

Li Madou: Combining Chinese and Western performers

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Abstract

This dissertation explores ways in which Chinese and Western instruments and musicians can be combined in order to develop a greater understanding of each other's music from a variety of different perspectives. It documents the sequence of events and contemporary influences that encouraged the author to set up the 'Li Madou Ensemble', named after the historical figure important in the development of the interaction between China and the West. Alongside an exploration of the issues involved in the process of preparing the Li Madou Ensemble and delivering its first concert performance, there is analysis of feedback received through interviews with participants. A literature review contextualizes all this activity within a historical perspective of the interactions between Chinese and Western musicians. Within the project the idea is advanced that through a combination of music from two different cultures, a new way of seeing and understanding music from different perspectives may be provided.

Keywords: Cross-cultural understanding, Chinese and Western instruments, Li Madou Ensemble, alternative perspectives

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This thesis, as a whole or in part, has not been previously submitted for another award at either the University of York or another institution. The work appearing here is presented for the first time and has not been previously published in any other form or medium, nor has it been submitted for publication. I accept full responsibility for the authorship and standard of the submitted work. All sources are acknowledged as References.

Chapter 1 Introduction

1.1 Research focus

This research involves a directed process that results in the examination of the effects of combining Chinese and Western music. In this section, the broad time frame and context for this project is first given, and the background of the author outlined. Next, the main driving force for putting forward Chinese music is explored. After acknowledging some contemporary music that fits the fusion genre such as Unsuk Chin, Shen Yun and Lou Harrison, the particular emphasis of the current project is outlined.

The project that forms the subject of this dissertation explores a number of different ways in which Chinese and Western instruments and musicians can be brought together creatively in order to begin to develop a greater understanding of each other's music from a number of varied perspectives. The project took place at the University of York between October 2015 and July 2016, and principally used the facilities on the University of York Heslington campus. One of its primary aims was to set up an ensemble within the Music Department to develop and investigate the cooperation between Chinese and Western musicians, including a presentation of a concert where new possibilities and combinations were explored. The project involved the analysis of the interactions during the rehearsal period, the interviewing of those who took part, and the recording of their comments and suggestions for future collaborations. Through this 'West meets East' concert, this dissertation

investigates the practical ways of creating music from a combination of Chinese and Western music, including a number of problems that are met in this process.

In addition to increasing cross-cultural understanding of ‘Western’ and Chinese music, this project aimed to explore musicians’ reactions towards playing both kinds of music and finding how they may be combined. A primary reason for establishing the ensemble in the Music Department is that this is an appropriate place to provide a clearly practical approach towards this type of combination, from which one can see how the music may be reorganised, reassembled from different perspectives, and can be taken forwards in future years. The aim in bringing together Chinese and Western music in this way was therefore to explore the possibility of drawing performers from different traditions together and to gain a better understanding of music from their perspective. Both sets of performers – music students who are used to performing within the Western classical tradition, and the Chinese players who also wanted to perform music at university – were curious about this type of cooperation, and were immediately engaged with exploring the effect of possible combinations and creations. The author, for instance, has herself been learning traditional Chinese instruments, the foremost of them the bamboo flute, for more than 16 years, and has taken this chance to learn more about Western instruments. Alongside this experimentation, an important aspect of the research was to explore what it might mean on a broader conceptual level to combine the two musical traditions in this way, and for that matter

what kinds of interactions between Western and Chinese music have occurred in the past.

There are, of course, some differences that are deeper than the straightforward contrast in sound, and they must also be considered when trying to combine Western and Chinese music. The whole way of thinking is so different that the word “music” actually means something different to Chinese and Western performers. Part of the approach recorded in this dissertation is the search for a way of letting new combinations arise and to allow the two musics to work together productively by understanding these differences further. As Hewett comments in a discussion of the spread of Western classical music across the globe, it should also be acknowledged that Western music itself has changed (Hewett, 2014a) in the last century. Western classical music can entail many different styles, some of them considered “Eastern” (Hewett, 2014c). This opens up the possibility of a middle ground, where Western and Eastern conceptions of music can meet on equal terms.

Though the times may be more propitious for a musical marriage of East and West, a composer still needs great tact as well as talent to achieve it. As a point of reference, one of the best examples that the author has heard so far is the concerto for the Chinese *sheng* and orchestra by Korean composer Unsuk Chin, which premiered at the 2017 BBC Promenade Concerts. (Hewett, 2014b). In this work, the *sheng* kept all its mysterious delicacy, but it acquired a new, violent voice too, and the orchestra was mysteriously infected with the *sheng*’s own magic. As Hewett comments, “the

soloist and the orchestra both have to leave their comfort zones, to move towards each other” (Hewett, 2014) – this idea of each tradition having to adapt in order to meet half-way is an important one. Another important point of reference for this project is the Shen Yun Orchestra, which is a combination of Chinese and Western music. It brings Chinese music to a Western symphony orchestra to complement it with “spirit, beauty and distinctiveness” (Hewett, 2014a), and the result is two great traditions producing one refreshing sound. The ancient Chinese instruments such as the *erhu* and the *pipa* lead the melody while the grandeur of a full Western orchestra provides support, creating a dramatic new sound. However, for the Li Madou project, the intention for the author’s concert was to combine Chinese and Western instruments in such a way that there is no main “Chinese” melody superimposed on top of a full orchestra, but rather that the process is one of cooperation. Rather than one side leading with the other accompanying, it is a combination whereby both Chinese and Western music are able to employ the full scope of their instruments and orchestral potential; both sides contribute and play equal roles.

One prominent musician in this field who acted as an important influence was Lou Harrison. Harrison liked to combine East and West music and in the 1960s his work was prominent in the field of so-called ‘world music’. In 1963, his *Pacifika Rondo* used *piris* (a Korean double-reed), *pak* (a Korean wooden clapper), *chango* (Korean drum), *daiko* (Japanese drum), gongs, psalteries, and *zheng* (Chinese zither), along with Western instruments, each movement representing the music of a major

Pacific Rim region. He wrote Asian-influenced pieces for other instruments that allowed him to easily use tunings that he favoured. These works influenced the next generation of globally aware composers (Huizenga, 2017). However, whereas Harrison focuses on a broader theme of ‘the world’, the author’s Li Madou project is deliberately much more restricted, combining only Chinese instruments with European Classical instruments. Given the all-encompassing fusion that some other musicians have tried to achieve by drawing upon musical traditions from around the world, it should be emphasised here that this project does not aim to epitomise the East and then mix it with Western music; instead the approach is a more personal one: the author’s own tradition is that of Chinese music, and given this context the aim is to extend and experiment with that tradition by combining it with Western music.

1.2 Methodology

The principal methodology involved is the development, production and analysis of a primary case study. This case study involved the setting up of an ensemble over a 6-month period, and producing a final concert. The effects of the collaboration and concert were collected through interviews.

In October 2015, the author established a Chinese Music Ensemble involving students from different departments in the University of York. After five months of playing together, developing repertoire, and rehearsing, a concert was organised and presented: *Li Madou: When the East meets the West*, on 10th March 2016 to

inaugurate this 'Li Madou Ensemble'. The concert combined Western musical elements with traditional Chinese instrumental music and demonstrated the different possibilities of such combinations through a carefully curated programme of ten pieces of inter-cultural music. After the concert, the author followed the investigation method through interviews conducted with co-players, conductors, composers. The case study approach was chosen in order to explore how musicians responded to a specific ensemble and concert experience, and to be able to explore how these responses involved different perspectives based on different backgrounds and contexts. The materials collected involved interviews in English and in Chinese. The backgrounds of players, conductors and composers were gathered, any previous experience in combining Chinese and Western music was explored, and then the responses to the music were analysed through the interview data. Alongside the participants of the Li Madou Ensemble there will be consideration for Cheng Yu's thoughts on the potential of combining Chinese with Western music, as she has had similar experience of performing Chinese music with Western musicians.

Hence, an interpretivist approach was taken for this project because developing a greater understanding among Western and Chinese musicians of their counterpart's music entails a world-view built from multiple perspectives. The interpretivist approach assumed by the author for this project is understood as the one outlined by Cohen, Manion and Morrison (2011).

Such an interpretivist view allows one to identify possible patterns of how people

respond to the ensemble. This includes each individual accounting for their own understanding of the process of preparing and performing the concert. This interpretivist approach is followed through the loosely structured and flexible method of interviewing the Ensemble attendees and directing the semi-structured interviews towards a discussion of ideas and feelings towards the Li Madou Ensemble and its concert performance. Furthermore, the author tries to represent the interviewees in a fair and balanced way by keeping responses quoted within the subsequent text in their original context: as answers to the questions asked during the interview process.

Below is the table showing the participants. All relevant permissions and consents were obtained, including approval from the University of York Arts and Humanities Ethics committee. Copies of the Ethics forms, the project information sheet, a blank consent form and the original interview with Cheng Yu will be found in Appendices 1, 2, 3 & 4 respectively.

	Chinese musicians	British musicians	German musicians	American musicians	Chilean musicians
Total Number of participants	5	5	1	1	1
Male	4	4	0	0	0
Female	1	1	1	1	1
Instruments (Male performers)	Conductor, Guitar, Piano, <i>Xiao</i>	Clarinet, Composer, Conductor, Double bass	N/A	N/A	N/A
Instruments (Female performers)	<i>Erhu</i>	Cello	Violin	Oboe	Recorder

Table 1: All interview participants and their gender and role within the Li Madou Ensemble.

The interviews with participants focused on the following broader concepts:

1. “What is Chinese instrumental music? What are the unique properties of Chinese music?”. This opening question is intended to gain an initial insight into how others see Chinese music. In other words, it asks what comes to mind when they think of Chinese music, and how they understand Chinese music.

2. “How can one preserve and develop Chinese instrumental music in today’s world?”, which follows on from the first question as an attempt to gain insight into their views on the status of Chinese music and can it become better known or more accessible to communities with little exposure to Chinese culture.

3. “What’s the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?” Another question is asked in the hope of gaining insight into the interviewee's background to see how they conceived of their ideas for Chinese music. By asking this question the author hopes to understand if their perceptions of Chinese music might have been influenced by previous exposure to combinations of Chinese and Western music, and the Silk Road is a good, iconic example of East meeting West that the interviewees might have been aware of.

4. “How do you feel about the “collaborative performances” and what are the challenges you met during the collaborations?”. The author aims to find the participants’ views of the broader questions of combining Chinese and Western music into a concert and whether the music could be mixed without conflict.

The following questions all involve asking directly for the interviewee's opinions regarding the Li Madou Ensemble and concert more specifically, along with some insight into the particular circumstances of what happened during the performance and its preparations. These questions are:

5. Do you enjoy the different sounds/properties working together? 6. What does the accuracy of tuning mean to you? How significant is it to you? 7. How much do you compromise or how much do you let other people compromise for you? 8. Which pieces of the concert do you like? 9. What do you think of Chinese music being performed by Western instruments? What do you think of Western music being performed by Chinese instruments? 10. What do you think of the Li Madou Ensemble, what do you expect from it? 11. What do you think about my project? 12. What did you learn from the collaborations?

Alongside this interview material with the participants of Li Madou, another interview with Cheng Yu, the co-founder of the UK Chinese Music Ensemble, was undertaken. Cheng Yu's own experience in setting up an ensemble was an important influence on the project as a whole, and her personal experience with Chinese music formed an example of how to combine Chinese and Western music and understand the two. Cheng Yu gave permission to record the interview, and checked and approved the transcript and allowed the author to use and analyse the data she gave. The author again ensured this work meets the University of York's guidelines on ethics before using any material/data. The main questions asked were:

1. What are the reasons to set up this ensemble? 2. What are the main musical activities or collaborations of the UK Chinese Music Ensemble? 3. How can one share and promote Chinese instrumental music and Chinese culture in the UK? 4. How do you feel about working with other non-Chinese instruments or bands? 5.

How can Chinese instrumental music build a Chinese identity? 6. Do you think that Chinese music has been influenced by Western music?

The process of analysing the data will be discussed in the Data Analysis section in Chapter 4.

As this project aims to explore what emerges when one promotes Chinese music and combines it with Western music, the long history of interactions between China and the West deserves acknowledgment, particularly as Western influence has left its mark on Chinese music and been an important factor in the development path that Chinese music has taken. Conversely, Chinese music has changed upon reaching Western audiences and musicians. To assess the effects of combining Chinese and Western music it may help to explore Chinese music as a concept, and what interactions in the past between East and West have entailed. In this way, one can better appreciate the context that influences the potential of Chinese music by looking at the existing literature on these interactions in music.

After the literature review, the author will cover the various events that cumulatively guided her towards building her own ensemble in Chapter 3, ranging from her personal experiences of playing Chinese music to Western audiences to her acquaintance with contemporary musicians whose contributions to cross-cultural music have influenced her understanding of such topics.

Following on from this and the interviews in Chapter 4, the author summarises the most common themes that have emerged from this experimentation of combining Chinese and Western music, chief amongst them being that to combine music will to begin with generate interest and encourage further learning of music of the 'other' culture.

Chapter 2: Literature Review

The next point to address is that the existing literature contains examples of interactions between Chinese and Western music. This includes combinations of the music in some form, in many cases involving Western musicians taking elements from Chinese musical ideas to make their own music, re-imagining them. The following literature review explores the way in which Chinese music has been understood and received within European culture in order to identify potential preconceived ideas of what Chinese music is for the purposes of this project; the literature indicates what such reactions were like in the past. Therefore, the literature review provides the context for the Chinese mind set for music, then follows the historical movements of the Western sphere of influence, namely religious and geopolitically motivated Western historical figures, such as Li Madou and Father Amiot. In turn, the literature review moves to the changes in Chinese music during and since these times, either through assimilating Western ideas into their own musical culture, or, by contrast, Chinese reactionary movements to Western influence. Lastly, the literature covers the thought process of a number of Western musicians that have led them to combine Chinese and Western music, to incorporate Chinese ideas into their works, and for them to re-imagine music.

2.1 The cultural status of Chinese music

Traditional Chinese music is widely understood to have been intertwined with social and political conventions. The promotion of Chinese music among students in York may be better understood and appreciated in light of the guiding motives for Chinese music when it was first written, which importantly suggests that Chinese music was interpreted in a different way to the way modern-day audiences might receive it. Zhang (2015) holds the view that in contrast to Western music being rooted in concepts such as mathematics and geometry, Chinese music is portrayed as the expression of sentiments from philosophies pre-dating the Qin dynasty, before 221 BC. Such sentiments include a cyclical approach to life, represented by the pentatonic scale (Anderson & Campbell, 2010). This gives Chinese music a somewhat different, distinct tone, timbre and rhythm to Western music. Without Western influence, Chinese music has had a long-standing tradition of higher pitched wooden and silk instruments (Lam, 2008). The resonating notes from these instruments in Chinese music are symbolic; the underlying metaphor is that the music represents life, thus the notes waver and pulse in the same way that the rush of life and emotions drive an individual (Han, 1979).

Moreover, Chinese music was deeply entwined with diplomatic relations with other places. One of the first significant periods in written history for this intertwining to take place was in 130 BC, when court official Zhang Qian (200-114 BC) went on a decades-long diplomatic trip north of China to learn about the Xiongnu, who raided the border lands of China (Liu, 2010). There he both learned about their music and

told them about his own music. A more celebrated example, however, was when the Chinese princess Wang Zhaojun was sent to the Xiongnu as a diplomatic appeasement to them in 33 BC. It was said that through her music she could improve peaceful relations between the Chinese and the Xiongnu raiders (Liu, 2010). Furthermore, before the onset of Western influence from the seventeenth-century Catholic missions, Confucianism taught that music was categorised into *yayue* and *suyue*. *Yayue* was for the elite, to play as a part of the *kunqu*, a form of theatre, and by the 16th century, *kunqu* was seen as mandatory for the political elites. Common music and folk music was regarded as *suyue*, and if one was professional at this kind of music then one was effectively a social outcast (Nettl & Bohlman, 1991). The kind of Chinese music that one might choose to promote may therefore partly depend on what meaning one hopes to convey socially or politically. This entails that, from a Chinese perspective, music, whether collaborative or otherwise, was a medium through which it could communicate a message; it usually had a social or political function. Chinese court officials have long taken responsibility for the spreading of Chinese music (An, 2015), which is partly why traditional music in China has largely been intertwined with political functions.

2.2 Initial Western influence in the form of religion

Significant interaction between Western and Chinese music first took place through the medium of religion. The spread of Christianity into China was the biggest medium

through which the West shared its music and overall cultural values with China. As the new Western instrumentation was introduced to the Chinese, they saw Western music being promoted in China.

This kind of East-West interaction lasted for centuries largely thanks to Christianity and their missionaries. Christianity was the first medium through which written Western music was spread to China, specifically through religious texts and hymns. Word of mouth was even more prominent and influential, so songs also spread via sermons and through being part of mass. Before the Ming dynasty (1368-1644), Western music only spread into the field of vision of an elite few. However, later in the Ming dynasty, Western music was gradually spreading more and more, and at the same time Chinese music was gradually introduced to Western scholars and musicians (An, 2015).

The missionaries' agenda in China was to spread Catholicism, and music was an important tool with which to do it; music was a means of penetrating lingual and cultural barriers. However, there were already strong cultural traditions that the Chinese people could not readily abandon and forget, so they could not be converted entirely in the way that the Jesuit missionaries would have liked, curious though they were about Christianity and its customs (An, 2015). The importance of this is that although there have been interactions and strong influences between Chinese and Western music, it would seem that one should not expect dramatic changes in the way that music is perceived in China from this kind of process. Christianity's main

influence, then, seems to be that it was an opportunity for the missionaries and Chinese to encounter each other, to learn about a wider range of music, rather than directly challenge previously-held views towards music.

2.3 Li Madou the historical figure

Although the missionaries did not take a very significant root in Chinese thought towards music or for that matter their belief-system in general (An, 2015), there were influential figures who used diplomacy to assimilate Western music and arts into Chinese society in much more significant ways. The first of these was Li Madou (1552-1610).

In 1582, Matteo Ricci, whose Chinese name is Li Madou, successfully reached China from Italy and was admitted entrance into China, and effectively started the spread of Western music into China. He started a new school of thought about Chinese music among his peers, and other Jesuit priests followed his example. It was, however, a misleading conception: Li Madou portrayed Chinese music as chaotic. The principal observation that led him to this conclusion was of the tuning of Chinese instruments compared to Western instruments (An, 2015). More positively, he did say that he found Chinese performers to be more theatrical than musicians in the West.

What made his influence even more misleading, however, was that he wrote letters about his experiences and ideas back to Europe, but did not directly expose the

West to any musical scores or actual instruments from China. This ‘theoretical’ understanding, without any musical evidence, naturally fed into a long-term misconception among Western scholars of an oversimplified dichotomy, whereby Western music was ‘orderly’ whereas Chinese was ‘chaotic’, meaning that the influence of Western music was thought to be able to bring balance and harmony to a beautiful but wild culture and style of music, with the extent of the chaos being left to their imagination thanks to the absence of any evidence. Also, as a result, Chinese music would not take hold in the West (An, 2015).

However, in spite of these limitations, Li Madou made great advances in the understandings between the West and China. He strengthened the communications between Europe and China, and started the interest in the study of China by Western scholars of China. He also made large contributions to the cultural exchange between the West and China as well. Amongst these was his establishment of the first Catholic Church in Guangdong, in mainland China, where European instruments were used. Though there is no record of the specific instruments that he employed, he did comment that Chinese people were curious about them; soon he had attracted the curiosity of the Emperor Wanli, so that by 1601, Li Madou presented a clavichord to him at his court in Beijing (Tao, 1994). This was, in some sense, the first collaborative project. The emperor sent court eunuchs to learn how to play this instrument, and Li Madou employed a harpsichordist to train them. Li Madou called this instrument ‘gravicembolo’ or ‘manicordio’, the names for an ancient European

clavichord. Interestingly, he also introduced the cross and striking clock to the Emperor Wanli. Through this cultural showcasing before the emperor of the Wanli Dynasty, he successfully obtained a long-term legal mission status in China by using Western music with the support of officials and appreciation from the Emperor.

In 1605, Li Madou further developed the Christian missionary programme by holding mass in a makeshift church in Beijing. In 1606, Li Madou managed to found an actual church in Beijing, and it quickly became very influential. However, Western music at that time in China was an outlet experienced by only a few members of the upper class, so it did not filter down to the broader spectrum of Chinese society. Until the end of the Qing dynasty, music of the 'other' place, even in China, was for the elites only. Nevertheless, Li Madou set in motion a series of thorough studies of China by Western scholars, and these increased efforts of undertaking cultural exchange in turn led to further interactions in the arts between China and the West (An, 2015).

2.4 Father Amiot

After Li Madou, the French Jesuit missionary, Jean Joseph Marie Amiot (1718-1793), came to China in 1750. He tried to impress the Mandarins in Beijing with Rameau's harpsichord piece 'Les sauvages' (Amiot, 1779). Moreover, he now made the Chinese-Western musical interaction a two-way one by shipping free-reeded Chinese instruments back to Europe, which led to innovations among musicians in the West,

leading eventually to the harmonica (Lindorff, 2004). Again, the West and China owe some portions of their musical identity to each other. From Father Amiot came the translated manuscript of *Gu Yue Jing Zhuan*, which had the Chinese scale written in French, and this helped to raise European curiosity about Chinese music. Therefore, when speaking of promoting Chinese music in the West in more general terms, it should be noted that in the past both musical genres have been promoted to each other's culture – a two-way interaction has occurred for a considerable period of time.

2.5 The increasing involvement of Western politics and its influence on music

These historical interactions between Western and Chinese musicians and diplomats generated further interest in Chinese music. Exposure to China, especially since the seventeenth century, changed the way Western scholars think, or at least pressurised them to change (Mungello, 1985). This can be seen especially later on when Western missionaries tried interpreting Chinese from the perspective of Confucianism to better understand it (An, 2015).

Conversely, in the Qing dynasty (1644 to 1912), the Chinese elites became increasingly open-minded about Western ways of thinking. The Emperors Shunzi (1644 to 1661) and Kangxi (1654 to 1722) employed advisers from the West: German Jesuit astronomer von Bell and Karel Slavicek respectively. Another prominent Westerner who massively contributed to Chinese thought was Tomás Pereira (1645 to 1708), a Portuguese Jesuit, also known as Xu Risheng in Chinese. He reinstalled a

large organ in Xuanwumen Church —the Cathedral of the Immaculate Conception (An, 2015). For this he won praise from the Emperor Kangxi of the Qing dynasty due to his outstanding musical ability, and he had the right to teach children Western music at the imperial palace. He wrote a book in Chinese entitled 'The Elements of Music' making it the first European music-teaching material to be used in China. He brought systemic European musical theory to China, and he made the history of musical exchange between China and the Western world enter a new stage, principally in the form of seeking novelty (An, 2015). As a religious musician, he also effectively expanded the channels through which Western religious music had been spread in China by Li Madou. The novel tones and sophisticated mechanical structures of his organ in Xuanwumen in Beijing attracted many people as a Western novelty, and many Chinese scholars among them left descriptive texts and poems inspired by this organ (An, 2015).

Since the Qing dynasty, Chinese people gradually started to create music for the Catholic Church, but in the style of Chinese music. Wu Li (1632-1718) composed the Tian Yue Zheng Yin Score, which contains two songs from the North, seven songs from the South and twenty chapters of ancient songs. This is a good example of how Chinese music has some roots that stem from Western music.

