find that there were several wreaths offered to Zhou lying at the foot of the Obelisk. The news electrified Beijing. Soon the number of wreaths multiplied, grew in size and scale, and Tiananmen Square became a “sea” of flowers. For the first few days only wreaths were placed in the square. Then suddenly, they were supplanted by myriads of poems posted on the balustrades of the monument, on lamp-posts, and even on trees in or around the square. There were hymns and elegies to Zhou; there were also poems allegorically attacking Jiang Qing and her group. These poems, saturated with anger and scorn, attracted hundreds and thousands of people to the square. Huang Anlun, as one of those who went to the square every day, was deeply touched by what he had seen. A musical theme, which Huang later used as the cyclic theme in the three works of his Opus 25, was conceived at this time.²¹

The explosive development at Tienanman Square intimidated Jiang Qing. Persuaded by his wife, Mao ordered the so-call “Pickets of Workers” to suppress this movement. The result was arrests and deaths. Also, Vice Premier Deng Xiaoping, who was accused of having fomented this “counter-revolutionary event,” was stripped of all his posts. However, in a

²¹Huang, letter to the author, July 28, 1996.
dramatic turn of events during this same year, just one month after Mao’s death in September, Jiang Qing and her followers were arrested and sent to jail.

Early April 1977 was again the Qingming time. Huang completed his *Symphonic Overture “Consecration of Spring” No.1*, Opus 25a, and brought it to the Monument to the People’s Heroes at Tiananmen Square, where he dedicated the work to those who had lost their lives for freedom. Although Huang left China for North America in 1980, what he had experienced at Tiananmen Square in April 1976 inspired him to compose his *Piano Concerto in G Minor* and *Symphony in C Major*. In these symphonic works, Huang endeavored not only to express his personal emotions, but also to express the sufferings, struggles, hopes, and desires for happiness of the Chinese people.
CHAPTER III

BASIC CHINESE MUSIC THEORY AND HUANG ANLUN’S

COMPOSITIONAL PHILOSOPHY

Pentatonic Scale

The Chinese pentatonic scale is the fundamental scale pattern of Chinese music. The five tones of the scale are given the degree names: Gong, Shang, Jue, Zhi, and Yu, and they may be represented by the Western solmization syllables of do, re, mi, sol, and la, respectively. Thus, the Chinese pentatonic scale is an anhemitonic pentatonic pattern. Since each of the five tones can be tonic, there are five modes in the Chinese pentatonic scale system.  

\[
\begin{align*}
Gong \text{ mode:} & \quad do-re-mi-sol-la-do \\
Shang \text{ mode:} & \quad re-mi-sol-la-do-re \\
Jue \text{ mode:} & \quad mi-sol-la-do-re-mi \\
Zhi \text{ mode:} & \quad sol-la-do-re-mi-sol \\
Yu \text{ mode:} & \quad la-do-re-mi-sol-la
\end{align*}
\]

If C is taken as the tonic note for each mode, the five Chinese pentatonic modal patterns can be shown as follows:

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22Among these five modes, Gong mode, Zhi mode, and Yu mode are used most frequently, followed by Shang mode. Jue mode is the least common. It should also be noted that the interval of a minor third in the Chinese pentatonic scale is regarded as a step, not a skip.
Figure 1. Five Chinese pentatonic modal patterns with C as tonic.

- C-Gong mode
- C-Shang mode
- C-Jue mode
- C-Zhi mode
- C-Yu mode

Tonal and Modal Shift in Chinese Pentatonic Scale System

The Tonal / Modal Regions for Modulation

Since the Chinese pentatonic scale can yield five different modal patterns, using the tonic of each mode as the axis and rearranging the intervallic relationships of the other notes in the row, tonal / modal shift or modulation can be obtained.

Figure 2. The tonal / modal regions to which the “C-diatonic set” can modulate.
As the above illustration shows, each mode in the “C-diatonic set” can shift to four different tonal/modal areas; there are therefore twenty possibilities for the C pentatonic scale (with its five modes) to modulate. By taking the Gong (do) note of each mode to define the tonality of a pantatonic modal pattern, these twenty modal patterns in Figure 2 belong to only eight different tonalities. They are G and F (four modal patterns each); D and B-flat (three modal patterns each); A and E-flat (two modal patterns each); E and A-flat (one modal pattern each). The relationship of the original tonality (C) to the eight tonalities (G, F, D, B♭, A, E♭, E, A♭) can be defined as follows:

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23 Modulation from attendant keys to those having more than four sharps or flats may be accomplished through altering the modal tones.
Figure 3. The relationships of the C tonality to the eight modulatory tonalities.

(1) First relative (4 common tones)

(2) Second relative (3 common tones)

(3) Third relative (2 common tones)

(4) Fourth relative (one common tone)

The Method of Tonal / Modal Shift

Within Chinese pentatonic modal patterns, there are three basic ways to achieve a tonal / modal shift or modulation: (1) change of tonic while retaining the same five-note set; (2) change of the five-note set while retaining the same mode; and (3) change of the mode together with a change of the five-note set.
Since the Chinese pentatonic scale is of anhemitonic pentatonic type, notes equivalent to syllables *fa* and *si* seldom occur in Chinese melodies. However, some modulations in Chinese melodies do take place using the two pitches Qing-Jue (*fa*) and Bian-Gong (*si*).\(^{24}\) The difference is that harmonically-oriented Western music uses *fa* and *si* together to affect modulation, whereas melodically-oriented Chinese music uses one or the other. For example, to modulate to a key a fifth degree higher, Bian-Gong (*si*) can be presented and interpreted as Jue (*mi*) in the new tonality; and to modulate to a key a fifth degree lower, Qing-Jue (*fa*) can be placed and interpreted as Gong (*do*) in the new tonality.

Tetra-tonal Pattern

Among the five notes in the Chinese pentatonic scale, four tones (*sol-la-do-re*) possess a higher tonal hierarchy due to their higher frequency of occurrence, their tonal stability, and their possible role as finals in phrases.\(^{25}\) The intervallic relationships from the "tonic" to the three tones in the row are the major second, perfect fourth, and perfect fifth. There are two such tetra-tonal patterns in each of the five modes of the Chinese pentatonic scale. Thus, when a tetra-tonal pattern is used independently, the tonality / modality becomes ambiguous, as can be seen in the following figure.

