

Spring 5-2017

## Beijing Opera Elements in Qigang Chen's Piano Concerto Er Huang

Funa Wang  
*University of Southern Mississippi*

Follow this and additional works at: <https://aquila.usm.edu/dissertations>



Part of the [Asian Art and Architecture Commons](#), [Music Pedagogy Commons](#), and the [Music Performance Commons](#)

---

### Recommended Citation

Wang, Funa, "Beijing Opera Elements in Qigang Chen's Piano Concerto Er Huang" (2017). *Dissertations*. 1373.  
<https://aquila.usm.edu/dissertations/1373>

This Dissertation is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Dissertations by an authorized administrator of The Aquila Digital Community. For more information, please contact [aquilastaff@usm.edu](mailto:aquilastaff@usm.edu).

BEIJING OPERA ELEMENTS IN QIGANG CHEN'S

PIANO CONCERTO *ER HUANG*

by

Funa Wang

A Dissertation

Submitted to the Graduate School  
and the School of Music  
at The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts

Approved:

---

Dr. Elizabeth Moak, Committee Chair  
Associate Professor, Music

---

Dr. Ellen Elder, Committee Member  
Assistant Professor, Music

---

Dr. Christopher Goertzen, Committee Member  
Professor, Music

---

Dr. Joseph Brumeloe, Committee Member  
Associate Professor, Music

---

Dr. Hsiaopei Lee, Committee Member  
Associate Professor, Music

---

Dr. Karen S. Coats  
Dean of the Graduate School

May 2017

COPYRIGHT BY

Funa Wang

2017

***Published by the Graduate School***



## ABSTRACT

### BEIJING OPERA ELEMENTS IN QIGANG CHEN'S

#### PIANO CONCERTO *ER HUANG*

by Funa Wang

May 2017

Beijing opera (known as *jingju* in Chinese) dates back to 1790 and is the most famous traditional Chinese regional opera of some 335 different styles, combining music, vocal performance, dance, and acrobatics. Originally considered vulgar by the court, Beijing opera became especially popular with the Qing dynasty court in its later days (1884-1910), thus raising its status at the beginning of the twentieth century to a 'national opera.' Furthermore, it has become an important nationalistic and traditional element in Chinese contemporary music.

Qigang Chen studied and lived in Europe for long time and is proficient in Western compositional techniques. On the other hand, as a Chinese-born composer, he is rooted in Chinese conventions. Through his family upbringing, Chen is intimately familiar with Chinese traditional music and art. He has a strong emotional connection to his national music, especially the art of the Beijing opera. However, in his music, he deliberately fuses both Chinese and Western musical styles; he does not simply adopt Western compositional technique in order to transmit Chinese traditional music via Western instruments. Chen's music has its own unique style, which is combined with the sonority and sense of Western music and the melody and sensibility of Chinese music.

This research explores Qigang Chen's use of Beijing opera elements in his piano concerto *Er Huang* while also presenting overviews of Chen, Beijing opera elements in Chinese piano music, Chinese music theory, and Beijing opera in general.

This limited research on the piano concerto *Er Huang* will serve as a scholarly resource that will help introduce the combination of Chinese piano music and Beijing opera elements to Western pianists.

## ACKNOWLEDGMENTS

I would like to gratefully acknowledge all those who provided encouragement and support during the writing of this dissertation. First, I would like to thank my advisor Dr. Elizabeth Moak for her invaluable guidance with this dissertation, for her support and encouragement, as well as the generous time spent reading and editing during the writing phase of this dissertation. The completion of this dissertation would not have been accomplished without her help. I would also like to thank my committee members Dr. Ellen Elder, Dr. Christopher Goertzen, Dr. Joseph Brumeloe, and Dr. Hsiaopei Lee, for their interest in this study and their valuable suggestions. My appreciation is also extended to: Mr. Guolian Wu, conductor of the Dalian Peking Opera Theater, for his professional suggestions and assembling of Beijing opera literature; and to my friend Changqin Zhao, for his patient assistance and assembling of useful books and materials from the University of Chinese Opera (中国戏曲大学) in Beijing. Finally, I want to express my deepest appreciation to my family: my parents, for their endless support; my husband, for his patient understanding and encouragement; and my darling daughter, for accompanying me throughout the study.

## TABLE OF CONTENTS

ABSTRACT .....	ii
ACKNOWLEDGMENTS .....	iv
LIST OF TABLES .....	vii
LIST OF ILLUSTRATIONS .....	viii
LIST OF MUSICAL EXAMPLES .....	ix
CHAPTER I - INTRODUCTION .....	1
CHAPTER II – QIGANG CHEN .....	5
CHAPTER III – BEIJING OPERA ELEMENTS IN CHINESE PIANO MUSIC .....	11
CHAPTER IV – A BRIEF INTRODUCTION TO CHINESE MUSIC THEORY .....	17
CHAPTER V – BEIJING OPERA .....	23
A Brief History of Beijing Opera .....	23
Instruments in Beijing Opera .....	26
Music Style in Beijing Opera .....	28
CHAPTER VI – <i>ER HUANG</i> .....	31
Overview .....	31
Theme and Variations .....	33
Chinese Five-note Mode .....	42
Influence of Chinese Instruments .....	50
The Fifth .....	50

The Fourth .....	51
The Major Second .....	53
Imitating Chinese Percussive Instruments.....	54
Chen's Other Piano Work with Beijing Opera Elements .....	56
CHAPTER VII – CONCLUSION .....	60
BIBLIOGRAPHY .....	62

## LIST OF TABLES

Table 1 “The five notes, along with aspects of nature and the senses.” .....	18
Table 2 Five-note Modes in C Mode.....	20
Table 3 Seven-note Modes in C Mode .....	21
Table 4 Formal Description of Qigang Chen’s Piano Concerto Er Huang .....	39

## LIST OF ILLUSTRATIONS

<i>Figure 1. Five-note Scale in C Mode .....</i>	19
<i>Figure 2. Pictures of Beijing opera instruments. ....</i>	28
<i>Figure 3. Pipa and Sanxian .....</i>	52

## LIST OF MUSICAL EXAMPLES

Musical Example 1. Er huang guo men in C mode.....	35
Musical Example 2. Qigang Chen, piano concerto Er Huang, mm. 41 – 46, piano part .....	36
Musical Example 3. Qigang Chen, piano concerto Er-Huang, mm. 89 – 93, piano part .....	36
Musical Example 4. Er Huang guo men in Hongyang Cave from Generals of the Yang Family.....	36
Musical Example 5. Qigang Chen, piano concerto Er Huang, mm. 1 – 8, piano part .....	38
Musical Example 6. The first three measures of the original er huang guo men	38
Musical Example 7. Qigang Chen, piano concerto Er Huang, mm. 40 – 52 .....	41
Musical Example 8. Er huang guo men in Hongyang Cave from Generals of the Yang Family, mm. 1 – 9.....	42
Musical Example 9. Qigang Chen, piano concerto Er Huang, mm. 40 – 56, piano part .....	44
Musical Example 10. Qigang Chen, piano concerto Er Huang, mm. 110 – 117, piano part .....	46
Musical Example 11. Qigang Chen, piano concerto Er Huang, mm. 119 – 122, piano part .....	48

Musical Example 12. Qigang Chen, piano concerto Er Huang, mm. 53 – 64, piano part .....	49
Musical Example 13. Qigang Chen, piano concerto Er Huang, mm. 40 – 46, Strings .....	51
Musical Example 14. Qigang Chen, piano concerto Er Huang, mm. 111 and 112, piano part .....	51
Musical Example 15. Qigang Chen, piano concerto Er Huang, mm. 119 – 121, piano part .....	55
Musical Example 16. Qigang Chen, piano concerto Er Huang, m. 110, piano part .....	55
Musical Example 17. Qigang Chen's piano solo work Instants d'un Opera de Pekin, mm. 179, 183, and 186.....	57
Musical Example 18. Qigang Chen's piano solo work Instants d'un Opera de Pekin, mm. 4 – 8.....	58

## CHAPTER I - INTRODUCTION

Since the Chinese Cultural Revolution (1966-1976), Chinese musicians have left China in increasing numbers. They have gone on to perform widely and be active on the Western stage. Today, many Chinese musicians are highly regarded and play an important role in the Western musical world. However, Chinese music does not have a similar popularity in the Western world, and most Western musicians and audiences are not familiar with Chinese music.

Chinese traditional music, nonetheless, has a long and rich history. Chinese sung drama has its origins during the time of the Southern Song dynasty (1127-1279).<sup>1</sup> Beijing opera (also called Peking opera and known as *jingju* in Chinese) dates back to 1790<sup>2</sup> and is the most famous traditional Chinese regional opera of some 335 different styles,<sup>3</sup> combining music, vocal performance, mime, dance, and acrobatics. Originally considered vulgar by the court, Beijing opera became especially popular with the Qing dynasty court in its later days (1884-1910), thus raising its status at the beginning of the twentieth century to a 'national opera.'<sup>4</sup> It has come to be regarded not only as one of the cultural treasures of China but also as an "Intangible Cultural Heritage of

---

<sup>1</sup> Alan R. Thrasher, et al, "China." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed September 26, 2016, <http://www.oxfordmusiconline.com.lynx.lib.usm.edu/subscriber/article/grove/music/43141pg4>.

<sup>2</sup> Nancy Guy, "Beijing opera." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed September 26, 2016, <http://www.oxfordmusiconline.com.lynx.lib.usm.edu/subscriber/article/grove/music/51764>.

<sup>3</sup> Alan R. Thrasher, et al, "China."

<sup>4</sup> Nancy Guy, "Beijing opera."

Humanity” by The United Nations Organization for Education, Science, and Culture (UNESCO).<sup>5</sup> Furthermore, it has become an important nationalistic and traditional element in Chinese contemporary music.

Many established Chinese composers employ Beijing opera elements in their works. For example, in 2014, Chen Yi<sup>6</sup> composed a violin concerto entitled *Chinese Rap* that incorporates elements of Beijing opera, Drum Song of Peking,<sup>7</sup> and jazz. As another example, in 2015, Tan Dun<sup>8</sup> composed a concerto for piano

---

<sup>5</sup> Alan R. Thrasher, et al. "China." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 18, 2016, <http://www.oxfordmusiconline.com.lynx.lib.usm.edu/subscriber/article/grove/music/43141pg4>.

<sup>6</sup> “Chen Yi [b. 1953] was the first Chinese woman to receive a Master’s degree in Music from the Central Conservatory of Music in Beijing. Later she received her doctoral degree from Columbia University in New York. She has taught composition at the University of Missouri in Kansas City since 1998, and her piano, chamber, choral and orchestral works have been performed throughout the States, China and Europe.” *The Living Composers Project*, “Chen Yi,” Kalvos & Damian’s New Music Bazaar, accessed August 21, 2016, <http://composers21.com/compdocs/chenyi.htm>.

<sup>7</sup> Drum Song of Peking is a Chinese traditional folk art of performance featuring drumming, singing, and story telling by one person. It originated in the Beijing and Tianjin regions and spread far and wide in the Hebei Province as well as some regions in North China and Northeastern China. “Drum Song of Peking,” *Culture China*, accessed August 18, 2016, <http://arts.cultural-china.com/en/87Arts401.html>.

<sup>8</sup> Tan Dun (b. 1957) is an American composer and conductor of Chinese birth. He was “the leading composer of the Chinese ‘New Wave,’ the generation of artists, writers and composers that came to prominence in the new atmosphere of cultural pluralism in the early 1980s.... In 1986 he moved to New York where he completed his studies at Columbia University (DMA 1993) with Chou Wen-Chung, Mario Davidovsky, and George Edwards.” He became widely known when he “won the Academy Award for [Best Original Music Score] to the film *Crouching Tiger, Hidden Dragon* in 2001.” His works often incorporate multimedia and use organic materials such as paper, water, and stone. Joanna C. Lee. “Tan Dun.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 26, 2016, <http://www.oxfordmusiconline.com.lynx.lib.usm.edu/subscriber/article/grove/music/42657>.

and Beijing opera soprano: *Farewell My Concubine*.<sup>9</sup> In this concerto, Western and Eastern cultures converge in the virtuosity of the piano and the energetic beauty of Beijing Opera. As a third example, Qigang Chen employed many Beijing opera elements in his piano concerto *Er Huang* (2009). These composers traverse the synergy between traditional Beijing opera and Western instruments.

The current research on Qigang Chen includes three graduate research documents<sup>10</sup> and one article.<sup>11</sup> However, Feng and Lien do not discuss *Er Huang*. Li devotes less than one page to the concerto and only briefly touches upon Beijing opera elements in *Instants d'un Opéra de Pékin* – Chen's only other work for piano (albeit solo piano). Yet, Beijing opera is an important aspect in these two works by Chen. For the purposes of this research, after presenting overviews of Qigang Chen, Beijing opera elements in Chinese piano music,

---

<sup>9</sup> "Farewell My Concubine is a classical Beijing opera ... about the love story of warrior Xiang Yu (232-202 BC) and Consort Yu in the late Qin dynasty. The opera tells the story of Xiang Yu the self-styled 'Hegemon-King of Western Chu' who battled for the unification of China with Liu Bang, the eventual founder of the Han Dynasty. In the opera, Xiang Yu is surrounded by Liu Bang's forces and on the verge of total defeat, so he calls forth his horse and begs it to run away for the sake of its own safety. The horse refuses, against his wishes. He then calls for the company of his favorite concubine, Consort Yu. Realizing the dire situation that has befallen them, she begs to die alongside her master, but he strongly refuses this wish. Afterwards, as he is distracted, Yu commits suicide with Xiang Yu's sword." *Farewell My Concubine*, Tan Dun, accessed August 21, 2016, <http://tandun.com/explore/farewell-my-concubine-for-piano-peking-opera-soprano/>.

<sup>10</sup> Yannan Li, "Cross-Cultural Synthesis in Chen Qigang's Piano Composition '*Instants d'un Opéra de Pékin*'" (DMA diss., The University of North Carolina at Greensboro, 2012); Wendy Wan-Ki Lee, "Unpacking Aspects of Musical Influence in Three Piano Works by Chinese Composers" (DMA diss., University of Michigan, 2006); Chiao-Ting Feng, "Innovation: Chinese Folk Music Influence in Contemporary Clarinet Repertoire" (DMA diss., Arizona State University, 2013).