However, in the mid-seventeenth century, there were political disputes between the Catholic Church and the Emperor, and this disruption even began to effect music as the missions were no longer allowed in China. This changed again with the Opium

Wars (1839-1842 and 1856-1860). After 1842, Western powers obtained the right of access again for missions in China, establishing missionary schools in China for music education. Britain and European powers made their presence felt strongly with five treaty ports along the coast of China under their control (Nettl & Bohlman, 1991). Thus, religion was no longer the driving force for Western influence in China; it was politics.

It was the School Songs towards the end of the Qing dynasty that were important catalysts in Chinese musical heritage and education. As a reaction to this Western influence, Chinese scholars like Kang Youwei (1858 to 1927) started to take a broad view of the world. He incorporated the same studies and pieces that were mainstream contemporary areas of focus among Western scholars into his own studies in order to preserve China's musical heritage (An, 2015). However, the School Songs did not completely Westernise Chinese music. The emergence of the School Songs was a source of learning for many budding Chinese musicians, but they held onto their national identity as best as they could as well.

For the purposes of showing their music to others, the Chinese had more incentive to explore their own cultural and musical identity once they were exposed to Western influence in the wake of the Opium Wars (Sheppard, 2015). In other words, many Chinese people thought deeply about the status of their country on the world stage following the wars, and Chinese music could in some ways be identified by way of comparison to what it was not. The West was a source of dichotomy for Chinese

culture and music; Western academics would use the simplified view whereby Chinese music was old and traditional, and the West was the new, and so forth.

Chinese music and its promotion was also heavily politicised in the twentieth century. In 1911 the Qing dynasty was overthrown, and then between 1912-1926 new artistic movements occurred. These were the New Literature Movement in 1917, whereby Cheng Duxiu and Hu Shi abolished literary language for being too antiquated, and tried to establish a simpler language; and the Folk Song Campaign in 1918, in which the academic elites associated themselves with *suyue* music and stories, and the young students would go to villages across China to educate the locals (Nettl & Bohlman, 1991). This created the incentive to build the modern music department at Peking National University. Cai Yunpei (1867-1940) studied philosophy at Leipzig and led his contemporaries at the Peking National University to revive and uphold traditional Chinese music. Whilst reflecting on these movements and academic circles, Chinese historians have suggested that Western music was used as a vehicle to bring about reform in Chinese music (Nettl & Bohlman, 1991).

Music was even forced to change course, so to speak, with the intensifying conflict between Chinese nationals, Chinese communists, and the Japanese. In 1925, after Marx and Lenin became noticed on the world stage, the Communist and Nationalist parties were increasingly hostile towards each other. In 1934, the Communist Party undertook its Long March to the northwest of China, with Japan becoming increasingly hostile towards northern China. This forced many musicians in

China's capital to go to south, away from Japanese occupation, and in 1927 the first national conservatory of music, the Shanghai Conservatory, was established. Here the majority of people leading the research were foreigners or Western-trained Chinese musicians. Music in China became a tool for speaking out against the Japanese (Nettl & Bohlman, 1991).

During the Sino-Japanese War, Nationalists were based in the south west, Communists in the north west, and the Japanese occupying forces in the East. There was too much despair in the south west zone because of corrupt politics, so the academics looked northwest to the Communist Zone for hope and guidance (Nettl & Bohlman, 1991). In 1942, in Yan'an, Mao Zedong delivered the 'Talk at the Yan'an Forum on Literature and Art', which was hailed as a declaration that music is a tool to rally the masses (Nettl & Bohlman, 1991).

Following the 1949 founding of the People's Republic of China, the authorities tried mobilising musicians and organising the study and practice of music on a national scale. Manifestations of this include the founding of the Central Conservatory of Music in Beijing in 1949, and the Institute of Chinese Music Research in 1953 (Nettl & Bohlman, 1991). These bodies tried to gather all groups from across China and from across Chinese history. Chinese Marxists divided the history of Chinese music into 3 parts: *Gudai* (the ancient period pre-dating 1842 when the First Opium War ended), *Xiandai* (the modern period from 1842 to 1919 when the social movements happened) and *Jindai* (the contemporary period which was

post-1919). Research in both kinds of music carried on, breaking down the barriers between high and low music (Nettl & Bohlman, 1991).

In the wake of the Cultural Revolution and the Second World War, it seems that so long as there was no restriction by law, Western and Chinese musicians would always mix and visit one another. This mixing has gone on since the Opium War, the only exception being the period when Mao tried to severely limit Western influence during the Cultural Revolution - afterwards, the floodgates opened and they mixed again (Uno & Lau, 2004). Western countries, particularly the United States, paved the way for cross-cultural collaborations between East and West following WW2, such as the Asian Cultural Council (Uno & Lau, 2004). Western musicians would come to China, and, conversely, Chinese musicians would come west for their own career advancement. Yo-Yo Ma and Tan Dun were two such Chinese musicians who went to find fame in the West (Uno & Lau, 2004).

2.6 The complexity of combining Chinese and Western music and promoting one to the other

These events set the scene on the world stage so that by the twentieth century, Chinese and Western music became increasingly exposed to each other. Therefore, to understand how Chinese music might be promoted in the West, one would do well to acknowledge that the paths of Western and Chinese music are interwoven throughout history and that both have left their mark on the other.

The identity of Chinese music is to a large extent intertwined with Western music; this means that the current-day situation is not as clear cut and straightforward as the often-heard suggestion that Chinese music brings new things to the West: Chinese music is already partially merged with Western music. Chinese composers assimilated Western music into their own, and there have also been efforts by some Chinese to irreversibly amalgamate Western music. Following the Opium Wars (1839-1842 and 1856-1860), for example, Xiao Youmei (1884-1940) argued in favour of forsaking the indigenous tradition for Western music (Lam, 2008). It is in Chinese interests to become involved in the global music industry (Lam, 2008), and Chinese music includes Western classical music already (Huang, 2011). Having said that, Chinese music has seen attempts to revitalise the more traditional Chinese folk music too; one example is Alexander Tcherepnin, who encouraged the Chinese to use the same kind of organisation that Westerners had for delving into their own folk songs to make Chinese music, in order to avoid conforming to a kind of cultural hegemony (Huang, 2011). There has historically been a two-way communication between Chinese and Western music and culture (Tao, 1994), and this has led some academics to argue that in this sense Chinese music still exists, but in terms of what we hear when Chinese music is played we hear a new kind of music that is wholly new, wholly different to Chinese and Western music, but of course still owes its origins to Western and Chinese music, and so cannot exist without either (Green, 2007).

Following on from this, there are ways that music or other cultural elements can spread around the world. Chinese music has global roots, so the influence was not one-way, nor was its influence and origins limited to the West; music does not interact cross-culturally in a bi-polar setting. The *erhu*, for example, is said to have derived from the *huqin* instrument, a name that translates to ‘barbarian string instrument’, and is thought to have come from early Arabic culture (Stock, 1993). Another example is the cave in Dunhuang, northwest China, which contains paintings of Westerners with instruments, and the cave also contains Buddhist and Hebrew prayers, showing that China was a diverse place to begin with, and had an identity that was shaped by all the peoples surrounding China (Hansen, 2012). These examples do not, of course, invalidate all attempts to identify what is characteristically Chinese music, rather it shows how promoting music that is specifically Chinese has not been so straightforward because there is no cultural purity here (Lau, 2007). As a result, we should consider that Chinese music is not set, rather it is an accumulation of practices that are adopted by the Chinese, international in origin or otherwise.

Therefore, according to Uno and Lau (2004), it seems outdated now to think of Chinese and Western music as a duality as they have “trajectories that have zigzagged across the contemporary culture terrain both within and outside China”, and have already entwined to some degree. Each prominent Chinese composer tried paving the way with their own band of ‘aesthetics’ (Uno & Lau, 2004).

2.7 Mei Lanfang

Despite an interwoven history, some Chinese artists achieved their own style of performance that was distinctly Chinese. Mei Lanfang (1894-1961) was one such artist. He was praised for his artistic talent on stage, both in movement and sound, toured North America in 1930, then Europe in 1935, and became director of the China Beijing Opera Theatre in 1949 (Cosdon, 1995). With a family background in Chinese theatrical performances, Mei Lanfang provided an insider's understanding of his performances and, according to the Western critics who saw them, 'lived' them rather than just performed them; he was an artist who could make his presence felt, and make Chinese music known to a wider audience (Cosdon, 1995). However, when he returned to China in the late 1930s and Western performers tried to take his place in New York's theatres, those same Western critics said that good though they were, they could never meet the standards of immersing themselves and living this genre that were set by Mei Lanfang (Cosdon, 1995). This perhaps implies that Western performers have in the past tried to imitate Chinese music and its performance aesthetic, but have often been unable to deliver the same level of credibility owing to their lack of a deeper understanding of Chinese culture. It would seem then that music that can be considered as actually 'Chinese' is normally made by Chinese musicians themselves because they need that insider understanding of culture, to learn it first-hand rather than as an external observer (An, 2015). In contrast, Westerners have

too easily reshaped Chinese music in their own image, with a perspective from their own culture rather than from Chinese culture (Cosdon, 1995).

Mei Lanfang was also an interesting example of resistance to prevailing Western artistic movements. In stark contrast to the Western writers, composers and artists who at that time in 1930s North America were building upon realism and were moving away from romanticism, Mei Lanfang came to the West, taking with him a deep-rooted and highly acclaimed family background in Chinese melodrama (Cosdon, 1995). He was a Chinese opera artist, usually playing a female role; his were vivid and romantic performances amid the Western realism of the early twentieth century, a challenge to the status quo (Cosdon, 1995). In this way, Mei Lanfang promoted Chinese music and Chinese performances in the West by challenging some form of perceived, unwritten law as to the kinds of music that would be of interest to audiences.

2.8 Chinese perceptions of their own music

As with Western composers, Chinese musicians have also romanticised Chinese music. However, rather than using their music to represent themes from romances, as with examples such as *The Orphan of Zhao* and *Madama Butterfly*, which will be touched upon later, Chinese musicians have sometimes used it to harken back to a lost part of their culture and to try to depict it. For example, in 1995 the local Hangzhou authorities built the Song Dynasty Town to commemorate its historic value as the seat

of power of the Song Dynasty. The attraction featured music to portray the Song Dynasty – these were not reliably authentic, as no music from this dynasty has survived, but they were designed to be soft and tranquil in order to accompany the picturesque gardens and stonework of the attraction (Lam, 2008). However, this music was arguably more authentically ‘Chinese’ than if Westerners had performed it, because part of what makes Chinese music Chinese is that it is based on their own interpretation of themselves (Lam, 2008). This Chinese music may inevitably begin to approach a Westernised conception of what Chinese music is, perhaps because the Chinese are showcasing their historic culture and how they want it to be remembered. In the same way that Western pieces feature only some elements of Chinese music; regardless of the aesthetic that Chinese and Western composers aim for, they both end up achieving the same sort of grandeur and romance in order to portray a somewhat limited conception of Chinese culture.

Another point is that Chinese music itself has changed in response to the increased exposure to Western music in the same way that Western musicians took inspiration from China. Since 1601 when Li Madou presented the harpsichord to Emperor Wanli (Melvin, 2008), China has been influenced by Western music, intentionally or not. China also founded the China National Traditional Orchestra in response to Western musicians in 1960 (Melvin, 2008) arguably for three reasons: as a competitive response to Western music to make its presence felt; as a response to Western music to keep Chinese music fundamentally traditional in spite of Western

influence; lastly, as an incentive to organise music at a national level and to scour China for talent, as is often done in the West. This was also in part due to the Chinese elites favouring larger-scale, theatrical performances (Shirokogoroff, 1925). Furthermore, prior to this restructuring of music, Western music and instrumentation was integrated into the elitist culture; between 1601 to 1793, the Chinese imperial courts used the clavichord and harpsichord to perform as part of the political ‘transactions’ conducted with the Emperor (Lindorff, 2004), and it is here that we can see an example of how Chinese music has adapted in reaction to Western music.

Chinese musicians have thus had to modify their work in order to remain able to sell themselves. When entering the world stage to take their music to the West, Chinese musicians have mostly worked with pieces that they knew the West would be familiar with as they realized that this type of music would sell well with Western audiences. However, by keeping Chinese music as the romanticised version that is essentially a stage front to the rest of the world, Chinese composers have often been restricted in terms of what they want to write (Lai, 2004). In this way, Chinese musicians may too have wanted to romanticise Chinese music to some extent once they became aware that this was what Western musicians were doing. So far, the literature review suggests that the reasons for Chinese musicians taking part in this process despite knowing their portrayal was romanticised is that they too wanted to portray an image of an antiquated China. A slightly different suggestion is that they

were trying to follow the development of Western music, to 'compete' with the West for presence on the world stage.

The literature review has also helped to reflect on some underlying differences between Chinese and Western musicians. The Li Madou project may indeed show how music is a shared language between Chinese and Western musicians, but it should also be acknowledged that they have different understandings of music. To start with, Chinese music and scales were by-and-large arranged as pentatonic structures, and stayed this way until the Ming dynasty (1368-1644). Although the twelve-tone temperament did emerge afterward, it was the pentatonic scale that was predominant (Aalst, 1884). Moreover, Chinese music seems orientated around the voice of the individual compared to Western music; among those philosophical sentiments that inspired music was the prevalent teaching of Confucianism whereby music is shaped by people's passions and drives passion in turn to express it (Aalst, 1884). Therefore, whereas Western music has often been expanded in terms of building layers upon each other to create a harmony of multiple voices and instruments, Chinese music is thought of as an extension of the lyricism of a singing voice, and emphasises the magnitude of that solo voice from a solo instrument rather than of the number of instruments involved (Zhang, 2015). Hence, Chinese music started with the pretext of the single voice, whereas Western music took a different path, one with multi-layered facets of music.

Also, for the most part, Chinese music is seldom abstract, but instead is inherently political (Lam, 2008), and subjective, as it depends on the context, namely on the aspect of Chinese life that the piece is about. Political context is especially deep-rooted in music throughout Chinese history and its development throughout the country (Tao, 1994). For example, it was part of a political courtesy to perform music at the courts of the dynasties (Lindorff, 2004). Chinese music is heavily dependent on interpretation of the music according to the specific occasion, but the occasion itself is usually only understandable from within the culture. Chinese music, therefore, has historically always had a political or social function.

In light of these points, it would seem that the way in which Chinese music has been understood has undergone some changes; Chinese musicians and tourist companies have expanded upon the romantic image of Chinese antiquity, and equally they have adopted Western instruments. Therefore, Chinese musicians perceive their own music with important inherent undertones of political functions that are fundamentally knowable only to their culture, but throughout history they have also integrated their understanding of music with that of Western sensibility.

2.9 The response of Western composers

Having briefly reviewed the way in which European conceptions have entered into Chinese culture, and how the music has developed there, we come to the conceptions of Chinese music held by composers within Western Art Music, and their attempts at

promoting it. Western musicians have in the past taken their own views of Chinese music and very often simply romanticised it, making the material alien but also fey. There are several factors that feed into each other leading to this misrepresentation of Chinese music.

Such an idea of a faraway fantasy land called China stemmed from the prevailing conception of China in the West. Even though for all its differences, China was a grand, sophisticated and inspirational place – Marco Polo wrote as much in the thirteenth century (Laven, 2011) – and this image of China was an important aspect of how its music was promoted, inaccurate though that image may have been. Western composers took the opportunity to add romance-driven portrayals of China, and importantly of the Far East in general, to their own works. These include Saint-Saëns (1835–1921) *La princesse jaune* featuring a pentatonic scale (Fallon & Teller, 2017), Puccini's (1858–1924) *Turandot* and *Madama Butterfly*, and Ravel's (1875-1937) *Scheherazade* in 1903 presented a fantasy whereby the Orient was equated with sensuality, the unknown, and seduction. This representation of China became more and more widely recognised later in the nineteenth century but it should also be acknowledged that this was preceded by a longer process of historical encounters between East and West that culminated in China's reputation at this time.

What of course fed into this imagination throughout history was that China was asserted to be hard to reach. This added to the mystery, because even to glimpse it was difficult: it had been a laborious journey for Li Madou to reach it in the sixteenth

century, and those before him had failed (Laven, 2011). Even during the time of Father Amiot the way in which China was talked about was to wonder at the extent of how different it was (Christensen, 1993): imaginative yet unrealistic ideas, in other words fantasies. It is understandable that Western audiences liked a world of make believe, and romanticising a country sufficiently distant in this way provided a good theme for the backdrop of many stories. This influenced the music used in portraying China as well, with the underlying tone for the pieces being in many cases that of something alien, but beautiful. The elusiveness of China left a potential gap in many Westerners' knowledge of China, and by default they could make something up to compensate for the gap, filling it with make-believe stories for artistic license. As a result, history shows that the promotion of Chinese music in the West has often resulted in filling gaps in knowledge with romances that do not necessarily reflect what Chinese music is truly like. It has also been difficult to capture the essence of Chinese music to promote it to Western audiences, given that the original selling point was trying to exploit cultural differences for exoticism and fiction. Moreover, Western composers were deliberately looking for something exotic, so it was inevitable that they exaggerated any part of Chinese culture in order to satisfy that exoticism within their portrayals.

To this end, Western artists have often tried to reshape Chinese ideas to adhere to their own ideals. An example of these modifications to an existing Chinese piece in a theatrical context is the set of productions based on the Chinese story of *The Orphan*

of Zhao. A writer of the thirteenth century Yuan era wrote about a Zhao child seeking revenge against raiders who had killed his clan. Jesuit priest de Premare translated it into a European play called *L'Orphelin de la Maison de Tchao* in 1735, then in 1753 Voltaire wrote *L'Orphelin de le Chine* but deliberately rewrote the story so that there are no revenge killings, but instead the characters are guided by rationalism and morals, and hence the protagonist stays his hand. Later, Arthur Murphy brought back some of the original material of the play in 1759 with his production *Orphan of China* (Richards, 2012). As with other romances, these changes to the synopsis reflect a strong need for the Western writers to communicate their deeper messages to their audiences, and China was only the allegorical setting, but had no deeper meaning for the purposes of the play. The accuracy of the play was irrelevant in the face of the purpose of the play, which was to show the audience all-encompassing themes such as unrequited love, resistance to the temperament of revenge, using reason as one's guide and making everyone, including enemies, see reason too, and so on. That Murphy then brought back some acts of revenge and death is further indication of the way in which the material is altered to adhere to prevailing Western attitudes; later writers who wanted to return to some tragic elements made sure to retain the parts of the original source material that were deemed tragic enough. Another example of a political agenda taking priority over authenticity is when the material for the play was used as a personal attack on Sir Robert Walpole (Richards, 2012); the play used a modified version of *The Orphan of Zhao* as the backdrop, but the real focus of the performance was closer to home. This suggests that part of the process here was using

external sources such as plays and music from China for Western artists to look to themselves differently, as opposed to looking outward to learn more about the culture they were portraying.

In the nineteenth century, some Chinese melodies spread in fame throughout the West and in turn Western composers would widely use such melodies as the go-to pieces for Chinese music. One such melody was the Chinese folk song 'Jasmine Flower'. Sir John Barrow (1764 to 1848) published *Jasmine Flower* with the musical score and the original lyrics, and the Swiss company Bovet also spread music like this to the West. As a company, Bovet made music boxes, and these music boxes played pieces that the son of the company's founder had collected and transcribed during his travels in China, including *Jasmine Flower* (Melvin, 2008). The boxes found their way into many shops and households across Europe, including brothels, where they played the less appropriate song *Eighteen Touches* (Melvin, 2008). *Jasmine Flower* attracted Puccini and was used as the main motivation for his opera *Turandot* (1924). Mahler (1860-1911) and Debussy's (1862-1918) works also have traces of this melody (Sheppard, 2015). This suggests that, to many in the West, Chinese music also came to be treated like a commodity and a form of ornamentation, and, being background music, it could subtly lead Western audience members to the subconscious opinion that these pretty and slightly unusual songs epitomised Chinese music. Whether they believed this to be the case or not, it is understandable that the pieces from the music boxes served the need of providing music that sounded

‘different’ to become a simple form of entertainment, even if the portrayal of the broader culture was thereby quite inaccurate.

Because of this, despite Father Amiot's intentions of informing the West about Chinese music and culture, Western musicians predominantly saw the potential of Chinese music to inspire their own musical creations. The purpose here was no longer to inform Westerners about Chinese music, but rather to bring new ideas into Western music. These simple but popular songs continued to dominate Chinese-themed music pieces by Western composers.

As the source material circulated the West and was itself changed, there were two movements or rather purposes that emerged from the widespread exposure of Western audiences to Chinese melodies, two incentives that fuelled Western composers to incorporate Chinese musical elements into their own work. One idea is that the Chinese music was to them simply new, different music, a refreshing change offering great entertainment value. Alternatively, it gave Western composers a whole other culture to refer to in order to show their awareness of countries from across the world, a ‘cosmopolitanism’ they could use to rise above their contemporaries.

Starting with the idea of using music from other cultures to display status, it seems that the attempt to rise above their contemporaries through use of Chinese music was a social or political manoeuvre. In the same way that Asian musicians would come West to make themselves visible on the world stage, it was also in the

political interests of Westerners to reinforce their own presence, to show to competitors that they could be cosmopolitan and more open-minded. For example, when Napoleon III requested that de Cronenthal transcribe a Tang Dynasty ode in 1867 (Melvin, 2008) it is unlikely he only wanted this music for its internal qualities; like other European rulers he may have taken interest in showing awareness of cultures from the Far East in order to appear the most culturally-advanced European power. The incentive for cultural advancement was a wide-reaching one that touched upon more aspects of life than music. Nevertheless, music was an important expression of culture to both the West and China, so throughout the seventeenth and eighteenth centuries Western scholars seriously reconsidered changing their world view, including how to write history and music in the wake of the increasing exposure to China (Mungello, 1985). In essence, upon discovering other countries with long histories and traditions that preceded their own, artists in the West wanted to explore the possibility of using these new ideas coming from other cultures to advance their own.

Parallel to this was the entertainment value for its own sake that Western composers sought to extract from Chinese music. One example of this is Puccini. Puccini took inspiration from Bovet's boxes for his 1903 opera *Madama Butterfly* and included some Chinese folk songs within the music even though the story behind the opera was about a Japanese – not Chinese – woman – giving herself to a Western man (Sheppard, 2015). Even though the pieces that he adopted may have only contained an

inkling of authentic Chinese music, this still added to the exoticism and romanticism of the opera, which was perhaps what drew Western audiences in to begin with (Yang, 2007). Puccini designed the openings to his operas to sound like music coming from the music boxes, even though he was aware that such sounds from the music boxes required Western pitch, consequently limiting the authenticity, yet he did so anyway as he knew that these elements were the style that Western audiences were most familiar with (Sheppard, 2015). 'Jasmine Flower' was one such song that was brought to the fore as Bovet and Puccini spread its fame throughout the West. This perhaps exemplifies how Chinese music was brought to the West in a heavily romanticised form, and that these pieces were written by Western musicians rather than Chinese ones. This is indicative of the way that Chinese music has historically been promoted in the West, not as part of a collaboration, but rather of Western musicians performing a story with a make-believe China as the backdrop.