\(^{24}\)See Heptatonic Pattern in the same chapter for the explanation of Qing-Jue and Bian-Gong.

The five tones (Gong, Shang, Jue, Zhi, and Yu) in the Chinese pentatonic scale are collectively referred to as Zhen-Sheng (authentic tones). There are four additional tones (Bian-Gong, Bian-Zhi, Qing-Jue, and Run), which are referred to as Bian-Sheng (altered tones). These alterations are made by (1) lowering by a semitone, called Bian (as in Bian-Gong is B when C is Gong and Bian-Zhi is F-sharp when G is Zhi), (2) raising by a semitone, called Qing (as in Qing-Jue is F when E is Jue), and (3) lowering by another semitone from Bian-Gong called Run (as in Run is B-flat when B is Bian-Gong).

Inserting two of the four “altered tones” to the pentatonic scale produces three types of heptatonic patterns:

**Ancient type:** Gong Shang Jue Bian-Zhi Zhi Yu Bian-Gong Gong

**Modern type:** Gong Shang Jue Qing-Jue Zhi Yu Bian-Gong Gong

**Qing-Shang type:** Gong Shang Jue Qing-Jue Zhi Yu Run Gong
In practice, these “altered tones” are used in the following ways:

1. As a passing tone: the “altered tone” appears mostly in descending motion.

2. As a neighboring tone: the “altered tone” is usually used as a lower neighboring tone.

3. As a substitution to an “authentic tone”: in this situation often Bian-Gong substitutes Gong and Bian-Zhi substitutes Zhi. More importantly, both Bian-Gong and Bian-Zhi move downward to a major second instead of a minor second going upwards to Gong or Zhi.

An additional way of using an “altered tone” in Chinese music is to make it serve as a pivot point between the original tonality and the new tonality. In such a case the “altered tone” is placed in a metrically and rhythmically important position and is regarded as an “authentic tone” in the new tonality / modality.

Harmony in Chinese Music

Traditional Chinese music is basically melodic. A harmonic language may be created from the Chinese pentatonic scale system or the practice of contrapuntal texture in Chinese music (an example of contrapuntal practices can be found in the theatrical music, in which a monophonic melody is used for both the band and the singer, with the band often playing ahead of the singer). However, whether or not Chinese music has a harmonic system is a controversial issue. The following discussion is on only one aspect of Chinese harmony.

In Chinese music, the perfect fourth and fifth are the intervals most used, these being followed by the third and sixth. By examining the five Chinese chords displayed in Figure 5,
it is found that Zhi-chord, Shang-chord, and Yu-chord are produced with the intervals of a fourth and a fifth; while in Jue-chord, the interval of a fifth is replaced by a minor sixth, and in Gong-chord, the interval of a fourth is substituted by a major third (this is because of the different intervalllic relationships in these modes). These five chords are regarded by Shen Sinyan as the foundation of Chinese harmony and the basis of Chinese melody. It is Shen’s opinion that what makes Chinese music sound Chinese is not the use of the pentatonic scale, but rather the sound of Chinese harmony. Another important factor in Chinese music is the extensive use of parallel fourths and fifths. As is commonly known, in the practice of Western music (particularly in Classical period), parallel fourths between voices are non-preferable and parallel fifths are to be avoided entirely. But to the Chinese people, parallel fourths and fifths constitute pleasant sounds, and they may be used not only in the middle of phrases, but also at cadence points.

Figure 5. Five basic chords in Chinese harmony.

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Huang’s Compositional Philosophy

Tonality and Atonality

Although Huang had successfully written several works in atonal style prior to 1982, his piano concerto is based on a more traditional harmonic idiom. In Huang’s opinion, traditional tonality should never be destroyed if one wishes to write music with a nationalistic flavor. The nationalistic character in Chinese music is often derived from the use of Chinese pentatonic modal patterns. In other words, to identify the “nationality” of a composition, its modality must first be identified. Modality cannot be realized if a piece of music no longer has any recognizable tonality.²⁷

Chinese Modality and Western Harmony

Since Chinese pentatonic modal patterns are the essential building blocks of Chinese music, a closer look at the diatonic intervallic structure in the Chinese pentatonic scale will reveal some important features.

Figure 6. Diatonic intervals in the Chinese pentatonic scale.

²⁷Some composers or theorists regard “atonal” as an inappropriate term for defining the kind of music which is non-key oriented or in a highly dissonant mode. The author has discussed this with Huang, who prefers the term “atonal” for describing the isolated passages containing a high level of dissonance or use of quasi-12 tone procedures in his piano concerto. (Telephone conversation with Huang Anlun, May 21, 1997.)
There are eight different diatonic intervals in the Chinese pentatonic scale: the major second, major third, minor third, perfect fourth, perfect fifth, major sixth, minor sixth, and minor seventh. A comparison of this set of intervals with that in the Western diatonic heptatonic scale reveals that the former lacks the intervals of the minor second, augmented fourth, diminished fifth, and major seventh. These intervals, especially the minor second and the tritone, are of fundamental importance to the Western harmonic system. Specifically, in the major-minor heptatonic scale system, the minor second is often used to suggest a leading tone function, while the tritone plays an important role in harmonic movement and progression.

Although chordal sonorities derived from either Chinese modal system or Western “contemporary harmonic language” can be easily identified, the basic harmonic structure in Huang’s piano concerto is rooted in Western functional harmony. Huang states that Chinese traditional music indeed has no harmony. The harmonic language from the Chinese modal system may work for small-scaled compositions, but a work such as a piano concerto necessarily needs a harmonic language that can prolongate the music, build up tensions, and move the music forward. The Western harmonic system, in Huang’s opinion, should be regarded as “science” so that all nations can “borrow” certain idioms from it and blend them into their own music system.\textsuperscript{28} To give an example, Huang borrowed a folk tune from Anhui province in China and provided it with different harmonic textures. This folk melody, named \textit{Huagu}, is in G-Gong mode, with the bass lines in Figures 7, 8, and 9 all being based on the

\textsuperscript{28}Huang Anlun, a lecture on composition at the Music Camp for Composition Students (Feb. 6, 1995, Taiwan), videotape.
five notes of G-Gong mode (G-A-B-D-E-G). Figure 7 utilizes Chinese counterpoint, in which the two lines move mostly in parallel motion, to produce a special Chinese flavor. In Figure 8, the lower part is a counter-melody as well as a harmonic bass line that exhibits dominant-tonic relationships at the end of the melody. By filling up the remaining harmonic tones in Figure 8, Figure 9 is completed with tritones and other dissonant intervals. The Western harmonic language used in Figure 9 provides a richer sonority and meanwhile moves the music in a forward direction. This demonstrates that, with certain adjustments, characteristics found in Chinese music can still be realized even in the harmonization of a Chinese melody with Western functional harmony.\footnote{Figures 7, 8, and 9 are the music examples given by Huang for his lecture on composition at the 1995 Music Camp in Taiwan.}

Figure 7. Folk song Huagu with Chinese counterpoint.
Figure 8. Folk song *Huagu* with a counter-melody.