<sup>11</sup> Hsien-Sheng Lien, "The Return and Omnipresence of Pentatonicism - Ancient Tones and Modern Echoes in the Works of Tôru Takemitsu and Qigang Chen," *Guandu Music Journal* (2006): 51-76.

Chinese music theory, and Beijing opera in general, I will explore Qigang Chen's use of Beijing opera elements in his work *Er Huang*.

## CHAPTER II – QIGANG CHEN

Qigang Chen is a Chinese-born composer who acquired French citizenship in 1992.<sup>12</sup> He is known for composing *You and Me*, a song selected by competition as the theme song for the 2008 Summer Olympic Games.<sup>13</sup> He was also the Music Director for the Olympic opening ceremony.<sup>14</sup>

Chen was born in Shanghai in 1951 into a family of artists.<sup>15</sup> His father was a famous calligrapher and painter. His mother was a pianist and music teacher. His elder sister also became a musician. When Chen was very young, his father was designated to be the Director of the Chinese Ministry of Culture.<sup>16</sup> His family then moved from Shanghai to Beijing where Chen spent most of his childhood. Chen's father admired Chinese traditional culture and was especially fond of Beijing opera. Chen remembers his father could play several Chinese traditional instruments, such as the *dizi*, *erhu*, and *zheng*.<sup>17</sup> During his childhood, Chen was influenced by his father. Watching Beijing opera with his father was his favorite form of entertainment.<sup>18</sup> His father even wanted Chen to study Chinese opera and become an actor, but Chen insisted on studying music. He enjoyed

---

<sup>12</sup> Qigang Chen, Website "Biography," accessed August 3, 2016, <http://www.qigangchen.com/FE/english.htm>.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

<sup>16</sup> Qigang Chen, interview by Wei Xu, *Chinese People*, December 20, 2015, accessed July 27, 2016, [http://elite.youth.cn/i\\_news/201512/t20151220\\_7441397.htm](http://elite.youth.cn/i_news/201512/t20151220_7441397.htm).

<sup>17</sup> Ibid.

<sup>18</sup> Ibid.

both watching his mother teach his sister piano and helping by turning the pages.<sup>19</sup> After primary school, at the age of thirteen, Chen decided to enter the Central Music Conservatory's affiliated middle school to focus on music. His major was clarinet performance.

However, two years later, in 1966, his music studies were interrupted. The Cultural Revolution dismantled the entire education system in China, specifically banning Western music education.<sup>20</sup> Chen's father experienced political persecution and was sentenced to prison as a bourgeois and anti-revolutionary.<sup>21</sup> His father was forced to work in an agricultural commune. During his father's sentence, Chen also suffered. Because of his family's bourgeois status and the treatment of his father by the government, he was isolated by his friends and classmates.<sup>22</sup> As a teenager, Chen could not understand the unstable political situation during that time. He remembers having only two friends at that time, one of whom later became his wife.<sup>23</sup> Later, Chen was sent to army training outside of Beijing for ideological re-education. He stayed there for three years.<sup>24</sup> During these three years, he had no possibility of continuing his music studies. He lived

---

<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

<sup>21</sup> Qigang Chen, interview by Wei Xu.

<sup>22</sup> Qigang Chen, interview by Shengxian Lian, *Philharmonic* (爱乐杂志), August 5, 2002, accessed July 7, 2016, <http://wen.org.cn/modules/article/view.article.php/403/c0>.

<sup>23</sup> Qigang Chen, interview by Wei Xu.

<sup>24</sup> Qigang Chen, interview by Shengxian Lian.

as a soldier, and he also had to receive daily political re-education.<sup>25</sup> Beginning in 1971, the coercion policy was gradually relaxed. Chen was allowed to study music again in the army. Later in 1973, he was assigned to an orchestra in the city of Hangzhou as the principal clarinetist. During that time, his interest gradually changed to composition and orchestration. Chen worked in the orchestra for five years. He held the post of clarinetist for the first three years. In his last two years with the orchestra, he worked as a conductor and also taught himself composition and orchestration.<sup>26</sup> The Cultural Revolution ended in 1976. The educational system was gradually revived. In 1977, the government re-established the college and university entrance examination.<sup>27</sup> After hearing this exciting news, Chen returned to Beijing in 1978 to take the exam and to audition for the Central Music Conservatory proper. Qigang Chen was one of twenty-six candidates who successfully passed the entry examination that year out of the two thousand who attempted it.<sup>28</sup> He was ranked first in clarinet performance and twelfth in composition; however, he chose to study composition without hesitation.<sup>29</sup>

In 1978, he entered Zhongrong Luo's composition class at the Central Conservatory of Music in Beijing where he studied for five years.<sup>30</sup> Chen learned

---

<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

<sup>27</sup> Ibid.

<sup>28</sup> Qigang Chen, interview by Wei Xu.

<sup>29</sup> Qigang Chen, interview by Shengxian Lian.

harmony, counterpoint, and orchestration systematically. Meanwhile, he was exposed to new kinds of contemporary Western music. During that time, many Western guest scholars gave lectures and master classes in the conservatory. Among them was the Cambridge University professor Alexander Goehr, who introduced Qigang Chen to Schoenberg, Messiaen, Boulez, and Iannis Xenakis, and stimulated his desire to study abroad.<sup>31</sup> After five years of studies, Chen received his bachelor degree from the Central Music Conservatory. In 1983, he was the highest-ranked applicant in the national postgraduate awards and thus received the opportunity to go abroad for further studies.<sup>32</sup>

When Chen arrived in France, he had an unexpected opportunity to study with Olivier Messiaen, who had already retired from the Paris Conservatoire. On the first Sunday after arriving in France, Chen had nothing to eat or cook in his apartment. He had to go out and buy some food, not knowing that all the stores were closed on Sundays. Fortunately, Chen met a gentleman who was kind and invited him to have dinner at his home. When talking at dinner, Chen discovered that he was a close friend of Messiaen. The gentleman even shared Messiaen's address with Chen.<sup>33</sup> After the dinner when Chen went back to his apartment, he decided to write a letter to Olivier Messiaen requesting to study with him. To his

---

<sup>30</sup> Qigang Chen. Biography. Paris: Gerard Billaudot Éditeur, accessed April 7, 2016, <http://billaudot.com/en/catalog.php#haut>.

<sup>31</sup> Ibid.

<sup>32</sup> Qigang Chen, Website "Biography," accessed August 13, 2016, <http://www.qigangchen.com/FE/english.htm>.

<sup>33</sup> Qigang Chen, interview by Wei Xu.

surprise, Messiaen replied. Following their first meeting, Chen was accepted as Messiaen's private student and studied with him from 1984 to 1988. Chen also worked with Ivo Malec, Betsy Jolas, Claude Ballif, and Claude Castérède.<sup>34</sup> Additionally, he attended a training session for composers at the *Institut de Recherche et de Coordination Acoustique/Musique* (IRCAM) in Paris and at the *Accademia Musicale Chigiana* in Siena, Italy, studies at the latter with Donatoni.<sup>35</sup> In 1988, he obtained the *Diplôme Supérieur de Composition* at the *Ecole Normale de Musique*.<sup>36</sup> In 1989, he obtained the *Diplôme de Musicologie* at the *l'Université Paris-Sorbonne (Paris IV)* with highest honors.<sup>37</sup>

After arriving in France, Chen's reputation in composition gradually grew. He received awards at several important competitions. In 1986, he received first prize in the International Composition Contest in Paris with a work for clarinet and string quartet.<sup>38</sup> In 1989, he was awarded the Nadia and Lili Boulanger Grant.<sup>39</sup> In 1991, he was the winner of the Hervé Dugardin Prize of the SACEM (*Société des auteurs, compositeurs, et éditeurs de musique*/Society of Authors, Composers, and Publishers).<sup>40</sup> As time went on, he became more active professionally. In 1997, he was the resident composer and professor at the *Centre Acanthes* of

---

<sup>34</sup> Qigang Chen, Website "Biography," accessed August 13, 2016.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid.

Avignon.<sup>41</sup> In 1998, he was elected president of the jury of the 9th International Composition Contest of Besançon. In 2004, he was appointed as the resident composer of the Strasbourg Philharmonic Orchestra.

Chen has written over forty works, including ten works for chamber ensemble, seventeen concerti, two works for voice and orchestra, five symphonic compositions, one ballet, three works for film, and many songs.<sup>42</sup> Most of his compositions combine the influence of traditional Chinese music with Western compositional techniques. Examples of the combined influence include: *Reflet d'un temps disparu* (written for cellist Yo-Yo Ma in 1998); the orchestral work *Wu Xing* (*The Five Elements*, 1999); and a concerto for *erhu* and orchestra, *Un temps disparu* (2002).<sup>43</sup> Chen said, "...Western music could not change me from the bottom of my heart. Music is very personal, but I could not make my own music by only following the Western style."<sup>44</sup>

---

<sup>41</sup> Ibid.

<sup>42</sup> Qigang Chen, Website "Works," accessed April 3, 2016, <http://www.qigangchen.com/FE/english.htm>.

<sup>43</sup> Ibid.

<sup>44</sup> "Qigang Chen's *Er Huang* Beautifies New York," Boosey & Hawkes, November 2009, accessed December 5, 2015, <http://www.boosey.com/cr/news/Qigang-Chen-s-Er-Huang-Beautifies-New-York/11916>.

### CHAPTER III – BEIJING OPERA ELEMENTS IN CHINESE PIANO MUSIC

The piano, being a Western instrument, has only existed in China for approximately two hundred years. With its almost inexhaustible traditional Western repertoire, the piano has not only become popular but has also played an important role in the transmission of Western music to China.<sup>45</sup> Before the 1900s, pianists in China usually played Western repertoire. Strictly speaking, there was no Chinese piano repertoire at that time. Although the piano has a young history in China, it has quickly attracted many Chinese composers. In the 1910s, the first Chinese piano repertoire was born. Since then Chinese composers have written a large number of pieces for the piano. These pieces reflect an effort by Chinese composers to combine Western compositional techniques with Chinese musical elements.

Despite the fact that most Chinese piano pieces have employed Chinese musical elements such as Chinese pentatonic scales<sup>46</sup> or tunes from traditional Chinese music such as folk songs or instrumental music, there are only a small group of pieces that have employed Beijing opera material. Yet as the composer Zhao Zhang said:

---

<sup>45</sup> Jingzi Liu, *Zhongguo Xin Yinyue Shilun* [Chinese New Music History] (Hong Kong: The Chinese University of Hong Kong Press, 2009), 35.

<sup>46</sup> The Chinese term for a pentatonic scale is *wu sheng*, which literally translates as 'five-notes' but implies a five-note scale. Source: Yangshi Chen, "Theory and Notation in China," *Garland Encyclopedia of World Music*, Volume 7 - *East Asia: China, Japan, and Korea*, eds. Robert C. Provine, Yoshihiko Tokumaru, and Lawrence J. Witzleben (New York: Routledge, 2002), 115.

Peking opera is a very important theatre style in China. Because of the language and different culture, it is hard to introduce to Western musicians. But if you can combine Peking opera with piano, you have an easy way to show this unique Chinese theatre to the world. As a Chinese composer, Peking opera is the most classical nationalism feature available; you need to reflect it in music.<sup>47</sup>

Before 1949, because of the succession of military and political defeats, as well as the short history of the piano in China, few piano works were composed. Moreover, even fewer solo piano pieces employed Chinese opera material. *Hua Baban and Xiangjiang Wave*, composed by Yuanren Zhao in 1913, is one example.<sup>48</sup> It is also the first solo piano composition by a Chinese composer to use Chinese elements. Zhao used *Hua Baban*, a traditional Chinese music genre commonly found in most types of Chinese regional opera and usually played by the *erhu* (see Figure 2 in Chapter V), a traditional Chinese string instrument.<sup>49</sup> In this piece, the composer imitated the sound of the *erhu* on the piano. Examples of two other solo piano pieces employing Beijing opera material, both composed by Wenye Jiang, are *Opusculums* and *Beijing Diandian* (Aspects of Beijing). Jiang was born in Taiwan in 1910. In 1938, he moved to Beijing and worked as a professor of musical arts at Beijing Normal University. These two pieces were composed not long after his move to Beijing. In both

---

<sup>47</sup> Zhao Zhang, interview by Xin Liu, *Music Weekly*, March 28, 2012, accessed November 26, 2015, <http://www.xzbu.com/7/view-1112109.htm>.

<sup>48</sup> Yuenren Chao, "My Linguistic Autobiography" in *Aspects of Chinese Sociolinguistics: Essays by Yuen-ren Chao* (Stanford: Stanford University Press, 1976), 12. (Yuanren Zhao sometimes spelled as Yuanren Chao.)

<sup>49</sup> Yaxiong Du, *Zhongguo Mingzu Yinyue Lilun* [Chinese Traditional Music Theory] (Shanghai: Shanghai Music Press, 2002), 137.

works, Jiang quoted Beijing opera material and used the pentatonic scale to give an impression of his experience in Beijing. He said, “these pieces ... were my diary to record the first few years after arriving in Beijing.”<sup>50</sup>

In 1949, the People’s Republic of China was established. From 1949 to 1976, the Communists reformed the arts (including music and Beijing opera) according to the ideology of Zedong Mao. “Mao saw all art as representing the interests of a particular class and demanded that Beijing opera should serve the ‘workers, peasants and soldiers,’ not the feudal aristocracy or bourgeoisie.”<sup>51</sup> At first the process of reform was gradual. The Cultural Revolution itself did not start until 1966. As cited previously, at the beginning of the Cultural Revolution, people were prohibited from performing and even practicing traditional Chinese opera, not to mention much of the repertory of Western music.<sup>52</sup> The piano, as a Western instrument and symbol of the bourgeoisie and imperialism, was also forbidden until the pianist Chenzong Yin (b. 1941) moved a grand piano to Tiananmen Square in 1967 and played Chinese revolutionary songs, Chinese songs taught in public schools regardless of message, and Beijing opera, for three days.<sup>53</sup> He played arrangements and variations on this music, adding in some piano virtuoso techniques. The fate of the piano in China was thereby

---

<sup>50</sup> Yuzhi Yu, *Zhongguo Dangdai Zuoqu Jia: Jiang Wenye* [Composer Jiang Wenye: In Modern and Contemporary Chinese Musicians], (Shenyang: Liaoning Public Press, 1994), 25.