In the twentieth century the situation changed. Since World War One and especially World War Two, exposure to Chinese music in the West increased as more Asian musicians came to the West for the career prospects it offered and Western musicians went to Asia for intellectual pursuits (Everett & Lau 2004), having yearned for a sense of escaping a stagnating body of ideas in their academic circles in the West. Chinese music in this light was to be promoted as a branch of music for Western musicians and audiences to endorse if they wanted to challenge the status quo of music they were accustomed to. Henry Cowell led the field in trying to bring

about a new kind of music, not trying to showcase primitive music but to have a new music for the new century (Uno & Lau, 2004). Promoting Chinese music to Western audiences was a way to achieve the feeling of progress in music.

However, as well as Cowell's inspiration for introducing new-wave music, some of those same Western musicians, including Cowell, also employed Chinese music not as part of a wider movement but as a way for them to pursue their own individual musical development. Promoting Chinese music in the West to achieve change was not only part of an intellectually elitist movement; it was also a contrast to hegemonic Western music that appealed on an emotional level and usually inspired by personal experiences. For example, Harry Partch wrote *Seventeen Lyrics of Li Po* (composed 1930-1933) based on Li Bai's poetry, but this choice was deeply personal to him because of the memories of Chinese songs his missionary parents sang to him when he was young (Melvin, 2008). Henry Cowell (1897-1965) also seemed to pay musical homage to his childhood exposure to Chinese music from when he listened outside to Chinese opera in California (Quarles, 2016). Similarly, Lou Harrison (1917-2003) worked closely with Cowell, and although he believed he represented American culture, being an American musician, he and his biographers saw him first and foremost as a 'maverick', an individual musician bold enough to take their own path, not conforming to the ways of the other musicians (Baker, 2002). In such cases Chinese music has been portrayed to Western audiences as a promise for something new to open horizons and draw upon emotions and fond memories.

People accustomed to Western music might perhaps tell us that Chinese music is entertaining partly because of the new ideas it can bring, as the interviews for this project showed. This response by Western audiences to Chinese music occurs often. Therefore, when gauging how Chinese music was promoted in the University of York, one should acknowledge that the responses in the interviews represent a larger historic trend of Western musicians exploring Chinese music as part of a yearning for something refreshingly different. It may be the case, however, that Chinese music is and has long been attractive to Western audiences not because it was Chinese specifically, but rather because it was something 'different' so was bound to offer something new. Although this would suggest that the exact nationality of the music coming to the West is irrelevant, it would still seem that Chinese music has been promoted in the West in the past because of its potential to bring about change in music and bring new and original ideas.

Chapter 3: Setting up the Li Madou Ensemble

Before setting up the Li Madou ensemble, the author undertook a number of projects in music that saw Chinese and Western musicians and audiences interacting. All of these earlier events sowed the seeds for the motivation to establish an ensemble. In this section, these earlier attempts will briefly be outlined, followed by three examples of the kind of current and contemporary approaches that acted as direct inspirations to the author for possible models for the process of developing the ensemble and performance. Additionally, the author will explain the process of establishing the Li Madou Ensemble, and why this particular route was chosen.

3.1 Disneynature's 'Born in China'

On 28th October 2015, the author was involved in the recording of music composed by the Emmy award-winning composer Barnaby Taylor in London's Angel Studio for Disneynature's *Born in China*. The film showcases the spectacular wildlife and natural beauty of China, using Chinese instruments—*dizi*, *xiao*, *erhu*, *guzheng*, *pipa* and *yangqin* to describe the animals' movements.

The author helped to make the soundtracks for the film by playing the parts for the *dizi*. She played her parts for the soundtracks in the recording room. While she was playing, she had earphones on and was listening to the musical accompaniments and the composer's directions. There were no performance directions on the scores (see Fig. 1), so it required the players to know how to use the potential of their

instruments for each situation, and also have the ability to improvise and add some decorations to enrich the music. During the process of the recording, the author imparted a large amount of knowledge about the *dizi* to Taylor. As a result, the composer was able to use his new-found understanding of the *dizi* and of other instruments to give his performers music scores, which they could elaborate with improvisations and additional musical phrases.

The discussion of the application of sound and emotion on the bamboo flute was a new experience for the author; this was the author's first time to record for a Western film. The author was able to contribute to this soundtrack from a Chinese perspective. The recording for the soundtrack of this film employed Chinese musicians to describe the beauty of Chinese countryside and its animal's emotions and movements with music. Based on the music scores, the author used the bamboo flute's special timbre and skills to decorate and improvise the pieces. At the same time, the author began to think from the Western composer's perspective to think of his requirements for sound, timbre and feelings towards the pieces. During the process of sharing these thoughts of decoration and emotions, the author began to develop the incentive to explore a 'Western' conception of music in more detail. The film premiered on 21st July 2017 at the Mermaid Auditorium in London. The most noticeable outcome about the process of recording for the film was the free rein of the music; the composer set the theme for the music but left it to the musicians to express it under the guidance of their knowledge and experience of their instruments. During

the process of communicating ideas with the composer, both the players and the composer were being creative with the music score. When the composer told the players what he wanted to express, the players would add decorations and dynamics such as crescendo to the score based on what he wanted to convey. The composer gained better understanding of the properties of the Chinese instruments as well. This revealed that there was a lot of potential for musicians to make something new from sharing their experiences, especially if their experiences are very different from one another. These interactions made the author curious to see the effects of creating new music and ideas from exposing Chinese music to non-Chinese audiences and players. This in turn gave the author confidence that more could be discovered with more emphasis on the sharing of experiences and sounds. It occurred to the author that as the composer of *Born in China* grew to understand Chinese music better, so too could musicians of other cultures understand other musical ideas when combined with their own.

Snow Leopard Play

Bamboo Flute

The image shows a musical score for a Bamboo Flute. The score is written on six staves of music, each with a treble clef and a key signature of one sharp (F#). The measures are numbered from 1 to 56. The first staff contains measures 1 through 9. The second staff contains measures 10 through 17. The third staff contains measures 18 through 30. The fourth staff contains measures 31 through 37. The fifth staff contains measures 38 through 44. The sixth staff contains measures 45 through 56. The music features various rhythmic patterns and melodic lines, including some complex passages with sixteenth and thirty-second notes.

Example 1: A score for the film soundtrack *Born in China*.



Figure 1: Chinese players improvising the music with the composer Barnaby Taylor.

3.2 Performance in Barcelona

On 10th December 2015, as a member of the UK Chinese Ensemble, the author was invited by the Barcelona Confucius Institute, Casa Asia and Conservatory Municipal Music Barcelona to play Chinese music for them. The purpose was to give a traditional Chinese music concert and master class to promote Chinese music. There were 10 pieces presented in the concert, which included classical civil style, traditional Cantonese music, solos for each instrument and Silk and Bamboo music. However, during the master class, many audience members raised their hands to ask questions about specific Chinese instruments' properties, the Chinese music scale and specific Chinese instruments' tuning system. These questions, along with the feedback from the organisers, showed their interest in Chinese music and enjoyment of the concert. (The instruments used were *pipa*, *guzheng*, *dizi* and *erhu*).

The way in which the performance in Barcelona aroused so much curiosity and interest in Chinese music and instruments inspired the author to pursue more opportunities to impart knowledge of this art. Following the master class, some audience members said it was the first time for them to listen to pure Chinese music; they found it moving and beautiful. The author was touched by how music could express emotion as a universal language; music can make itself felt across language and cultural barriers. This encouraged further plans to perform more Chinese music to people and also to combine Chinese music and Western music. The performance in Barcelona paved the way for setting up the Li Madou Ensemble later on. It provided an incentive to combine Western and Chinese music, and with this came the

realisation that certain challenges needed to be overcome. In particular, the initial challenges that were apparent were how to combine Western and Chinese music, how to increase the understanding of different music and instruments working together, and how to reconcile the different music notations. After such positive feedback from the performance in Barcelona it was intriguing to find what qualities of Chinese music could resonate with audiences from across the language and cultural barriers and experiment to see which of these qualities can complement Western music.



Figure 2: Enthusiastic audience members attracted by Chinese music in a concert hall in Barcelona.

3.3 The Mount School, York



Figure 3: Chinese Music Ensemble playing in the Mount School, York.

On 10th February 2016, a Chinese Music Ensemble went to the Mount School in York and performed for students there for the first time. The Chinese musicians gave a performance and a short introduction to Chinese music and instruments. This aroused students' curiosity by playing Chinese music. It was aimed to encourage their interest in Chinese instruments. Having introduced Chinese instruments and allowed the pupils to touch them, some students showed interest and willingness to learn how to play the instruments. The enthusiasm about Chinese music from the audience gave incentive to seek more opportunity to perform Chinese music to predominantly Western audiences. The Li Madou Ensemble was therefore conceived in the hope that one could promote Chinese music in the University of York, and in this context promotion means more than concerts or activities; promotion entails involving society and bringing culture to it. The basis for this approach to creating the Li Madou

Ensemble was founded by the outcomes of performing at the Mount School; disseminating Chinese music to children could be the first lesson for them to appreciate “new sound” and potentially open their horizons.

One particular example of inspiration of new sounds and extended horizons is with a student in the Mount School who was shown the *pipa*. Whilst he played it for the first time he remarked that the *pipa* looks like a guitar only held vertically, yet sounds completely different from a guitar; it has its own unique and beautiful sound. This feedback inspired the author to showcase the special characteristics of Chinese music and instruments, and is also the reason why she chose several purely Chinese pieces within the Li Madou concert, for instance, the *pipa* solo called the *Dance of the Yi People*.



Figure 4: Our *pipa* player teaching a student how to play a scale.

3.4 2016 Chinese New Year Gala

After these performances and their outcomes, the Chinese Music Ensemble performed in a full concert for the first time in the York Chinese New Year Gala sponsored by

Berry's jewellers on 19th February 2016. The Gala was comprised of different teams, each one playing different pieces in their own style. The author's team won the title of the New Year Gala Winning Team owing to great approval from the audience. The team performed the pieces known as *Horse Racing* and *The Myth/Endless Love*, which are a traditional piece and a modern piece respectively. Performing in the Chinese New Year Gala for such a big Chinese community is a way to promote Chinese music and a way to resonate with Chinese people's deeper feelings. By virtue of this performance, the Chinese Music Ensemble became gradually well known in the University of York. This inspired many ideas for pieces and collaborations afterwards, and resulted in the author organising the Li Madou Ensemble's concert in March 2016 at the University of York.



Figure 5: The Chinese Music Ensemble playing on the stage of 2016 Berry's York Chinese New Year Gala.

3.5 Examples of contemporary influences on the formation of the Li Madou Ensemble

For this project of combining Chinese and Western music, in order to see the Li Madou Ensemble and its effects from multiple perspectives it will be helpful to compare the ensemble to the works of other musicians who have also explored such combinations. For that matter, some of these works have had a direct influence on the author's way of approaching the topic, so the next three subsections are going to touch upon Yo Yo Ma, Tan Dun and Peter Wiegold. There then follows a more detailed discussion of the work of Cheng Yu, including interview material in which she discusses her ideas, feelings and conceptions of combining Chinese instruments and Western instruments.

3.5.1 Yo Yo Ma

This project can reveal more about the more recent perceptions of cross-cultural music collaborations in both the West and China by comparing the Li Madou Ensemble with the Silk Road Ensemble. The Silk Road Ensemble is an assortment of performances, originally of ones that are authentic to the countries located along the historical Silk Road, a trade route from Europe to East Asia, including the places along the way (Ma, 2017). Yo Yo Ma was among the forefront of creating the ensemble, and the way that music from different cultures was welcomed and encouraged was guided by his approaches to music. In particular, Yo Yo Ma speaks highly of two strands of thought when approaching inter-cultural music; he believes

not only in gaining publicity and popularity but also in educating people into embracing Chinese music. Hence, Yo Yo Ma's views are worth considering when one tries to pick musical ideas from across language and cultural barriers.

For example, when asked about how the Silk Road Ensemble came to fruition, Yo Yo Ma said that ethnomusicologists have been helpful in reaching out to people from other cultures and nationalities and bringing them together for collaborative music (Lanz, 2016). This approach would entail educating others about the way in which other societies function and of the similarities and differences between this and one's own approach to music. So far, then, education seems key to establishing a successful collaboration of world music.

In contrast, however, Yo Yo Ma said in another interview that he found his co-players by inviting anyone who would be interested in coming to his reading sessions, thereby finding people to play with him for the ensemble by finding musicians genuinely interested in his work rather than by scouring the world for players on the basis of talent (Beard, 2016). This exemplifies how education on the other world cultures he collaborated with led to promotion of cross-cultural music, but to begin with he needed publicity to some extent to get interested people to explore the project with him.

Yet for the most part, Yo Yo Ma's choice of language would suggest his stance favours an interventionist approach to promoting music rather than an approach

relying on publicity. Given that he says the way one plays music is determined by the context of one's background and upbringing (Johnson, 2006), it would seem that Yo Yo Ma firmly advocates education over showcasing; musicians should be educated about other musicians and their different cultures. Again, in other interviews, he says good collaborations require respect for other musicians when working with them (Lanz, 2016), and that a collaboration requires to some extent a glimpse of the others' mindset (Beard, 2016), but to be better informed of the way the other musicians think at all requires some sort of education. Therefore, Yo Yo Ma mostly seems to advocate education, an open-mindedness and willingness to learn of other cultures as the way to collaborate his ensemble.

Yo Yo Ma's attitude towards the future of cross-cultural collaborative music, and how to make it progress, seems to be that one should be in constant pursuit of learning as much as possible, and that, once aware that all of us and the music we listen to has a story that can be traced globally, we should pursue that story to celebrate that fact (Johnson, 2006). Also, others such as Lau and Stock (2007 & 1993) say that better music requires being mindful of the music from around the world. Collaborative music is therefore employed to help expand the boundaries of music.

Yo Yo Ma suggests that we should simply move across boundaries of different countries, and always be willing to learn other cultures and their music. Moreover, he cares about individual performances, cares about the attitude towards music and people's individual level of interest (Johnson, 2006). This inspired the author to

reorganise the piece in her Li Madou concert called *The Aspired Swan* concert. To show the instruments working across borders, the piece employs the *dizi*, *erhu* and violin to let the three instruments have a 'Musical dialogue'. The author wants to demonstrate the timbre and characteristics of the three instruments, and to show that they can pass cultural barriers to combine into a performance.

3.5.2 Tan Dun

Tan Dun (b.1957) is another musician who has combined Chinese and Western music. What will be discussed here is how Tan Dun believes not so much in a multitude of voices but in his own voice and in the preservation of old traditions in music from around the world. This particular quality was inspiration for the author to preserve old traditions but with a new way of providing the musical narrative. It is worth acknowledging Tan Dun's background as his story guides him towards these goals; his experience is one of overcoming barriers to his artistry and helping others who are similarly repressed or left behind to restore their presence and musical voice.

When Tan Dun tried to give the world Chinese music, he chose a song that Western musicians long before him had also chosen and presented in concerts. Tan Dun used *Jasmine Flower* in the opening ceremony of the 2008 Beijing Olympics, calling it a 'gift' to the world's athletes (Melvin, 2008). It has been difficult in the past to promote music that can be considered authentically Chinese music as both Western and Chinese composers often tailor the pieces to fit with what the Western audiences

were most familiar and comfortable with. That Chinese musicians have had to tailor their pieces for Western audiences even in relatively recent times strongly suggests that this was the case in the past, thereby limiting the extent to which a 'pure' form of Chinese could be promoted. However, Tan Dun says his own voice amid a mixture of different musical backgrounds is more important than belonging to a single country's music or music genre. Tan Dun changed the way he composed music after the Cultural Revolution because he wanted to write a piece for a global audience and he wanted to write a piece for the music itself rather than out of a social obligation to express political views, and he viewed freedom from such obligations as freedom of musical expression (Uno & Lau, 2004).

On reflection of his musical career Tan Dun harkens back to Western musicians, especially Bach and Beethoven, as a form of musical 'healing' after feeling that so many styles of music were denied to him during the Cultural Revolution (Atkinson, 2013). He implies this is because using Western music was for him a form of affirmation that he was free to compose the kind of music he wanted, so for him a musical fusion between Western and Chinese music is pursued for deeply personal reasons, rather than, for example, out of a need to see to it that it would create a new way of thinking for music education.

Western music opened his horizons to the promise of something new in his music; when the orchestra from Philadelphia came to China to play, they showed him music from elsewhere in the world and with it a form of escapism (Lau, J. 2015). It

was previously frowned upon by his peers to practise Western music or 'ancient' music (Schulman, 2006).

Tan Dun also shows that combinations of music are not confined to either East or West. The music genre becomes something new and different altogether, and is not aimed exclusively at one place, rather it is used to promote a genre of worldwide music to the rest of the world. In other words, the music comes from around the world, and so too does Tan Dun hope to promote it around the world, not just the West. When he wrote the symphony in 1997 to play during the handover of Hong Kong to China, and in 2000 wrote an opera called *2000 Today, A World Symphony for the Millennium*, he wrote them by incorporating music from all around the world (Tan Dun, 2017). This points towards the main objective of Tan Dun; he is a composer first and foremost, so he will prioritise his own style of music above trying to showcase authentic Chinese music, and for that matter making his music well known to all, not just in the West. The Li Madou Ensemble in comparison was not intended to head in the direction of new pieces, rather it was to keep the traditional pieces and explore their potential.

Another point about mixing the music between East and West is that Tan Dun does not necessarily think of his projects as a collaboration between the culture of one place mixed with another from elsewhere. He also mixes music from across time; his music is not only about bringing world cultures together, it is about bringing both time and space together. If promotion in this context is about making Chinese

well-known to the West, Tan Dun is not so interested in this as he is in promoting his own kind of music, one of uniformity from all music. Furthermore, he wants to bring his music to the 'other' side, although his dichotomy is not just East and West, but also past and present. Tan Dun sees the past, particularly China's past, as the key to more ideas for his art, not just Western music. His pieces often show instances of this. In 1996, Tan Dun wrote *Marco Polo*, in which he pitted historical figures from across different time periods of Europe and Asia together, such as Shakespeare and Li Po (Tan Dun, 2017).

Tan Dun also tries to recover musical practices from across time. Tan Dun's collaborative projects seek to recover styles of music that would otherwise be lost. His documentary of *The Map* was inspired in part by his meeting with a drummer of the *ba gua*, a stone drum, in an old village of the Hunan province, but sadly he did not manage to record the practice before the last of these drummers died, so in the documentary he tried to showcase other ancient arts in China that were similar (Tan Dun, 2017). Therefore, Tan Dun's collaborations in principle seem to be conceptually based on retrieving lost music from across time. To clarify, promoting Chinese music can be for the express purpose of maintaining a livelihood of Chinese music, and collaborative music can help with this if done like Tan Dun, who seeks to maintain the sounds of instruments so that they can last the ages.

On this basis, it would seem that Tan Dun amasses music from around the world and from various points throughout world history, but only acts as a

mouthpiece for all of it. From this view it might appear that Tan Dun offers nothing new, rather he works with material of everything that already exists, studies it, and reworks it. Indeed, a critique of Tan Dun is that his work shows “no real engagement with each kind of musical material” and is “skilfully manipulative rather than radically contemporary” (Jeal, 2000). Such opinions also raised questions for the author about the aim of this project, particularly about whether one can expect the combination of music to offer anything new.

However, despite a suggestion, including from Tan Dun, that Chinese musicians will remain Chinese, and Western musicians will be Western and therefore will always be limited in how far they can change (Atkinson, 2013; Flipse & Scheffer, 1996), combinations of different music can still drive musicians like Tan Dun to discover something new. When creating his music, he asks himself what he can do to change the norm. The examples he gives include the question of how to make a Classical music orchestra sound not Classical, or how to harmonise music that people might previously have shied away from because they deemed it too chaotic to do anything with (Tan Dun, 2017). This shows that collaborative music for Tan Dun is, despite seeking old ideas, also about overcoming challenges to conceive of the new and the unconventional, to explore the unknown and challenge ourselves. He demonstrates this in his *Daliuzi* movement whereby he ensured that all instruments were at one point played in ways that they were not designed to, inspired by the Tuija minority in China and their use of cymbals in unconventional ways (Tan Dun, 2017).

Tan Dun still cares about preserving musical identity and art forms in China. This inspired the author to choose the piece *The Dance of Mu Piao* (Wooden Dipper Dance) for the Li Madou concert, which describes the young girls of the Yelang minority holding wooden spoons and dancing with the music. Furthermore, Tan Dun wants to do things that have not been done before. This inspired the author to bring some new ideas to the concert, so she invited Omar Shahryar, a British PhD student who studies composition at the University of York's Music Department, to compose a piece for the Li Madou Ensemble based on his conceptions of Chinese music. The author also invited a famous Chinese composer, Zeng Jianxiong, to write a piece for the Li Madou Ensemble. He composed a piece called *Primrose* which is based on Scottish folk music. Through collaboration, Tan Dun tries to change the way that people see music. The author is not necessarily trying to change the way people perceive Chinese music, but she is still trying to give a lasting impression of Chinese music.

3.5.3 Peter Wiegold

Peter Wiegold is a composer, conductor and director of Club Inégales and the Institute of Composing, and a professor at Brunel University London. Since 2002 he has conceived of alternative forms of making music, and has worked a great deal with non-Western musicians (McNamee, 2009). Paul Driver comments on the way that “Peter Wiegold toys with the relationship between composer, music director and

performer, reworking their roles in the creative process” (Driver, 2010). On 1st February 2016, the author went with the UK Chinese Ensemble to give a concert with Peter Weigold and his group. The concert was held by the QMUL Chinese Students & Scholars Association, together with the Queen Mary University of London Confucius Institute to celebrate the 2016 Chinese New Year by showcasing and combining art and science. This is the first concert featuring Eastern and Western musicians on the theme of the fusion of art and science. This pioneering effort set a resounding example for close collaborations between different cultures and styles in music. The concert contained both 'pure' Chinese and Western music and collaborations between Chinese instruments and Western instruments.



Figure 6: The players of UK Chinese Ensemble and Peter Wiegold’s group.

Peter Wiegold wrote two pieces for the UK Chinese Ensemble and his group to work together in his concert, called *The Bold Strings Rattled* and *Brave New Year*. He gave each player two music scores, both of which contained a main melody, but he asked the musicians to improvise the solo parts by themselves. Additionally, he numbered

the music phrases and gave players the guidance to repeat or go back to certain music phrases through his hand gestures. Generally speaking, the players needed to express the music based on the score whilst following his hand gestures and improvising their solos. First of all, all players started with his written framework on the music score, then he and the players agreed on some hand gestures to help guide the direction of the music to develop and improvise music. For example, thumbs up means solo, pointing from one person to the next person is an instruction for the former person to copy the latter, and clenching a fist means a sudden stop. The piece *Bold String Rattled* is from a sentence of a poem by the Tang Dynasty's Bai Juyi to describe the *pipa*'s delicate tonality: "The bold strings rattled like splatters of sudden rain. The fine instruments hummed like lovers' whispers. Chattering and pattering, pattering and chattering. As pearls, large and small, on a jade plate fell." Wiegold typically conducts exercises like this to try to discern the process of the music making itself, and to his critics he has shown the exercises have good potential (McNamee, 2009).

Peter Wiegold did some research on Chinese culture and Chinese instruments before composing this piece, and he used Western instruments to enrich the texture and sound. During the process of working with him, the author was influenced by his creative way to be 'lively' in his expression of music and arouse players' passion and innovation for music. He also emphasised improvisation; the way he gave all players a framework of music scores but encouraged them to improvise their solos shows his way of making music from the scores rather than imposing it. This was the first time

that the author worked with a British band, and this experience inspired the author to set up a group containing both Chinese and Western players to explore the possibility of combining two different music types and instruments.

