



### **MTO 26.3 Examples: Kielian-Gilbert, Experiencing Chen Yi's Music**

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

[https://mtosmt.org/issues/mto.20.26.3/mto.20.26.3.kielian\\_gilbert.html](https://mtosmt.org/issues/mto.20.26.3/mto.20.26.3.kielian_gilbert.html)

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

1953. b. Guangzhou, Guangdong, China

1966. Cultural Revolution (father, older sister taken away)

1968–1970. Age 15, compulsory labor in China.

1970–1978. Age 17, concertmistress & composer, Beijing Opera Troupe Orchestra;  
research in Chinese musical instruments

1978–1986. MA, 1986, Beijing Central Conservatory, 1st woman to receive MA in  
composition [Chairman Mao's rule ends 1976.]

1986–1993. DMA, Columbia University, study with Chou Wen Chung and Mario  
Davidovsky

1993–1998. Composer residency, San Francisco (1993–1996); Peabody (1996–1998);  
University of Missouri-Kansas City Conservatory of Music (1998)

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

2001. *Ning for Pipa*, Violin and Cello

2001. *Burning* for String Quartet

2002. *Tu* ("to kill") for large orchestra (for symphonic band, 2003)

2003. "Tradition and Creation," *Current Musicology* 67–68: 59–72

2004. *Happy Rain on a Spring Night* for flute, clarinet, violin, cello, and piano

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♩ = 56 tragically

Violin

Pipa  
(b<sup>b</sup>, d<sup>#</sup>, e, a)

Cello

ff

4

Vcl.

ff

8

Vcl.

11

Vcl.

13

Vcl.

ff

16

Vln.

Pipa

Vcl.

pizz.

fff

fp

18 arco  
 Vln. *ff*  
 Pipa *ff*  
 Vcl. *ff*  
 6 6 6  
 K  
 K *fp*

21

Vln.

Pipa

Vcl.

This musical score segment covers measures 24 through 26. It features three staves: Violin I (Vln.), Pipa, and Violoncello I (Vcl.).  
 - **Measure 24:** The Vln. staff begins with a treble clef and a key signature of one flat. It contains a series of eighth notes, some beamed in groups of three (trios). The Pipa staff has a single eighth note. The Vcl. staff has a series of eighth notes, some beamed in groups of three, and a sixteenth note.

The score includes various musical notations such as clefs, key signatures, note values, beams, and slurs. The measure numbers 24, 25, and 26 are clearly marked at the top of the staves.

[illegible]

Example 3b. Chen Yi, *Ning*, mm. 13–45

13

Vcl. *ff*

16

Vln. *pizz.*

Pipa *fff*

Vcl. *fp*

18 arco

Vln. *ff*

Pipa *ff*

Vcl. *ff*

6 6 6

3 K *fp*

21

Vln. *ff*

Pipa *ff*

Vcl. *ff*

6 3 3

24

Vln. *ff*

Pipa *ff*

Vcl. *ff*

6 3 3 3 3

27

Vln. *ff*

Pipa *ff*

Vcl. *ff*

6 6 6 5 5

30

Vln.

Pipa

Vcl.

32

Vln.

Pipa

Vcl.

34

Vln.

Pipa

Vcl.

36

Vln.

Pipa

Vcl.

ㄣ (挽)

ㄣ (推)



**Example 3c.** Chen Yi, *Ning*, mm. 46–71

46

Vln.

Pipa

pizz.

Vcl.

3

3

3

6

3

3

49

Vln.

Pipa

Vcl.

pizz.

arco

*ff*

*mf*

6

6

5

3

52

Vln.

Pipa

Vcl.

arco

*mf*

*p*

*decrsc.*

55

Violin I (Vln.)

Pipa

Violoncello (Vcl.)

Measures 55-58 of the musical score for 'The Little Boat'. The score is for Violin I (Vln.), Pipa, and Violoncello (Vcl.). Measure 55 features a sixteenth-note triplet in the Vcl. part. Measure 56 shows a sixteenth-note triplet in the Vcl. part and a sixteenth-note triplet in the Vln. part. Measure 57 features a sixteenth-note triplet in the Vcl. part and a sixteenth-note triplet in the Vln. part. Measure 58 features a sixteenth-note triplet in the Vcl. part and a sixteenth-note triplet in the Vln. part. The Vln. part has a dynamic marking of *pp* in measure 58. The Vcl. part has a dynamic marking of *p* in measure 56 and *pp* in measure 58.