<sup>51</sup> Nancy Guy, "Beijing opera."

<sup>52</sup> Jingzi Liu, *Chinese New Music History*, 145.

<sup>53</sup> Yin had previously won 2<sup>nd</sup> Prize in the International Tchaikovsky Competition at the age of 20. Source of Tchaikovsky Competition information and Tiananmen Square historical piano event: Chenzong Yin, Website, accessed November 18, 2016, <http://www.yinchengzong.com/>

changed. It then became possible to play revolutionary music on the piano, but Yin was not satisfied because the repertoire of this kind of music was limited. He thus tried to find another solution in order to play more.

During the Cultural Revolution, traditional Beijing opera was also forbidden. Only a new type of opera, the revolutionary 'model opera' (*yangbanxi*), was permitted.<sup>54</sup> Model operas were based on the style of Beijing opera, but depicted stories from the Chinese Revolution or of class struggle within socialist enterprises like communes.<sup>55</sup> Generally, Chinese opera had been accompanied by a traditional Chinese orchestra, utilizing the string *erhu*, the short lute *yueqin*, the double-reed horn *suona*, and Chinese percussion instruments (see Figure 2, in Chapter V, for pictures of the *erhu*, *yueqin*, and *suona*). These instruments will be discussed further in Chapter V. After 1949, other Chinese folk and classical instruments were added. During the Cultural Revolution, as the Communists encouraged composers to add new elements to the model opera, even Western instruments would be added.<sup>56</sup>

In October 1967, the piano was first combined with the model opera *Hongdeng ji* [The Legend of the Red Lantern].<sup>57</sup> Chengzong Yin essentially made a piano reduction transcribed from the traditional Chinese orchestra

---

<sup>54</sup> Nancy Guy, "Beijing opera."

<sup>55</sup> Yonggang Shi, *1960 Nian de Hongse Jingju* [The Red Chinese Opera in the 1960s] (Changsha: Chinese Development Press, 1998), 27.

<sup>56</sup> Nancy Guy, "Beijing opera."

<sup>57</sup> Ailing Chang, *Zhongguo Gangqin Lishi Yanjiu* [Chinese Piano History Research] (Jinan: Shandong Education Press, 2010), 143.

accompaniment. Although the very first performance of this opera had been with orchestral instruments, Yin's version of the opera, accompanied only by piano, premiered in Beijing in 1968 and was very successful. As the Chinese musicologist Tingge Wei said, "...[using] piano to play Beijing opera is an important innovation in Chinese piano music. It was, in a sense, the first time the piano spoke Chinese."<sup>58</sup> Yin is thus responsible for the historic combination of the piano and Beijing opera. His transcription went on to influence many Chinese composers. As a result, more piano transcriptions of folksongs, traditional music, and other Chinese operas gradually appeared.

In 1976, the Cultural Revolution ended. Subsequently, the composition of piano works with Beijing opera material became more diversified and increased further in quantity. Moreover, Chinese composers were then free to study Western music. Chen being permitted to go study in France in 1983, as mentioned previously, is but one example. Western compositional techniques, virtuosic passages, modern harmonic language, dissonance, and a large variety of forms came to be used in Chinese piano pieces and were combined with Beijing opera elements. For example, in Shiri Ju's *Invention, In the Midnight* (1989), the composer quoted the monophonic tune of the traditional Beijing opera and made a polyphonic arrangement.<sup>59</sup> As another example, *Chinese Opera Suite*, composed by Xiaoyu Zhu in 1992, is a group of pieces using different

---

<sup>58</sup> Chengzong Yin, interview by Ge-Hui Xu, *Face to the Celebrity*, Phoenix Television, October 7, 2013, accessed November 22, 2015, [http://news.ifeng.com/mainland/detail\\_2013\\_10/07/30095283\\_0.shtml](http://news.ifeng.com/mainland/detail_2013_10/07/30095283_0.shtml).

<sup>59</sup> Minghui Wu, "Research and Analysis: Piano Transcriptions of Chinese Traditional Instrument Music," *Arts Exploration* 114 (November 2011), 46.

Chinese opera materials. The first piece in the set is “Peking Opera Bagatelle.” Zhu used one of the dominating music styles of Peking opera, *xi pi* (to be discussed in the “Music Style in Beijing Opera” section of Chapter V) as the theme in this contrapuntal piece.

Since the year 2000, virtuosic passages, modern harmonic language, and dissonance have been added to solo piano pieces with Beijing opera material. An important work is Zhao Zhang’s *Pi Huang* composed in 2005. In this piece, Zhang used the two dominating Beijing opera music styles, *xi pi* and *er huang* (also to be discussed in Chapter V). Zhang also abandoned Western music form in this piece and instead used the *ban qiang* type (*ban qiang* will be discussed in Chapter V) of music structure of traditional Beijing opera. Amao Wang’s *Sheng Dan Jing Mo Chou* (composed in 2007) is another piano solo work employing Beijing opera elements. *Sheng*, *Dan*, *Jing*, *Mo*, and *Chou* are types of actors in Beijing opera. (Characters in Beijing opera are primarily categorized not by vocal range, as in European opera, but by the kind of person represented.<sup>60</sup>) Wang divided this piece into six sections, with the first section being ‘music masters.’ Then the following five sections each characterize one of the five types of actors through the use of traditional Beijing opera tunes, rhythmic accents, and motoric rhythms.

---

<sup>60</sup> Yunqing Zhang, *Jingju Yinyue Fenxi* [Analysis of Music in Peking Opera] (Beijing: Central Conservatory of Music Press, 2011), 69.

## CHAPTER IV – A BRIEF INTRODUCTION TO CHINESE MUSIC THEORY

Knowledge of Chinese music theory is important in order to clarify the music of the Beijing opera and that of the *Er Huang* piano concerto. Thus, a brief introduction to Chinese music theory will now be presented. (The term “Chinese music” here refers primarily to the music of the Han Chinese who comprise the largest ethnic group in China.<sup>61</sup>) Chinese music theory encompasses the principal components of music: “notes (*sheng*), temperament and pitch (*lǚ*), scale (*diao*), melody (*qiang*), and meter and rhythm (*pai*).”<sup>62</sup>

In Chinese music theory, *sheng* is the smallest unit and is the equivalent of a single note. (It also can be used in reference to a natural sound or to music in the general sense.) It is the unit from which the five-note scale is built: *gong*, *shang*, *jue*, *zhi*, and *yu* (normally comparable to *do*, *re*, *mi*, *sol*, and *la*).<sup>63</sup> In ancient China, people highly respected the number five. The ancient Chinese believed that the five elements (metal, wood, water, fire, and earth) were fundamental to everything in the universe. Each element has its own characteristics and associations, including the five notes (see Figure 1 below).<sup>64</sup>

---

<sup>61</sup> Lawrence J. Witzleben, “China: A Musical Profile,” *The Garland Encyclopedia of World Music*, Volume 7 - *East Asia: China, Japan, and Korea*, eds. Robert C. Provine, Yoshihiko Tokumaru, and Lawrence J. Witzleben (New York: Routledge, 2002), 92.

<sup>62</sup> Yangshi Chen, “Theory and Notation in China,” *Garland Encyclopedia of World Music*, Volume 7 - *East Asia: China, Japan, and Korea*, eds. Robert C. Provine, Yoshihiko Tokumaru, and Lawrence J. Witzleben (New York: Routledge, 2002), 115.

<sup>63</sup> Ibid.

<sup>64</sup> Ibid.

Moreover, all the fundamental five notes have a relationship of a perfect fifth. If *gong* is set as C, the five notes will be C, D, E, G, and A (see Figure 2 below). In Western music, these five notes form a typical pentatonic scale. The fundamental notes, when put in the order of C-G-D-A-E, thus generate the “circle of fifths.” These tones contained in the pentatonic scale were considered the most harmonious among the twelve scale degrees.<sup>65</sup>

Table 1

*“The five notes, along with aspects of nature and the senses.”<sup>66</sup>*

<b>Notes</b>	<b>Organs</b>	<b>Locations</b>	<b>Elements</b>	<b>Flavors</b>	<b>Odors</b>	<b>Colors</b>
<i>gong</i>	heart	center	earth	sweet	fragrant	yellow
<i>shang</i>	liver	west	metal	spicy	fishy	white
<i>jue</i>	spleen	east	wood	bitter	muttony	blue/green
<i>zhi</i>	lungs	south	fire	sour	burned	red
<i>yu</i>	kidneys	north	water	salty	rotting	black

<sup>65</sup> Yunnan Li, “Cross-Cultural Synthesis in Chen Qigang's Piano Composition ‘*Instants d'un Opéra de Pékin*,’” (DMA diss., The University of North Carolina at Greensboro, 2012), 11.

<sup>66</sup> “(Sources: ‘Organs’ from *Huangdi nei jing* ‘The Yellow Emperor's Inner Classic’; ‘locations’ from *Huainan zi* ‘The Book of the Prince of Huainan’; ‘elements,’ ‘flavors,’ and ‘odors,’ from *Liji* ‘The Book of Rites’; ‘colors’ from *Xinlun* ‘The New Discourses’.)” Yangshi Chen, “Theory and Notation in China,” *Garland Encyclopedia of World Music*, Volume 7 - *East Asia: China, Japan, and Korea*, eds. Robert C. Provine, Yoshihiko Tokumaru, and Lawrence J. Witzleben (New York: Routledge, 2002), 116, accessed March 18, 2017, [http://search.alexanderstreet.com.lynx.lib.usm.edu/glnD/view/work/bibliographic\\_entity|reference\\_article|1000225075](http://search.alexanderstreet.com.lynx.lib.usm.edu/glnD/view/work/bibliographic_entity|reference_article|1000225075).



Figure 1. Five-note Scale in C Mode

The tuning of traditional Chinese string and woodwind instruments is based on these perfect harmonious intervals. For example, the two strings of the principal instruments in Beijing opera, the *jinghu* and *jing erhu* (generally called *erhu*), are always tuned to the interval of a fifth.<sup>67</sup>

The fundamental five notes are the basic elements of the *diao*. In Chinese music, *diao* had many meanings. It is similar to a key in Western music or also could mean mode.<sup>68</sup> *Diao* can be delineated as the *gong diao*, the *shang diao*, the *jue diao*, the *zhi diao*, and the *yu diao*. And these compendium terms encompass both key and mode. If a piece is in the *gong diao*, the primary note is the *gong* note, which is similar to the tonic in Western music theory. The main mode is the *gong* pentatonic scale, such as *gong*, *shang*, *jue*, *zhi*, *yue*, and equated with *do*, *re*, *mi*, *sol*, and *la*. The music usually starts in the main mode and also ends in the main mode.

---

<sup>67</sup> Kunliang Qiu, *Zhongguo Chuantong Xiqu Yinyue* [The Music of Traditional Chinese Opera] (Taipei: Liuyuan Press, 1981), 109.

<sup>68</sup> Yangshi Chen, "Theory and Notation in China," *Garland Encyclopedia of World Music*, Volume 7 - *East Asia: China, Japan, and Korea*, eds. Robert C. Provine, Yosihiko Tokumaru, and Lawrence J. Witzleben (New York: Routledge, 2002), 120, accessed March 18, 2017, [http://search.alexanderstreet.com.lynx.lib.usm.edu/glnD/view/work/bibliographic\\_entity/reference\\_article/1000225075](http://search.alexanderstreet.com.lynx.lib.usm.edu/glnD/view/work/bibliographic_entity/reference_article/1000225075).

Table 2

*Five-note Modes in C Mode*

Name of Mode	Model Notes	Interval Relationship
<i>Gong diao</i>	C-D-E-G-A	M2-M2-m3-M2
<i>Shang diao</i>	D-E-G-A-C	M2-m3-M2-m3
<i>Jue diao</i>	E-G-A-C-D	m3-M2-m3-M2
<i>Zhi diao</i>	G-A-C-D-E	M2-m3-M2-M2
<i>Yu diao</i>	A-C-D-E-G	m3-M2-M2-m3

In traditional Chinese music, there are also seven-note modes employing *bian sheng*, which means “changed note”.<sup>69</sup> These special modes are built by adding two more notes to the basic five-note mode. One such mode or scale is the *qing jue*, which features *jue* (*mi*) moving up one half-step to *mi<sup>#</sup>/fa* (*qing jue*), and *gong* (*do*) moving down one half-step to *do<sup>b</sup>/ti* (*bian gong*).<sup>70</sup> The two most frequently used *bian sheng* are: *bian zhi* (*fa<sup>#</sup>/sol<sup>b</sup>*) and *bian gong* (*do<sup>b</sup>/ti*).<sup>71</sup> For examples, see Table 2 below.

---

<sup>69</sup> Yaxiong Du, *Zhongguo Mingzu Yinyue Lilun* [Chinese Traditional Music Theory], (Beijing: People’s Music Publication House, 2014), 46.



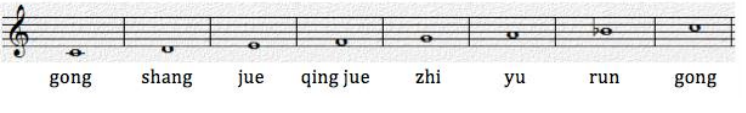
<sup>70</sup> Chen, “Theory and Notation in China,” *Garland Encyclopedia of World Music*, Volume 7 - East Asia: China, Japan, and Korea, eds. Provine, Tokumaru, and Witzleben (New York: Routledge, 2002), 116, accessed March 18, 2017, [http://search.alexanderstreet.com.lynx.lib.usm.edu/glnD/view/work/bibliographic\\_entity/reference\\_article|1000225075](http://search.alexanderstreet.com.lynx.lib.usm.edu/glnD/view/work/bibliographic_entity/reference_article|1000225075).

<sup>71</sup> Ibid.

The *qing jue* scale looks like the equivalent of the diatonic major scale in Western music system, but Western notation does not quite capture the subtleties of the Chinese scale. It is commonly used in both Chinese vocal music and instrumental music. The other two scales, *ya yue* and *yan yue*, are mostly employed in traditional vocal music, such as folk song or regional opera.