3.5.4 Cheng Yu

Cheng Yu is an internationally renowned *pipa* and *guqin* virtuoso, and the co-founder of the UK Chinese Music Ensemble, which is comprised of the Silk and Bamboo Ensemble and the Silk String Quartet. Born to an artistic family in Beijing, she started to learn the traditional Chinese four-stringed lute, the *pipa*, with her father when she was 7 years old. She gained her bachelor's degree in Chinese music at the Xi'an Conservatory of Music and her Master's and Ph.D. degrees at the School of Oriental and African Studies (SOAS), University of London. She has been based in London for many years and has performed over 600 concerts and toured world-wide. The author performed with her several times in showcasing pure Chinese music and presenting the music mixed with Western instruments. Her ideas on Chinese music and combining Chinese music with Western music inspired the author to set up an ensemble, and to explore and analyse players' perception towards it. In this section, Cheng Yu's feelings, ideas and perceptions on Chinese music and combining Chinese music with Western music will be discussed, based on the interview with her, recorded on 21st March, 2017.

The motive for her setting up the UK Chinese Ensemble is that she was exposed to Chinese music from a very young age due to her father's involvement in Chinese music. However, when she came to the UK she reported that "Chinese music has a much lower profile than in China, and held in lower esteem, and the exposure to the general UK public was minimal". It therefore became her project to try to join efforts with other Chinese musicians based in the UK to create new ideas between them. In so doing, she says that "I hope to spread awareness of Chinese music throughout the UK". The logic behind this is that by virtue of this increased awareness of Chinese music in the UK, performance of Chinese music will become more widespread.

Cheng Yu answers what she thinks is the defining characteristics of Chinese music. She highlights that "Chinese music is written in skeleton notation with no mood prescribed to it, unlike Western notation". This skeleton notation was used in most Chinese music, especially in Cantonese music. It allows the player to add decorations to the skeleton notation based on the instrumentalist's skills and the direction of the music phrase. She enjoys "the more flexible approach that Chinese musicians have to the extent that they can impose their own emotions on the music". This results in different performers' versions of the same piece. Western music has also been known to allow a variety of interpretations for some pieces, for musicians to add their own style to the piece. However, with traditional Chinese music, Chinese musicians have a smaller frame of reference for how Chinese music pieces are

predominantly performed as they refer mostly to how they individually learned the piece during their own education. All quotations are taken from the interview transcript, Appendix 4.

Cheng Yu says: “Chinese music is unique in the sense that it is based heavily on simple melodies that are basic but are played by traditional Chinese instruments, which have 'personality' in the sense that they are powerful instruments with great potential for making their own sounds that can go their own direction, in contrast to Western instruments which have, down to a science, been designed to harmonise with one another in a specific way.”

This is not to say that Cheng Yu tries to replace Western music with her Chinese music styles when she performs for the UK Chinese Ensemble, but it remains that she can show the potential of Chinese instruments to provide an alternative to Western audiences via simpler but entertaining melodies by versatile Chinese instruments. However, Cheng Yu does not treat Western and Chinese music as inherently incompatible with one another, rather she sometimes tries to reorganise both Western and Chinese music. One example she used to show how Chinese and Western music could work in a new and interesting way was Wiegold, as discussed above. Cheng Yu explained how Wiegold would set some basic musical parameters for the UK Chinese Ensemble and other musicians from around the world, and with some improvisation Cheng Yu could show the potential of Chinese musical instruments to lead the way for creating new musical ideas, thus promoting Chinese

instruments as a leader of progressive music – this kind of collaboration she viewed as being particularly successful.

Cheng Yu identifies the main problem with trying to collaborate in music as specific to Chinese music: it is difficult to always play at the same standard pitch because Chinese instruments are diatonic, rather than using equal temperament, so it is possible that there are a few pitches slightly out of tune. Another point she raises is that some Chinese instruments, such as the *dizi*, are made from silk and bamboo. On account of these materials, the instruments can change tuning more easily than most Western instruments when exposed to external factors such as temperature, so any retuning of the key to harmonise all instruments requires constant adjustment. For Chinese instruments to play with Western instruments there is a potential need to change the tuning of the music so that the instruments can harmonize effectively.

She expressed the view that: “I try to be open to any kind of project, any kind of style of performance, such as playing in concerts, or playing for occasions like parties or conferences, or playing and performing for music workshops, and so forth. I do not want to feel limited in the kind of performance style”. She wants to be able to do any kind of project depending on the situation. This attitude, she implies, is to be as adaptable as possible for a variety of audiences throughout the UK, and she continually hopes her open-mindedness will land her with more audiences to play to, in order to promote Chinese music. For Cheng Yu, music is a tool for reflecting society, so is always subject to constant change, and this in turn provides an incentive

for constantly needing new ideas. So far, then, this approach is typical of the common academic approach in China that Chinese music can be identified as a reflection of contemporary society (Lam, 2008). This suggests that the UK Chinese Ensemble is taking an academic approach towards its project of promoting Chinese music in the UK.

Her most highlighted activities would suggest that, as she puts it, “Chinese music can be promoted in the UK if the events one performs at are large enough and have well-known names attached, so that they get enough publicity for an audience”. For instance, in 1999 she participated in a performance with Karl Jenkins for the Chinese New Year festival in Manchester and worked with Tan Dun in 1996 for the *New Tide* project. Promoting Chinese music in the UK therefore can be done by making connections with other people well known for Chinese music, or in the case of Karl Jenkins, a famous Western musician who is willing to participate in Chinese music, in order to generate significant public interest.

When asked how she feels about Western people learning Chinese music in the UK, she welcomes the idea and encourages it. She says: “No boundary between cultures should exist; learning about Chinese music and education should be included in the curriculum for schools in the UK”.

She feels as though the government and other funding bodies for music in the UK cannot or will not support the teaching and recruitment of Chinese musicians

beyond night and weekend classes outside of school. Cheng Yu says: “in order to promote Chinese music in the UK better, the British education system should make the learning of Chinese music, and Chinese instrumentation, which in turn is key to preserving Chinese music, some sort of accredited course in school and open schools to allow the younger generation to attend and to learn more about Chinese music”. As it stands, she says: “there are weekend schools for learning Chinese music, but it has less opportunity for children to learn it at school” (Cheng Yu, 2017). No matter what manner of educational setting, Cheng Yu stresses that: “at least the musicians should have an opportunity to perform and prove their ability in playing Chinese music which they choose to”. When comes to collaboration with Western music, it requires that the audience becomes better educated about Chinese music so that with a better cultural understanding the Chinese music and Chinese musical elements will be more meaningful to them.

Fundamentally, Cheng Yu’s mission is to promote Chinese music and Chinese instruments. At the same time, she tries to keep herself updated and allow herself to explore new ideas and new ways of expressing music with Western groups. In order to promote Chinese music, she suggests to give more workshops in the schools, and also believes the British government should include Chinese music as a section of world music into secondary school syllabuses as an additional GCSE or A level subject for extra credit. If this happens, the school’s recognition would provide a platform for students to showcase and perform their Chinese instruments.

Additionally, she says she prefers Wiegold's collaborative way to make music, which gives musicians enough space to create and improvise music passionately. The author was inspired by Cheng Yu to set up the Li Madou ensemble, and it will be that ensemble that is the focus of the next chapter.

Chapter 4: The Li Madou Ensemble concert and the interviews

4.1 The Li Madou Ensemble concert

In October 2015, our ensemble was born, incorporating instrumental talents from a number of departments of the University of York (though the majority of students came from the Music Department), and with the aim of also attracting composers to write and tailor music for the ensemble in order to explore the possibility of cross-cultural and cross-genre combinations. The author's first step was to set up a Chinese Music ensemble, and then attract Western instrumental players to come to this ensemble. The Chinese Music Ensemble includes the *Dizi* (bamboo flute), *Pipa* (4 stringed lute), *Erhu* (2-stringed fiddles), *Xiao* (Chinese end-blown flute), *Guzheng* (21-stringed zither), *Muyu* (wooden fish/Chinese wooden block) and *Penglin* (a pair of small cup-shaped copper or brass bells connected by a string).

On 10th March the inaugural concert was staged: *Li Madou Ensemble -- When the East meets the West*. It was initially intended for the University of York, for Chinese and non-Chinese students, as opposed to nationwide. It was also intended to place more emphasis on recomposing pieces for the combined ensemble from a practical perspective. Therefore, this concert combined Western musical elements with traditional Chinese instrumental music and demonstrated the possibility of such a combination through ten pieces of intercultural music. As is evident by now, the name of the Li Madou Ensemble is inspired by Matteo Ricci, who, whilst alive, was regarded as the bridge between the East and the West. The concert presented combinations of string and woodwind instruments from different cultures, through the

discovery for the balance based on their differences in timbre, tonality and colour. The objectives of arranging this concert were to present Chinese music in York through the process of composition and performance, and to showcase Chinese music's properties and skills. As has been discussed, having an understanding of the instruments, scale, notations, tuning and theory background of the pieces are key to knowing Chinese music. Through this collaborative process and through interviews with the players, conductors and composers, the author obtained perspectives from both the Chinese side and Western side. The author invited Omar Shahryar, a PhD student in composition at the University of York, and famous composer Zen Jianxiong, born in Guizhou, China, to write pieces for the Li Madou ensemble. Shahryar expressed his perspective on what Chinese music is, and Zen Jianxiong composed *Primrose* based on Scottish folk music to express his view of what Scottish music is. The author explored the ways that Chinese music and Western instruments and musicians can be combined in order to allow greater understanding of each other's music.

This section will outline how the repertoire performed was arranged and classified. Ten pieces were performed in the concert, which included four types:

- 1, Western musicians performing the Chinese folk music piece *Dance of the Yao People*;

2, presenting Chinese instruments and pure Chinese music, such as *Spring Arrived to the Xiangjiang River*, *Horse Racing* and *Dance of Yi People*;

3, small sized ensemble performances, some of which only included Chinese players, playing works such as *The Myth/Endless Love* and *Song of Joy*, and the author's arrangement of *The Aspired Swan* which combined Chinese instruments, *dizi* and *erhu*, with a Western instrument, the violin;

4, a larger sized ensemble which combined Chinese players and Western players to perform pieces like *Primrose*, a piece inspired by Scottish folk music, and *Dance of the Mu Piao* (Wooden Dipper Dance), a piece from a Chinese ethnic minority, and *Da Shuahua*, which was made by PhD student Omar Shahryar.

Each of these pieces will be examined, and the issues that they raised will be explored.

This analysis and discussion goes through the pieces based on the four categories above. Therefore, we start with the Chinese piece performed by Western musicians, *Dance of the Yao People*. Then we go to the second type of pieces which are Chinese pieces by Chinese musicians. The discussion then moves to the third and fourth types of piece which are made up of smaller ensembles and larger ensembles respectively.

1. Dance of the Yao People



Figure 7: Li Madou Ensemble playing the *Dance of Yao People*.

This concert began with the piece *Dance of the Yao People*, which is one of the best and most well-known and most popular Chinese instrumental compositions of the second half of the twentieth century. Liu Tieshan and Mao Yuan composed it collaboratively in 1952. It was inspired by the long drum dance, a form of traditional festival music of the Yao people of southern and southwest China. It premiered in Beijing in 1953. The work is in several sections, some slow and some fast. It begins in 2/4 meter at a slow tempo (see the performance score in Appendix 5), moves to 3/4 meter, then returns to 2/4 in a faster tempo until the finale. This is traditional Chinese music, but it was rearranged for Western wind instruments by Menglin Liu specifically as the first piece of the concert, in order to suggest that Chinese music and Western music affect each other, and that an always increasing number of pieces can be performed collaboratively.

2. Spring Arrived to the Xiang River /Horse Racing/ Dance of the Yi People

This arrangement of one solo each for the *Dizi*, the *Erhu* and the *Pipa* was inspired by the author's performance in Barcelona. During the master-class session in Barcelona, there was a widespread view among the audience that the *Dizi* is similar to the Western flute, the *Erhu* is similar to the Western violin and the *Pipa* is similar to the Western guitar. The author chose the *Dizi*, *Erhu* and *Pipa* to perform three solo pieces in order to show the Chinese instruments' special timbre, tonality and skills to the audience. Then, when the potential of these individual instruments had been conveyed to the audience, the concert proceeded to the group performances in which those Chinese instruments were put to work with Western instruments.

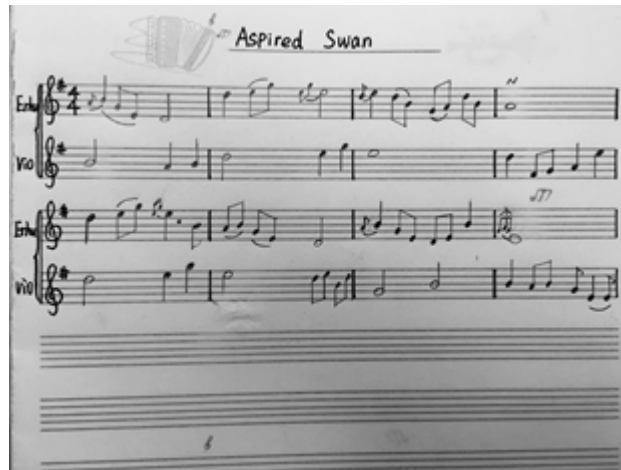
3. The Aspired Swan (Hongyan) and Song of Joy



Figure 8: Violin, *Dizi* and *Erhu* players expressing *The Aspired Swan*.

The Aspired Swan is a piece of traditional Mongolian folk music, picturing the marvellous scene of wild nature amongst the lives of local herdsmen. The author

re-composed this piece by using the *erhu*, violin and *dizi*. The author wrote the violin score to echo the *erhu*, and rearranged the musical interactions between these two string instruments. In order to present the full character profile of each instrument but also simultaneously prove how the violin and *erhu* could be combined, the author used the *erhu*'s solo to begin this piece, and then let the violin play and echo the *erhu*. Then, the *dizi*'s melody was used to guide this piece to the climax in which the three instruments were combined. The author used the following Chinese rules to write this piece: if one instrument plays a complex part, then the other instrument should become a good “supporter” to play as simply as possible; when one instrument plays at high pitch, then the other instrument should play at low pitch to keep the balance in the group – Chinese people use Yin and Yang to describe this situation (Nettl & Bohlman, 1991). Yin Yang is the best-known and most-documented concept used within Taoism. The original concept of Yin and Yang came from the observation of nature and the environment. Yin originally referred to the shady side of a slope while Yang referred to the sunny side. Later, this thinking was used in understanding other things, things which occurred in pairs and had complementary and opposing characteristics in nature, for example female-male, dark-light and old-young. In Chinese mythology Yin and Yang were born from chaos when the universe was first created and they are believed to exist in harmony at the centre of the Earth.



Example 2: The manuscript of a part of *The Aspired Swan*.

During the process of combining the *erhu*, *dizi* and violin, tuning turned out to be an important issue, as care is needed in order to prevent the music from getting out of tune. The *erhu* is almost always tuned to the interval of a fifth. The inside string (nearest to the player) is generally tuned to D4 and the outside string to A4. This is the same as the two middle strings of the violin. However, there are no frets (in contrast to the lute) or fingerboards (in contrast to the violin), and the player creates different pitches by touching the strings at various positions along the neck of the instrument, which requires extensive practise to perform in tune. Normally, the *erhu*'s outside string is tuned by the piano's standard tuning of A4, which normally has a frequency of 442 HZ in China, then tuning the inside string to D4 by ear. Players tune according to soprano *Sheng*'s standard tuning A4 in most national orchestras. (*Sheng* is a Chinese form of mouth organ with about seventeen reed pipes of bamboo set in a rounded chamber).

Traditionally the *dizi* is made of a single piece of bamboo. It is simple, straightforward and impossible to change the fundamental tuning once the bamboo is cut, which makes it a problem when it is played with other instruments. In the 1920s, musician Zheng Jinwen (鄭覲文, 1872-1935) resolved this issue by inserting a copper joint to connect two pieces of shorter bamboo. This method allows the length of the bamboo to be modified for minute adjustment to its fundamental pitch (Chow, 2008).

On a traditional *dizi* the finger-holes are spaced approximately equidistantly, which produces a temperament of mixed whole-tone and three-quarter-tone intervals. Normally, the *dizi* is tuned to A4, which is 442 Hz in China. However, it still has the potential for tuning problems because of the manufacture of the *dizi*, the angle at which it is blown into, or the atmospheric temperature while performing.

While we rehearsed, we normally tuned from the piano, but A440 is widely used as a concert pitch in United Kingdom, so the *erhu* and *dizi* have to change their standard tuning of 442 Hz to 440 Hz to play with the violin. This requires players to make frequent adjustments by hand or by mouth. However, even when we tuned before performing and all of us are in tune, there was still a possibility that the instruments would be out of tune while performing. One of the reasons for differences in tuning is that Chinese instruments and Western instruments are made of different materials. For example, most Chinese instruments are made of natural materials like bamboo and silk. Also, manufacturing is another important reason, for example the manufacturing of the *dizi* broadly involves choosing the quality bamboo, drying the

bamboo, cutting the pipe to the length based on the key, measuring the wall thickness, measuring the exact placement of the embouchure, measuring the length between the finger holes, sealing the hole and so forth. Each step could cause tuning problems if the performer is not particularly attentive. Moreover, the *dizi's* tuning is easily affected by temperature, the pitch will become higher if it is in a hot and wet atmosphere, and the pitch will become lower if it is cold. The pitch will be even slightly higher if the player keeps playing for a while, which makes the inside of the *dizi* accumulate moisture. However, some other elements can also affect the *dizi's* tuning, for example, the membrane – if the player attaches the membrane very tightly, then the pitch could possibly be slightly lower, and vice versa – and the blowing angle – if the player's mouth position is higher, then the pitch will be higher, and vice versa. The *erhu* requires the player to have a very sensitive reaction towards pitch and tuning, because the *erhu* player uses fingers to change the length of the string to make sounds, and there is no *erhu* fingerboard on the string, so the *erhu* player needs to practice well to find the correct note and quickly change the positions and octaves in tune.

This was the first time the author wrote a piece for the *dizi*, *erhu* and violin. Based on the overall effect and musicians' feedback, this piece could be improved by slightly thickening the texture; more instruments and more melodies could be brought into the piece to lead or support. For instance, when the *guzheng* and violin play together, the *dizi* could play its own melody, albeit one that can still play in harmony

rather than simply pause or support the others. Also, there could be less repetition, and a greater number of different melodies.

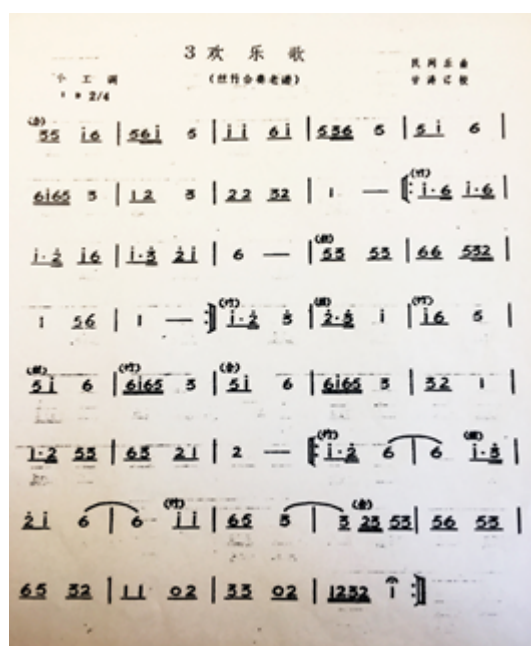
Song of Joy



Figure 9: *Erhu, dizi, pipa* and *guzheng* player performing *Song of Joy*.

The Song of Joy was performed by four Chinese players, and demonstrated Chinese instruments working together, exemplifying to the audience a 'pure' Chinese piece. *The Song of Joy* is one of the Eight Great Pieces or Eight Great Famous Pieces. Jiangnan Sizhu is the traditional name for the area south of the lower reaches of the Yangtze River in southern Jiangsu, Shanghai, and northern Zhejiang. It is typically performed in informal gatherings, often at tea houses. Sizhu, literally "silk and bamboo," refers to string and wind musical instruments, silk being the traditional material from which strings have historically been made in China, and bamboo being the material from which the Chinese flutes such as the *dizi* and *xiao* are made. Thus the main instruments in Jiangnan sizhu are *dizi*, *erhu*, *pipa* and *guzheng*.

In China, numbers 1-7 are used to represent the notes of the scale, with dots above and below to indicate octaves. Chinese music, especially traditional Chinese music, normally has a skeleton notation, and musicians add some extra notes to decorate the piece to express their emotion based on the skeleton notations and the understandings of the piece. This is the reason why there are so many different versions of expressive performances based on the same piece. The original music score of *The Song of Joy* is below (Example 3), but the actual music that was presented is more complicated, as Example 4 shows.

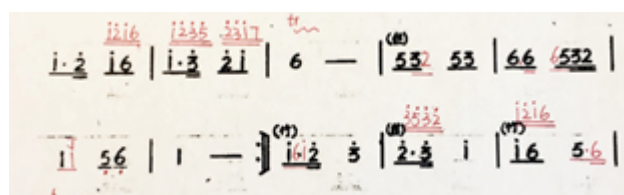


Example 3: The original music score of *The Song of Joy*.



Example 4: The presented notes while performing.

Even though these two music scores are presented as numbers, it is easy to find that Example 4 adds more ‘flowers’, or decorative notes, to enrich each music phrase. The rules of adding a ‘flower’ are as follows: with reference to the skeleton notation, make a bridge to be a guide from one note to another note without repeating the same note, as Example 5 shows.



Example 5: Adding decorations to the skeleton notation.

Before players add notes to the skeleton notations, the first step is to analyse the melody’s trends and make sure it will not change the whole flavour of the phrase. The

music in Example 5 can be divided into two phrases. The first phrase is the first three bars, and the second phrase is from the fourth bar to the seventh bar. To interpret those numbers to C-B, the first sentence is: CD CA| CE DC| A. When adding flowers, we seldom add 'flower' notes to the first note because that is the signal note when working with other instruments. CA becomes to CDCA, based on key notes and going around the key notes, especially because this bar's melodic trend is downwards, so this is the reason it cannot be CDAG. The rule is also applied into the second and third bars, CE DC| A—|. The appearance of E means this melody has the potential trend to go up, so it would be CDEG. When it comes to DC|A, the melody trend is going down, so when adding articulations, we should aware that the decorations should have the function of helping the melody trend going down, hence DECB|A. This exemplifies how normally when adding decorations, players would add a note, in this case a B in between the C and the A to ease the transition between the notes, and so often add the second interval between the two notes.

4. Da Shuhua and Dance of the Mu Piao (Wooden Dipper Dance)

In this section, the author will explain the ideas of combining Chinese instruments and Western instruments in two pieces, and will examine each of these pieces in turn, and consider the issues that they raised.

The first piece is called *Da Shuhua*, which was composed by Omar Shahryar, a PhD student in Composition at the University of York. His recent compositions

include a jubilant piece for amateur ensembles and soloists from the Britten Sinfonia, a chamber opera *The Sweeper of Dreams* (Tete-a-tete Festival 2014), the musicals *Cleopatra's Key* and *Nicola* which have toured the UK and Ibiza, as well as the soundtracks to the short films *A Silent Picnic* and *Self Raising* (Hatstand Productions).