**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–A4–B4 = trace of “Mo Li Hua” fragment?)  
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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.  
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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 D6 at mm. 146–151 (five-finger tremolo, *Wu Zhi Lun*)  
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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).  
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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

The image displays a musical score for the Chinese folk tune "Baban" in G major (one sharp). The score is divided into two main sections: a five-measure phrase (measures 1-5) and a three-measure phrase (measures 6-8). Brackets on the left indicate these groupings, with the number '5' for the first group and '3' for the second.

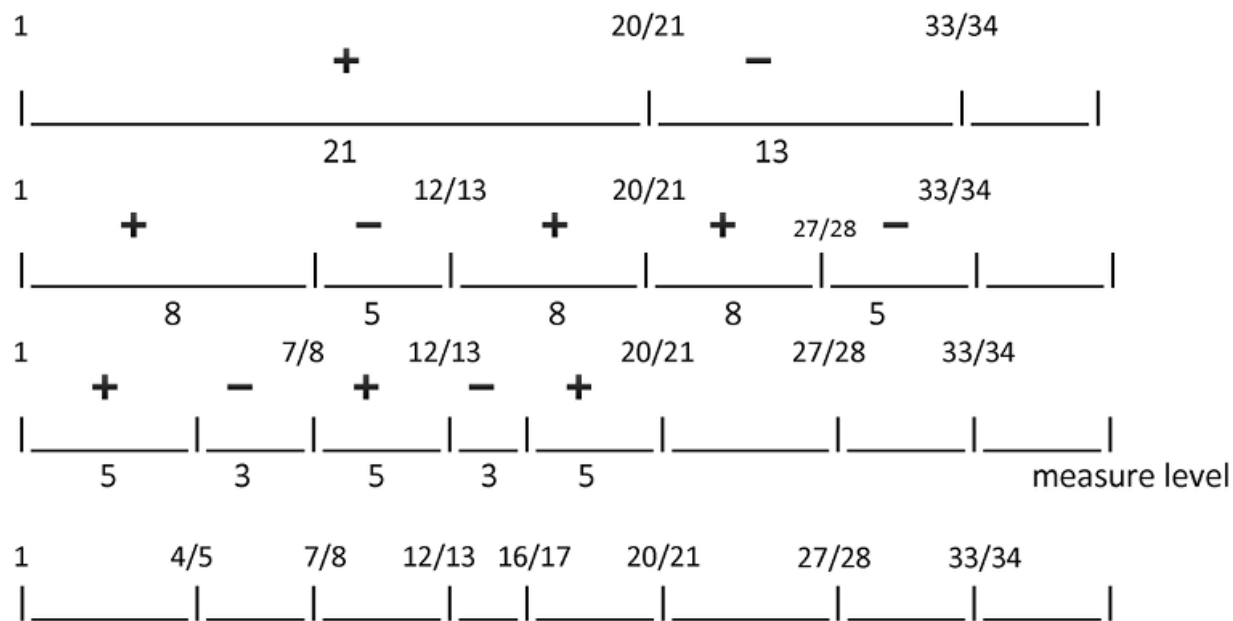
Measure annotations include phrase lengths in quarters: Measure 1 (3+2+3=8), Measure 2 (3+2+3=8), Measure 3 (4+4=8), Measure 4 (3+2+3=8), Measure 5 (3+2+3+12=20), Measure 6 (4+4=8), Measure 7 (5+3=8), and Measure 8 (4+4=8). Measure 5 also features a sub-division of 2+2+2+4.

Text on the right side of the score states: "Golden Section Ratio (.618 X 68 quarters = 42 quarters)". An arrow points from this text to the end of measure 5, indicating the end of the first phrase.