Table 3

*Seven-note Modes in C Mode*

Name of Mode	Notation of Mode
<i>Qing Jue</i> Mode	 <p>gong shang jue qing jue zhi yu bian gong gong</p>
<i>Ya Yue</i> Mode	 <p>gong shang jue bian zhi zhi yu bian gong gong</p>
<i>Yan Yue</i> Mode	 <p>gong shang jue qing jue zhi yu run gong</p>

Modulation in traditional Chinese music is called *xuan gong*, meaning rotating the *gong* note.<sup>72</sup> *Xuan gong* refers to modulation between modes represented by their *gong* notes.<sup>73</sup> (For example, moving from C mode *gong diao* to G mode *gong diao*.) Another type of modulation in Chinese music is *fan gong*,

<sup>72</sup> Yaonong Tian, *Zhongguo Chuantong Yinyue Lilun Zhaiyao* [Summary of Traditional Chinese Music Theory], (Beijing: People's Music Publication House, 2014), 62.

<sup>73</sup> Ibid.

which means overturning the mode.<sup>74</sup> It refers to modulation between modes represented by their primary tone.<sup>75</sup> (For example, moving from C mode *gong diao* to C mode *shang diao*.)

Finally, there is a unique type of notation in traditional Chinese music called *Gongche Pu*.<sup>76</sup> It uses Chinese characters to represent the notes. It is rarely used currently in China; however, most old Chinese regional opera scores or instrumental music scores are handed down from ancient times and thus retain the old notation.<sup>77</sup> Few musicians today can read this notation system.

---

<sup>74</sup> Ibid.

<sup>75</sup> Ibid.

<sup>76</sup> Chen, "Theory and Notation in China," *Garland Encyclopedia of World Music*, Volume 7 - *East Asia: China, Japan, and Korea*, eds. Provine, Tokumaru, and Witzleben (New York: Routledge, 2002), 124-125, accessed March 18, 2017, [http://search.alexanderstreet.com.lynx.lib.usm.edu/glnD/view/work/bibliographic\\_entity|reference\\_article|1000225075](http://search.alexanderstreet.com.lynx.lib.usm.edu/glnD/view/work/bibliographic_entity|reference_article|1000225075).

<sup>77</sup> Yaonong Tian, *Zhongguo Chuantong Yinyue Lilun Zhaiyao* [Summary of Traditional Chinese Music Theory], 89.

## CHAPTER V – BEIJING OPERA

### A Brief History of Beijing Opera

As mentioned previously, of the 335 different Chinese regional opera styles<sup>78</sup>, all combine music, vocal performance, mime, dance, and acrobatics. Again, the Beijing opera, however, is the most famous traditional Chinese theatre. As a regional opera, it is not commonly heard in certain areas where Mandarin is not spoken, such as the Guangdong province in the South; however, the Beijing form is still the most renowned theatre in China.<sup>79</sup> Moreover, this art form is also preserved in Taiwan, where it is known as a 'national opera.'<sup>80</sup> As touched upon in the Introduction, having arisen in the late-eighteenth century<sup>81</sup>, Beijing opera became fully developed and recognized by the mid-nineteenth century. As an example of its rising popularity in the early days of the Qing dynasty court, to celebrate the eightieth birthday of Emperor *Qian Long* (1736-96), the leading acting companies came from southern and northern China to Beijing in 1790.<sup>82</sup> They introduced to the capital the two main styles that form the core of Beijing opera, *er huang* and *xi pi*.<sup>83</sup> *Er huang* style derived from southern

---

<sup>78</sup> Nancy Guy, "Beijing Opera," 253.

<sup>79</sup> Ibid., 253.

<sup>80</sup> Ibid., 255.

<sup>81</sup> Bell Yung, "Chinese Opera: An Overview [section 'Kunqu and Jingju']," *Garland Encyclopedia of World Music*, Vol. 7 - *East Asia: China, Japan, and Korea*, eds. Robert C. Provine, Yosihiko Tokumaru, and J. Lawrence Witzleben (Taylor & Francis Group. Routledge, Array), 278, accessed March 18, 2017, Alexander Street Press.

<sup>82</sup> *Zhongguo Jingju Lishi Wenxian* [The History and Literature of Beijing Opera], (Beijing: Phoenix Press, 2011), 764.

<sup>83</sup> Ibid., 765.

China in places such as the Anhui Province and Hubei Province. *Xi pi* originated in northern China in places such as the Shanxi Province.

During the 1850s, the ‘Great Theater’ companies were established.<sup>84</sup> These companies built a new training school system for the actors. The categories of actors were very particular. Characters in Beijing opera are primarily categorized not by vocal range, as in European opera, but by the kind of person represented.<sup>85</sup> There are five basic types (as mentioned previously in relation to Amao Wang’s piano composition): the *sheng* (生), *tan* (or *dan*) (旦), *jing* (净), *mo* (末), and *chou* (丑).<sup>86</sup>

As briefly referenced in the Introduction, Beijing opera flourished in the late Qing dynasty. It thereby became a standard popular entertainment for the emperors and their relations. In the imperial court, the Emperor even owned his own theater company.<sup>87</sup> The Empress Dowager *Ci Xi* (1835-1908), a keen patron of Beijing opera, was partly responsible for its thriving condition.<sup>88</sup>

---

<sup>84</sup> Ibid., 784.

<sup>85</sup> Nancy Guy, “Beijing Opera,” 257.

<sup>86</sup> “*Sheng* is the male role; *dan* is the female role; *jing* is a prominent male character with striking looks and high social position; *mo* is the old male role narrator (rarely used); *chou* is a comedy role in Beijing opera.” Elizabeth Wichmann. *Listening to Theatre: The Aural Dimension of Beijing Opera*. (Hawaii: University of Hawaii Press), 360.

<sup>87</sup> *Zhongguo Jingju Lishi Wenxian* [The History and Literature of Beijing Opera], 773.

<sup>88</sup> Nancy Guy, “Beijing Opera,” 255.

The Republican Period (1912-49) was a time of great prosperity for Beijing opera. There was an influx of star performers during this time.<sup>89</sup> Imperial patronage was no longer important, but high-ranking and eminent citizens still featured the Beijing opera at their parties.<sup>90</sup> During this time, the Beijing opera's development climaxed. The top Beijing opera singers were the superstars of their time, and they had a respected social reputation.

With the establishment of the Chinese People's Republic in 1949, however, came the ideology that all art should serve and match the propaganda of the revolution.<sup>91</sup> Traditional Beijing opera gradually declined. During the Cultural Revolution, it virtually disappeared. Model operas, such as *The Legend of the Red Lantern* mentioned previously, debuted just after the start of the Cultural Revolution. These model operas adopted revolutionary themes not only as their storylines and combined these themes with the western orchestra (as it had been deemed acceptable for this repertory), but also with ballet and chorus.<sup>92</sup> There were eight model operas based on Beijing opera<sup>93</sup> that were widely spread during that time. However, the music of Beijing opera was reformed to add Western music elements. As cited previously, Chengzong Yin

---

<sup>89</sup> Nancy Guy, "Beijing Opera," 256.

<sup>90</sup> Ibid., 257.

<sup>91</sup> Ibid., 256

<sup>92</sup> Ibid., 33.

<sup>93</sup> Renyuan Wang, *Jingju Yangbanxi Yinyue Lungang* [The Beijing Opera in the Model Opera] (Beijing: People Music Publishing House, 1999), 3.

created a piano-accompanied version of *The Legend of the Red Lantern*.<sup>94</sup> Another model opera *Shajiabang*, included an overture and eight movements and also employed a full Western orchestra.<sup>95</sup> The use of an overture and separate movements was new to Beijing opera. The model operas were performed everywhere as political art: on the stage, on the radio, and even in films. Every citizen was coerced to watch and listen to the model operas, though some of them became genuine fans. Many ordinary Chinese citizens could sing arias from the model operas due to their familiarity. Although the model operas were deemed a malformed art by some music critics,<sup>96</sup> they were opening the minds of Chinese musicians. After the Cultural Revolution, traditional opera was once again permitted. Since then, the numbers of citizens who watch and perform the traditional Beijing opera has grown.<sup>97</sup>

### Instruments in Beijing Opera

As previously stated, the traditional Beijing opera is usually accompanied by an orchestra of Chinese instruments. This orchestra is divided into two parts: the melody instruments and the percussion instruments. The melody instruments are used for accompanying the singing passages as well as the passages without singing that serve as prelude or interlude passages (as in European opera). Among the melody instruments are: a high two-stringed fiddle, *jinghu* (京

---

<sup>94</sup> Ibid., 5.

<sup>95</sup> Ibid., 5.

<sup>96</sup> Ibid., 6.

<sup>97</sup> Yonggang Shi, *1960 Nian de Hongse Jingju* [The Red Chinese Opera in the 1960s] (Changsha: Chinese Development Press, 1998), 68.

胡); a two-stringed fiddle, *erhu* (二胡); and a short lute, *yueqin* (月琴). There is also the double-reed horn, *suona* (唢呐), which is used for special effects and regular functions such as giving the concluding signal of a drama.<sup>98</sup> The two above-mentioned type of fiddles are the principal instruments accompanying the singers. The fiddles' characteristic timbre distinguishes the music of the Beijing opera from that of other regional theatres.<sup>99</sup> These fiddles are similar in shape but are different in size (comparable to piccolo violin and violin. In essence, they are a two-stringed, bowed, spike lute consisting of a slender shaft that pierces a cylindrical body.<sup>100</sup> The *jinghu* is the smaller of the two. Its body is made of carved bamboo and covered with python skin. The *erhu* is bigger than the *jinghu*, and its body is covered with snakeskin and made of padauk wood. It is lower in pitch and more mellow in tone. Both of the fiddles have two steel strings. Another melody instrument, the *yueqin*, is a plucked instrument with a large round base and short neck. The *suona*, a Chinese soprano horn in effect, is seldom heard except during ceremonial or joyous occasions like the entrance of an emperor or a wedding (see Figure 2 below).<sup>101</sup>

The percussion instruments are used to accompany acrobatic fighting or dancing in Beijing opera, making the percussion section the most dramatic

---

<sup>98</sup> Qing Jiang, *Zhongguo Xiqu Yinyue* [Chinese Opera Music] (Beijing: People Music Publishing House, 1995), 214.

<sup>99</sup> *Ibid.*, 215.

<sup>100</sup> Kunliang Qiu, *Zhongguo Chuantong Xiqu Yinyue* [The Music of Traditional Chinese Opera], 107.

<sup>101</sup> *Ibid.*, 107.

section in the opera.<sup>102</sup> The percussion section consists of a set of gongs, a set of cymbals, a small drum, and a pair of wooden clappers.<sup>103</sup> One drummer usually plays the drum and clappers. He is also the conductor and the leader in the orchestra.<sup>104</sup> The percussion section is usually played by four or five people.

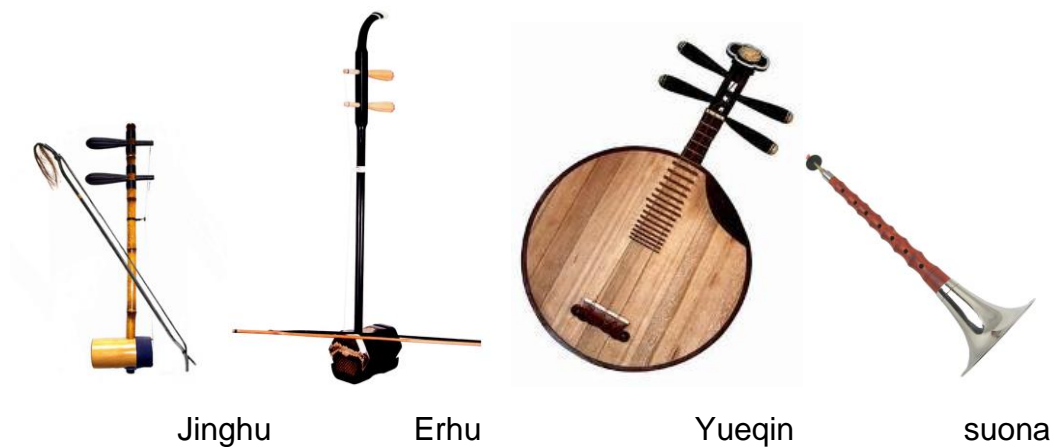


Figure 2. Pictures of Beijing opera instruments.

### Music Style in Beijing Opera

Most music in Beijing opera comes from the pre-existing melodies of folk songs and other regional operas. The melodic material is transcribed and arranged<sup>105</sup> according to the two dominating styles, the *er huang* and *xi pi*. The *er huang* originates from *Hui diao*, a regional theater in the Anhui Province.<sup>106</sup> As

---

<sup>102</sup> Rulan Chao Pian, "Peking Opera: Jingju," *Garland Encyclopedia of World Music*, Vol. 7 - *East Asia: China, Japan, and Korea*, eds. Robert C. Provine, Yoshihiko Tokumaru, and J. Lawrence Witzleben (Taylor & Francis Group, Routledge, Array), 285, accessed March 18, 2017, Alexander Street Press.

<sup>103</sup> Kunliang Qiu, *Zhongguo Chuantong Xiqu Yinyue* [The Music of Traditional Chinese Opera], 110.

<sup>104</sup> *Ibid.*, 110.

<sup>105</sup> Gang Li and Xitai Wang. *Jingju Yinyue Lunshu* [Music Review of Beijing Opera]. Shenyang: Liaoning People's Publishing House, 2007, 57.

<sup>106</sup> Qing Jiang, *Zhongguo Xiqu Yinyue* [Chinese Opera Music], 220.

the typical style of music in the south of China, the *er huang* is a lyrical and sorrowful aria. It is generally employed in emotional or pathetic sections.<sup>107</sup> The *xi pi* originates from *Qin qiang*, a regional theater in the north of China, specifically from the Shanxi province.<sup>108</sup> It is livelier and merrier than the *er huang*. Each style of aria has common melodic features, containing similar tones and intervals and similar five-note modes in the cadenzas.<sup>109</sup>

The *jing hu* fiddle is used to set the tone in the orchestra in both the *er huang* and *xi pi* arias. In the *er huang* aria, the two strings of *jing hu* are set to the second degree and the lower fifth degree resulting in a fifth. In the *xi pi* aria, the two strings are set to the third degree and the lower sixth degree, also resulting in a fifth.<sup>110</sup> The *er huang* and *xi pi* employ the Chinese pentatonic scale as the basic musical building block.<sup>111</sup> The lyrical *er huang* aria generally is in the *shang diao*, and the lively *xi pi* aria is in the *gong diao*<sup>112</sup> (see Table 2 in Chapter IV). Typically, the primary note of the *er huang* aria is the *shang* note. The *shang* note is used as the tonic. Usually the *er huang* aria starts on the *shang* note and

---

<sup>107</sup> Ibid., 220.