![Musical notation for Figure 8]

Figure 9. Folk song *Huagu* with harmony.

![Musical notation for Figure 9]
CHAPTER IV

AN ANALYSIS OF HUANG’S PIANO CONCERTO IN G MINOR, OPUS 25B, WITH AN EMPHASIS ON THE IDENTIFICATION OF WESTERN AND CHINESE MUSICAL ELEMENTS

Formal Structure

In this piano concerto, Huang adopted the sonata-allegro form for both the first and the third movements, whereas in the second movement, which is cast in an A - B - A' - C - A^2 - Codetta form, Huang more or less follows the linear structure of Chinese instrumental music in a Relaxed - Slow - Moderate - Faster - Relaxed framework, which is a formal structure that may have been derived from the formative pattern of “beginning - continuity - transition to peak - resolution” in Chinese classical poetry. Other special features relative to structural designs in this concerto are discussed below:

In the first movement, there are two piano cadenzas. The first cadenza occurs near the beginning, immediately after the statement of the opening theme (the first theme of the first key area). This cadenza, with its two variations on the opening theme, functions as the concerto’s introduction. In the first movement, there are two themes in both the first key area (G-minor) and the second key area (D-major). The second theme of the first key area in the

30This analytical study of Huang’s piano concerto is based on the revised version. The piano solo part in the original version, which was performed by Joseph Banowetz, is of extreme difficulty. Subsequently, Huang revised the piano part in 1992. For this study, a computerized piano reduction of the orchestra part is used.
exposition does not return in the recapitulation until after the statement of the closing area, which is a lengthy section with new materials and new characters. The two themes in the first key area become the basic materials for the development section in which the tonality runs through in subdominant (i.e., down fifth) relations (C-minor--F-minor--B♭-minor--E♭- minor). In addition, there is a fully-developed coda using the first theme of the first key area (the opening theme) and the theme of the closing area that, in Huang’s opinion, could be regarded as the second development of the first movement. The second cadenza, located before the coda, has two parts. The first part is an atonal fugal section in which the subject comes from the cyclic theme (this cyclic theme is used in all the three works of Huang’s Opus 25), and the second part is a section for virtuosic display.

The second movement begins with a small introduction and is immediately followed by the orchestral statement of the A section, which features a graceful melody in the style of a Chinese folk song. The B section, which features extensive piano arpeggations based on Chinese pentatonic modal patterns, is reminiscent of playing on the Chinese instrument zheng. The C section, which comes after the restatement of A section by the piano, dramatically changes the character of this movement. The mood becomes agitated, featuring only segments of “themes” accompanied with tonal parenthesis. Eventually, this tonally and thematically ambiguous section leads into a free atonal section—a piano cadenza, which is the climax of this movement. (It should be noted that, traditionally, a cadenza is not found in the second movement of a concerto.) After the cadenza, the orchestra returns to the introduction and the

31 “Tonal parenthesis” is discussed under Modern Techniques in the latter part of this chapter.
A section, with the piano playing groups of “random notes” in an atonal style that creates an atmosphere of mystery. The second movement ends with a codetta which features materials from the B section.

Like the first movement, the structure of the third movement is in sonata-allegro form (with an introduction that begins with the cyclic theme). The exposition of this movement is rather lengthy and can be divided into two self-contained sections. In the first section (measures 36-165), both the first key area (G-minor) and the second key area (B♭-major) contain two themes (each of the two themes is repeated in a new pitch level soon after its first statement). This section concludes with a theme that is similar to the closing theme in the first movement. The second section (measures 166-210), which is rather concise, contains the first theme of both the first and second key areas and a conclusion. Unlike the first movement, the development of the third movement uses almost exclusively the second theme of the second key area as the basic material. In comparison with the exposition, the first part of the recapitulation omits the second statement of the two themes in the first key area, but it expands the second part of the recapitulation by an elaboration of the first theme of the second key area, which subsequently leads to the climax of the movement. This giant third movement balances the large-scaled first movement, with its lengthy coda serving not only as the conclusion of the third movement but also of the concerto as a whole.

Modality

The Interaction of Chinese and Western Modes

Among the five modes of the Chinese pentatonic scale, Gong mode (do-re-mi-sol-la-do) can be likened to the Western major key due to the common “tonic” triad (do-mi-sol-do),
whereas Yu mode (la-do-re-mi-sol-la) can be likened to the Western minor key also because of the common “tonic” triad (la-do-mi-la). Drawing upon this parallel sonority, Huang, in his piano concerto, interacts G-Yu mode with G-minor as the main tonality of the first movement and mixes B-Zhi mode (the Gong [do] of B-Zhi mode is E) with E-major in the second movement, while the third movement begins with G-Yu (G-minor) and ends with G-Gong (G-major) tonality.

Thematic Materials Based on Chinese Modes

The following study is an examination of Chinese modal patterns that are engaged in the concerto to create main themes as well as transitional phrases, inner melodies, running figurations, and even glissando-like passages.

Example 1. First movement, measures 0-5 of the piano part.

Example 1 shows the first theme of the first key area in the first movement (hereafter referred to as the opening theme). This theme is announced by the unaccompanied piano solo at the very beginning of the concerto. The key signature suggests that the tonality of this melody is in G-minor, but with the two missing notes A and E-flat, this theme is clearly in G-Yu mode.
Example 2. First movement, measures 41-45 of the orchestra part.