The author invited Shahryar to compose a piece derived from Chinese music and culture that would combine Chinese instruments with Western instruments. Shahryar wrote a piece called *Da Shuhua*. *Da Shuhua* is a spectacular 300-year-old cultural tradition practised in Nuanquan, northeast China. Every year, during its regular lantern festival, the Chinese village of Nuanquan hosts one of the most spectacular pyrotechnics show in the world. Called *Da Shuhua* (Chinese for “tree flower”), the tradition involves experienced blacksmiths showering themselves with molten iron. Performers throw molten iron onto the cold bricks of the city wall, which dramatically burst and rain down in a shower of glowing sparks, like flowers of fire in the night sky. Shahryar came across images from the festival some years ago. Shahryar said “the brilliant explosions of light in contrast with the romance of many years of rich tradition would provide a suitable stimulus for the composition of a piece for such an exciting new ensemble such as Li Madou”.



Figure 10: Blacksmiths scooping hot molten iron from buckets and throwing it against a brick wall, ChinaFotoPress.

During the conversation with Shahryar about composing a piece for the Li Madou Ensemble, the first question he asked was what Chinese instruments and Western instruments are in the ensemble. Composing a piece for the collaborative ensemble required him to have a basic understanding of the sound properties of Chinese instruments. The main, essential details he needed to know for composing this piece are laid out below.

The author introduced and showed him the *Dizi* (bamboo flute), *Xiao* (Chinese end – blown flute/vertical Chinese flute), *Pipa* (4 stringed lute), *Guzheng* (21 stringed zither) and *Erhu* (2 stringed zither), and introduced some basic skills and knowledge of those instruments. For example, the *Dizi*'s sound is very loud, especially with the dimo-membrane which stick on the *mo kong*, between the mouth hole and finger-holes. It can easily be heard because of its penetrating buzzy timbre, so it is important that the question of balance is considered.

The *pipa* player can deploy many skills such as *tantiao*, which involves just the index finger and thumb (*tan* is striking with the index finger, *tiao* with the thumb). The finger and thumb separate in one action called *fen*, and the reverse motion is called *zhi*. A rapid strum with four fingers is called *sao*, and rapid strumming in the reverse direction is called *fu*. A distinctive sound of the *pipa* is the tremolo produced by the *lunzhi* technique, which involves all the fingers and thumb of the right hand. The *guzheng* is plucked with the right hand or both. The left hand changes the pitch and produces a vibrato by pressing. These techniques can evoke a cascading waterfall, thunder, horses' hooves and scenic countryside. The narrowness of the *xiao* makes its tone beautiful, softer and low in volume compared to *dizi*. The *xiao* is normally regarded as an accompanying instrument to support other sounds. 'As pearls, large and small, on a jade plate fall' (Hewett, The Telegraph, 2014) is to describe *pipa*'s sound property, with a twang to it that is reminiscent of the lute. The *guzheng* is usually tuned in a major pentatonic scale with five notes to an octave. The *erhu* is a two-stringed bowed musical instrument; its characteristic sound is produced through the vibration of the python skin by bowing. There is no fingerboard, and the horsehair bow is never separated from the strings; it passes between them as opposed to over them. The maximum range of the instrument is three and a half octaves and the usual playing range is about two and a half octaves. Techniques include *hua yin* (slides), *rou yin* (vibrato), and *huan ba* (changing positions). The *erhu* is always tuned to the interval of a fifth.

During the rehearsal time for this piece, there were two main areas of focus, the first is tuning, the second is sitting position. Tuning is very important especially when it is related to two types of sound properties. We normally adjust pitch by the oboe's pitch, but it might occur to the Chinese players that there are still a few notes that are out of tune, so whilst playing we frequently used our ears to adjust the tuning. In order to have the best sound effect, a good sitting arrangement is also vital. *Erhu* 1 and *Erhu* 2 are sitting opposite to violin and viola, the string instruments *pipa*, *guzheng*, cello and bass are sitting around to cover the first four instruments, and the wind instruments are positioned the farthest from the front of the stage and the audience (see Figure 12 for seating plan).

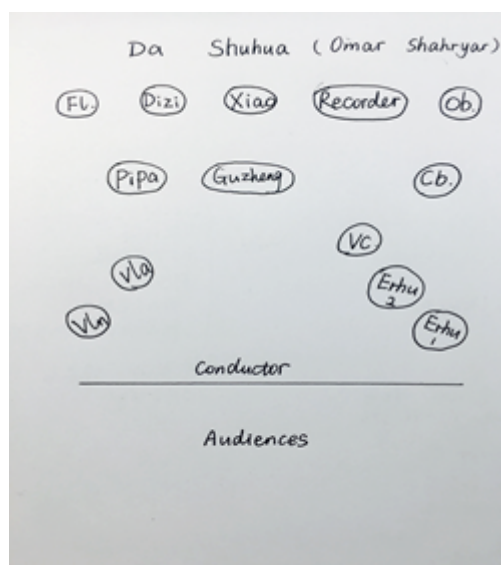


Figure 11: *Da Shuhua*'s sitting position. Vc means violoncello, Cb means contrabass.

With regards to the music itself, Shahryar uses the same melody played separately by the *guzheng*, *xiao* and *pipa* at the beginning. When moving to section A, the main melody is also repeated four times. After that, Shahryar uses the *guzheng* as a bridge

to guide *Erhu* 1 and used the cello to play the harmony. Eight bars later, *Erhu* 2 takes over the solo for another eight bars, then it gives reign to the *xiao* and moves to section C. From bar 41, all instruments are involved until the *guzheng* plays the glissando, and after that the *dizi*, *erhu*, flute and *guzheng* play the same melody and move to section E. In section E, the violin plays four bars as a single phrase, then the flute adds to it to play another four bars for the same phrase, to make it have a thicker sound. Then more instruments become involved in imitating the previous two bars; the piece concludes with section F, which echoes the beginning. Shahryar's piece therefore uses many repetitive sentences, call and response, and the end echoes the beginning. In this way, *Da Shuhua* contains Chinese musical elements and ideas, especially in its extensive use of Chinese pentatonic scales. The players can notice that this piece adopts Chinese elements even if this piece is played without any Chinese instruments. The piece starts in the form of the repetition phrase, it sounds like one instrument is following the other, and it gives each instrument the opportunity to show their characteristics. The composer used repeated phrases to present a shower of glowing sparks that keep raining down. In section B (see the scores in Appendix 5), Shahryar uses *Erhu* 1 and *Erhu* 2 to play the solo continually, this is a characteristically 'Chinese' way to highlight an instrument. In bar 68 Shahryar treats the oboe as the solo instrument, which echoes Chinese solo instruments.

There were also some obstacles to making this piece due to the nature of the instruments as well. Both the musicians and the composer had to take into account how feasible it was for the instruments to perform the tasks he had set for them, likewise both had to compromise based on the anatomies of the instruments.

After discussing with Shahryar some of the characteristics of the Chinese instruments' sounds and playing techniques and skills, he went away and wrote the piece in isolation, sending the final version to the author in Sibelius format. During the rehearsal time, the *guzheng* player found that the first two bars for the *guzheng* were very difficult because the notes were in different octaves, and it required the player to jump from one note to another note very quickly without touching any intervening strings. The author informed Shahryar of this issue. To counter this, Shahryar changed the *guzheng*'s technique at this point to glissando. For the most part however, Shahryar conceived of the musical ideas alone, without the supervision of Chinese musicians. This independent effort from Shahryar contributed to one of the aims of this piece, which was to have a piece of Chinese music written by a composer of Western music.

Dance of the Mu Piao (Wooden Dipper Dance)

Dance of the Mu Piao is a Chinese orchestra piece reflecting the life of the ethnic minority in Guizhou, China, called the Yelang. During the celebratory ritual of water

by the Yelang, young people dance together, scooping up water with large wooden spoons, symbolising the source of life. The composer, Zeng Jianxiong, imagines this historical scene and recreates it with his music. He wrote and added the scores for Western instruments after the author invited him to compose a piece for the Li Madou Ensemble completed in 2015. He wrote the piece for the concert based on earlier works, but emphasised the mixture between Chinese and Western instruments. The piece we presented in the concert was one that combined Chinese instruments and Western instruments (see the score in Appendix 5).

The process of the piece goes as follows. The first bar of *Dance of the Mu Piao* is rubato and involves all the instruments. From the second bar to fifth bar, the Chinese composer uses “call and response” between the *dizi* and wooden drum, followed by an *accelerando* until bar 18, which comes with a *guzheng* solo for one bar, a technique used frequently here, especially involving the *guzheng* with its glissando to guide the piece to another music phrase. From bar 21, all plucked instruments play the main melody, and all string instruments play long notes to support it. Then from bar 29, the composer uses the wooden drum, tambourine and wooden block to start a new music phrase and move to next section, whereby the wooden drum and wooden block make this piece sound like it belongs to a minority. In bar 41, the *guzheng* again plays a glissando again to move to the *Allegretto* section. Before moving to section 4, which echoes the beginning, the composer uses the oboe in a solo, without other instruments; from bars 124 to 126, it repeats the same music phrase three times to the

end, and uses the *guzheng* to play arpeggio, chord and end with overtones. In Chinese music, many pieces finish with overtones in this way, especially in *Gugin* pieces, which is a music genre in Chinese music.

There were aspects of the piece that the musicians needed to be aware of in order to achieve harmony. In particular, this piece required adjustments for the wind instruments. While we were performing *The Dance of the Mu Piao* (Wooden Dipper Dance), all players were tuned to the oboe's standard A440, however, there was a big problem with the wind instruments tuning for high G: as discussed on page 85, this was a slightly lower tuning than that of the *dizi*'s. All of us tuned to A in advance, but this 'out of tune' situation happened when the first high G (bar 62 in Fig. 19) took place, then three of us began to adjust immediately before we played the second-high G. In order to make *dizi*'s tuning lower, the author changed her mouth flux and blew lower to flatten the tuning. At the same time, the flute player and recorder player played-quietly to keep the balance with the ensemble.



Example 6: Part of the Dance of the Mu Piao (Wooden Dipper Dance).

When comparing the *Dance of the Mu Piao* with *Da Shuhua*, they both involve Chinese ideas and Chinese elements, both composers utilise solos, call and response, and both endings echo the beginning. But in *Dance of the Mu Piao*, the composer Zeng Jianxiong uses solo without supported harmony, for example the *dizi*'s solo and oboe's solo. According to the interviewees' reflections, a pure solo part as a bridge is more attractive and makes people concentrate more on it. So knowing an instruments' octaves and skills are important for composition.



Figure 12: The *Li Madou Ensemble* playing *The Dance of the Mu Piao (Wooden Dipper Dance)*.

4.2 Li Madou Ensemble Interviews:

In order to find out more about the ensemble member's attitudes to the music, the author conducted individual semi-structured interviews, based loosely on the following questions:

1. What is Chinese instrumental music? What are the unique properties of Chinese music?

2. How can one preserve and develop Chinese instrumental music in today's world?
3. What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?
4. How do you feel about the "collaborative performances" and what are the challenges you met during the collaborations?
5. Do you enjoy the different sounds/properties working together?
6. What does the accuracy of tuning mean to you? How significant is it to you?
7. How much do you compromise or how much do you let other people compromise for you?
8. Which pieces in the concert do you like?
9. What do you think of Chinese music being performed by Western instruments?
What do you think of Western music being performed by Chinese instruments?
10. What do you think of the Li Madou Ensemble, what do you expect from it?
11. What do you think about my project?
12. What did you learn from the collaborations?

These interview questions serve as prompts for the author's discussions with her interviewees – the interview questions did not have to be asked in this order but they were useful for eliciting desirable responses from the participants and were an invitation for them to share thoughts about the project. The process of forming an ensemble with the musicians, then creating and performing a concert with them, is a musical experiment that requires insight into their thoughts because part of the objective is to know what influence this process has, and what effect it has on overall understanding of the potential of Chinese music. In the following section the answers to each question are analysed in turn and graphs will be used to illustrate interviewees' responses.

1) What do you perceive to be Chinese music? What makes it unique?

Bearing in mind that insight into understanding is so crucial to this project, Question 1 is aimed at sharing thoughts on what Chinese music as a concept means to the musicians. Also, asking for the interviewee's thoughts on how they feel Chinese music is unique can reveal the overall impact of this project at the University of York. Combining Western and Chinese music would be more significant if there was something about Chinese music that made it markedly different, not necessarily exotic, but some distinct quality about it that sets it apart from Western music. The author wished to see the impact on their understanding of Chinese music regardless of accuracy so naturally their account of what sets Chinese music apart is important here.

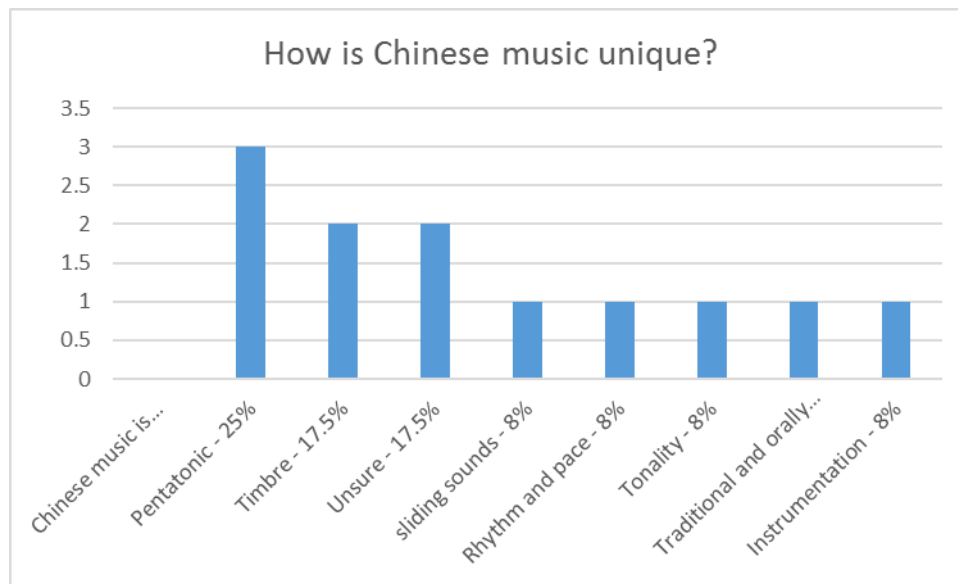


Figure 13: Qualities attributed by interviewees to the uniqueness of Chinese music.

In total feedback from 12 participants was made up of 5 Chinese, 5 British, 1 German and 1 Chilean national. The vertical axis represents the numbers of participants responding to the question, the horizontal axis charts their answers and their proportion of the sample. 25% participants feel that pentatonicism is the reason that makes Chinese music unique, followed by several other elements like timbre and sliding sounds.

When asked 'What makes Chinese music unique', the interviewees gave mixed answers; however, all answers fell into the categories shown in Figure 14. The most frequent of all answers was that Chinese music is pentatonic in scale as stated by 25% of participants (see Fig. 21). It comprises of: *gong, shang, jue, zhi, yu*. In contrast Western notation is arranged as do, re, mi, fa, so, la, ti, do. Chinese music is symbolic of the Chinese approach to life, and the pentatonic scale is representative of cyclical

life (Anderson & Campbell, 2010). This in turn shows that in order to better inform those in the UK of what it means to call a piece of music Chinese music, one should understand Chinese culture to begin with. Three of the interviewees gave an initial response that the fundamentally unique trait of Chinese music is the pentatonic scale, three of those were Chinese interviewees, though all of the interviewees implicitly refer to the scales as a major difference between Chinese and Western music.

The next most frequent responses were that the timbre and tonality of Chinese music is what identifies it as Chinese. Chinese music, without Western influence, had a long-standing tradition of higher pitched wooden and silk instruments (Lam, 2008) so the interviewees, both Western and Chinese, noticed that the Chinese instruments exemplified this timbre, especially during the solo performances of the Li Madou Ensemble with the Chinese instruments. This seems a pertinent point given that the Chinese understand this and strongly hint towards instrumentation as being the main factor towards this unique timbre.

In contrast, the rhythm, pace and tonality of Chinese music was also pointed out by the interviewees, though not as much as the pentatonic scale and timbre of Chinese music. Interestingly these were mostly reported from the English speaking interviewees, who perceived Chinese music as having a vivid rhythm, pace and tonality. There were some who were not fully sure how to identify the exact quality that makes Chinese music unique, but it is worth noting that those who were overall 'unsure' also hinted towards these things such as rhythm, and spoke of the melodies of

Chinese music. Furthermore, one of the English-speaking interviewees said he felt that the tonality of Chinese music made it stand out, and also commented that Chinese melodies reminded him of film music. These answers suggest that the English-speaking interviewees felt a strong sense, perhaps even subconsciously, that Chinese music was lively but unconventional in terms of the directions that the melodies, rhythm, pace and tonality would go, rather than following a template of Western music that would be the norm they expect. This in turn would also suggest that the English-speaking interviewees spoke of a feeling that there were slight differences in rhythm, pace and tonality that made Chinese music unique, hinting that it was reminiscent of pieces prominent in films set in far-away places (Sheppard, 2015).

Lastly, one English interviewee gave the answer that Chinese music was characterized by the sliding sound of its notes. This again links to the other answers that point towards Chinese music having a different tone, timbre and rhythm on account of their vividness because the resonating notes in Chinese music are symbolic; the metaphor of Chinese music is that it represents life, thus the notes waver and pulse in the same way that the rush of life and emotions drive an individual (Han, 1979), and, as one interviewee stated, “reverberates” like the cycle of life.

2) How can one preserve and develop Chinese instrumental music?

Question 2 serves as a follow-on from Question 1 as it touches upon thoughts of what the status of Chinese music is in the University of York.

The answers to this next question reveal a contrast in views of how one promotes Chinese music in the West. Fig. 22 shows that the Chinese interviewees say that Chinese music can be promoted through music education, whereas some Western interviewees mentioned that the way to promote Chinese music in the UK would be to increase its publicity (see Fig. 22). On one hand we see the Western approach to more heavily publicise Chinese music, to sell its entertainment value, and on the other hand the Chinese interviewees all say that the Chinese musical and cultural values should be taught, especially to the younger generations still in education, so that Western audiences can grow accustomed to Chinese music from an early age, and, for that matter, they say the same of China itself amid the modern world changing music globally, not just in the West.

This is reminiscent of the surges in popularity of Chinese music in the West in the past; Mei Lanfang, for example, was noted by Western critics for bringing more popularity, and with it publicity, to Western countries, by virtue of his performances (Cosdon, 1995). In essence, the English-speaking interviewees largely seem to hold the view that more performances will develop greater discussion of Chinese music, more publicity through advertising and word of mouth (see Fig. 22). Hence, the vast majority of Western responses suggest that by essentially getting people to talk about

Chinese music will provide enough incentive for them to support it. One response was that the best way to preserve Chinese music and advance its hold in the UK is to make good on the promise to bring something new and entertaining, but this answer must entail that selling the entertainment value of Chinese music is the way to preserve Chinese music, on the basis that Western audiences will be entertained by Chinese music provided it brings them something new.

One Western response, however, argues that there is not such a need for publicising Chinese music because, largely thanks to social media today, Chinese music is already easily accessible.

On the whole, however, the Western response is meritocratic in the sense that it heavily implies Chinese music needs to be sold to the potential audience, the Western public, and be shown how good it can be.

In contrast, the uniformity of the Chinese responses is revealing. Teaching Chinese musical values ensures that people will know of the music regardless of their custom, accessibility to entertainment media, or what their most popular pieces are. Their answers indirectly disagree with the English-speaking ones in the sense that they suggest that globally we already do allow popularity to flourish in the music industry, and this is actually reducing the amount of traditional Chinese music listened to worldwide. Their response, therefore, is to intervene with music education to preserve Chinese music amid China's adoption of Western instruments on an industrial scale (Shirokorogoff, 1924; An, 2015).

Here, then, the Li Madou Ensemble has revealed two opposing views on how to preserve Chinese music in today's world. One way is to give Chinese music free reign to sell and sustain itself through widely publicised concerts, as most Western responses recommend, in a meritocratic music industry. The other way is to use music education to inform the public of Chinese music, which the Chinese interviewees suggest, most likely because they are more aware of it and see it first-hand.

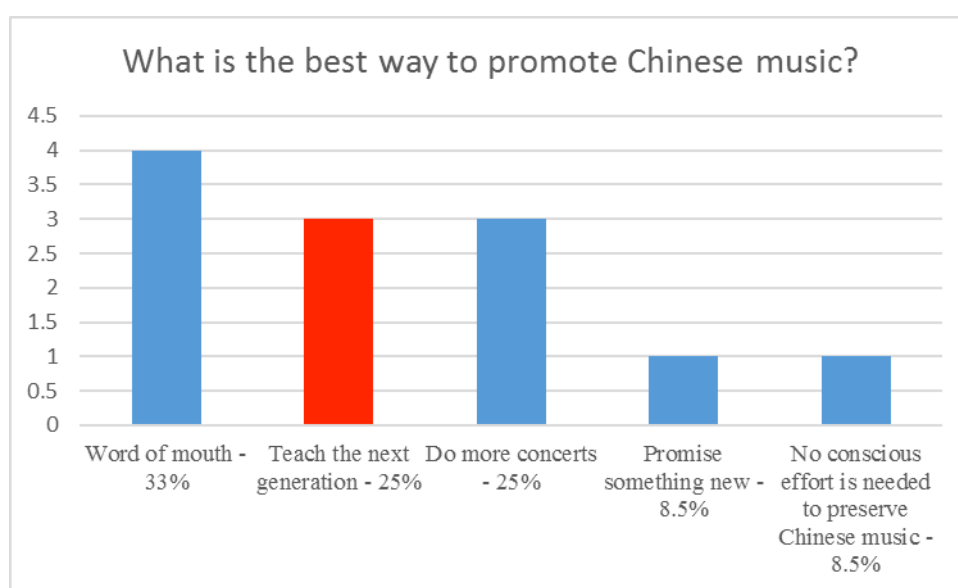


Figure 14: Responses to question 2. Chinese responses = red; Western responses = blue.

As shown in Figure 15, 33% of participants mentioned word of mouth, as they felt that more people would attend Chinese music events if word spread throughout social circles. 25% of the participants said the best way to preserve Chinese music in a society is to teach the next generation about it, and the same amount of participants said that doing more concerts would be the best way to promote Chinese music. These answers of teaching the next generations and more concerts would also entail word of mouth as a good way to promote music because both of them seem to necessitate

word of mouth. More concerts would, the participants suggest, be best publicised from, but not limited to, social circles at the university. Also, the increase in concert performances in general would work in tandem with word of mouth; if word reaches more people then Chinese music should be able to gain a larger audience.

3) What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

The interviewees may have had their views influenced already by the Silk Road Ensemble. They may already be acquainted with the Silk Road Ensemble, and if so this would be worth noting for the project in the sense that it would show that the roots of understanding Chinese music among musicians can be found in world famous movements such as Silk Road.

The overall responses to this question would suggest that the participants know about the Silk Road in principle; that there was trade between East and West, and that Yo Yo Ma led an ensemble with instruments authentic to the places included in the trade route. The question was not to ascertain the interviewee's knowledge of Yo Yo Ma and his work, but more of a way to see how much the musicians, Chinese or Western, were aware of any cultural exchange movements, of music from different cultures from across the world interacting with each other. None of them spoke much of the trade routes or Yo Yo Ma, but a few of them spoke about fusing distinct

instruments from around the world in a way that had the same nuances as Yo Yo Ma's account on his ensemble.