<sup>108</sup> Ibid., 224.

<sup>109</sup> Gang Li and Xitai Wang, *Jingju Yinyue Lunshu* [Music Review of Beijing Opera], 59.

<sup>110</sup> Qing Jiang, *Zhongguo Xiqu Yinyue* [Chinese Opera Music], 221.

<sup>111</sup> Ibid., 221.

<sup>112</sup> Ibid., 222.

also ends on it.<sup>113</sup> In the *xi pi* aria, the *gong* note is employed as the tonic, and the music usually starts and ends on the *gong* note.<sup>114</sup>

Both the *er huang* and *xi pi* arias are a type of Chinese aria in the *Ban Qiang* style. *Ban* and *Qiang* are important elements of Chinese music. *Ban* means meter and rhythm. When used in terms of rhythm, it can also mean the downbeat. *Qiang* means singing melody.<sup>115</sup> The *er huang* and *xi pi* are singing melodies or narrative songs with special rhythm. Their tempo can be divided into four types: free, slow, medium, and fast.<sup>116</sup> The basic type is the medium one, *yuan ban*, with a 2/4 time signature and its tempo similar to *moderato*.<sup>117</sup> A second type, called *man ban*, is in slow tempo, with 4/4 time signature, and is similar to a *lento* or *largo*.<sup>118</sup> The third type, called *kuai ban*, is in fast tempo with 1/4 time signature, and it is usually faster than *allegro* and similar to *presto* or *prestissimo*.<sup>119</sup> Finally, the free tempo is called *san ban*, similar to *Senza Misura* or *Ad libitum*, and it employs a special mark 卅 as the time signature.<sup>120</sup>

---

<sup>113</sup> Gang Li and Xitai Wang, *Jingju Yinyue Lunshu* [Music Review of Beijing Opera], 102.

<sup>114</sup> *Ibid.*, 103.

<sup>115</sup> Deyu Shi, [Ban Qiang Style and Qu Pai Style] (Taipei: Kuo Chia Publishing Co., 2010), 12.

<sup>116</sup> *Ibid.*, 14.

<sup>117</sup> *Ibid.*, 15.

<sup>118</sup> Qing Jiang, *Zhongguo Xiqu Yinyue* [Chinese Opera Music], 219.

<sup>119</sup> *Ibid.*, 219

<sup>120</sup> Deyu Shi, [Ban Qiang Style and Qu Pai Style], 14.

## CHAPTER VI – *ER HUANG*

### Overview

Messiaen was the first person who encouraged me to compose truthfully and find myself. Gradually, I discovered that as a Chinese person, my own traditional music is full of character and completely different from anything in Western culture.<sup>121</sup>

-Qigang Chen

*Er Huang* is a one-movement concerto by Qigang Chen for piano and orchestra. It was composed in 2009 and was premiered by Lang Lang and the Juilliard Orchestra (conducted by Michael Tilson Thomas in Carnegie Hall) in the same year.<sup>122</sup> It was commissioned by Carnegie Hall.<sup>123</sup> Chen revised and republished the work in 2010. More recently Haochen Zhang, 2009 Van Cliburn gold medalist, performed the work at the “Young Euro Classic” Festival in Berlin in August, 2015.<sup>124</sup> And Jean-Yves Thibaudet performed it on Nov. 4, 2016, in Hamburg, Germany, with the *NDR Elbphilharmonie Orchester*.<sup>125</sup> A recording

---

<sup>121</sup> “Qigang Chen’s *Er Huang* Beautifies New York,” Boosey & Hawkes.

<sup>122</sup> “Biography,” Qigang Chen, accessed April 3, 2016, <http://www.qigangchen.com/FE/english.htm>.

<sup>123</sup> Qigang Chen, Work Information (adapted from the composer’s notes by Katy Hamilton) on “*Er Huang*” from recording *Qigang Chen: Er Huang / Enchantements oubliés / Un temps disparu*, Naxos Album 8.570614, released April 1, 2016, accessed April 9, 2016, Naxos. [http://www.naxos.com/mainsite/blurbs\\_reviews.asp?item\\_code=8.570614&catNum=570614&filetype=About%20this%20Recording&language=English](http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.570614&catNum=570614&filetype=About%20this%20Recording&language=English).

<sup>124</sup> A performance of Zhang’s Berlin performance can be found on YouTube: <https://www.youtube.com/watch?v=LMb7SExMKuk> [accessed March 12, 2017].

<sup>125</sup> “Jean-Yves Thibaudet: von Chen zu Gerhswin,” NDR Elbphilharmonie Orchester, accessed March 12, 2017, [http://www.ndr.de/orchester\\_chor/elbphilharmonieorchester/konzerte/Abokonzerte-D1-Hamburg-Long-Yu-und-Jean-Yves-Thibaudet,longyu102.html](http://www.ndr.de/orchester_chor/elbphilharmonieorchester/konzerte/Abokonzerte-D1-Hamburg-Long-Yu-und-Jean-Yves-Thibaudet,longyu102.html).

with Taiwanese pianist Chun-Chieh Yen and the Taiwan Philharmonic was released by Naxos in April 2016.<sup>126</sup>

Chen describes this concerto as “a theme and variations with a twist.”<sup>127</sup> It is based on a well-known Beijing opera melody “*er huang yuan ban*,” one of the principal aria types originating in the Anhui Province and characterized by a strong melody and thoughtful moods.<sup>128</sup> Chen associates this melody with memories of his past and of his family.<sup>129</sup> As mentioned previously, when Chen was young, his father sent him to learn Beijing opera. Though Chen decided instead to focus on Western classical music at sixteen, he never forgot the melodies and styles of Beijing opera music.<sup>130</sup> Chen feels “...the presentation of these melodies is tinged with nostalgia.”<sup>131</sup>

This concerto presents many diverse musical characters, including elements of Beijing opera, and it combines aspects of Chinese traditional music with aspects of Western music. The incorporation of such music into Chen’s

---

<sup>126</sup> Qigang Chen, *Qigang Chen: Er Huang / Enchantements oubliés / Un temps disparu*, Naxos Album 8.570614.

<sup>127</sup> “Qigang Chen’s *Er Huang* Beautifies New York,” Boosey & Hawkes.

<sup>128</sup> Ibid.

<sup>129</sup> Qigang Chen, *Qigang Chen: Er Huang / Enchantements oubliés / Un temps disparu*, Naxos Album 8.570614.

<sup>130</sup> “Biography,” Qigang Chen, accessed April 3, 2016, <http://www.qigangchen.com/FE/english.htm>.

<sup>131</sup> Qigang Chen, *Qigang Chen: Er Huang / Enchantements oubliés / Un temps disparu*, Naxos Album 8.570614.

works is a fundamental part of his compositional process, imbuing his music with a strong sense of its Chinese heritage.<sup>132</sup> In this work, Chen challenged himself:

It is far more difficult for a person from the East to express his feelings on the piano than on the violin or on wind instruments because the microtones prevalent in Eastern music can't be replicated on the piano.... Pentatonic themes are woven through the mystical interludes of this colorful piece whose percussive nature evokes the gongs and cymbals used in Beijing Opera.<sup>133</sup>

The treatment of Beijing opera is a vital research aspect in Chen's piano works. He has composed only two piano works to date: a piano solo work entitled *Instants d'un Opéra de Pékin* [Moments from a Peking Opera] and a piano concerto named *Er Huang*, both of them employing elements of Beijing opera. In *Er Huang*, Chen used the related Chinese pentatonic mode. He also employed a Western aspect in that he used the piano and Western orchestra to imitate Chinese instruments. Virtuosity is demanded by percussive passages to show the fighting scenes in Beijing opera. How Beijing opera elements and Chinese music combine with Western compositional style in the piano concerto *Er Huang* is the important perspective of this chapter.

#### Theme and Variations

The piano concerto *Er Huang* is written in theme and variation form. As the title indicates, it is based on the melody from an *er huang* aria called "*Er*

---

<sup>132</sup> Ibid.

<sup>133</sup> "Qigang Chen's *Er Huang* Beautifies New York," Boosey & Hawkes.

*Huang yuan ban*.”<sup>134</sup> It mainly quotes the melodic passage, *er huang guo men*, as the theme of this piece.

In an *er huang* aria, *guo men* is a particular solo instrumental section used for transitional passages, such as an interlude.<sup>135</sup> It is usually played by string instruments, such as the *jing hu* and *er hu*. It has a basic structure, but the performer is allowed to freely embellish it with added notes.<sup>136</sup>

As mentioned in Chapter V, the *er huang* aria is in *shang diao*. However, *guo men* in the *er huang* aria is in the lower fifth mode *zhi diao* and takes *zhi* as the tonic.<sup>137</sup> For example in C mode, the gong note is C. The *er huang* aria is in *shang diao* which employs D-E-G-A-C pentatonic scale as the new five-note mode and uses the *shang* note D as the new tonic in this five-note mode. On the other hand, *guo men* of the *er huang* aria is in *zhi diao*. The lower fifth degree G is the *zhi* note and uses G-A-C-D-E as the basic five-note mode. The basic *guo men* melody of the *er huang* aria is given in Musical Example 1 below.

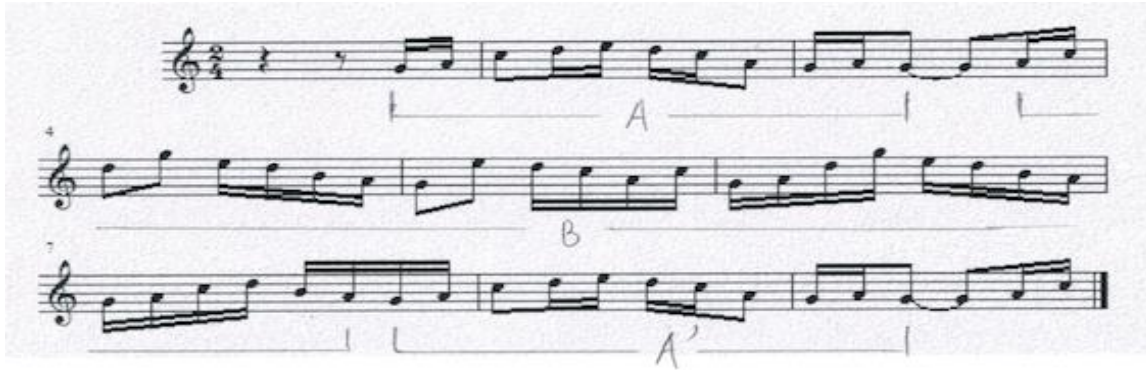
---

<sup>134</sup> “Qigang Chen's *Er Huang* Beautifies New York,” Boosey & Hawkes.

<sup>135</sup> Gang Li and Xitai Wang, *Jingju Yinyue Lunshu* [Music Review of Beijing Opera], 130.

<sup>136</sup> Qing Jiang, *Zhongguo Xiqu Yinyue* [Chinese Opera Music], 226.

<sup>137</sup> *Ibid.*, 226.



*Musical Example 1. Er huang guo men in C mode*

The above *guo men* music is in A-B-A' form. It starts with the *zhi diao*, G-A-C-D-E, pentatonic scale. Then the music goes into a short development and ends in *zhi diao*.

In his concerto, Chen uses the *er huang guo men* melody as the basic theme, which itself is originally in duple meter. However, although the first measure is marked in 2/4, the time signature quickly changes in the second measure to 4/4, and for the most part, the work remains marked in 4/4. Chen adopts two themes in this work. In the first theme, Chen puts the melody in quarter notes in C mode (Musical Example 2 below). Then, in the second theme, he intensifies the rhythm by decreasing the note values to eighth notes (Music Example 3 below). The second theme is in A mode. Both of the themes are stylized “in a pulse of two beats to accentuate the melodic pattern.”<sup>138</sup>

Interestingly, in the original Beijing opera music (Music Example 4 below), one

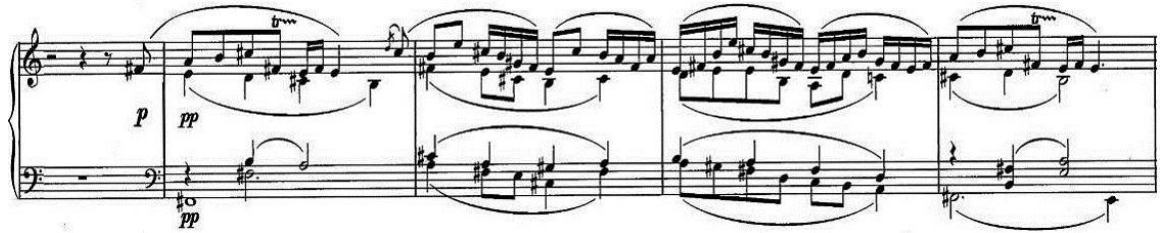
---

<sup>138</sup> Yunnan Li, “Cross-Cultural Synthesis in Chen Qigang’s Piano Composition ‘*Instants d’un Opéra de Pékin*,” 17.

finds a rhythmic meter of 4/4, an embellished variation of the original *er huang guo men*.<sup>139</sup>



Musical Example 2. Qigang Chen, piano concerto *Er Huang*, mm. 41 – 46, piano part



Musical Example 3. Qigang Chen, piano concerto *Er-Huang*, mm. 89 – 93, piano part



Musical Example 4. *Er Huang guo men* in *Hongyang Cave* from *Generals of the Yang Family*

<sup>139</sup> Zhengfu Liu, “*Zhonghua Xiqu Wang*,” accessed April 28, 2016, <http://www.dongdongqiang.com/bbs/forum.php?mod=viewthread&tid=5923>.

The inclusion of two themes is not common in Western theme and variation structure; however, as Chen said, this piece is “a theme and variations with a twist.”<sup>140</sup> Use of two themes is quite common in the traditional Beijing opera *ban qiang* style variation form. *Ban qiang* is a type of variation that emphasizes rhythmic changes and diversifies the tempo with the associated melody in order to obtain a metrical expansion or reduction, often related to a series of *ban shi* (tempo type).<sup>141</sup> The order of this form is usually: *dao ban* (prelude) - *san ban* (free tempo) – *man ban* (*lento/largo*) – *kuai ban* (*presto/prestissimo*) – *man ban* – *san ban*.<sup>142</sup> In Chen’s concerto, the form is similar to *ban shi* form. To aid in locating the musical figures in the score, the structure of the work is outlined as follows (see Table 3 below).