Although the tonic chord of G-minor is placed at the beginning and the end of this phrase (Example 2, which is the second theme of the first key area in the first movement), two Chinese tetra-tonal patterns B♭-C-E♭-F (measures 42-43) and D-E-G-A (measure 45) dilute the feeling of Western G-minor tonality. The tetra-tonal pattern, in fact, is used throughout the whole concerto. Example 3 demonstrates a tetra-tonal pattern (B-C♯-E-F♯) as used in a transitional passage.

Example 3. First movement, measures 75-79 of the orchestra part.

Example 4. First movement, measures 79-80 of the piano part.
In Example 4 (the first theme of the second key area in the first movement), the melodic line in parallel fourths and fifths suggests the pentatonic D-Gong mode (D-E-F♯-A-B-D). The C-sharp and G which appear in the lower part are regarded by Huang as Bian-Gong and Qing-Jue, respectively, and are used as non-harmonic tones.\textsuperscript{32}

Example 5. First movement, measures 91-99 of the piano part.

\textsuperscript{32}The author has corresponded with Huang on many questions regarding his piano concerto. In response to these questions, Huang returned a marked score with analysis of the concerto.
Example 5 shows excerpts in which *Bian-Sheng* (altered tone) is used as a pivot tone to negotiate modulation. The melody in Example 5 (the second theme of the second key area in the first movement) begins in D-Gong mode, and at measure 93 the pivot note G (as *Qing-Jue [fa]* in D-Gong mode and as *Yu [la]* in B♭-Gong mode) leads a modulation to B♭-Gong mode. The second phrase of this theme starts in G-Gong mode and later becomes G-Yu mode by a modal mixture using the pivot tone C (which is *Qing-Jue [fa]* in G-Gong mode and is *Shang [re]* in G-Yu mode); subsequently, it arrives at E-Yu mode through another pivot note A (which is *Bian-Gong [si]* in G-Yu mode as well as *Shang [re]* in E-Yu mode). Although the main tonality of this passage (Example 5) is designated as D-major, the frequent change of tonal center / modal pattern, which moves in a downward third-relationship (D-Gong -- B♭-
*Gong* -- G-Gong / G-Yu -- E-Yu) and is supported by the step-motioned harmonic texture, interrupts the continuity of D-major tonality. However, the graceful melody and the smooth accompaniment unify this passage into a continuous, unbroken flow.

Example 6. Second movement, measures 6-16 of the orchestra part.

The basic modality in the melodic line shown in Example 6 (the main theme of the A section in the second movement) can be simply explained as from F-Yu mode toward B-Zhi mode. However, a more detailed study shows that this melody indeed begins with F-Gong mode then immediately shifts to F-Yu mode. A modulation from F-Yu mode to B modal
center, as at the second beat of measure 10, is accomplished by a sudden chromatic moving from A-flat to A-natural. The B modal center which is interrupted by three tonal / modal parenthesis (measures 13-14) goes through the modes of B-Jue, B-Yu, B-Jue, before arriving at B-Zhi mode.

Example 7. Third movement, measures 44-46 and measures 102-110 of the piano part.
In the third movement, Huang uses a compositional device called "horizontal polytonality" (this is discussed later) to create thematic materials. However, two main themes in the third movement (Example 7) are still based on pentatonic modal patterns. Other areas of the concerto where Chinese modal patterns are engaged "melodically" are shown in Example 8.

Example 8. First movement, measures 103-106, 121-123; and measure 156 of the piano part.

A-C-D-E-(G)  G-Bb-C-D-F)  G-A-C-D-(F)

Chinese mode is used as inner melody

Eb-Gong mode:  E-b-F-G-b-C-E-b  D-Gong mode: D-E-F-(A)-B-D

Chinese mode is used as running figuration

A-Yu mode: A-C-D-E-G-A

Chinese mode is used as *glissando* like passage
Modal Mixture

Examples of modal mixture are discussed in the preceding sections. However, the extensive use of modal mixture within pentatonic modal patterns is prominently featured in the entire B section of the second movement. The first part of this section begins in B-Zhi mode; then in measure 23, the music shifts to B-Jue mode. B-Zhi mode returns in measure 24 with its melodic line emphasizing the “dominant” degree of F-sharp. This F-sharp ushers in the following passage (measures 27-29), which simultaneously displays two modes: the melodic line is in F♯-Zhi mode (F♯-G♯-B-C♯-D♯-F♯), while the accompanying part is in B-Shang mode (B-C♯-E-F♯-A-B). The tonality/modality is changed once again to B-Yu mode in measure 30, then it temporarily shifts to B-Jue mode in the second half of measure 32. Finally, in measure 33, the tonality/modality returns to B-Zhi mode. In the second part of the B section, Huang utilizes the pitch C as the common tonic degree to engage in modal mixtures of C-Gong, C-Shang, C-Jue, and C-Zhi mode. At measure 41, the tonality/modality arrives in B-Shang mode, which is followed first by an arpeggiation in E-Zhi mode (which is simply a modal shift from B-Shang mode since the two modes share the same Gong [do] note), then concludes the entire B section in E-Gong mode.

33Note that the C-natural in the accompanying figure in measures 30-31 does not belong to B-Yu mode. Here the C-natural can be interpreted as Run in B-Yu mode and is used as a substitution for the Gong note D, which does not appear until measure 32.
B-Yu mode: B-D-E-G-A-B

B-Jue mode: B-D-E-G-A-B

B-Zhi mode: C-D-E-G-A-C

C-Gong mode: C-D-E-G-A-C

C-Shang mode: C-D-F-G-Bb-C

C-Jue mode: C-Eb-F-Ab-Bb-C

C-Gong mode

G-Gong mode: G-A-B-D-E-G

C-Zhi mode: C-D-F-G-A-C
Harmonic Aspects

Functional Harmony

Although the basic harmonic structure of Huang’s piano concerto is rooted in Western functional harmony, the analytical system using Roman numerals to indicate harmonic progressions falls short in explaining every harmonic relationship in the entire concerto, since other harmonic languages are also employed in this work. However, it is easy to notice that functional harmony, especially the dominant to tonic relationship at cadences, has been used to establish tonalities and define key relationships, as the following examples illustrate.

Example 10. First movement, measures 35-41.
Example 11. First movement, measures 75-79 of the orchestra part

Example 13. Third movement, measure 97-103 of the orchestra part.