4) How do you feel about the “collaborative performances” and what are the challenges you met during the collaborations? & 5) Do you enjoy the different sounds/properties working together? (& 6: What does the accuracy of tuning mean to you? How significant is it to you? & 7: How much do you compromise or how much do you let other people compromise for you?)

These questions are grouped together because they all derive from one goal, which is to assess the strengths and weaknesses of the Li Madou Ensemble, to experiment how one goes about combining Chinese and Western music. From the interviewee's perspectives these questions help to uncover the practicalities of combining them.

The interviewees by and large were satisfied with the combined performances. Most answers were positive, saying that the combinations of different styles of music were fun and interesting. A counter-argument from one of the interviewees, however, was that the “collaborative performances” were too restrictive because they were forcing different kinds of instruments that had not been designed in the same way to play side by side. It may have been potentially better to explore other ways in which the different sets of instruments could collaborate.

However, in contrast, most interviewees felt that the collaborative performances were a positive experience, and themselves interesting, hence all interviewees save one answered that they did like the sound of the instruments working together. Note, however, that Fig. 22 also contains the answer “Needs to consider something new”: two of the interviewees expressed the view that combined performances were good but only as long as the composers consider bringing new ideas of the potential music they can produce with such combinations of instruments. Interestingly the two interviewees that answered this were both Western. It would seem, then, that Western reception of the Li Madou Ensemble is persistently welcoming of Chinese music, and specifically of the changes it can bring. It is similar to previous Western reactions to Chinese music as these answers hint towards the mindset shown by Western audiences in the past that there is value in the new ideas Chinese music can bring (Everett & Lau, 2004), although given the later responses of the interviewees this is mostly the entertainment value as opposed to the academic value.

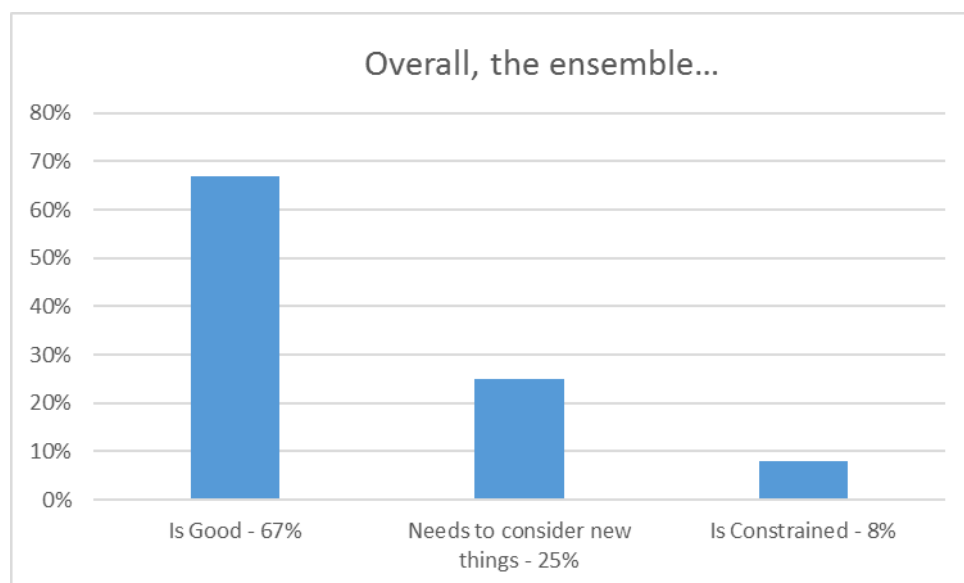


Figure 15: Chart comparing the quantity of reactions to the collaborative performances.

Of the twelve participants that gave their thoughts on the combination of Chinese and Western music, eight of them said it is good, one participant feels it was constrained because the collaboration could be too forceful for harmony, and three participants indicated that the combination needs to consider new things and try new ways.

In terms of challenges, the participants overwhelmingly reported that tuning was the biggest challenge as they played an octave apart, so they had to factor this in when reading their music scores, and pay more attention to the co-players than they would normally in respect to this aspect of music.

The players compromised by changing the tuning of their own instruments with reference to the other players' instruments. They all had to play differently to how they normally would; they needed to observe the other players and they found that this was more important than individual practise. Another detail to add, however, was that the participants did not speak too negatively about this experience, and they still said that from their perspective the novelty of combination like this was fun enough to outweigh any disappointment about the tuning. Therefore, the accuracy of tuning was important, they invariably said, but not as important as being able to make all other instruments heard. Both Western and Chinese answers in the interviews coincided on this point. They both acknowledged that in order to combine fully, the Chinese and Western instruments were not completely in tune with each other, but while they expressed the need to get the pitch right, both Western and Chinese interviewees said

that they were not going to get it exactly right for these pieces, but nor did they need to; so long as they sounded close enough to each other based on what they heard, they could still have an acceptable and enjoyable piece of music despite any subtle imperfections.

Shahryar in particular had his own compromises and balancing acts he needed adopt while composing his music. He gave an example of the *erhu*, likening it to a human voice singing, and said that he felt it needed accompaniment but not be drowned out by the other instruments. He also said how some instruments, like the *dizi*, are more powerful and piercing, so he had to balance their use to let their full range of sounds be heard, while on the other hand rein in their sounds for the sake of the other softer instruments. This approach seems ideal for solving the potential problem of instruments sounding out of place; he tried to allow room for each instrument to flourish and show their potential during the performance. This has been a problem in the past given that the Chinese instruments of a powerful or piercing nature were not designed to play in the confines of a Western orchestra (Anderson & Campbell, 2010). This approach, however, shows the recognition of the fact that the music an instrument can contribute depends on context, and collaborative musicians should be mindful of context of the instruments involved.

8) Which pieces in the concert do you like?

Question 8 explores a vein as the 'strengths and weaknesses'. The combinations entailed a variety of pieces, and from these answers the author could hope to ascertain which pieces of the concert, that is to say which combinations, worked well together. Questions such as this one are naturally opinion-based, but it can reveal what kind of new sound resonates well with the audience. As will be explored in this section, the interviewees expressed either that they liked all of them, or that they liked the pieces of the concert, which were seemingly re-imagined versions of pieces they were familiar with prior to the Li Madou Ensemble.

When asked which pieces they liked, it seems that the interviewees by and large liked the ones that they could relate to from personal experience. To examine this claim, the author starts with the most popular answer: 'I have no preference, but they were all good'. All of these particular 'no preference' answers were given by Western interviewees. It follows that most pieces were not ones that they were familiar with, given their cultural background. They did, however, enjoy all the pieces for the most part, and thought they were exciting, but they did not feel that any one piece in particular stood out to them.

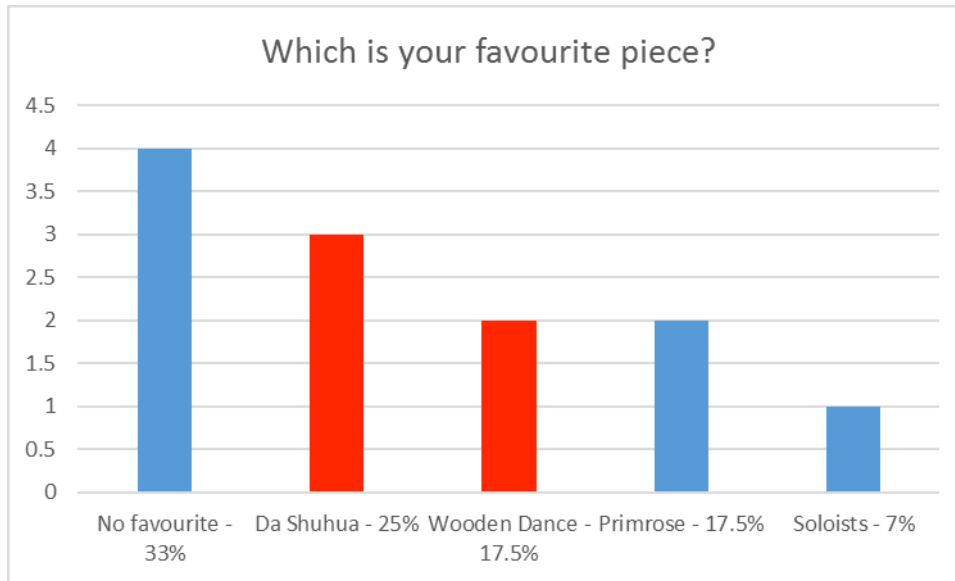


Figure 16: Player response. Chinese responses = red, Western responses = blue.

Surprisingly, of the twelve interviewees, a third of them said they had no favourite, followed by a quarter of them liking *Da Shuhua*. With regards to popularity, the piece that particularly stood out and was recognisable to the interviewee as their favourite above all others was *Da Shuhua*. *Da Shuhua* is a popular choice perhaps because even though the majority of the instrumentation was Western, it was inspirational because it still had Chinese elements including melodies reminiscent of the particular festival it evokes. Furthermore, the piece was chosen invariably by the Chinese participants as their favourite. This suggests that *Da Shuhua* was important to the Chinese because it brought them a special version of the type of music that they would be familiar with from back home in China; this piece connected with their own culture, and brought them a special version of it, thereby captivating their interest by mixing old and new elements. Additionally, the players' own parts, their challenges and their ideas of its overall sound should be taken in account. One player said *Da Shuhua* contains a lot of

echoes between different instruments. On one hand it is a challenge, in order to showcase the situation that the molten metal continually splashed bright shapes on the wall, each instrument need to follow by other instrument tightly, to make it has the effect “continually” splashing. Moreover, two participants pointed out that the overall sound created a deep feeling of homesickness.

The next most popular choice of piece was the *Wooden Dipper Dance*, also chosen by Chinese interviewees. At some point, this hints how people are inclined to be able to relate more strongly to something, musical or otherwise, that is closer to home. Most Chinese participants chose this piece in addition to *Da Shuhua* as they liked both, and they enjoyed the Chinese elements that they were familiar with. For instance, in the *Wooden Dipper Dance* *accelerando* and *subito* are used, and they are characteristic of Chinese rhythm and pace. Also, intervals occur in which soloists take over the piece temporarily, with another instrument to occasionally echo and imitate the soloist, and they play sliding notes as though representing dance. The Western instrumental input to the piece helps to create a new mood. The Chinese participants most likely felt the same way they did about *Da Shuhua*.

This notion of taking a piece one is used to enjoying and returning it to the participants but with exciting changes works both ways. For example, another popular choice of piece from the Li Madou Ensemble was *Primrose*, chosen by two of the Western interviewees. The Western interviewees who said they liked it suggested that it reminded them of folk songs they were accustomed to hearing while living in

northern England. Therefore, it follows that *Primrose*, a piece they had heard, or, if not, were familiar with the nuances of, brought them new elements to music that reminded them of home.

The pieces that do this are the ones that can embrace changes to music of sentimental value, and add new interpretations of that piece from another cultural view. This notion is somewhere between the two standpoints that collaborative music is about exploring the 'other' side and that combined music needs one's own input; what can be taken from these results is that the collaborative music can add new ideas to material that one is already familiar with. In this vein, combined music is not only aimed at searching for the new and different, it is also self-reflective of one's own view of music. This is a living example of the trend that musicians from China and the West have had their cultural and musical identity “re-affirmed” (Sheppard, 2015) to them once they measure their counterparts' music against their own. These are the pieces that maintain potential for curiosity and interest for successful promotion of collaborative music.

**9) What do you think of Chinese music being performed by Western instruments?
What do you think of Western music being performed by Chinese instruments?**

The responses of the interviewees to this question are not necessarily quantifiable but they cover a range of different attitudes. The overall thoughts on Western instruments

used to play Chinese music and vice versa can be grouped into three different viewpoints.

First is the view expressed by the interviewees about music as a language. They argue that, as music can be a universal language, it can transcend cultural barriers, and at this stage it is irrelevant which instruments are playing the music as both categories of instruments merge together and all music is up for grabs by any instrument.

Secondly, a considerable amount of interviewees say that they have the same feeling for both Chinese music performed by Western instruments and Western music performed by Chinese instruments as they think both are fun for both Chinese and Western players. This is supported by the fact that Western interviewees expressed an interest in seeing how Chinese players, having come from a different background, would interpret the same music scores and gestures that Western players are used to. Likewise, part of the novelty for some of the Chinese interviewees is to listen out for how musicians from the West or the 'other' side interpret their music.

Thirdly, in contrast, a minority of interviewees say that they prefer instrumentation that they play or are used to playing with. One Western participant did not have a clear preference for Chinese or Western music, but said, without being able to explain why, that they preferred either so long as it was with Western instrumentation. Conversely, one Chinese participant preferred Chinese music

performed by Chinese instruments, and he explained that this was because he was more familiar with it.

10, 11, 12) What do you think of the Li Madou Ensemble, what do you expect from it? What do you think about my project? What did you learn from the collaborations?

These questions indicated a divide in approaches to combine music between Chinese and Western musicians. On one hand, the Western interviewees overwhelmingly said that they see potential in the project and the Li Madou Ensemble to be celebrated the diversity of character in music, to welcome the new ideas and use them. Shahryar commented that intended the piece he composed to be a celebration, fun and accessible to all.

The Chinese participants in contrast did not mention buzzwords like ‘fun’ so much. They spoke more about learning, and about the motivation to expand the sphere of influence for Chinese music to a global scale, and how combined music is an opportunity to do so. Additionally, the Chinese participants seemed to have less of a celebratory attitude and implied that it is a necessity for them to learn about other cultures; they say to maintain momentum and presence of Chinese music in the university they must be self-aware, to know what it means to be a Chinese musician and have the understanding of how performances in the West work in order for

Chinese music to survive there. This differences in opinion on how to interpret this musical exchange seems to reflect hereditary assertions among both Chinese and Western musicians. The Western interviewees' praise for something new and different seem similar to the previous academic views about Chinese music in the West: that it will be a welcome change and through its popularity will gradually take hold in the West (Everett & Lau, 2004; Cosdon, 1995). In contrast, the Chinese interviewees seem to place great importance on the ability to learn music of other cultures, and this attitude has been adopted throughout China following the assimilation of modal harmonies and new forms of timbre and orchestration introduced by the West (Han, 1979; Lam, 2008).

Chapter 5: Limitations, recommendations and conclusion.

To answer what would happen if one experimented with combinations of Chinese and Western music and whether it could achieve a cross-cultural understanding, bypassing language barriers and reveal further potential for new musical developments, this dissertation has taken three main paths. The first is through a literature review that searches for a historical context of the way in which the West has tried to understand China through multiple portrayals of its culture, and for that matter how China and the West have previously interacted artistically. Second, this project also provides its own context for how the Li Madou Ensemble was conceived. Examples are given ranging from the author's personal experience to composers who set up ensembles with similar themes of unifying world cultures. Thirdly, with these events and movements to set the scene for testing the compatibility between Western and Chinese music, this dissertation talks through the process of organising the Li Madou Ensemble. Observations are made of the preparations and of the initial responses to the concert in the form of the interviews.

The results suggest that creating music that involves the combination of two different musics and cultures is at least of good novelty value for those involved in the performance. This 'novelty' can of course then be used to lead into more events, with music created from different genres and therefore with more of an integrated understanding of music, so long as musicians continue to put effort into working in this way. It should also be acknowledged that musicians need to continue their

cooperation towards reconciling their unfamiliarity with playing together and the differences in tuning for some of the instruments.

To start with the point about the novelty of cross-cultural performances, this does seem to be an attractive quality for musicians. The participants of the Li Madou Ensemble spoke positively about enjoying the freedom to experiment, as this increased the interest in and engagement with these aspects of collaborative music, such as the way in which Shahryar's piece brought something new to a well-known celebratory piece. The discussion of historical views on exposing Chinese music to Western audiences also suggest that the idea of experimentation endears Western musicians to Chinese music through the liberating abandonment of the status quo in favour of something refreshingly new. For instance, responses to Mei Lanfang praised Chinese artists that were bringing something different to North American theatres (Cosdon, 1995).

From the perspective of this project, the initial appeal of new ideas gives further incentive to experiment with combining Chinese and Western music, as it encourages yet more performances comprising of Chinese and Western musicians and instruments. What the Li Madou Ensemble has shown is that the participants generally believed that more performances and more publicity will provide greater opportunities for gatherings of musicians to explore the potential of Chinese music. The combinations of instruments used in the Li Madou concert also suggest that there are many opportunities not only for more performances but also development of a

greater variety of interactions between the two musics, and of different ways of thinking and understanding music itself.

Having an increased awareness of Chinese music also means that it becomes easier to preserve the performance of Chinese music as a livelihood; because more people know about it, so, by the law of averages, will more people who are in a position to provide support for learning Chinese music become aware of the genre. The direct input of Chinese musicians has in the past been vital to authentic Chinese music. Critics of Mei Lanfang, for example, noted how having someone who lives Chinese music and culture rather than only observes and imitates it is the key to a 'good' Chinese performance. Through this, a virtuous circle is created: quality Chinese music performances, then, require a good understanding of how to write and play Chinese music, which in turn generates more interest via the increased entertainment that the quality of performance creates.

The performances created by the Li Madou Ensemble showed that the attempt at combining and experimenting with Chinese and Western music is capable of encouraging the participants to welcome the potential of world music. Echoing the ideas of Yo Yo Ma and Tan Dun (Tan Dun, 2017 & Yo Yo Ma, 2007), the interviewees agreed that differences between Western and Chinese music should be overcome and this process celebrated. Among the participants of the Li Madou Ensemble it is hoped that this will, as a result, broaden horizons among the audience,

as well as equally broadening the understanding of individual musics and 'big-picture ideas' of music from different parts of the world among those musicians present.

The results of the project also reveal some challenges on this journey towards better understanding of music. The main challenge presented here was the differences in tuning. Some pieces presented in the Li Madou concert required only one Western and Chinese instrument each, others involved considerably more instruments, and it is those that would require close cooperation and more frequent compromises, as the instruments are not always immediately harmonious due to playing in different tunings, and through different frames of mind especially when reading the scales and notational systems used. The interviews with participants reinforced that overall response; the sample was small, but clearly showed particular responses towards individual questions. Regarding the compatibility of Chinese and Western music, the interviewees displayed a positive attitude that the clashes that arose from the combination of music, chief amongst them being that the problems with tuning, for instance, could be reconciled with adjustments.

5.1 Limitations and future recommendations:

There were, however, some limitations to this project, and this section will touch upon each of them in turn. The first and foremost is the timescale involved: there was not enough time for more concerts and more experimentation with an increased number of different combinations, nor was the study long enough fully to investigate

any longer-term impact on people's understanding of Chinese music. The second limitation is that the number of instruments used was limited; had more been used, a greater number of combinations and variety of results could have been obtained. Lastly, the results yielded from the interview process with the participants is limited: it is difficult through interviews, and for that matter a conversational basis, to establish any objective view of the participants' understanding, and inevitably the respondents' views will be subjective. There is also the issue of whether the results obtained here can be extrapolated to a wider sample of people. However, in spite of these, it is possible to draw some limited conclusions around the possible interactions between Chinese and Western music.

It became a concern from the beginning that time is limited; even projects run by the likes of Yo Yo Ma and Tan Dun have limits to their potential to gain full insight into the music and instruments of other cultures, despite all their efforts in combining music and developing collaborations – and this was a much shorter project than any of theirs. This project would need to be expanded in the longer term for more tangible results, as it is difficult to see the changes among the participants after a relatively brief period of collaboration. In light of this, it was a noticeable concern amongst the participants of the Li Madou Ensemble that there not sufficient time to have a better understanding of each other's music and culture among all the players. Moreover, the research sample size in this project is small, and it is difficult therefore to establish whether the Li Madou Ensemble is a better way than any other to

combine the two musics. For that matter, it is unclear how many research participants are needed for more accuracy when trying to realise the scope of the ensemble's popularity, nor is it clear how much time is needed to see the full impact the ensemble has on cultural awareness at the university.

In addition, the feedback from the interviews is very subjective. Any strong conclusions that one may hope to make about the effect of the Li Madou concert and what it means to say that Chinese music has been promoted at the University of York are based on the individual, and inevitably on their reactions based on impulsive feelings and thoughts. Therefore, one should be cautious about asserting the effects on people's understanding of Chinese music based on the initial responses from a chosen few. Ensuring that Chinese music is fully understood may not be achievable, but at the end of this section it will be shown how one could address this issue from a more objective approach.

Another limitation to the research is that the musical potential and understanding of music to be gained from the Li Madou concert is inevitably based on individual and subjective feelings. Because of this, it is an oversimplification to suggest that there is a consensus as to how Chinese music has been understood among Western audiences and musicians. Although the literature review may have some useful context for how the West has historically received and responded to Chinese music, these events do not account for individuals who of course have their own stories of inspiration and exploration of Chinese music, and therefore these historical

interactions cannot fully account for the potential and understanding of Chinese music throughout the West.

Generally speaking, this thesis sets out to explore the ways in which Chinese and Western music can be combined – or at least interact with each other – from both theoretical and practical perspectives, and how that can improve the players' understanding of both musics. Even though the sample is small, it is useful in order to be able to gain musicians' initial responses, as this demonstrates how they are fundamentally encouraging and welcoming about combining music. It may be unrealistic to delve too deeply into the interviewee's emotions regarding the ensemble, but it is not necessary either to bring euphoria to the participants of the ensemble, or a full and comprehensive understanding of Chinese music and culture. However, there is one overwhelmingly positive response from the interviewees, which is that undertaking this process brought them confidence that they could further understand Chinese music. The historical literature would show that promoting Chinese music or including it in any way does not ensure an understanding of it; even Amiot himself, who immersed himself in Chinese culture, agreed on this with his Chinese acquaintances (Amiot, 1779). Having said that, the interview responses, particularly from Cheng Yu, show that before beginning to answer whether this is possible one can at least give musicians the confidence to engage with Chinese culture.

Concerning recommendations for the future, the author hopes this thesis could give some potential guidance for researchers, composers and performers who want to

combine Chinese music and instruments with Western music and instruments. The author also suggests that composers who want to make such combinations should begin by learning about the rules of composing Chinese music as understood by Chinese musicians themselves, and to not force two different kinds of music and instruments together without appreciating the different parameters and characteristics of both sides. The author also suggests that those wanting to set up such an ensemble should aim to use as large a variety of musical instruments as possible, because that will give the composer more scope to write new music.

5.2 Conclusion

The findings of this project suggest that collaborations can help both to promote and arouse curiosity in Chinese music by stimulating that interest through the presentation of new music. It can also generate enthusiasm among the student body at the University of York to pursue Chinese music. For that matter, based on the participant feedback, this enthusiasm about combining music includes a willingness to experiment with yet more instruments and genres within Western and Chinese music, for example, combinations with some elements involving jazz, or more modern music.

The music created shows that this combination has potential for new sounds, and, equally so, for generating interest into the possibilities of what can be further conceived from Chinese music. Conversely, musicians may delve deeper into every

facet of Western music for more ideas, but in the context of this project where the audience at the University of York is predominantly Western, the audience looks more closely to Chinese music for the new as the 'other', in a generalised sense. In other words, Chinese music is not the new and Western not the old, but Chinese music for the purposes of this project is the source of ideas that contrasts the West and add new dimensions to Western music.