The opening section of this concerto is an introduction (*dao ban*). Generally, a *dao ban* is a free and flexible prelude before the main part starts. However, in this concerto, the prelude has a more stable meter and tempo. It begins in 2/4, and after one measure turns to 4/4. In the first six measures of the opening section (see Musical Example 5 below), Chen quotes some notes from the original *er huang guo men* and uses them as the melodic introduction. Followers of Beijing opera readily hear the reference.

---

<sup>140</sup> “Qigang Chen's *Er Huang* Beautifies New York.” Boosey & Hawkes.

<sup>141</sup> Alan R Thrasher, ed., *Qupai in Chinese Music: Melodic Models in Form and Practice* (New York: Routledge, 2016), 44.

<sup>142</sup> *Ibid.*, 46.



*Musical Example 5. Qigang Chen, piano concerto Er Huang, mm. 1 – 8, piano part*

The unusual part in this variation is the san ban section, which most commonly uses a special mark ㄅ instead of a metered time signature. San ban is a free tempo section in Chinese music. However, Chen does not employ a completely free tempo in this concerto; he chooses to change the time signature and tempo mark frequently, instead of remaining in a totally free tempo (see Musical Example 6 below).



*Musical Example 6. The first three measures of the original er huang guo men*

Table 4

*Formal Description of Qigang Chen's Piano Concerto Er Huang*

Formal Section	Measure Number		Formal Section in Chinese Music
Introduction	mm. 1- 40	Quote of a fragment from the melody of the theme	<b>Dao ban</b> (Prelude)
Theme I	mm. 41 - 56	Frequent time signature changes; C <i>zhi</i> mode; tempo mark from $\text{♩} = 48$ (mm. 41- 49) to $\text{♩} = 46$ (mm. 50 – 56) (see Figure 8, Ch. VI)	<b>San ban</b> (free tempo)
Variation 1	mm. 57 - 65	The motive is increased via whole notes; polyphonic texture	<b>Man ban</b> (slow tempo)
Variation 2	mm. 66 - 74	Motivic continuation; same tempo as theme I; chromatic modulation	
Variation 3	mm. 75 - 84	Frequent key modulation	
Transition 1	mm. 85 - 89	Key modulation; tempo gets a little faster $\text{♩} = 52$	
Theme II	mm. 90 - 93	Shift to A <i>zhi</i> mode; Rhythmic diminution; tempo mark $\text{♩} = 46$	Tempo gets faster
Variation 4	mm. 94 - 108	The woodwinds take the melody; key modulation; piano accompaniment part rhythmic diminution; tempo gets a little faster $\text{♩} = 48$	
Transition 2	mm. 109 - 132	Percussive; frequent key modulations; shifting of the Chinese pentatonic mode; rhythmic diminution	<b>Kuai ban</b> (fast tempo)
Variation 5 & Transition 3	mm. 133 - 168	Percussive; key modulation	
Variation 6	mm. 169 - 190	The strings take the melody; the rhythm of the melody is augmented	Tempo gets slower
Variation 7	mm. 191 - 198	Key modulations	<b>Man ban</b> (slow tempo)
Transition 4	mm. 199 - 210	Final climax; polyphonic texture	
Coda	mm. 211 - 234	Echo the theme I & theme II; frequent time signature changes; multiple tempo changes	<b>San ban</b> (free tempo)

Practically speaking, it is hard to achieve a free tempo with the combination of piano and orchestra. A truly free tempo will make it difficult for the piano and orchestra to be together. Even in the original Beijing opera music

score, though some parts are marked as ㊤ (a free tempo part), the conductor often dictates the tempo to the Chinese orchestra.<sup>143</sup> Such free tempo sections are hard to execute in ensemble music.

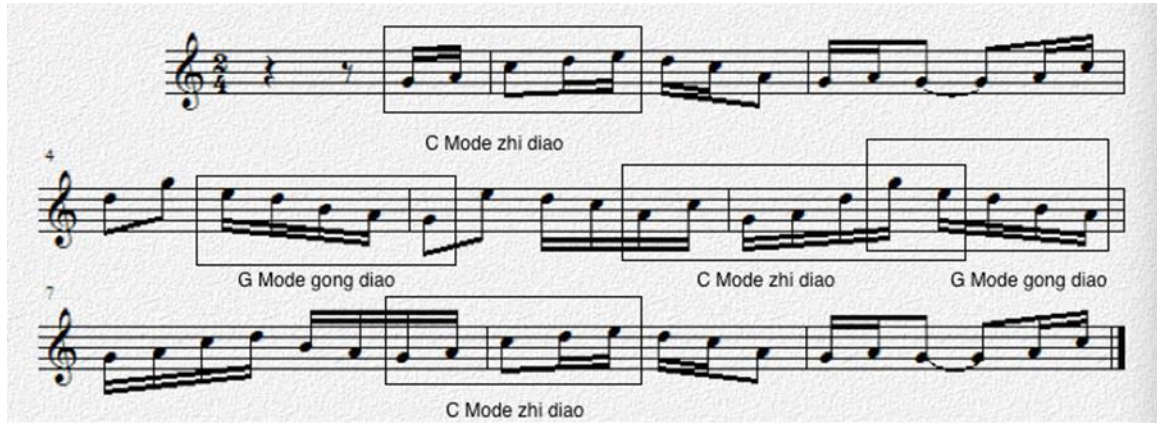
---

<sup>143</sup> Xiaohui Yang, *Jingju Changqiang Jiqiao: Sigu Banzou* [Drummer and Accompanist in Beijing Opera] (Beijing: Central Conservatory of Music Press, 2010), 4.

*Musical Example 7. Qigang Chen, piano concerto Er Huang, mm. 40 – 52*

## Chinese Five-note Mode

In Chinese music, the five-note mode denotes the key of the music, but it also can modulate. The mode is not always unified. The original *er huang guo men* melody shows this modulation (see Musical Example 7 below) and is described further below.



*Musical Example 8. Er huang guo men in Hongyang Cave from Generals of the Yang Family, mm. 1 – 9*

In Musical Example 7, measures 1-3 are in C mode *zhi diao*, G-A-C-D-E. The primary note is the *zhi* note G. In measure 4, the music turns to G mode *gong diao*, G-A-B-D-E. Then in measure 5 and 6, it alternates from C mode *zhi diao* to G mode *gong diao*. Measure 7 is a modulating measure. The last two measures turn to C mode *zhi diao* again. The whole *er huang guo men* melody begins in C mode *zhi diao* and ends in it. *Zhi diao* is the mode in this music section, and G is the primary note. On the other hand, G is also the tonic in the G mode *gong diao*. The melody employs the two different five-note modes, and even combines them at one point. Additionally, the *er huang guo men* melody starts on an upbeat (into m. 2) and ends on the downbeat of m. 9. (The end of m.

9 begins a variation of the melody.) In Chinese music theory, the upbeat is called *yan* and the downbeat is called *ban*.<sup>144</sup> The tune of *er huang guo men* always begins on the upbeat and ends on the downbeat.

In this concerto, themes I and II quote the melody of *er huang guo men* and also present this Chinese modulation. Theme I adopts the same five-note scales as found in the *er huang guo men* melody, C mode *zhi diao* (G-A-C-D-E) and G mode *gong diao* (G-A-B-D-E) – see Musical Example 8. It is in C mode *zhi diao* from measures 41 (with preceding upbeat) to 42. The next two measures (with upbeat) are in G mode *gong diao*. Measure 45 is used as the modulation between the connected measures. It turns to C mode *yu diao* (A-C-D-E-G). Measure 46 (and two preceding beats) returns to C mode *zhi diao*, and measures 47 and 48 use G mode *gong diao*. Then the melody turns back to C mode *zhi diao* again from measures 49 to 52, and the following two measures 53 and 54 modulate and end in G mode *zhi diao* (D-E-G-A-B) in measures 55 and 56.

---

<sup>144</sup> Ibid., 6.

The musical score is divided into three systems, each with a piano solo part. The first system (measures 40-46) shows a sequence of modes: C Mode zhi diao, G Mode gong diao, C Mode gong diao, and C Mode zhi diao. The second system (measures 47-52) shows C gong diao, C jue diao, G Mode gong diao, and C Mode zhi diao. The third system (measures 53-56) shows a modulation and G Mode zhi diao. Dynamics include *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). Performance instructions include *p meditatively & express*.

*Musical Example 9. Qigang Chen, piano concerto Er Huang, mm. 40 – 56, piano part*

The unusual part of this section (Musical Example 8 above) is the five-note mode used in the accompaniment. The accompaniment is used as small transitions between the different modes. The left hand (LH) in measure 41 (with upbeat) is in C mode *shang diao* (D-E-G-A-C), but lacks the *yu* note A. Measure 42, 43, and 44 could be separated into two five-note modes. From the LH B in measure 42 to the LH D in the middle of measure 43, we find the G mode *zhi diao* (D-E-G-A-B). From the LH C in measure 43 through measure 44 is C mode *yu diao* (A-C-D-E-G). In measure 46 (with upbeat), the left hand is in G mode *yu diao* (A-C-D-E-G).

*diao* (E-G-A-B-D). In measure 47, the left hand is in C mode *gong diao* (C-D-E-G-A). In measure 48, LH is in C mode *jue diao* (E-G-A-C-D). The left hand part of the piano music is used as the connection to the modulating melody.

Theme I (Musical Example 2, found earlier in Ch. VI) employs two main five-note modes: C mode *zhi diao* (G-A-C-D-E); and G mode *gong diao* (G-A-B-D-E). Both of the two modes use the primary note G. The left hand modulation prepares the changing of the two modes. Theme II is tightly associated with theme I; it also shares the same idea as theme I and uses two different five-note modes.

Theme II (see Musical Example 3, found above in Ch. VI), from measure 89 to measure 93, is in A mode *zhi diao* (E-F#-A-B-C#). However, there are small modulations in Theme II. Measure 90 employs the five-note mode in A mode *zhi diao*. In measure 91, it turns to E mode *gong diao* (E-F#-G#-B-C#); the two different five-note modes then alternate. Finally, in measure 93, theme II ends in A mode *zhi diao*.

Another special section of the five-note mode in this concerto is found in the transition part. This unstable section changes the five-note mode frequently as well as in succession (see Musical Example 9).

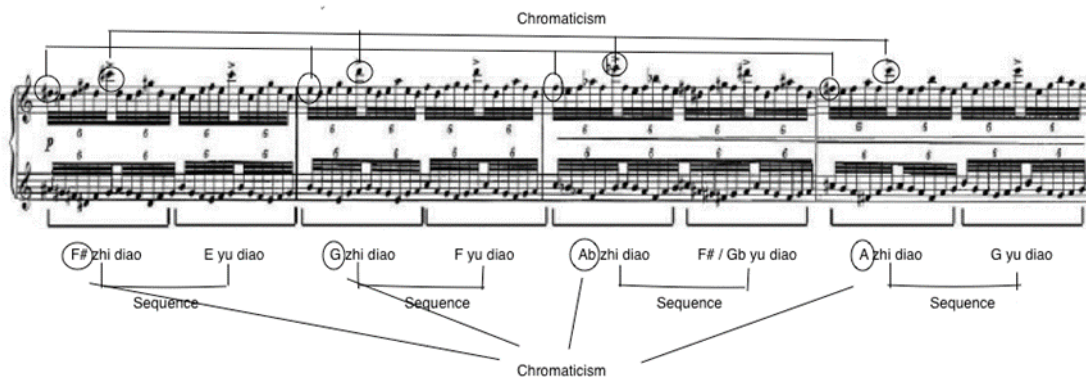
Gb Mode yu diao  
 Ab Mode yu diao      Bb Mode yu diao  
 A Mode zhi diao      Gb Mode zhi diao      G Mode zhi diao  
 Transition      F# Mode yu diao

*Musical Example 10. Qigang Chen, piano concerto Er Huang, mm. 110 – 117, piano part*

The transition section (Musical Example 9 above) begins in the G-flat mode *yu diao* (Eb-Gb-Ab-Bb-Db) in measure 110. In measure 112, the music turns to A-flat mode *yu diao* (F-Ab-Bb-C-Eb). The following measure 113 quickly moves to B-flat mode *yu diao* (G-Bb-C-D-F). The movement in these measures has been from G-flat mode to B-flat mode via A-flat mode in an ascending motion. This modulation, which keeps the same mode type (*yu diao* in this

instance) and changes the notes, is an example of *xuan gong* (rotate or change the *gong* note) mentioned at the end of Chapter IV. In another instance, measure 114 contains two different modes, A mode *zhi diao* (E-F#-A-B-D) and G-flat mode *zhi diao* (Db-Eb-Gb-Ab-Bb). Then in measure 115, it suddenly turns to G mode *zhi diao* (D-E-F-G-A). After a one-measure transition in measure 116, the music turns to F-sharp mode *yu diao* (D#-F#-G#-A#-C#). There is also a short *xuan gong* modulation used from A mode *zhi diao* to G mode *zhi diao*.

In the subsequent measures of the transition, 119 to 122 (see Musical Example 10 below), each measure contains two different modes. Measure 119 contains the F-sharp mode *zhi diao* (C#-D#-F#-G#-A#) and E-mode *yu diao* (C#-E-F#-G#-B). Measure 120 employs G mode *zhi diao* (D-E-F-G-A) and F mode *yu diao* (D-F-G-A-C). Measure 121 includes A-flat mode *zhi diao* (Eb-F-Ab-Bb-C) and F-sharp mode *yu diao*. The last measure 122 uses A mode *zhi diao* (E-F#-A-B-C#) and G mode *yu diao* (E-G-A-B-D). From measures 119 to 122, this small section includes a sequence, F#-E, G-F, Ab-F#(Gb), A-G. This sequence also happens in the five-note mode types. Each measure is from *zhi diao* (M2-m3-M2-M2) to *yu diao* (m3-M2-M2-m3).



*Musical Example 11. Qigang Chen, piano concerto Er Huang, mm. 119 – 122, piano part*

The added drawn brackets in Musical Example 10 indicate a chromatic ascending motion employs in measures 119 to 122. The first notes on right-hand of these measures show the chromatic ascending line, D#-E-F-F#. The accented RH notes, C#-D-Eb (D#)-E, also adopt this chromatic motion. Another example is the modes, F#-G-Ab-A, used in the each measure in this section.