Linear Harmony

Example 14 shows the entire A section of the second movement. The melodic line of this passage features many characteristics of Chinese folk songs such as that in motives a, b, and c, where the intervals of the fourth and fifth are the primary melodic gestures. (Leaps of sixth, seventh, or eighth, as found in motif d, are also featured in Chinese folk melodies.)

In harmonizing a melody such as this, the use of a functional idiom is musically awkward. Therefore, Huang uses linear harmony to support this melody (Example 14) in which the lower voices (the base line in particular) move almost exclusively by steps, and the harmonic progressions (summarized below the score) show no apparent functional relationships, but the resultant sonorities from the linear harmony are sufficient to move the music forward.

34See Example 6 for an analysis of modality of the same passage.

35The Chinese folk song listed in Figure 10 contains musical motives similar to those found in Example 14. More comparisons between folk songs and the thematic materials of Huang’s piano concerto are given later in this chapter.
Example 14. Second movement, measures 1-16 of the orchestra part.
Figure 10. Folk song: *Suo Zhu Tai Yang Liu Zhu Ge* (锁住太阳留住哥), from Jiang’s *An Introduction to Chinese Folk Songs*.

Chromatic Harmony

In this concerto, chromatic harmony as found in late nineteenth-century Western music is not strictly used in the conventional sense. However, unresolved tritones, chromatically moving dissonant chords, functionally unrelated chords, and coloristic chords are engaged in this concerto for the purpose of intensifying the music or blurring a sense of traditional tonality.

Example 15. First movement, measures 9-14 of the piano part.
Example 16. First movement, measures 151-154 of the piano part.

Example 17. First movement, measures 147-150 of the piano part; and third movement, measures 142-144 of the piano part.

Use functionally unrelated chords to blur "tonal centers"
(From the closing area of the first movement)
Functionally unrelated chords
(The theme of the closing area of the third movement)

Example 18. First movement, measure 33 of the piano part; and second movement, measures 61-63.

Chinese Harmony

Huang maintains that there is no a harmonic system in Chinese music; however, in this concerto, Huang uses employ certain harmonic idioms that are particularly associated with Chinese music. These Chinese harmonic idioms can be summarized as follows: (1) use of Chinese-flavored chords at cadences; these chords are produced by intervals of the fourth and fifth (Example 19); (2) harmonization of melodies with the fourth and fifth (Example 20);
(3) utilization of pentatonic modal patterns to construct "Chinese chords" (Example 21); and
(4) extensive use of the minor-minor seventh chord and its inversions (Example 22). 36

Example 19. First movement, measures 77-79 of the orchestra part; and third movement, measures 34-36 of the orchestra part.

Example 20. First movement, measures 107-108; and third movement, measures 106-110 of the piano part.

36 The minor-minor seventh chord is the only diatonic seventh chord that can be constructed from the Chinese pentatonic scale.
Example 21. Second movement, measures 27, 36, and 40 of the piano part.

Example 22. Second movement, measures 35, 37, and 39 of the piano part; and third movement, measures 132-134 of the piano part.
Other Chinese Musical Elements

The Influence of Chinese Folk Songs

Huang Anlun writes that he did not quote any folk songs verbatim in this concerto; but he points out that Chinese folk songs, especially folk songs from northwestern China, have strongly influenced his thematic usages.\(^\text{37}\)

\(^{37}\)Huang, letter to the author, July 28, 1996.
Northwestern China, which is generally referred to as the Loess Plateau Area, is home to many different types of folk songs, such as Xin Tian You (信天游), Pa Shan Diao (爬山调), Shan Qu (山曲), Xiao Diao (小调), and so on. Among them, Xin Tian You, originating in the northern region of Shaanxi province, is the most well known and has always been a primary source for compositions by Chinese composers.

Figure 11. Folk song (Xin Tian You): Hen Shan Li Xia Lai Xe You Ji Dui (横山里下来些游击队), from Jiang’s An Introduction to Chinese Folk Songs.
According to Jiang’s *An Introduction to Chinese Folk Songs*, about one hundred songs of *Xin Tian You* (which can be translated as “the voice hovering in the air”) have been collected. *Xin Tian You* usually contains two large phrases, with the first ending on an open cadence and the second providing a concluding cadence. It is mostly in strophic form, with minor melodic changes for each new stroph (or stanza). Structurally and stylistically, *Pa Shan Diao* (which is strongly influenced by the music of Inner Mongolian) and *Shan Qu* are closely related to *Xin Tian You*. These folk songs have a wide melodic range, and the music is generally free in tempo and forceful in character. Melodically, these songs contain many wide leaps from the fourth and fifth to the sixth, seventh, and octave (or even larger intervals). Sometimes a leap is followed immediately by another and is in the same direction.\(^{38}\)

Figure 12. Folk song (*Pa Shan Diao*): *Zhong Yang Yen* (Zhong Yang Yen), from Jiang’s *An Introduction to Chinese Folk Songs*.

\(^{38}\)Jiang Mingdun and Huang Bai, *An Introduction to Chinese Folk Songs* (Unpublished, printed as teaching material by the Shanghai Conservatory of Music. Shanghai, China, 1982), 8-9.
The following examples are a comparative study, provided primarily by Huang himself, between the folk songs (which are mostly from northwestern China) and the thematic materials in Huang's piano concerto. These comparisons reveal not only the intimate relationships between his concerto and Chinese folk music, but also the true originality of Huang's composition.39

39See also Example 14 and Figure 10.
Figure 14. Folk song: San Shi Li Pu (三十里铺); and Huang’s piano concerto, first movement, measures 79-81 of the melodic line.

Figure 15. Folk song: Jao Fu Diao (脚夫调); and Huang’s piano concerto, first movement, measures 79-81 of the melodic line.
Figure 16. Folk song: *Ma Ju Ju Xiang Niang Ren Xiang Jia* (馬駒想娘人想家); and Huang's piano concerto, second movement, measure 31 of the melodic line.

![Musical notation](image1)

Figure 17. The cyclic theme of Huang's *Symphonic Concert*, Opus 25; and folk song: *Zou Xi Kou* (走西口).

![Musical notation](image2)
Figure 18. Folk song: *Su Wu Mu Yang* (苏王牧羊); and Huang’s piano concerto, third movement, measures 102-106 of the melodic line.