Thirdly, the Li Madou Ensemble appears to bridge the gaps in understanding between Chinese and Western musicians. It is not clear what music exactly is promoted as an end result, as these creations are made from both Western and Chinese music and the final form the piece takes depends on the kind of combination chosen by the composer. Nevertheless, the new music can reveal the potential of combining music to the musicians themselves. In particular, there is potential to see through language barriers, to focus not on the differences between China and the West but on how they can find similarities. There can be pieces purely made of one culture or another, but for this project it should be acknowledged that one can listen to all genres of music, separate or otherwise, and use one as a point of reference for the other, see similar ideas between them, and for that matter appreciate similar origins (Hansen, 2012; Lau, 2007; Stock, 1993). What this project has shown is the way in which we can approach future work with the confidence that, despite initial differences, such as that of tuning, there can be further meaningful development of the understanding of each other's culture for both Western and Chinese musicians.

Appendices

1. Conformation of University Ethics approval

Email

From: AHEC <hrc-ethics@york.ac.uk>

To: Menglin Liu <ml1307@york.ac.uk>

Professor Jonathan P. Wainwright

Date: 20 March 2017 at 16:05

Dear Menglin Liu

Li Madou: Combining Chinese and Western performers

Thank you for submitting an application to the Arts and Humanities Ethics Committee for ethical approval of the above project. I am pleased to let you know that the application has been approved.

On behalf of the committee, I wish Menglin well with her research.

Best wishes

Helen Jacobs

Administrator, Arts and Humanities Ethics Committee

Humanities Research Centre

Berrick Saul Building

University of York

YO10 5DD

www.york.ac.uk/hrc/ahec

2. The project information sheet

Project title: Li Madou: Combining Chinese and Western performers

Description: This project aims to find ways to combine Chinese and Western music and observe how Chinese and Western musicians perform together. It involves creating an ensemble of Chinese and Western musicians to perform a concert at the University of York Heslington campus.

This part of the project is to interview those who were involved in the concert or who work in the area of combining Chinese and Western musicians.

Researcher: Menglin Liu, MA by research student in Music at the University of York.

Methods of research: One-to-one recorded interviews

Confidentiality, anonymity and data protection:

Interviewees may withdraw from the interview and withdraw their consent at any stage. Interviewees will be kept anonymous. No recorded material will ever be made public or quoted without permission of the interviewees.

All interview recordings will be stored confidentially and digitally on the secure University Cloud Storage until the examination of the dissertation is completed, and then will be deleted. Performance recordings will be kept on DVD by Menglin Liu.

3. Informed Consent form

Menglin Liu – MA by research student – Music Department, University of York, UK

Menglin Liu is conducting research on Chinese music in the UK. The discussion you have today may inform her research and be included in her MA thesis.

I, the undersigned, confirm that (please tick box as appropriate):

1.	I have been given the opportunity to ask questions about the project and my participation.	<input type="checkbox"/>
2.	I voluntarily agree to participate in the project.	<input type="checkbox"/>
3.	I understand I can withdraw at any time without giving reasons and that I will not be penalised for withdrawing nor will I be questioned on why I have withdrawn.	<input type="checkbox"/>
4.	The procedures regarding confidentiality have been clearly explained (e.g. use of names, pseudonyms, anonymisation of data, etc.) to me.	<input type="checkbox"/>
5.	I understand that I can ask for any information I give to be kept 'off the record' either during the discussion, or at any time afterwards.	<input type="checkbox"/>
6.	The information I provide may be seen by the Researcher's university supervisor and examiners, and may eventually be shared or published in a	<input type="checkbox"/>

	thesis, conference paper, journal article or book.	
7.	I understand that the Researcher will show me any work, including its context, where I am cited as a source before its publication.	0
8.	Select only one of the following: <ul style="list-style-type: none"> · I would like my name used and understand what I have said as part of this study will be used in publications and other research outputs so that anything I have contributed to this project can be recognised. · I do not want my name used in this project. 	0
9.	I, along with the Researcher, agree to sign and date this informed consent form.	0

Participant:

Name of Participant

Signature

Date

Researcher:

Signature

Date

4. Interview Transcript – Cheng Yu

Interview with Dr. Cheng Yu in her office at Pinner, London. 21st March 2017

Dr. Cheng Yu (Bmus, Mmus, PhD)

UK Chinese Music Ensemble (Artistic Director)

London Youlan Qin Society (President)

Pipa lute & Guqin zither teacher (SOAS, University of London)

E-mail: chengyu@ukchinesemusic.com

Q: What is the reason to learn Chinese music?

A: My father is a musician. He graduated from Central Conservatory of Music in 1961, and majored in the *pipa*. He is a fan of Chinese instrumental music; he can also play several other instruments. He asked me to learn the *pipa* since I was 6. I always felt bitter about practising, but I saw my father's other students could do it well, so I was willing to learn and practice gradually. The main reason to make me learn instruments is the family background. The reason why I learnt *Guqin* is that my grandpa's home had these instruments, so I took it as my second major during university.

Q: What is the reason that made you set up the UK Chinese ensemble?

A: When I came to the UK, I found that the Chinese player could rarely make some big differences alone, it is super difficult to make a difference without the support from a group or team which comes out with new ideas. Chinese music's profile and exposure are low; most people do not know it. When compared to Indian music or African music or Caribbean music, Chinese music is under represented.

Q: What are the main activities in the UK Chinese Ensemble?

A: There is no limit in performance types, but we take Chinese music as the basic one. We set up a silk string quartet, which includes *pipa*, *erhu*, *zither* and *guzheng*. It is similar to Western chamber music. We also had a silk and bamboo group and a bigger

ensemble which contains more players. We performed in the British museum with 22 Chinese players before. We also did a lot of other projects such as working with Lang Lang, one of the most famous pianists in the world, and our silk string quartet worked with cellists. We went to more than 40 countries to do a tour of our performance. We also worked with Peter Wiegold, and worked with the band from Lyon, France, and with Edinburgh string quartet. But there are not a lot of composers to write music for us, and there is almost no funding for it.

Q: Have there been any interesting collaborations?

A: I think the performance with Lang Lang was interesting. That project was supported by London Symphony Orchestra and got the funding from Arts Council. It had a great promotion, as a musician, I just needed to focus on my music. But it changed a lot. Different environments and a different music atmosphere need us to do the promotion by ourselves. We also need to think of projects and apply for funding. The economy is not good in England in recent years, so in some way, it is harder to apply for funding. We do Chinese music just because we love it, but it is not easy to do it.

Q: Do you think we should establish a music school in the UK or Western countries?

A: I think we should open some good quality music schools for Britain's children that hire some professional level teachers to teach. Currently, there are some Chinese culture schools doing courses at weekends. But there is not a specific school that just teaches Chinese music, because it is difficult to recruit students. Chinese music is not accepted by the British education system, so it means that even some Chinese parents would like to ask their children to learn Chinese music, but the children themselves don't have opportunities to perform, they can't get the certificate or grade from learning Chinese instruments, they can't get extra credit or marks. If we establish a Confucius Chinese music school for children taught by professional musicians here, and give students certificates, or we appeal to the UK government to make Chinese music recognised as an instrument to be taught in schools like the piano or violin, then the whole development pattern will be wider. Also, the Chinese government should help to publicise. During these 20 years while I am here, I cannot say that the

situation of Chinese music has improved much, it is a pity. The British economy is not as good as before; there is less and less funding for supporting music/musicians.

Q: What is your opinion of Westerners learning Chinese music?

A: I am a supporter of this way. There is no boundary within music. Chinese music could take Western music as an important level in China, if Western music could take Chinese instruments at the same level, then Chinese music will be respected more.

Q: What can we do to increase respect?

A: If Chinese government could support and invest in this area, or set up a Chinese music school taught by professional musicians, and talk to the UK government, then that could help. For example, the UK has already accepted learning Chinese as a foreign language into its education system, and it will take extra marks, or children can take it as a GCSE.

Q: What is the uniqueness of Chinese music?

A: Chinese music mainly has beautiful melodies and strong personalities. Western music cares about harmony. Chinese instruments made of natural materials, and Western instruments are made according to the principle of physics and vibrations.

Q: How does one preserve Chinese music?

A: As long as we keep our Chinese instruments, it will keep their sounds and specialty. Traditional Chinese music is mainly 5 notes – pentatonic. In the north of China, Shan Xi, we have 7 degrees jumped intervals, but in Jiangnan – the south of China, we always have small jumping intervals. The piece composed by the composer is to reflect the situation or state of that time. It is impossible that music does not change. For example, the *pipa*, *konghou*, *guanzi* and *erhu* are not originally from China. Zhang Qian went to Western regions to boost musical exchange. The Silk Road divided into two. The Dunhuang frescoes are gems of ancient Chinese art. It has been exchanging a long time ago, it just depends on different times and different national conditions.

Q: What is the challenge you met while collaborating?

A: I think communication is quite important. Also, the standard pitch is not an accurate thing. In China, in Shanxi, we have Ku Yin and Dao Yin, it is out of standard pitch. There are two notes are very special, but they are Shanxi music's characters. One is lower than flat B, one is higher than sharp F. Chinese instrument is diatonic, Western music is equal tonic. Now we live in a society that communicates with each other, it is impossible to develop without communications and not depend on the state conditions. Music is the tool to reflect society, to reflect composers and musicians' ideas and situations. It is a way to show their values; otherwise we are like a machine that just copies previous things. If we want to develop, as a musician, we definitely need to create our own values, and combine with this society or atmosphere, which includes collaborating with other people to have more new projects.

5. Interview Transcript – Li Madou Ensemble participants

Interview with Participant 1:

Q1: What is Chinese music and what makes it unique?

A: The things that make Chinese music unique are its timbre, and the music scale is pentatonic, the notation goes like 12345.

Q2: How can one preserve and develop Chinese instrumental music in today's world?

A: Encouraging more and more children to learn those instruments to inherit China. Working with big orchestras is a way to increase Chinese music's popularity, but bear in mind, there are so many people who won't go to the concert and theatre, so we should think about a way to allow most people to reach it.

Q3: What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

A: I know there is a piece, it was composed during this current decade, called the Silk Road, which was performed by a famous *Erhu* player—Song Fei Dun Huang frescoes.

Q4: How do you feel about the “collaborative performances” and what are the challenges you met during the collaborations?

A: I enjoy it. But, no matter the Chinese or Western instrumental music, seek the similarities and accept differences, encourage it. The main challenges are: music scores (Western music uses stave, but Chinese use Chinese scores); different languages; cooperation and culture gap.

Q5: Do you enjoy the different sounds/properties working together?

A: Yes.

Q6: What does the accuracy of tuning mean to you? How significant is it to you?

A: It is very significant as a basic element.

Q7: How much do you compromise or how much do you let other people compromise for you?

A: Personally I didn't compromise very much, but others did for me.

Q8: Which pieces of the concert do you like?

A: The Wooden Dance. It gives exotic feelings.

Q9: What do you think of Chinese music being performed by Western instruments?
What do you think of Western music being performed by Chinese instruments?

A: The Dance of Yao People is the Chinese music performed by Western players. An instrument is a tool to express music; it is not restricted or limited by region. We should encourage having more possibilities to cooperate with other instruments.

Q10: What do you think of the Li Madou Ensemble, what do you expect from it?

A: It is a cross-culture, cross-genre ensemble.

Q11: What do you think about my project?

A: It's great.

Q12: What did you learn from the collaborations?

A: Number one, cooperation. Two, listen to each other; be attentive rather than practising.

Interview with Participant 2:

Q1: What is Chinese instrumental music? What are the unique properties of Chinese music?

A: Music is related to its culture, Chinese music is a music that reflects the characteristics of Chinese culture, stands for people's aesthetic orientation. We can distinguish the Chinese music by its special tonality.

Q2: How can one preserve and develop Chinese instrumental music in today's world?

A: Popularity; work with symphony, movies/series elements, DVD/CD. A lot of modern people cannot appreciate traditional music, so hopefully composers can compose more music which has traditional characters (melody and tonality) and can be accepted by modern people to publicise.

Q3: What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

A: It is the fusion of world music. it is a great try it puts distinctive instruments together.

Q4: How do you feel about the "collaborative performances" and what are the challenges you met during the collaborations?

A: It is very new and creative; it lets people to feel that the nature of music is the same.

Q5: Do you enjoy the different sounds/properties working together?

A: Yes. It is the frequency; if it is not in the same pitch then the disharmonious sounds will give people uncomfortable feelings, but there is no exactly accurate same pitch.

Q6: What does the accuracy of tuning mean to you? How significant is it to you?

A: As long as it has not ruined my aesthetic experience, I don't really mind.

Q7: How much do you compromise or how much do you let other people compromise for you?

A: I didn't have to do it as much as others, I'm aware that other instruments needed a lot of adjusting, but luckily for me I didn't have to make lots of changes.

Q8: Which pieces of the concert do you like?

A: I particularly liked Huan Le Ge and Da Shuhua.

Q9: What do you think of Chinese music being performed by Western instruments?
What do you think of Western music being performed by Chinese instruments?

A: I prefer original Chinese music performed by Chinese instruments, because I already have a first impression of Chinese music.

Q10: What do you think of the Li Madou Ensemble, what do you expect from it?

A: As the saying goes, the more national, the more worldwide. We could see the possibilities of cross-culture collaborations.

Q11: What do you think about my project?

A: Put them together, it shows the possibilities that the cross-culture collaboration is possible and enjoyable.

Q12: What did you learn from the collaborations?

A: The composer should know both cultures, so they can capture the most distinctive features and understand how to harmonise and put them together to create beautiful music.

Interview with Participant 3:

Q1: What is Chinese instrumental music? What are the unique properties of Chinese music?

A: This music strikes me as more oral, in the sense that the way that it is taught, the way that it is expressed, it reminds me of a song, and the pieces are likened to songs.

Q2: How can one preserve and develop Chinese instrumental music in today's world?

A: It can be promoted orally, by spreading the word.

Q3: What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

A: I don't know much about it. I've heard of other movements based on historical narratives, but I don't know much about the background of the Silk Road.

Q4: How do you feel about the "collaborative performances" and what are the challenges you met during the collaborations?

A: I wanted to create a certain appearance when I was thinking of ideas for the pieces, and I wanted the sounds to complement each other. The *erhu*, for example, to me sounds like a person singing, so what I wanted was a melody for my songs and the *erhu* could be given some accompaniment as though they were instruments accompanying a singer.

Q5: Do you enjoy the different sounds/properties working together?

A: I really like the instruments working together, but I have to appreciate each instrument individually and give each one a chance to be heard, so sometimes I'd let the other instruments shape their direction around the others so that I could explore the potential of each instrument.

Q6: What does the accuracy of tuning mean to you? How significant is it to you?

A: Tuning can be difficult but I think that it's more about giving each instrument, which many people in the audience at the University of York won't have heard of before.

Q7: How much do you compromise or how much do you let other people compromise for you?

A: I need Chinese instruments for that Chinese sound and for that meeting point of East and West, even if Chinese elements could still be there, but Chinese instruments are integral to the sounds I want.

Q8: Which pieces of the concert do you like?

A: I don't really have a preference.

Q9: What do you think of Chinese music being performed by Western instruments? What do you think of Western music being performed by Chinese instruments?

A: I've seen a piece of work from an artist and composer Damien Albarn, who wrote Monkey Into the West, so it's a bit similar to that. I'm trying to think of other examples of people trying to write music from the perspective of another world

culture, but that's the only one that springs to mind. But it's a very interesting idea. Having said that, the thing about Chinese instruments is that they work with their own interpretation of the music really well, other instrumentation and notation systems might have the same difficulty getting to grips with it.

Q10: What do you think of the Li Madou Ensemble, what do you expect from it?

A: I wanted it to be fun and accessible to all, and a celebration of music from other cultures, like a festival.

Q11: What do you think about my project?

A: It's good, it's like a celebration.

Q12: What did you learn from the collaborations?

A: I would do the bamboo flute and *pipa* and double bass differently next time, the bamboo flute is loud enough on its own so it needs its own musical space, and the *pipa* should have been utilised more; it's capable of many things. People have to be prepared to compromise to bring something new to this West and East music.

Interview with Participant 4:

Q1: What is Chinese instrumental music? What are the unique properties of Chinese music?

A: Chinese music is different mainly because of its timbre.

Q2: How can one preserve and develop Chinese instrumental music in today's world?

A: It can be preserved in many ways now. This kind of information is much more available now, so it doesn't matter so much.

Q3: What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

A: I don't know very much.

Q4: How do you feel about the "collaborative performances" and what are the challenges you met during the collaborations?

A: I feel it was constrained because it was a deliberate combination of Eastern and Western instruments, so the full potential of the instruments was not explored. It was more about forcing them to work together however they might not have gone well together.

Q5: Do you enjoy the different sounds/properties working together?

A: I thought it was alright, but I felt that there was a problem with reading the different scores.

Q6: What does the accuracy of tuning mean to you? How significant is it to you?

A: There was a problem with the tuning because we followed the score too closely. So by forcing us to stick to the material, to have both Chinese and Western instruments together, we had to be in different tunes to how we would have been otherwise.

Q7: How much do you compromise or how much do you let other people compromise for you?

A: There had to be some compromise for this experiment to work.

Q8: Which pieces of the concert do you like?

A: I didn't have a preference.

Q9: What do you think of Chinese music being performed by Western instruments? What do you think of Western music being performed by Chinese instruments?

A: We have to avoid imitating each other because then there's nothing new. It's the same old music just combined with other old music, but there's nothing so new about this.

Q10: What do you think of the Li Madou Ensemble, what do you expect from it?

A: It was good in theory but requires more work on notation.

Q11: What do you think about my project?

A: It's good, a good idea, but needs more time and more work.

Q12: What did you learn from the collaborations?

A: I didn't particularly learn anything new, just, again, that we could be more careful about forcing something new out of the same old music without conceding a change every now and then.

Interview with Participant 5:

Q1: What is Chinese instrumental music? What are the unique properties of Chinese music?

A: I think the best word to describe Chinese music is melodious. Hearing Chinese music reminds me of films; I thought the music reminded me of typical big films. In terms of what sets it apart, I think that it's the sound and bounce to it that's unique.

Q2: How can one preserve and develop Chinese instrumental music in today's world?

A: We must raise awareness by putting on more concerts or opportunities to hear Chinese music. For this kind of thing you need external influences from outside your little group.

Q3: What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

A: No, sorry, I don't really know.

Q4: How do you feel about the "collaborative performances" and what are the challenges you met during the collaborations?

A: Challenges I met: techniques are different if it's either East or West; notes can sound the same or homogeneous whereas folk songs of China are more diverse in tone. I think what we have in the West is a bit of a leftover from the class system, whereby the music that has come to be viewed as Western is seen as belonging to the upper classes, so music used to be imposed in this country to conform to certain standards, but that kind of class system hasn't occurred in China maybe? But it helped that the conductor was Chinese but composed Western music. I wasn't that bothered about exact tone and pitch, and like I was saying folk is more flexible, more open to

interpretation. As for other challenges, one of the biggest ones was the different tuning!

Q5: Do you enjoy the different sounds/properties working together?

A: Yes, I enjoyed it.

Q6: What does the accuracy of tuning mean to you? How significant is it to you?

A: Well, yes, it's such a big difference, it's important, but we seemed to be able to find ways around it.

Q7: How much do you compromise or how much do you let other people compromise for you?

A: Compromise was needed but nothing too drastic.

Q8: Which pieces of the concert do you like?

A: I quite liked Primrose.

Q9: What do you think of Chinese music being performed by Western instruments? What do you think of Western music being performed by Chinese instruments?

A: A music score could have lots of things you'd know about even if it wasn't made very clear on the sheet in writing, but there might be something that people of other cultures don't know about. So we'd end up playing the pieces completely differently, potentially.

Q10: What do you think of the Li Madou Ensemble, what do you expect from it?

A: I didn't know what to expect other than that it would be of huge entertainment value; people think of big films when they go to see a performance involving Chinese music.

Q11: What do you think about my project?

A: It's been good, fun.

Q12: What did you learn from the collaborations?

A: This kind of collaboration has been fun.

Interview with Participant 6:

Q1: What is Chinese instrumental music? What are the unique properties of Chinese music?

A: I would say the same sort of thing that I imagine most of the others have said already, such as timbre, is that fair to say?

Q2: How can one preserve and develop Chinese instrumental music in today's world?

A: This kind of thing is becoming more common, and people want to see something new, so the best thing for you to do if you want to see this kind of music thrive here is for you to deliver on the promise to bring something new.

Q3: What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

A: I know the basics about it, that it was a trade route, but I don't delve into the specifics of it historically.

Q4: How do you feel about the "collaborative performances" and what are the challenges you met during the collaborations?

A: It was good, though there was the challenge of getting harmony among all the players.

Q5: Do you enjoy the different sounds/properties working together?

A: Yes, I enjoyed this.

Q6: What does the accuracy of tuning mean to you? How significant is it to you?

A: It means a lot.

Q7: How much do you compromise or how much do you let other people compromise for you?

A: I don't really ask people to compromise for me, but I have to really take into account what the ensemble, what the group as a whole, would benefit from the most, so I try to keep other musicians compromising for each other.

Q8: Which pieces of the concert do you like?

A: Da Shuhua is the most evocative and moving one for me. It embodies elements of Chinese music.

Q9: What do you think of Chinese music being performed by Western instruments? What do you think of Western music being performed by Chinese instruments?

A: People are interested in music from other countries in general, so the whole thing should be interesting for all involved.

Q10: What do you think of the Li Madou Ensemble, what do you expect from it?

A: People want to hear something new, so that's what I want to see the most.

Q11: What do you think about my project?

A: It's good, you need to think about what exactly you're looking for but it's fun.

Q12: What did you learn from the collaborations?

A: It was nothing about collaborations specifically, more of an experience seeing how music from other countries could be the same, or completely different, from two opposing cultures.

Interview with Participant 7:

Q1: What is Chinese instrumental music? What are the unique properties of Chinese music?

A: Chinese is focussed on the soloists.

Q2: How can one preserve and develop Chinese instrumental music in today's world?

A: Having more concerts would entice people to come more, because they're fun.

Q3: What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

A: I know a bit about it, yes.

Q4: How do you feel about the "collaborative performances" and what are the challenges you met during the collaborations?

A: It's a good idea.

Q5: Do you enjoy the different sounds/properties working together?

A: Yes, I enjoy it a lot.

Q6: What does the accuracy of tuning mean to you? How significant is it to you?

A: It's really important, more so when you've got an ensemble like this and people are trying to work together.

Q7: How much do you compromise or how much do you let other people compromise for you?

A: I had to compromise a lot.

Q8: Which pieces of the concert do you like?

A: I don't think I can choose a particular piece, but I do like the pieces where we see one particular instrument show its true range of potential, so generally speaking I liked the soloists and their performances.

Q9: What do you think of Chinese music being performed by Western instruments? What do you think of Western music being performed by Chinese instruments?

A: It's important that we become aware of what else is out there rather than keep playing something we'll be more familiar with.

Q10: What do you think of the Li Madou Ensemble, what do you expect from it?

A: We really need to leave the comfort zone of Western music. This concert has provided that chance.

Q11: What do you think about my project?

A: It's good.

Q12: What did you learn from the collaborations?

A: There are a lot of things out there that I'm not very used to, but I should do more things like this.

Interview with Participant 8:

Q1: What is Chinese instrumental music? What are the unique properties of Chinese music?

A: I'm not sure, sorry.

Q2: How can one preserve and develop Chinese instrumental music in today's world?

A: Hopefully you can get more people to talk about it, and if more people talk about it more people will know about it.

Q3: What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

A: I don't know much about the Silk Road.

Q4: How do you feel about the "collaborative performances" and what are the challenges you met during the collaborations?

A: I think the tuning was a big challenge, but it was still nice for this collaboration to happen.