**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. . .

1<sup>st</sup> Part



♩ = 8 + 5 + 3      ♩ = (2) + 8 + 5      quarter-note groups  
 vs. equal: 4 + 4      Pipa accents: m. 17 & 27/28  
 measures

**Example 7.** Chen Yi, “Mo Li Hua” from *A Set of Chinese Folk Songs*, Vol. 2, no. 6. Text translation of mm. 1–14.

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

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

**Moderato**  
*mp*

Soprano  
Hao yit duo mo\_ li \_ hua, \_ hao yit duo mo\_ li \_ hua, \_ mun yun \_

Alto  
Hao yit duo mo\_ li \_ hua, \_ hao yit duo mo\_ li \_ hua, \_ mun yun \_

Tenor

Bass

Piano  
**Moderato**  
*mp*

S.  
hua\_ kie\_ xiang ye xiang but go \_ ta. \_ Ngo you xin \_ cie \_ yit duo \_ die, \_ you pa\_ ken hua di

A.  
hua\_ kie\_ xiang ye xiang but go \_ ta. \_ Ngo you xin \_ cie \_ yit duo \_ die, \_ you pa\_ ken hua di

T.

B.

Piano

S.  
jen \_ er \_ ma. \_

P.

A.  
jen \_ er \_ ma. \_

T.

B.

Piano

**Example 8b.** Chen Yi, “Mo Li Hua” in *Ning for Pipa, Violin and Cello* (2002), mm. 110–125

The musical score is presented in three systems, each containing staves for Violin (Vln.), Pipa, and Violoncello (Vcl.).

- System 1 (Measures 111-113):**
  - Measure 111: Vln. has a *ff* dynamic. Pipa has a *pp* dynamic and a circled section labeled '1'. Vcl. has a circled section labeled '1'.
  - Measure 112: Vln. has a *f* dynamic. Pipa has a circled section labeled '2'. Vcl. has a circled section labeled '2'.
  - Measure 113: Vln. has a *mp* dynamic. Pipa has a circled section labeled '3'. Vcl. has a circled section labeled '3'.
- System 2 (Measures 114-116):**
  - Measure 114: Vln. has a *mp* dynamic. Pipa has a circled section labeled '4'. Vcl. has a circled section labeled '4'.
  - Measure 115: Vln. has a *mp* dynamic. Pipa has a circled section labeled '5'. Vcl. has a circled section labeled '5'.
  - Measure 116: Vln. has a *mp* dynamic. Pipa has a circled section labeled '6'. Vcl. has a circled section labeled '6'.
- System 3 (Measures 117-119):**
  - Measure 117: Vln. has a *mf* dynamic. Pipa has a circled section labeled '7'. Vcl. has a circled section labeled '7'.
  - Measure 118: Vln. has a *p* dynamic. Pipa has a circled section labeled '8'. Vcl. has a circled section labeled '8'.
  - Measure 119: Vln. has a *p* dynamic. Pipa has a circled section labeled '9'. Vcl. has a circled section labeled '9'.
- System 4 (Measures 120-122):**
  - Measure 120: Vln. has a *mp* dynamic. Pipa has a circled section labeled '10'. Vcl. has a circled section labeled '10'.
  - Measure 121: Vln. has a *mp* dynamic. Pipa has a circled section labeled '11'. Vcl. has a circled section labeled '11'.
  - Measure 122: Vln. has a *mp* dynamic. Pipa has a circled section labeled '12'. Vcl. has a circled section labeled '12'.
- System 5 (Measures 123-125):**
  - Measure 123: Vln. has a *mp* dynamic. Pipa has a circled section labeled '13'. Vcl. has a circled section labeled '13'.
  - Measure 124: Vln. has a *mp* dynamic. Pipa has a circled section labeled '14'. Vcl. has a circled section labeled '14'.
  - Measure 125: Vln. has a *mp* dynamic. Pipa has a circled section labeled '15'. Vcl. has a circled section labeled '15'.

**Example 9.** Chen Yi, *Ning*, ending, mm. 206–231. “Eight notes”

Handwritten annotations in the score include:

- Measure 206: *give pressure on the bow to make noise*
- Measure 209: *1 2*
- Measure 212: *xDb*
- Measure 217: *zG*
- Measure 222: *4 5 6 7 8*
- Measure 227: *3 4*

(m. 209) (xBb)

Vln: 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8

xBb: (C–D)–Bb–Db–Eb–Gb–Eb–Db

**m. 210 & 212 (xBb)**

Pipa: 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8

xBb: Bb–Db– Eb– Gb–Eb– Db–Eb–Db

**m. 214 (T4x) (xD)**

Cello: 1 – 2 – z3 – 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