![Folk song: Su Wu Mu Yang](image)

(the first theme of the second key area)

Figure 19. Folk song: *Mo Li Hua* (茉莉花); and Huang’s piano concerto, third movement, measures 102-106 of the melodic line.

![Folk song: Mo Li Hua](image)

(the first theme of the second key area)
Folk song *Mo Li Hua*, shown above, is a popular love song. There are many versions of this song, and the more charming ones are from the area near the Chang Jiang River (or Yang-tse River). Music from this part of China is regarded as warm, leisurely, melodious, smoothly flowing, and highly embellished with a smaller melodic range. This particular version of *Mo Li Hua* (Figure 19) is originally from Anhui province, and it is not only well known to the majority of Chinese people but also to opera lovers around the world, since Puccini used this song throughout his *Turandot*.

“Imitations” of Chinese Musical Instruments

Although Huang claims that he made no intentional imitations in this concerto of any Chinese instruments, he agrees that some passages are reminiscent of the sound of certain Chinese instruments due to the specific sonorous effect. For example, a melody with parallel intervals of the fourth and fifth (Examples 7a and 20a) resembles the sound of a Chinese instrument, *sheng*. The *sheng* is a free-reed mouth organ played by blowing through a side-mounted mouthpiece. The instrument has two main parts: the base, which is usually round and includes the mouthpiece, and the pipes, which are arranged in a circle on top of the base. Each pipe emits sound only when its finger hole is covered. The number of pipes on a *sheng* varies, but the three most popular contemporary types of *sheng* have seventeen pipes. The *sheng* is the only Chinese woodwind instrument which can produce more than one tone simultaneously. Previous performance techniques on the *sheng* were simple, usually producing only open fourths or fifths with or without the additional base octave. Modern players are able to produce more complicated chords of all kinds.\(^{40}\)

\(^{40}\)Pian et al., *op. cit.*, IV, 277-78.
Another example of "imitating a Chinese instrument" in Huang's concerto can be found in measures 21-42 of the second movement (see Example 9). The piano part of this passage, which executes in extensive arpeggiations a pentatonic melodic line with embellishments and repeated notes, resembles the sound of a Chinese instrument, zheng, which is a plucked zither with a rectangular sound box. The standard zheng has sixteen (or fifteen) strings, and each string is suspended over the soundboard by a single adjustable bridge that functions as a device for tuning. The bridges divide the strings into two sections: the portion to the right of the bridges defines the open-string tuning mode and designates the plucking area, while the left-hand section is the area where ornamentation techniques and pitch alterations are determined. The sixteen open strings on a zheng are tuned to give three complete octaves of a pentatonic scale, using one of the five modes with Zhi mode (sol-la-do-)

41The New Grove Dictionary defines the standard zheng as having 16 strings. However, in The Dictionary of Chinese Music, Liu Dongsheng states that the number of strings on the zheng is variable according to the size of the instrument. The ancient zheng had only 12 or 13 strings; the standard zheng contains 15 or 16 strings; and the modern type of zheng is expanded to include 21 or 25 strings.
re-mi-sol) as the most common one. The transposed modes, used in modulating passages, can be produced by temporarily raising the pitch of the open string by applying finger pressure on it. (The modern type of zheng has a mechanical installation which enables the instrument to be tuned into any of the twelve keys.\textsuperscript{42}) The zheng performer plucks the strings with the fingernails of the right hand, while the left-hand fingers apply pressure to the string to execute vibrato, pitch alternations (accidentals), embellishments, and occasional plucking techniques. The usual performing style of the zheng is known for using single-stop embellished lines that often feature vibrato, repeated notes, and arpeggiations. The unornamented performing style that is more used in ensembles contains the frequent plucking of octaves in double stops.\textsuperscript{43}

Figure 21. The zheng, from The Dictionary of Chinese Music.

\textbf{The fifteen-string zheng}

\textbf{The twenty-one string zheng}


\textsuperscript{43}Pian et al., \textit{op. cit.}, IV, 262-64.
Thematic Treatment

The Variations of the Opening Theme

Huang's piano concerto begins with a piano solo statement of the opening theme which is the first theme of the first key area in the exposition. This opening theme is repeatedly used later in the first movement, with alterations of pitch and rhythm, reversals of melodic direction, or re-harmonizations of the theme. Through these changes, the originally pentatonic theme takes on the air of a Westernized melody.

Example 23. First movement, measures 0-2, 9-11, 18, 151, 194, and 202 of the piano part.
The Relationship between the Opening Theme and Other Thematic Materials

Example 24 illustrates that the main themes in each section of the first movement are either to be derived from the opening theme, or the motivic/rhythmic pattern of the opening theme is being incorporated into each phrase. The melodic contour or the rhythmic pattern of the opening theme can also be identified in other thematic materials of the first and third movements (Example 25). In addition, the descending figuration formed in the opening theme is also employed in certain melodic lines in both the first and second movements (see Example 30).

a. The opening theme of the first movement

b. The second theme of the first key area

c. The first theme of the second key area

d. The second theme of the second key area

e. The theme of the closing area

f. The piano cadenza
   (A fugal section)

Subject (the cyclic theme)  Counter-subject
Example 25. First movement, measures 0-2, 84-85, 179-180, 216, 208-209, 20, 192; and third movement, measures 1-2 and 132-133 of the melodic lines.

a. The opening theme of the first movement

b. A transitional phrase

c. The theme of an imitative passage (the transition to the development)

d. In the development

e. In the development

f. In the first piano cadenza

g. In the development

h. The main theme of the introduction and coda in the third movement

The cyclic theme

i. The second theme of the second key area in the third movement
Contrapuntal Writings and Sequential Patterns

This concerto features many contrapuntal devices, such as imitations, combination of themes, fugato, and fugue. Imitations (Examples 26a and 26b) and the combination of themes (Example 26c) in the first movement mainly take place in the development section. These contrapuntal devices are also found in the introduction and the coda of the third movement, as in Example 27b where a combination of themes also engages a combination of tonalities. (The fugato and fugue passages featured in the first movement are discussed under the section Atonality.)

