MTO 26.3 Examples: Kielian-Gilbert, Experiencing Chen Yi’s Music

(Note: audio, video, and other interactive examples are only available online)

Example 1. Chen Yi, brief biographical outline (adapted from Chen 2002)

1953. b. Guangzhou, Guangdong, China
1966. Cultural Revolution (father, older sister taken away)
1970–1978. Age 17, concertmistress & composer, Beijing Opera Troupe Orchestra; research in Chinese musical instruments
1986–1993. DMA, Columbia University, study with Chou Wen Chung and Mario Davidovsky

Example 2. Chen Yi, selected works, 2001–2004

2001. Ning for Pipa, Violin and Cello
2001. Burning for String Quartet
2004. Happy Rain on a Spring Night for flute, clarinet, violin, cello, and piano
Example 3b. Chen Yi, *Ning*, mm. 13–45
Example 3c. Chen Yi, *Ning*, mm. 46–71
Example 4. Chen Yi, Ning: emergent processes and strands of memory

1. mm. 1–15/16, cello “narrative 1,” mm. 1–4, 5–8; 8–11+ 13–15 (lament with sighing pattern,” ending with sigh 2, F#4–E4–Bb4–A#4–B4 = trace of “Mo Li Hua” fragment?)

2. mm. 15/16–45/46.

   mm. 15/16–21, cello “narrative 1” intensified, ascent to high Bb5 (m. 19), with pipa (Jiao) & violin interjections (mm. 17 & 18); mm. 21–33, “beating patterns” (sigh 2) begin in cello (mm. 21ff.), antiphonal exchange of sigh 2 between cello and violin

   mm. 24–25; pipa slides/pitch bends intensify, mm. 23–24, 25–27, 28–31, 33–45/46; mm. 33–34, violin & cello, antiphonal slides; m. 35, in heterophony (sigh 2) mm. 35–39 and 42–43; beating patterns resume in cello mm. 42–43, while mm. 33–45/46, pipa beating patterns intensify

3. mm. 46–87/88 [“Mo Li Hua” tune first in fragments, then more expansive]

   mm. 46–49, cello “narrative 2” (invocation, traces of #1, sigh 2 & “Mo Li Hua”?)

   mm. 50–55, “Mo Li Hua” fragments in cello m. 50 & sigh 2 pattern in violin, 51–55

   mm. 56–69, “Mo Li Hua” (cello) and sigh 2 patterns (violin) more expansive and antiphonal, m. 50ff. & 60/63ff. pipa Lun; m. 68ff., beating pattern in cello returns

   mm. 72–74ff., pipa cadenza & antiphonal return of sigh 2 pattern in violin and cello, m. 75ff. and in heterophony, m. 81ff.

4. mm. 88/89–108/09

   pipa, “narrative 3” with lament

5. mm. 109/10–148 [“Mo Li Hua” tune first expansive, then in fragments]

   mm. 109/10, “Mo Li Hua” tune in cello, fragments in violin & pipa, mm. 110–132;

   mm. 133–48, fragments of “Mo Li Hua” tune offset between violin and cello; as pipa presents chromatic scalar fragments concluding on D5 at mm. 146–151 (five-finger tremolo, Wu Zhi Lun)

6. mm. 149–167, 8ve doublings, cello & violin, transformations of “sigh 2” motive, combined with fragments of “Mo Li Hua” tune in diminution

7. mm. 168–183/84, “Mo Li Hua” tune in diatonic transformation (cf. mm. 132ff).

8. mm. 185–205

   mm. 185–193, double forte “memory motive” intrudes

   mm. 193–196, pipa, “narrative close”

   mm. 200–205, double forte, fragments of narrative 1 return, “Mo Li Hua” fragment inverted

9. mm. 206–231 (closing section)

   mm. 206–231, pentatonic fragments of tune, each paired with pipa in T4 transpositions
Example 5. Chen Yi (2002, Figure 7), the Chinese folk tune “Baban” [Ba (8), ban (beat, phrase)], annotated
Example 6. Chen Yi, *Ning*, mm. 1–46: durational spans, attention, and memory

Fibonacci (summation) Series: (0, 1), 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233…

1st Part

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8  5  8  5

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7/8 12/13 8 8 5

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4/5 7/8 12/13 16/17 20/21 27/28 33/34

\[ J = 8 + 5 + 3 \quad J = (2) + 8 + 5 \]

quarter-note groups

\[ \text{vs. equal:} \quad 4 \quad + \quad 4 \]

Pipa accents: m. 17 & 27/28

measures
6. Jasmine Flower (Mo Li Hua) (Jiangsu Folk Song, sung in Jiangsu dialect)

Jasmine flower, such a beautiful flower, her sweet scent covers all others in the garden.
I want to pluck her for myself, but I’m afraid of the garden’s keeper.
Jasmine flower, such a beautiful flower, she is as white as snow when she is blooming.
I want to pluck her for myself, but I’m afraid of gossips around.
Jasmine flower, such a beautiful flower, her looks can eclipse all others in the garden.
I want to pluck her for myself, but I’m afraid that she won’t bud next year.

好一朵茉莉花，滿園花開香也香不過它。
我有心採一朵戴，又怕看花的人兒罵。

好一朵茉莉花，茉莉花開雪也白不過它。
我有心採一朵戴，又怕旁人笑話。

好一朵茉莉花，滿園花開比也比不過它。
我有心採一朵戴，又怕來年不發芽。
Example 8a. Chen Yi, “Mo Li Hua” from *A Set of Chinese Folk Songs*, Vol. 2, no. 6, mm. 1–14
Example 8b. Chen Yi, “Mo Li Hua” in Ning for Pipa, Violin and Cello (2002), mm. 110–125
Example 9. Chen Yi, Ning, ending, mm. 206–231. “Eight notes”

(m. 209) (xBb)
Vln: 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8

m. 210 & 211 (xBb)
Pipa: 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8

m. 214 (T4x) (xD)
Cello: 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8
xD: D–F–G–Bb–G–F–G–(F)

m. 213 (yD)
Pipa: 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8
yD: D–C–D–F–D–C–Bb–C–(Bb)

m. 215 (T4y) (yF#)
Vln: 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8
yF#: F#–E–F#–A–F#–E–D–E–(D)

m. 215 (zC) & 218 (zG)
Pipa: 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8
zC: (Bb)–C–Eb–F–G–Eb–C–Bb

m. 221 (T4z) (zE)
Pipa: 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8
zE: (D)–E–G–A–B–G–E–D