In the transition section, Chen combines Chinese pentatonicism and Western compositional techniques, such as chromaticism and use of sequences. Moreover, pentatonicism is a common characteristic in both Chinese music and French style. Thus, the transition section is an integration of Chinese and French music.

While the Chinese pentatonic scale is the basic compositional concept of Beijing opera, heptatonic scales were adopted to make the melody more colorful and lyrical (see Table 2 in Chapter IV). In variation 1, Chen adopts two different seven-note modes (described further below) in the piano part (see below Musical Example 11).

A seven-note mode is in the top voice from measures 57 to 64, the C mode *ya yue*, (C)-D-E-F<sup>#</sup>-G-A-B. Although a C<sup>#</sup> rather than a C appears in the top voice, the presence of C's in the other voices contributes to a C mode *ya yue* atmosphere. In this scale, the added notes to the five-note C-D-E-G-A are F-sharp (*bian zhi*) and B (*bian gong*).<sup>145</sup> F-sharp comes from lowering the *zhi* note G; B comes from lowering the *gong* note C.



*Musical Example 12. Qigang Chen, piano concerto Er Huang, mm. 53 – 64, piano part*

Another seven-note mode is found in the bass voice in the piano part, the C mode *yan yue* scale, C-D-E-F-G-A-B<sup>b</sup> (the D<sup>#</sup> found in m. 62 is considered simply as passing to D). The two added notes to the five-note C-D-E-G-A are F (*qing jue*) and B-flat (*qing yu* or *run*). F comes from raising *jue* note E. B-flat comes from raising *yu* note A.

<sup>145</sup> Yaxiong Du, *Zhongguo Mingzu Yinyue Lilun* [Chinese Traditional Music Theory], 46.

## Influence of Chinese Instruments

Of the traditional instruments that accompany Beijing opera, some tune to intervals of the fifth, fourth, or major second. Chen used the piano and Western orchestra to imitate and show the features of the Chinese traditional instruments.

### *The Fifth*

In the opening of this piano concerto, the piano solo section is separated into two grand staves in the full score. The bass notes for the two grand staves start on A (m. 1) and D (m. 3), forming a fifth (see Figure 11 earlier in this chapter). This interval of the fifth matches the tuning of the Chinese fiddles, *jinghu* and *erhu*, in the Beijing opera and also reflects the importance of this interval in traditional Chinese music. Throughout the concerto, the fifth is employed in the opening of several sections.

Another example of the interval of a fifth can be found in the strings part in Theme I (see Musical Example 12 below). The first violins start on a D (m. 46), and the second violins begin with G (m. 41). G to D outlines the interval of a fifth.

*Musical Example 13. Qigang Chen, piano concerto Er Huang, mm. 40 – 46,  
Strings*

The interval of a fifth presents itself in multiple sections in this concerto. Another example is in the transition section in measures 111 and 112. Chen employs parallel fifth chords in the right hand of the piano part in these two measures (see Musical Example 13 below).

*Musical Example 14. Qigang Chen, piano concerto Er Huang, mm. 111 and 112,  
piano part*

#### *The Fourth*

Musical Example 13 above also shows another important interval in this concerto, the fourth. The left-hand employs the broken parallel fourths. The interval of the fourth is another prominent feature in Chinese music. Some

Chinese lutes, such as the *pipa* and *sanxian* (three-string lute), use the fourth for open string tuning (called 定弦 in Chinese).<sup>146</sup>



*Figure 3. Pipa and Sanxian*

Meanwhile, the use of parallel chords, as well as fifths and fourths, also shows the influence of the French music style from Chen's many years of studying and living in France.<sup>147</sup> He was the last student of Olivier Messiaen and studied with him until 1988.<sup>148</sup> Because of Messiaen's health, Chen had to stop taking private lessons with him; however, they kept in touch until Messiaen's death in 1992.<sup>149</sup> Chen's music was deeply affected by his teacher and the French musical style; however, as a Chinese-born composer, the Chinese culture remains a major part of his complexity.

---

<sup>146</sup> Kunliang Qiu, *Zhongguo Chuantong Xiqu Yinyue* [The Music of Traditional Chinese Opera], 126.

<sup>147</sup> Qigang Chen, Website "Biography," accessed August 3, 2016, <http://www.qigangchen.com/FE/english.htm>

<sup>148</sup> Ibid.

<sup>149</sup> Ibid.

### *The Major Second*

While the Chinese fiddles *jinghu* and *erhu* are the main traditional instruments used to accompany the melodic parts of Beijing opera, the tuning of the Chinese fiddles is essentially unstable. Chen employed the dissonant major second in this concerto in order to express this special feature of these instruments. In measure 5 (see Musical Example 5, in Ch. VI, above), the C and D major second on beat 3 is an example of the use of dissonant second chords. It also happens in Theme II (see Musical Example 3, above, in Ch. VI). The B and C# in measure 90; the E and F# in measure 91; the A and B, and the D and E, in measure 92 are all major seconds.

The ancient traditional fiddles usually used silk to make the strings of the instruments.<sup>150</sup> Silk string is very soft and fragile with high elasticity. Because of the silk's elasticity, the tuning of the fiddles is easily altered.<sup>151</sup> Sometimes, this alteration of tuning can occur before the music has finished. Generally, in old Chinese opera, the tuning of the instruments was not very important; instead, rhythm was more prominent.<sup>152</sup> The silk strings were used first, then nylon strings were introduced; however, the nylon strings were still unstable.<sup>153</sup> After the

---

<sup>150</sup> Qing Jiang, *Zhongguo Xiqu Yinyue* [Chinese Opera Music], 232.

<sup>151</sup> *Ibid.*, 232

<sup>152</sup> Xiaohui Yang, *Jingju Changqiang Jiqiao: Sigu Banzou* [Drummer and Accompanist in Beijing Opera], 29.

<sup>153</sup> *Ibid.*, 29.

twentieth century, the strings were usually made from metal.<sup>154</sup> The metal strings increased the accuracy of the tuning of the fiddles.

### *Imitating Chinese Percussive Instruments*

The acrobatic fighting and dancing is the most dramatic section in traditional Beijing opera. This section is usually accompanied by percussion instruments. Rhythm is more important than melody in the old Beijing opera, and thus, the percussion instruments play the dominant part in the traditional Beijing opera orchestra.<sup>155</sup> In *Er Huang*, Chen uses the piano and Western orchestral instruments to imitate the dramatic fighting and dancing section. In Transition 2 (cited in Table 4, Ch. VI), Chen employs thirty-second sextuplet notes in the piano part. This rhythmic diminution is related to the small drum in Beijing opera. This drum, with a pair of small high-pitched heads, is usually used in fast tempo rhythmic sections.<sup>156</sup> It is played throughout the whole percussive section. The thirty-second sextuplet notes run almost throughout the whole Transition 2.

The clappers usually accompany the drum; both instruments are played by one drummer, who is the leader of the orchestra.<sup>157</sup> In this transition section, Chen uses the accented right-hand notes in the thirty-second sextuplet section to imitate the clappers and the small drum in Beijing opera (measures 119 to 121 – see below Musical Example 14). In measure 110, the sixteenth notes with the

---

<sup>154</sup> Qing Jiang, *Zhongguo Xiqu Yinyue* [Chinese Opera Music], 256.

<sup>155</sup> Xiaohui Yang, *Jingju Changqiang Jiqiao: Sigu Banzou* [Drummer and Accompanist in Beijing Opera], 33.

<sup>156</sup> *Ibid.*, 36.

<sup>157</sup> *Ibid.*, 36.

accent in the left-hand piano part are used to imitate the gongs in the Beijing opera percussion section (see Musical Example 15 below). Moreover, in measures 111 and 112, the repeated thirty-second notes with accents are similar to the sound of cymbals (see Musical Example 13 earlier in this chapter).



*Musical Example 15. Qigang Chen, piano concerto Er Huang, mm. 119 – 121, piano part*



*Musical Example 16. Qigang Chen, piano concerto Er Huang, m. 110, piano part*

In this piano concerto, the composer uses Western instruments to both represent the Beijing opera and refine the overall sonority. The Western strings convey greater feeling and songfulness to the *er huang* style. The woodwind and brass instruments “thicken the symphonic texture, reinforce the dynamics, and amplify the dissonances.”<sup>158</sup> Chen employs the French horn in this concerto, imparting warmth, as well as the strings and woodwinds, reflecting “the composer’s French influence.”<sup>159</sup> In the percussion instruments, the cymbals and

---

<sup>158</sup> Yannan Li, “Cross-Cultural Synthesis in Chen Qigang’s Piano Composition ‘*Instantes d’un Opéra de Pékin*,” 17.

<sup>159</sup> Ibid.

gongs express the authentic sound of the Beijing opera. Chen's Chinese cultural heritage and exposure to Western orchestration help him to forge a bridge between the East and West. As his mentor Olivier Messiaen said of Qigang Chen:

His compositions display real inventiveness, very great talent and a total assimilation of Chinese thinking to European musical concepts.<sup>160</sup>

### Chen's Other Piano Work with Beijing Opera Elements

As stated earlier in this chapter, Chen has composed only two works for piano: his piano concerto *Er Huang* (2009); and his solo piano work *Instants d'un Opéra de Pékin* (2000, rev. 2004). Both of them are related to Beijing opera. Thus, a look at *Instants d'un Opéra de Pékin* is in order.

In 2000, Chen was commissioned to compose a piano work for the Olivier Messiaen International Piano Competition.<sup>161</sup> Chen wanted to compose a piece that included both the compositional style of Messiaen as well as his own. Another task for Chen in composing this piano work was that the piece should contain a challenging piano technique that suited the requirement of the piano competition.<sup>162</sup> The end result was his solo piano work *Instants d'un Opéra de Pékin*.

---

<sup>160</sup> "Qigang Chen," Boosey & Hawkes, accessed August 5, 2016, <http://www.boosey.com/cr/composer/Qigang+Chen>

<sup>161</sup> Chen, Qigang. Biography. Paris: Gerard Billaudot Éditeur, accessed April 7, 2016, <http://billaudot.com/en/catalog.php#haut>.

<sup>162</sup> Youdan Zhang, "The Beijing Opera Tasty in *Instants d'un Opéra de Pékin*," *People's Music*, August, 2008, accessed August 29, 2016, <http://doc.qkzz.net/article/34d3cefc-701f-47bf-a882-2e56c9320d8e.htm>.

*Instants d'un Opéra de Pékin* is a set of variations, but it has no real break between each section. The composer used the melody of *xing xian*<sup>163</sup> from Beijing opera as the theme and then created motivic variations. Chen used Messiaen's melodic technique of elimination. In measures, 179 to 187 of *Instants d'un Opéra de Pékin*, the texture of the music is gradually faded from the toccata-style chord to a peaceful background flow (see Musical Example 16 below),<sup>164</sup> which best matches Messiaen's definition of elimination.<sup>165</sup>



Musical Example 17. Qigang Chen's piano solo work *Instants d'un Opéra de Pékin*, mm. 179, 183, and 186

With the structure of *Instants d'un Opéra de Pékin*, Chen alternated using the variation and transition form. Influenced by his teacher, Chen adopted modes of limited transposition in this piece.<sup>166</sup> The thematic modulation is repeated in

<sup>163</sup> "Xing xian is "a commonly heard melodic pattern in the Peking Opera. It literally means 'transitional passage' and is commonly played... to accompany and sustain the fluency of the actors' dialogue, movement and acrobatics." Yannan Li, "Cross-Cultural Synthesis in Chen Qigang's Piano Composition 'Instants d'un Opéra de Pékin,'" 27-28.

<sup>164</sup> Yannan Li, "Cross-Cultural Synthesis in Chen Qigang's Piano Composition 'Instants d'un Opéra de Pékin,'" 39.

<sup>165</sup> Messiaen explained that elimination "consists of repeating a fragment of the theme, taking away from it successively a part of its notes up to concentration upon itself, reduction to a schematic state, shrunken by strife, by crisis." Olivier Messiaen, *The Technique of My Musical Language*, Vol. 1, 35-36, <https://www.scribd.com/doc/67639957/Olivier-Messiaen-technique-of-My-Musical-Language-Text>.

<sup>166</sup> Youdan Zhang, "The Beijing Opera Tasty in *Instants d'un Opéra de Pékin*," *People's Music*.

order to develop the theme and transitions. Theme I is melodically transposed at least seven times from measure 4 to measure 19.<sup>167</sup>

In *Instants d'un Opéra de Pékin*, the composer employed large passages of parallel chords, a typical feature of French style. Moreover, it is also a way to apply and emphasize the colors that Messiaen exploited in his music (see below Musical Example 17).



*Musical Example 18. Qigang Chen's piano solo work Instants d'un Opéra de Pékin, mm. 4 – 8*

If the work *Instants d'un Opéra de Pékin* consciously included compositional aspects of Messiaen in his honor, the piano concerto *Er Huang* did not take such a path. Compared to *Instants d'un Opéra de Pékin*, *Er Huang* better illustrates the characteristics of Qigang Chen's personal compositional

---

<sup>167</sup> Yannan Li, "Cross-Cultural Synthesis in Chen Qigang's Piano Composition 'Instants d'un Opéra de Pékin'", 37.

style as well as a more Chinese influence. In *Er Huang*, the structure is similar to the Chinese *ban qiang* formula. Moreover, the music applies more five-note modes and employs the imitation of Chinese instruments. Chen largely abandoned the skilled and virtuosic piano passages and instead blended the sonority of the piano and orchestra together in order to achieve this lyrical and beautiful work, *Er Huang*. In the Prelude and Theme I, the composer used a large canonical section to accomplish an echo effect (see Musical Example 6, in Ch. VI), influenced by his childhood memory of the Beijing opera. As Chen said about this music:

The music has its own inspiration and poetry... Before I composed this piano concerto, I had an emotion that came from a long time ago. It contained a childhood memory and the familiar melody of the Beijing opera.<sup>168</sup>

---

<sup>168</sup> Qigang Chen, interview by Wei Xu.