The theme derived from the second theme of the first key area

The second theme of the first key area

Example 27. Third movement, measures 15-19 of the orchestra part and measures 450-457.
This concerto also contains many sequential patterns in which a motif or a phrase is consecutively repeated on different pitch levels, and certain larger phrase groupings are also sequentially repeated, as shown in Example 28.
Example 28. Third movement, measures 1-14 of the orchestra part.

Cyclic Elements

The cyclic theme, which is used in the three works of Huang’s Opus 25, appears in the piano concerto as the subject of the fugal section in the second piano cadenza of the first movement. Also, the cyclic theme opens the third movement and is used as an important motif in the introduction and coda of the movement.
Example 29. The original form of the cyclic theme; and first movement, measures 354-358 of the piano part; and third movement, measures 1-3 of the orchestra part.

The cyclic theme (the original form)

Other "cyclic" elements in Huang's concerto include the use of an identical motif in both the first and second movements (Example 30); the brief recall in the third movement of a melodic pattern which is from the second movement (Example 31); and the pre-occurrence in the first movement of a figuration from the first theme of the first key area of the third movement (Example 32).
Example 30. First movement, measures 0-2 and 82-83 of the piano part; and second movement, measures 12-14 and 57-58 of the piano part.

Moderato

The opening theme

In the first movement

In the second movement

In the second movement
Example 31. Second movement, measures 6-7 of the orchestra part; and third movement, measures 110-114 of the piano part.

In the second movement

Example 32. First movement, measures 379-381 of the piano part; and third movement, measures 36-37 of the piano part.

In the first movement
In the third movement

Modern Techniques

Tonal Parenthesis

The tonal parenthesis, as found in Huang's piano concerto, may be defined as a momentary, non-tonal relationship or series of relationships that tend to obscure more basic tonal ones. Tonality is not destroyed, but it is either obscured or even suspended temporarily.

Example 33. First movement, measures 99-107 of the piano part.
In Example 33, tonally separated units are inserted into a larger configuration and dissolved into a continuous, unbroken flow. In Example 34, the music consists of a succession of self-contained fragments that do not relate to one another in any functionally implicative manner.
Atonality

Although in recent years, Huang, through his compositions, articles, and speeches, declares that he is a conservative composer and speaks openly against totally atonal compositions, he did employ some atonal techniques in his compositions. With regard to a few isolated atonal passages in the Piano Concerto, Huang defines them to be used for the purpose of intensifying the music or providing contrast to the tonal passages.
Example 35. First movement, measures 179-190 of the orchestra part.
The fugato passage shown in Example 35 is the transition from the exposition to the development in the first movement. This passage features thematic imitations (many of them in *stretto* imitation) among the strings and woodwinds, and each new imitation entry comes at a pitch level that is tonally unrelated (such as in tritone relationship). It should be noted that all imitations are based on a single theme, and this theme is indeed a transformation of the opening theme of the first movement (see Example 25c). This originally pentatonic melody is here transformed into an atonal theme, which becomes one of the determining factors in the establishment of atonality in this fugato passage.

The fugal section shown in Example 36 is from the second cadenza of the first movement of the concerto. The subject, derived from the cyclic theme (see Example 29), is constructed on a nine-note tone row; the counter-subject, a pentatonic theme, is directly borrowed from the opening theme (see Example 24f). In addition, there are sixteenth-note figurations (they briefly reflect various tonalities in this atonal passage), of which all are based on Chinese pentatonic modes. The unique character of this section is therefore a result of the amalgamation of three different musical idioms: the fugal format from Western classical music, the atonal device from twentieth-century music, and the pentatonic modal patterns from Chinese music.

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44Example 35 is from the manuscript of Huang's piano concerto, since the complexity of imitations found in this passage cannot be shown in the computerized piano reduction.
Example 36. First movement, the piano cadenza, measures 352-379.

* Tetra-tonal pattern
The subject of the tone row C\# E G F# A Bb [A] A\^b E\^b F, appears three times in its prime form in measures 354-356, 360-362, and 370-372; twice in prime form at the pitch level a perfect-fourth higher as F# A C B D E\^b [D] D\^b A\^b B\^b in measures 356-357 and 375-377. The retrograde of prime form as F E\^b A\^b [A] B\^b A F# G E C\# is used once in measures 371-373. In addition, there are two rows of the inversion of prime form (B G\# E F D C\# [D] D\# G\# F\# and C A F\# G [E] E\# E F B\# A in measures 367-368 and 377-379, respectively) and one row of the retrograde-inversion of prime form (D\^b E\^b B\^b [A] A\^b A C B D F in measures 364-366). The counter-subject, although a pentatonic theme, is also manipulated in four forms as shown below:
Figure 22. The four forms of the counter-subject in the fugal section of Huang’s piano concerto, first movement, measures 354-379.

Prime form: \( F E^b (E^b) F A^b D^b B^b \) (Mm.356-57, 372-73)

Prime form (fifth up): \( C B^b (B^b) C E^b A^b F \) (Mm.360-61)

Inversion form: \( B C^# (C^#) B G^# E^b F^# \) (Mm.365-66)

Retrograde form: \( C E^b B^b G (F) F G \) (Mm.368-69)

Retrograde-Inversion form: \( G^# F B^b D^b (E^b) E^b D^b \) (Mm.370-71)

Another important atonal passage in this concerto is the piano cadenza in the second movement. The cadenza begins with an arpeggiation of two Chinese pentatonic modes (F-Gong and F^#-Shang) and is immediately followed by an atonal passage in which Chinese musical elements are incorporated. The analysis in Example 37 reveals that Chinese modal patterns are either hidden in the atonal texture (measures 81-82 and 85) or are grouped together to form tonal fragments (measures 82, 84, 86, and 88). Beginning at measure 89, Chinese modal patterns are either used horizontally in the outer voices or to be engaged chordally as part of the harmonic texture. In measure 93, as the harmonic texture remains dense and dissonant, a Chinese melodic motif (with the base line moving in a tritone pattern) becomes evident and eventually (after many sequential patterns) leads to the return of tonality at measure 100, where it features a folk tune pattern that is of an undiluted version from northwestern China.
Example 37. Second movement, the piano cadenza, measures 80-104.
Horizontal Polytonality

"Horizontal polytonality" is a literal translation of a term that Huang uses to describe a compositional device that is mainly used to create thematic materials in the third movement of the concerto (Example 38). The method can be explained as follows:

1. A phrase contains several cells, and each cell consists of four sixteenth notes.
2. All cells are based on Chinese modal pattern, but each cell is placed in a different tonal center, thus giving each cell a different "tonality."