Q5: Do you enjoy the different sounds/properties working together?

A: I liked it but we needed to listen to each other closer because it worked out that they were an octave apart.

Q6: What does the accuracy of tuning mean to you? How significant is it to you?

A: Again, the tuning is really important, for example we could have been an octave apart.

Q7: How much do you compromise or how much do you let other people compromise for you?

A: We had to compromise rather a lot for each other.

Q8: Which pieces of the concert do you like?

A: I liked them all to be honest.

Q9: What do you think of Chinese music being performed by Western instruments? What do you think of Western music being performed by Chinese instruments?

A: It was fun. Somehow, the Chinese folk music, and certainly Western pieces like *Primrose*, reminded me of the folk music from my hometown, in Northumberland; it reminds me of the local northern and Scottish folk songs I've heard before.

Q10: What do you think of the Li Madou Ensemble, what do you expect from it?

A: I think the concert with its folk music has a way of bringing out nostalgia in people, in some way.

Q11: What do you think about my project?

A: I like the project.

Q12: What did you learn from the collaborations?

A: Mostly that it can be fun.

Interview with Participant 9:

Q1: What is Chinese instrumental music? What are the unique properties of Chinese music?

A: I can't identify Chinese music specifically, but the rhythm and pace are different.

Q2: How can one preserve and develop Chinese instrumental music in today's world?

A: The best way to preserve Chinese music is to keep playing it.

Q3: What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

A: I know the basic premise behind it, I know in history it was important, but things have changed now.

Q4: How do you feel about the "collaborative performances" and what are the challenges you met during the collaborations?

A: It sounds like it was made to be precise, but the gestures are very helpful.

Q5: Do you enjoy the different sounds/properties working together?

A: I think that it is a fun and celebratory process, it's like one culture showing their music and welcoming another culture's music and making something new out of it.

Q6: What does the accuracy of tuning mean to you? How significant is it to you?

A: The accuracy is important but sometimes we can accept the shortcomings, we don't have to make it perfect; we can say 'Here is what we have, let's make it work', and sometimes we don't have to make it fit perfectly, sometimes the beauty is in the imperfections of these pieces fitting together as best they can, even if it's not possible to fix everything.

Q7: How much do you compromise or how much do you let other people compromise for you?

A: We do our best to fit things together, to let people play slightly differently, but in the end it doesn't become a hindrance so much.

Q8: Which pieces of the concert do you like?

A: They're all quite good, quite nice to listen to.

Q9: What do you think of Chinese music being performed by Western instruments? What do you think of Western music being performed by Chinese instruments?

A: People don't seem to mind if it sounds a bit imperfect. Music has a way to transcend potential cultural barriers. People won't necessarily notice any mistakes we'll make; they'll be thinking more about what to do.

Q10: What do you think of the Li Madou Ensemble, what do you expect from it?

A: It turned out better than I expected.

Q11: What do you think about my project?

A: It's fun to see unfolding.

Q12: What did you learn from the collaborations?

A: Like I was saying before, music has a way to reconcile barriers, to overcome them or make us forget them.

Interview with Participant 10:

Q1: What is Chinese instrumental music? What are the unique properties of Chinese music?

A: Chinese instrumental music is like this: one defining feature is the pentatonic scale, so like 12345, and then, usually, it's small chamber music performed by quartets, or only five or six musicians. And then the phenomena of Chinese orchestra is an extension of the chamber music.

Q2: How can one preserve and develop Chinese instrumental music in today's world?

A: There's not such a high demand for Chinese music, so it won't come naturally. People should be willing to follow it and keep putting in the hard work and practice to preserve it. It should be incorporated into our music education systems. But I feel that Chinese art in other forms is easier to preserve, like paintings et cetera. Facebook, Sound-clouds and these kinds of platforms are a way of teaching people, but making it a part of the education is important. The specialists and craftsmen who understand the materials are mostly based in Asia, so it would be difficult to have the same presence in Western countries.

Q3: What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

A: I know the most important bits of it.

Q4: How do you feel about the "collaborative performances" and what are the challenges you met during the collaborations?

A: The most important thing is to have good communication between all the players; be willing to discuss all the music pieces, make sure we all understand it.

Q5: Do you enjoy the different sounds/properties working together?

A: Yes, I enjoyed it.

Q6: What does the accuracy of tuning mean to you? How significant is it to you?

A: I think it's a problem when people are out of tune. Even with only Western instruments, it makes everything go wrong. It should definitely be corrected if any two players are out of tune. If you can notice it, then I would correct it, if you can't notice it, it probably doesn't matter, but you really need to try.

Q7: How much do you compromise or how much do you let other people compromise for you?

A: I have to make sure that I give everyone enough space, it's about finding the right balance with me.

Q8: Which pieces of the concert do you like?

A: I liked them all, honestly.

Q9: What do you think of Chinese music being performed by Western instruments?
What do you think of Western music being performed by Chinese instruments?

A: Some people wouldn't want to listen to the Chinese music straight away. However, people would be more willing to accept it if they heard Western instruments and players playing Chinese music.

Q10: What do you think of the Li Madou Ensemble, what do you expect from it?

A: I liked it. They were interested in it because it was different from what they were used to.

Q11: What do you think about my project?

A: It's a good project. It was enjoyable.

Q12: What did you learn from the collaborations?

A: It has been a very interesting process.

Interview with Participant 11:

Q1: What is Chinese instrumental music? What are the unique properties of Chinese music?

A: First of all, it represents China. There are certain instruments that exist in China. That's how they know it's Chinese. We have the five notes.

Q2: How can one preserve and develop Chinese instrumental music in today's world?

A: In China, how to preserve it: we need to know we have our own music, we have to be aware of our own culture, we have to know our music, to immerse ourselves in the music, to answer what is the *erhu*, and so on. Let them learn such skills as Chinese people. Back to our roots, we still need to remember who we are. We perform, to pass on to the next generation.

Q3: What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

A: It is not the process of preserving, giving music, interacting music and changing music, but also a collaborative process that already happened in the past.

Q4: How do you feel about the "collaborative performances" and what are the challenges you met during the collaborations?

A: As university students, we need to represent our countries. The collaboration can be very smooth if you understand what makes the musician. But during the recording, a challenge was how we let the composer guide us and direct us, how to ensure harmony between Western and Chinese instruments. Another one is understanding overall.

Q5: Do you enjoy the different sounds/properties working together?

A: I enjoy it, yes.

Q6: What does the accuracy of tuning mean to you? How significant is it to you?

A: We have to use a tuner, 70% by tuner, 20% by ear, and 10% visually, to follow what's going on.

Q7: How much do you compromise or how much do you let other people compromise for you?

A: We have to both understand each other, we have to understand Western music, and they us. The way we play it is by keeping the music unique. This is a tricky situation we have, because if we compromise too much we will lose that uniqueness, so obviously we don't want to change too much to lose that uniqueness. I don't agree with compromising completely.

Q8: Which pieces of the concert do you like?

A: Da Shuhua; I can feel it contains Chinese elements. We try different new ways to fit the scale of the music.

Q9: What do you think of Chinese music being performed by Western instruments? What do you think of Western music being performed by Chinese instruments?

A: It is the way to express Chinese music, to affect and influence other people to see that Chinese music is not just limited to Chinese people or Chinese instruments. It is able to played and enjoyed, to be rewarded.

Q10: What do you think of the Li Madou Ensemble, what do you expect from it?

A: I have a dream picture. It will start with something as big as the Li Madou Ensemble. We talk about two drops of water with different flavours becoming one big thing representing both flavours and it is going to last like Ying Yang. How do you think about Ying Yang: it is everything: positive and negative, bright and dark, happiness and sadness, understanding and ignorance. If we describe it in the Western way, we call it the flower of life.

Q11: What do you think about my project?

A: Keep on collaborating; don't think too much about the result, it is already in process.

Q12: What did you learn from the collaborations?

A: We need to be aware of who we are and be able to do it to let people know what is Chinese music, to develop the music to influence other people. Frequency is everything according to Einstein.

Interview with Participant 12:

Q1: What is Chinese instrumental music? What are the unique properties of Chinese music?

A: The sliding sounds seem prominent in Chinese music.

Q2: How can one preserve and develop Chinese instrumental music in today's world?

A: Having concerts is a good way to promote Chinese music, and so is talking about it.

Q3: What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

A: Not a lot.

Q4: How do you feel about the "collaborative performances" and what are the challenges you met during the collaborations?

A: Tuning is the biggest challenge, to be honest.

Q5: Do you enjoy the different sounds/properties working together?

A: It's quite good, I suppose.

Q6: What does the accuracy of tuning mean to you? How significant is it to you?

A: Yes, tuning is important.

Q7: How much do you compromise or how much do you let other people compromise for you?

A: I'd say we have to do that quite a bit, same as any other concert.

Q8: Which pieces of the concert do you like?

A: I quite liked it when the Western musicians and instruments played Chinese music pieces.

Q9: What do you think of Chinese music being performed by Western instruments?
What do you think of Western music being performed by Chinese instruments?

A: I'm not so sure about the Western music being played by Chinese instruments, I like the Western instruments playing Chinese music, I don't know why.

Q10: What do you think of the Li Madou Ensemble, what do you expect from it?

A: It went pretty much as expected.

Q11: What do you think about my project?

A: It's nice.

Q12: What did you learn from the collaborations?

A: I didn't learn very much, to be honest. Most of it went as I expected it would. But it was quite revealing that I enjoyed the Chinese music by Western instruments more than I thought it would.

Interview with Participant 13:

Q1: What is Chinese instrumental music? What are the unique properties of Chinese music?

A: We all know Chinese music to be different because it's pentatonic.

Q2: How can one preserve and develop Chinese instrumental music in today's world?

A: It needs more publicity, but also to be able to adapt more.

Q3: What's the Silk Road in your opinion; do you know of any musical exchanges that took place in the Silk Road?

A: It was quite important to our connections before, but I don't know how exactly.

Q4: How do you feel about the "collaborative performances" and what are the challenges you met during the collaborations?

A: Collaborative performances: how I understand them is that they are about reconciling what we perceive as music with Western perceptions of music.

Q5: Do you enjoy the different sounds/properties working together?

A: I enjoy the sounds working together.

Q6: What does the accuracy of tuning mean to you? How significant is it to you?

A: Tuning is important, but we don't need to make it perfect. What I mean by that is we don't need to change it so much if an outsider doesn't notice the imperfections.

Q7: How much do you compromise or how much do you let other people compromise for you?

A: Generally speaking, compromise is required to make it sound in tune and presentable to an outsider's perspective.

Q8: Which pieces of the concert do you like?

A: The pieces were all good, but Da Shuhua is one that particularly stuck with me.

Q9: What do you think of Chinese music being performed by Western instruments? What do you think of Western music being performed by Chinese instruments?

A: It's ok but needs compromise. Chinese music is perceived as more powerful; the sounds the instruments can make are very powerful, very piercing, they can dominate if you give them the chance.

Q10: What do you think of the Li Madou Ensemble, what do you expect from it?

A: This is a good project.

Q11: What do you think about my project?

A: You should keep trying new things, do more concerts and events.

Q12: What did you learn from the collaborations?

A: It was mostly that we need to dig deep and think about our past, and how we have been taught, how we have been raised.

6. Music scores

Da Shuhua

Omar Shahryar

Largo freely, very expressive **A** **Allegro, lively**

Flute
Bamboo Flute
Xiao
Descant Recorder
Oboe
Pipa
Guzheng
Violin
Viola
Violoncello
Contrabass
Erhu 1
Erhu 2

Fl.
Bamb.
Xiao
D. Rec.
Ob.
Pipa
Guz.
Vln.
Vla.
Vc.
Cb.
Er. 1
Er. 2

2

B expressive but with momentum

18

Fl.

Bamb.

Xiao

D. Rec.

Ob.

Pipa

Guz.

Vln.

Vla.

Vc. pizz.

Cb.

Er. 1

Er. 2



26

Fl.

Bamb.

Xiao

D. Rec.

Ob.

Pipa

Guz.

Vln.

Vla.

Vc. arco

Cb.

Er. 1

Er. 2 gliss.

C

34

Fl.

Bamb.

Xiao

D. Rec.

Ob.

Pipa

Guz.

C

Vln.

Vla.

Vc.

Cb.

Er. 1

Er. 2



D

45

Fl.

Bamb.

Xiao

D. Rec.

Ob.

Pipa

Guz.

D

Vln.

Vla.

Vc.

Cb.

Er. 1

Er. 2

178

56 **E** delicately building

Fl. *p*

Bamb.

Xiao

D. Rec.

Ob.

Pipa *mf*

Guz. *mf*

Vln. *pizz.* *p* *pp* *p* **E** delicately building *arco*

Vla. *p* *pp*

Vc.

Cb.

Er. 1

Er. 2

68 **F** lively, with passion

Fl. *cresc.* *f*

Bamb.

Xiao *f*

D. Rec. *p* *f*

Ob. *p* *f*

Pipa *cresc.* *f*

Guz. *mp* *cresc.* *f*

Vln. *arco* *cresc.* **F** lively, with passion *f*

Vla. *p* *cresc. arco* *f*

Vc. *mp* *cresc.* *arco* *f*

Cb. *mf* *f*

Er. 1 *p* *f*

Er. 2 179 *p* *f*

G

79

Fl. *f*

Bamb.

Xiao

D. Rec.

Ob. *f*

Pipa

Guz.

Vln. *f*

Vla. *f*

Vc.

Cb.

Er. 1 *f*

Er. 2 *f*

G

87

Fl. *ff*

Bamb. *ff*

Xiao *ff*

D. Rec. *ff*

Ob. *ff*

Pipa *ff*

Guz. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Er. 1 *ff*

Er. 2 *ff*

molto rall.

181

Mu Piao Wu Qu

Chinese orchestra

Zeng Xiongjian

The musical score is for measures 21-24 of the piece "Mu Piao Wu Qu" for Chinese orchestra. The key signature is one sharp (F#) and the time signature is 12/4. The score includes parts for the following instruments:

- Bamboo flute: Treble clef, dynamics *mp*, *mf*, *f*, *mp*.
- Mang di: Treble clef, dynamics *mp*, *mf*, *f*, *mp*.
- Flute: Treble clef, dynamics *mf*, *f*, *mp*.
- Oboe: Treble clef, dynamics *mf*, *f*, *mp*.
- Clarinet in A: Treble clef, dynamics *mf*, *f*, *mp*.
- Lute: Treble clef, dynamics *mp*, *mf*, *f*, *mp*.
- Guzheng: Treble and Bass clefs, dynamics *mp*, *mf*, *f*, *mp*.
- Wooden drum: Treble clef, dynamics *mp*, *mf*, *f*, *mp*.
- Paigu, Wooden block: Bass clef, rests.
- Bronze drum, Tambourine: Percussion clef, dynamics *mf*, *f*, *mp*.
- Erhu: Treble clef, dynamics *mp*, *mf*, *f*, *mp*.
- Viola: Treble clef, dynamics *mp*, *mf*, *f*, *mp*.
- Cello: Bass clef, dynamics *mp*, *mf*, *f*, *mp*.
- Doublebass: Bass clef, dynamics *mp*, *mf*, *f*, *mp*.

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu,
Wooden block

Bronze drum
、 Tambourine

Erhu

Viola

Cello

Doublebass

Accelerando

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu, Wooden block

Bronze drum, Tambourine

Erhu

Viola

Cello

Doublebass

mp

3

5

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu, Wooden block

Bronze drum, Tambourine

Erhu

Viola

Cello

Doublebass

8

3

(Bronze drum)

f

f Accelerando

The musical score for page 5 is arranged in a multi-staff format. At the top left, there is a dynamic marking *f* and the instruction "Accelerando". The instruments and their parts are as follows:

- Bamboo flute:** Treble clef, key signature of two sharps (D major). It starts with a rest and begins playing in the second measure.
- Mang Di:** Treble clef, key signature of two sharps. It plays a rhythmic pattern throughout.
- Flute:** Treble clef, key signature of two sharps. It plays a melodic line.
- Oboe:** Treble clef, key signature of two sharps. It plays a melodic line.
- Clarinet in A:** Bass clef, key signature of one flat (B-flat major). It plays a melodic line.
- Lute:** Treble clef, key signature of two sharps. It plays a rhythmic pattern.
- Guzheng:** Treble and bass clefs, key signature of two sharps. The bass line is rhythmic, and the treble line has melodic fragments.
- Wooden drum:** Percussion staff with a single line. It plays a rhythmic pattern.
- Paigu, Wooden block:** Bass clef, key signature of two sharps. It plays a rhythmic pattern.
- Bronze drum, Tambourine:** Percussion staff with a single line. It is mostly silent.
- Erhu:** Treble clef, key signature of two sharps. It plays a melodic line.
- Viola:** Treble clef, key signature of two sharps. It plays a melodic line.
- Cello:** Bass clef, key signature of two sharps. It plays a rhythmic pattern.
- Doublebass:** Bass clef, key signature of two sharps. It plays a rhythmic pattern.

Dynamic markings *p* (piano) and *f* (forte) are placed at various points in the score. The time signature is 9/4, indicated at the end of each staff.

This musical score page, numbered 6, features a variety of instruments. The instruments listed on the left are: Bamboo flute, Mang Di, Flute, Oboe, Clarinet in A, Lute, Guzheng, Wooden drum, Paigu, Wooden block, Bronze drum, Tambourine, Erhu, Viola, Cello, and Doublebass. The score is written in 9/4 time with a key signature of two sharps (F# and C#). The first three measures of the score show the initial entries for several instruments: Bamboo flute, Mang Di, Flute, Oboe, Clarinet in A, Lute, and Guzheng. The Guzheng part includes a complex rhythmic pattern in the bass line. The fourth measure shows the entry of the Wooden drum, Paigu, Wooden block, and Cello/Doublebass. Dynamic markings include *mp* (mezzo-piano) for the Guzheng, Wooden drum, and Cello/Doublebass. The Cello and Doublebass parts are marked with *pizz.* (pizzicato) in the fourth measure.

(二) Moderato, Adagietto, Legato

20

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu, Wooden block

Bronze drum, Tambourine

Erhu

Viola

Cello

Doublebass

mp

mp

24

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu,
Wooden block

Bronze drum
, Tambourine

Erhu

Viola

Cello

Doublebass

mf

28

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu,
Wooden block

Bronze drum
、 Tambourine

Erhu

Viola

Cello

Doublebass

31

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu,
Wooden block

(Wooden block)

(Tambourine)

Bronze drum
、 Tambourine

Erhu

Viola

Cello

pizz.

Doublebass

pizz.

34

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu, Wooden block

Bronze drum, Tambourine

Erhu

Viola

Cello

Doublebass

57

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu,
Wooden block

Bronze drum
、 Tambourine

Erhu

Viola

Cello

Doublebass

arco

(三) Allegretto, Vivace

(Xiaodi) solo

Bamboo flute *mf*

Mang Di

Flute *mf* (Piccolo) solo 8^{va}

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu, Wooden block *mf* (Paigu) *mp*

Bronze drum, Tambourine *mf* (Tambourine) *mp*

Erhu

Viola

Cello

Doublebass

Detailed description of the musical score: The score is for a piece titled '(三) Allegretto, Vivace' on page 13. It features a variety of instruments. The woodwind section includes Bamboo flute, Mang Di, Flute (with a Piccolo solo part marked 8^{va}), Oboe, and Clarinet in A. The string section includes Lute, Guzheng, Viola, Cello, and Doublebass. The percussion section includes Wooden drum, Paigu (Wooden block), and Bronze drum/Tambourine. The score is in 2/4 time. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). There are two main musical phrases separated by a double bar line. The first phrase starts with a key signature of two sharps (D major) and a common time signature of 2/4. The second phrase continues in the same key and time signature. The Piccolo solo part for the Flute is marked with an 8^{va} (octave) sign. The Paigu and Tambourine parts have specific rhythmic patterns and dynamic markings.

48

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu,
Wooden block

Bronze drum
、 Tambourine

Erhu

Viola

Cello

Doublebass

mp

mp

mp

s

71

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu, Wooden block

Bronze drum, Tambourine

Erhu

Viola

Cello

Doublebass

mf

mp

pizz.

Detailed description: This page of a musical score, numbered 17, begins at measure 71. It features a large ensemble of instruments. The woodwind section includes Bamboo flute, Mang Di, Flute, Oboe, and Clarinet in A. The string section consists of Lute, Guzheng, Viola, Cello, and Doublebass. The percussion section includes Wooden drum, Paigu (Wooden block), and Bronze drum (Tambourine). The Erhu is also present. The score is written in a key with one sharp (F#) and a 4/4 time signature. The first two systems of staves (Bamboo flute through Clarinet in A) play a melodic line with accents and slurs. The Lute and Guzheng provide harmonic support with chords and arpeggios. The Paigu and Bronze drum play rhythmic patterns. The Viola, Cello, and Doublebass play a bass line with pizzicato markings. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score concludes with a double bar line at the end of the page.

78

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu, Wooden block

Bronze drum, Tambourine

Erhu

Viola

Cello

Doublebass

This musical score is for page 20 and features a variety of instruments. The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The instruments and their parts are as follows:

- Bamboo flute:** Melodic line with eighth-note patterns and a final measure with an accent.
- Mang Di:** Melodic line with eighth-note patterns and a final measure with an accent.
- Flute:** Melodic line with eighth-note patterns and a final measure with an accent.
- Oboe:** Melodic line with eighth-note patterns and a final measure with an accent.
- Clarinet in A:** Melodic line with eighth-note patterns and a final measure with an accent.
- Lute:** Rhythmic accompaniment using chords and eighth notes.
- Guzheng:** Melodic line with chords and eighth notes.
- Wooden drum:** Rhythmic accompaniment with eighth-note patterns.
- Paigu, Wooden block:** Rhythmic accompaniment with eighth-note patterns.
- Bronze drum, Tambourine:** Rhythmic accompaniment with eighth-note patterns.
- Erhu:** Melodic line with eighth-note patterns and a final measure with an accent.
- Viola:** Rhythmic accompaniment using chords and eighth notes.
- Cello:** Rhythmic accompaniment with eighth notes.
- Doublebass:** Rhythmic accompaniment with eighth notes.

The score concludes with a double bar line and repeat dots in the final measure of each part.

Bamboo flute
 Mang Di
 Flute
 Oboe
 Clarinet in A
 Lute
 Guzheng
 Wooden drum
 Paigu,
 Wooden block
 Bronze drum
 , Tambourine
 Erhu
 Viola
 Cello
 Doublebass

mp
mp
mf
mp
mf
mp

106

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu,
Wooden block

Bronze drum
, Tambourine

Erhu

Viola

Cello

Doublebass

f

ff

mf

f

ff

mf

f

ff

f

ff

112

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu,
Wooden block

Bronze drum
、 Tambourine

Erhu

Viola

Cello

Doublebass

114 (四) Dolce, Lento

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute
mp

Guzheng

Wooden drum
mp

Paigu,
Wooden block

Bronze drum
、 Tambourine

Erhu
mp

Viola
mp

Cello
pizz.
mp
pizz.

Doublebass
mp

122

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu,
Wooden block

Bronze drum
、Tambourine

Erhu

Viola

Cello

Doublebass

125

Bamboo flute

Mang Di

Flute

Oboe

Clarinet in A

Lute

Guzheng

Wooden drum

Paigu, Wooden block

Bronze drum, Tambourine

Erhu

Viola

Cello

Doublebass

ppp

ppp

ppp

ppp

ppp

(Bronze drum)

ppp

ppp

ppp

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