## CHAPTER VII – CONCLUSION

His compositions display real inventiveness, very great talent and a total assimilation of Chinese thinking to European musical concepts.<sup>169</sup>  
— Olivier Messiaen

In the past twenty years, more and more Chinese musicians have achieved fine reputations and outstanding accomplishments on the Western music stage. Most of them spare no effort in promoting the development of contemporary Chinese music. However, the question of how to combine Chinese nationalism with contemporary music is still a complicated and controversial question.

Qigang Chen studied and lived in Europe for long time and is proficient in the Western compositional technique. Meanwhile, as a Chinese-born composer, he is rooted in Chinese conventions. Influenced by his family, Chen is intimately familiar with Chinese traditional music and art. He has a strong emotional connection to his national music, especially the art of the Beijing opera. However, in his music, he deliberately fuses both Chinese and Western musical styles; he does not simply adopt Western compositional technique in order to transmit Chinese traditional music via Western instruments. Chen's music has its own unique style, which is combined with the sonority and sense of Western music and the melody and sensibility of Chinese music.<sup>170</sup>

---

<sup>169</sup> "Qigang Chen," Boosey & Hawkes, accessed August 5, 2016, <http://www.boosey.com/cr/composer/Qigang+Chen>

<sup>170</sup> Qigang Chen, interview by Shu Liang, *Guangming Daily* (光明日报), May 25, 2002.

Because of the language of the sung text but especially because of the singing style, Beijing opera as a traditional Chinese art is challenging for Western musicians and audiences. Even for native Chinese-speakers, the archaic language used in Beijing opera demands an extra effort. The young Chinese generation is attracted to pop music rather than traditional music. Thus, the singing style of Beijing opera is also challenging for them. These traditional melodies of old have, as a result, begun to fade from the aural landscape.<sup>171</sup> However, if they are performed on a Western instrument such as the piano (removing the singer), or played combined with other Western instruments (such as an orchestra), and if Western compositional techniques are incorporated, they will perhaps be more acceptable for Westerners and Chinese youth alike. This concept is among the most effective ways to inherit and develop this old Chinese art of Beijing opera and introduce it to the uninitiated in the world. The piano concerto, *Er Huang*, is a successful attempt to fuse Chinese traditional music and Western music together. This limited research on *Er Huang* will serve as a scholarly resource that will help introduce the combination of Chinese piano music and Beijing opera elements to Western pianists, who hopefully in turn will share it with Western audiences.

---

<sup>171</sup> Ibid.

## BIBLIOGRAPHY

- Boosey & Hawkes. "Qigang Chen's *Er Huang* Beautifies New York," Boosey & Hawkes, November 2009. Accessed December 5, 2015.  
<http://www.boosey.com/cr/news/Qigang-Chen-s-Er-Huang-Beautifies-New-York/11916>.
- Brandon, James R, ed. *The Cambridge Guide to Asian Theatre*. London: Cambridge University Press, 1997.
- Buss, Kate. *Studies in the Chinese Drama*. Charleston: BiblioBazaar, 2009.
- Chang, Ailing. *Zhongguo Gangqin Lishi Yanjiu* [Chinese Piano History Research]. Jinan: Shandong Education Press, 2010. 常铠霖, 《中国钢琴历史研究》, 济南: 山东教育出版社, 2010.
- Chao, Yuenren. *Aspects of Chinese Sociolinguistics: Essays*. Stanford: Stanford University Press, 1976.
- Chen, Jie. "And Lyrical Flow the Classical Notes," China Daily USA, Updated October 2, 2015. Accessed December 5, 2015.  
[http://usa.chinadaily.com.cn/epaper/2015-10/02/content\\_22041634.htm](http://usa.chinadaily.com.cn/epaper/2015-10/02/content_22041634.htm).
- Chen, Qigang. Biography. Paris: Gerard Billaudot Éditeur. Accessed April 7, 2016. <http://billaudot.com/en/catalog.php#haut>.
- Chen, Qigang. Interview by Jian Gao, "Music Life of Qi-Gang Chen," (video), Classical Music Channel, June 28, 2015. Accessed November 28, 2015.  
<http://www.ncpa-classic.com/clt/more/256/index.shtml>.
- Chen, Qigang. Interview by Shengxian Lian, *Philharmonic* (爱乐杂志), August 5, 2002. Accessed July 7, 2016.  
<http://wen.org.cn/modules/article/view.article.php/403/c0>.
- Chen, Qigang. Interview by Wei Xu, *Chinese People*, December 20, 2015. Accessed July 27, 2016.  
[http://elite.youth.cn/i\\_news/201512/t20151220\\_7441397.htm](http://elite.youth.cn/i_news/201512/t20151220_7441397.htm).
- Chen, Qigang. Website. Accessed April 3, 2016.  
<http://www.qigangchen.com/FE/english.htm>.
- Chen, Yi. *The Living Composers Project*, Kalvos & Damian's New Music Bazaar. Accessed August 21, 2016.  
<http://composers21.com/compdocs/chenyi.htm>.

- Crump, J. I. *Chinese Theater in Days of Kublai Khan*. Michigan: University of Michigan Press, 1991.
- Cui, Fang. "Analysis on the Application of Beijing Opera Material in Chinese Solo Work: Studying the Awarded Works of the First Palatiannu Competition for Chinese Original Piano Composition." Master's thesis, Central China Normal University, 2013.
- Culture China*. "Drum Song of Peking." Accessed August 18, 2016.  
<http://arts.cultural-china.com/en/87Arts401.html>.
- Du, Yaxiong. *Zhongguo Mingzu Yinyue Lilun* [Chinese Traditional Music Theory]. Shanghai: Shanghai Music Press, 2002. 杜亚雄, 《中国传统乐理教程》, 上海: 上海音乐出版社, 2002.
- Farewell My Concubine*, Tan Dun. Accessed August 21, 2016.  
<http://tandun.com/explore/farewell-my-concubine-for-piano-peking-opera-soprano/>.
- Fei, Faye Chunfang. *Chinese Theories of Theater and Performance from Confucius to the Present*. Michigan: University of Michigan Press, 2002.
- Feng, Chiaoting. "Innovation: Chinese Folk Music Influence in Contemporary Clarinet Repertoire." DMA diss., Arizona State University, 2013.
- Gudnason, Jessica Tan. *Chinese Opera*. New York: Abbeville Press, 2001.
- Guy, Nancy. "Beijing Opera," *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed. Washington, DC: Oxford University Press, 2001.
- Kouwenhoven, Frank. "Chen Qigang." *Grove Music Online*. Oxford Music Online. Oxford University Press. Accessed April 8, 2016.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/49468>.
- Lee, Joanna C. "Tan Dun." *Grove Music Online*. Oxford Music Online. Oxford University Press. Accessed September 26, 2016.  
<http://www.oxfordmusiconline.com.lynx.lib.usm.edu/subscriber/article/grove/music/42657>.
- Lee, Wendy Wan-Ki. "Unpacking Aspects of Musical Influence in Three Piano Works by Chinese Composers." DMA diss., University of Michigan, 2006.
- Li, Gang and Xitai Wang. *Jingju Yinyue Lunshu* [Music Review of Beijing Opera]. Shenyang: Liaoning People's Publishing House, 2007. 李刚, 王喜太, 《京剧音乐论述》, 沈阳: 辽宁人民出版社, 2007.

- Li, Yannan. "Cross-Cultural Synthesis in Chen Qigang's Piano Composition 'Instants d'un Opéra de Pékin'." DMA diss., The University of North Carolina at Greensboro, 2012.
- Lien, Hsiensheng. "The Return and Omnipresence of Pentatonicism - Ancient Tones and Modern Echoes in the Works of Tôru Takemitsu and Qigang Chen." *Guandu Music Journal*, 2006.
- Liu, Jingzi. *Zhongguo Xin Yinyue Shilun* [Chinese New Music History]. Hong Kong: The Chinese University of Hong Kong Press, 2009. 刘靖之, 《中国新音乐史论》, 香港: 中文大学出版社, 2009.
- Jiang, Qing. *Zhongguo Xiqu Yinyue* [Chinese Opera Music]. Beijing: People Music Publishing House, 1995. 蒋菁, 《中国戏曲音乐》, 北京: 人民音乐出版社, 1995.
- Jiang, Wei. "Jingju zai Gangqin zhong de Yingyong" [Beijing Opera in Piano Solo Work]. *Time Education*, no. 6, June, 2014. 姜伟, 《京剧在钢琴中的应用》, 选自《当代教育》第六期, 2014年6月刊.
- Mackerras, Colin, ed. *Chinese Theater: From Its Origins to the Present Day*. Hawaii: University of Hawaii Press, 1988.
- Messiaen, Olivier. *The Technique of My Musical Language*, Vol. 1, 35-36. Accessed September 25, 2016. <https://www.scribd.com/doc/67639957/Olivier-Messiaen-technique-of-My-Musical-Language-Text>.
- Naxos. "Qigang Chen: Er Huang / Enchantements oubliés / Un temps disparu." Accessed April 9, 2016. [http://www.naxos.com/mainsite/blurbs\\_reviews.asp?item\\_code=8.570614&catNum=570614&filetype=About%20this%20Recording&language=English](http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.570614&catNum=570614&filetype=About%20this%20Recording&language=English).
- Provine, Robert C., Yosihiko Tokumaru, and J. Lawrence Witzleben, eds. *The Garland Encyclopedia of World Music. East Asia: China, Japan, and Korea*. New York: Routledge, 2002.

- Qiu, Kunliang. *Zhongguo Chuantong Xiqu Yinyue* [The Music of Traditional Chinese Opera]. Taipei: Liuyuan Press, 1981. 邱坤良, 《中国传统戏曲音乐》, 台北: 远流出版公司, 1981.
- Shi, Deyu. *Ban Qiang Style and Qu Pai Style*. Taipei: Kuo Chia Publishing Co., 2010. 施德玉, 《板腔体与曲牌体》, 台北: 国家出版社, 2010.
- Shi, Yonggang. *1960 Nian de Hongse Jingju* [The Red Chinese Opera in the 1960s]. Changsha: Chinese Development Press, 1998. 施永刚, 《1960年的红色京剧》, 长沙: 中国发展出版社, 1998.
- Siu, Wangngai. *Chinese Opera: Stories and Images*. New York: UBC Press, 1997.
- Tan, Dun. *Farewell My Concubine*. Accessed August 21, 2016.  
<http://tandun.com/explore/farewell-my-concubine-for-piano-peking-opera-soprano/>.
- The Living Composers Project*. "Chen Yi," Kalvos & Damian's New Music Bazaar. Accessed August 21, 2016.  
<http://composers21.com/compdocs/chenyi.htm>.
- Thrasher, Alan R., et al. "China." *Grove Music Online*. Oxford Music Online. Oxford University Press. Accessed April 8, 2016.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/43141>.
- Tian, Yaonong. *Zhongguo Chuantong Yinyue Lilun Zhaiyao* [Summary of Traditional Chinese Music Theory]. Beijing: People's Music Publication House, 2014. 田耀农, 《中国传统音乐理论摘要》, 北京: 人民音乐出版社, 2014.
- Wang, Renyuan. *Jingju Yangbanxi Yinyue Lungang* [The Beijing Opera in the Model Opera]. Beijing: People Music Publishing House, 1999. 汪人元, 《京剧“样板戏”音乐论纲》, 北京: 人民音乐出版社, 1999.
- Wichmann, Elizabeth. *Listening to Theatre: The Aural Dimension of Beijing Opera*. Hawaii: University of Hawaii Press.
- Williams, J. Kent. *Theories and Analyses of Twentieth-Century Music*. Orlando: Harcourt Brace & Company, 1997.
- Wu, Minghui. "Research and Analysis: Piano Transcriptions of Chinese Traditional Instrument Music." *Arts Exploration* 114, November 2011.

- Wu, Mingwei. "Chinese Opera Elements Used in Chinese Piano Works: Piano Solo Works, Piano Duet, and Piano Concerto." Master's thesis, Northeast Normal University, 2009.
- Xu, Lingxiao. *Pi Huang Yanjiu* [Research on Pi Huang]. Beijing: Chinese Theatre Press, 2015. 许凌霄, 《皮黄音乐研究》, 北京: 中国戏曲出版社, 2015.
- Xi, Qiang. *Zhongguo Yinyue yu Yueqi Yanjiu* [Chinese Music and Musical Instruments]. Shanghai: Shanghai Press, 2011.
- Yang, Xiaohui. *Jingju Changqiang Jiqiao: Sigu Banzou* [Drummer and Accompanist in Beijing Opera]. Beijing: Central Conservatory of Music Press, 2010. 杨晓辉, 《京剧唱腔技巧: 司鼓伴奏》, 北京: 中央音乐学院出版社, 2010.
- Yin, Chengzong. Interview by Gehui Xu, *Face to the Celebrity*, Phoenix Television, October 7, 2013. Accessed November 22, 2015. [http://news.ifeng.com/mainland/detail\\_2013\\_10/07/30095283\\_0.shtml](http://news.ifeng.com/mainland/detail_2013_10/07/30095283_0.shtml).
- Yu, Yuzhi. *Zhongguo Dangdai Zuoqu Jia: Jiang Wenye* ["Composer Jiang Wenye" in *Modern and Contemporary Chinese Musicians*]. Shenyang: Liaoning Public Press, 1994. 喻育之, 《中国当代作曲家: 江文也》, 沈阳: 辽宁大众出版社, 1994.
- Yu, Zhibin. *Pi Huang Xi Shishu* [History of Pi Huang Theatre]. Hong Kong: Zhonghua Book Company Press, 2014. 于志斌, 《皮黄戏史述》, 香港: 中华书局, 2014.
- Zhang, Youdan. "The Beijing Opera Tasty in *Instants d'un Opera de Pekin*." *People's Music*, August, 2008, accessed August 29, 2016, <http://doc.qkzz.net/article/34d3cefc-701f-47bf-a882-2e56c9320d8e.htm>.
- Zhang, Yunqing. *Jingju Yinyue Fenxi* [Analysis of Music in Beijing Opera]. Beijing: Central Conservatory of Music Press, 2011. 张云青, 《京剧音乐研究》, 北京: 中央音乐学院出版社, 2011.
- Zhang, Zhao. Interview by Xin Liu, *Music Weekly*, March 28, 2012. Accessed November 26, 2015. <http://www.xzbu.com/7/view-1112109.htm>.
- Zhongguo Jingju Lishi Wenxian* [The History & Literature of Beijing Opera]. Beijing: Phoenix Press, 2011.