* Biang-Sheng (altered tone) is used as passing tone
3. Each cell can also quickly shift to different pitch levels.

4. Cells in different “keys” are mostly incorporated into the main body of a phrase, while the beginning and the end of a phrase tend to remain in the same tonality.

Example 38. Third movement, measures 36-40 and 132-135 of the piano part.
The frequent change of “tonality” creates unexpected or even grotesque melodies. Yet, since each cell in a phrase is based on a Chinese modal pattern, the characteristics (or “nationality”) of Chinese music are therefore preserved. An additional way of using “horizontal polytonality” is to apply sudden changes of tonality in lyric passages (in which the use of cells is no longer necessary) for special color or dramatic effects (see measure 188 in Example 39).

Example 39. Third movement, measures 186-194 of the piano part.
CHAPTER V

CONCLUSION

For more than five thousand years of civilization, China has possessed one of the richest musical heritages in the world. Chinese music, however, remained virtually unchanged until early in this century when Western music began to make its impact. Subsequently, there was a movement of nationalism in music approximately three decades after the introduction of Western music. This movement, aimed essentially at utilizing Western compositional techniques to create musical works that would maintain their unique Chinese character, continues even today. However, contemporary Chinese composers still face the fundamental problem of how successfully to fuse Western musical elements with Chinese music, since the tonal / modal system, structural principal, and aesthetic perception that underpin Chinese traditional and folk music are fundamentally different from those in Western music.

Another dilemma that Chinese composers face is how to convey and convince a true identity of their compositions to Western listeners, who are totally unfamiliar with Eastern cultures and art traditions. Since few Chinese compositions have been introduced to the Western musical world, there are indeed few Western musicians who can make an informed stylistic comparison and identification of idiomatic features of Chinese music. A Chinese
composition using certain Western musical elements is often mistakenly regarded by Westerners as being an imitation of Debussy, Bartók, or Prokofiev.\textsuperscript{45}

The majority of compositions for piano by Chinese composers dating from the 1930s to the early 1980s are small-scaled works and are primarily arrangements of folk songs, particularly those from China's minority nationalities. The few piano concertos written prior to 1982 are also transcriptions of compositions originally written for other performing media. Huang's \textit{Piano Concerto in G Minor}, Opus 25b, is one of the first large-scaled original Chinese compositions ever written specifically for piano and orchestra.

Huang's piano concerto was written in 1982, just a few years after the infamous Cultural Revolution. Most Chinese composers, at the time, were "handicapped" by their lack of knowledge of Western contemporary music and by their limited study of both Western and Chinese traditional forms. Meanwhile, they were struggling to find a way which could best combine the languages of both Western and Chinese music to create artistic works that would preserve the essential quality of Chinese music. Some composers borrowed contemporary Western compositional techniques (such as serialism) and mixed them with Chinese musical elements; some invented new compositional devices of their own (such as Zhao Xiaosheng's \textit{Taiji} compositional method); while others sought to define the meaning of Chinese music in philosophical terms (as in Tan Dun's music). However, a great number of Chinese composers

\textsuperscript{45}An example of this kind of problem is shown by an incident that Huang experienced. Huang once played a few Chinese compositions for a Canadian composer, who insisted that those works were imitations of Debussy. Thereupon Huang played a Chinese folk song \textit{Su Wu Mu Yang} without any harmonic accompaniment. The same Canadian composer exclaimed: "It's Bartók." (Telephone conversation with Huang, June 4, 1997.)
remained in the tradition of XiaoYoumei and Huang Zi in refining the idiomatic qualities of Chinese traditional and folk music and in blending them with Western musical traditions. Huang's piano concerto is a result of this kind of musical experiment, because Huang believes that Chinese music involves not just a few pentatonic modes, but a vast number of other elements that can be discovered from Chinese ancient court music, Chinese instrumental music in both classical and folk styles, the folk music of over fifty different nationalities in China, the various kinds of speech songs, and the theatrical music in more than one hundred types of Chinese dramas.

Western music was introduced to China less than a century ago; it was not until shortly before the Second World War that Western music became a part of the music curriculum in China's educational system. Since then, there have been conflicting approaches in dealing with the questions of how to merge Western and Chinese music traditions in the educational process. It has been Huang's belief that to create a musical composition with Chinese characteristics, the composer must root himself/herself in the Chinese musical heritage and at the same time explore various Western compositional techniques. For all

46Huang asks young composition students to study all kinds of compositional techniques from different periods, and he tells them, "Just do not hang yourself on the only tree of atonality." Chinese composer Wang Lisan also says: "In the history of music, Western music has been through several stylistic changes. One cannot simply conclude that the newer style is necessarily better than the older ones. The compositional techniques from eighteenth- and nineteenth-century Western music should not be regarded as old fashioned and therefore throw them away as trash. Picasso once said that the stylistic changes of art in different historical periods could never be regarded as an evolution, rather it should be called change. Picasso himself went through several stylistic changes, but we cannot simply arbitrate that his latest works are better than his earlier ones... this is also true for the compositions of Stravinsky." [Su, "Where Is Your hand Reaching Out?" p.13]
these years, Huang has followed this conviction. His recent works (such as the symphonic poem *Bayanhar*, Opus 50) still display a strong Chinese flavor with refined compositional techniques, thus making his compositions fine examples of the amalgamation of both Chinese and Western musical syntaces.47

As one of China’s foremost living composers, Huang has devoted himself to exploring and presenting Chinese national music for nearly a quarter of a century. As demonstrated in this dissertation, Huang is a musician who possesses a deep understanding of both Western and Chinese musical traditions and idioms. Utilizing piano and orchestra, Huang is able to express a musical sentiment that is intrinsic to the Chinese people. It is perhaps futile for listeners who are not well acquainted with the Chinese musical heritage to make any intelligent judgments about whether Huang is successful in his attempts at merging Western and Chinese musical traditions. As with many other musical creations, only time will prove to be the best judge.

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47Huang sent two tapes of recordings of his recent compositions to the author on July 28, 1996.
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