

HE, XIAOHE, M.M. *Chu* (2018)
Directed by Dr. Mark Engebretson, 54pp.

My composition *Chu* is based on a historical Chinese story of Xiang Yu, which happened during the end of Qin Dynasty over 2000 years ago. It is a three-movement work with dance based on the story. Each movement bears a different title. The first movement is *Deadly Folk Song*; the second is *Until death, faith*; the third is *Sacrifice beside Wu River*. The essential purpose of this composition is to fashion a coherent musical depiction of these events by creating the dramatic atmosphere of the story through orchestration and texture, simulating Chinese national instrumental sounds, and imitating the rhythm of Beijing opera.

Historically, there were many versions of the Chu story presented in various art forms. In my work, I sought to make a new version for this story using contemporary composing techniques. This composition shows not only my view and emotion about this story, but also my personal narrative method of my composition. These methods contain different kinds of implications that lead the audience following the storyline.

This paper describes the relationship between ancient music, art, and opera, and presents my interpretation of the Chu story. Furthermore, the performing techniques of Chinese national instruments are illustrated to compare these sounds and the sounds of my own work.

After completing the composition of these three movements, I realized that it broke the rules of the ancient Chinese music. But at the same time, it kept the charm of the ancient Chinese forms of expression. My goal is to guide the audiences to imagine the

Chu story acoustically. This work reveals my long-term interest about how to embed ancient Chinese music elements in contemporary music; in other words, how to make a contemporary Chinese music. After finishing composing such a story, I want to refine my exploration of Chinese musical contexts, abstract these Chinese themes and fuse them into spectral music.

CHU

by

Xiaohe He

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APPROVAL PAGE

This thesis written by Xiaohu He has been approved by the following committee
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Date of Acceptance by Committee

Date of Final Oral Examination

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CHAPTER I

INTRODUCTION

In the late Qin dynasty (221-206 B.C.E.), there was an important war between the State of Chu and the State of Han, who were fighting for the sovereignty of the country. Xiang Yu, the king of Chu, was besieged at a place called Gaixia by the Han army led by Liu Bang. Xiang Yu was in a desperate situation, with limited supplies and a few soldiers. The king of Han, Liu Bang, asked his soldiers sing a Chu folk song outside the military camp of Chu.¹ This was the clever trick he used to demoralize the Chu army. After the Chu soldiers heard the folk song, they started to believe that their fellow countrymen were captured and their territory was occupied by Han's army. They became dispirited and fled.

When soldiers fled in every direction, Xiang Yu's concubine, Yu Ji, felt sad about the failure. She went to Xiang Yu's camp to comfort the king. She decided to commit suicide because she loved her husband deeply and did not want to be captured and dishonored by the enemy. So she danced for her king with the king's sword, as a farewell, and killed herself at the end of the dance.

After Xiang Yu lost the battle, he was too ashamed to go back home to see his elders. Thus, he decided not to go home across the Wu River. Finally, he committed suicide to avoid being caught by the enemies.

¹ I used the actual Chu folk song in my piece. See the discussion below, in the chapter on Imitation.

This is one of my favorite ancient stories, and many Chinese operas and poems have been based on it since Qin Dynasty. These works demonstrate the essence of ancient China through music, literature, and history. I would like to present with my music not only the conception of the story, but also the narrative style of Chinese music and the temperament of Chinese culture related to the story of Chu.

Following the development of this story, my composition, *Chu*, is divided into three parts, each with different instrumentations. For example, the first part is about the war between two armies, and is composed for flute, clarinet, violin, cello, and percussion. There are two instruments (contrabass and cello) in the second part, which represent camp guardians as part of the scene design.² Dance is included in this movement to represent Yu Ji, the king's concubine. In the last movement, which presents Xiang Yu alone in his last moments, the orchestration contains one saxophone and a computer program. This whole piece lasts 20 minutes long. In the performance, the performers of three parts are all seated on stage at the same time, before departing separately (see Figure 1).

² This is a common device in Chinese opera. See below.

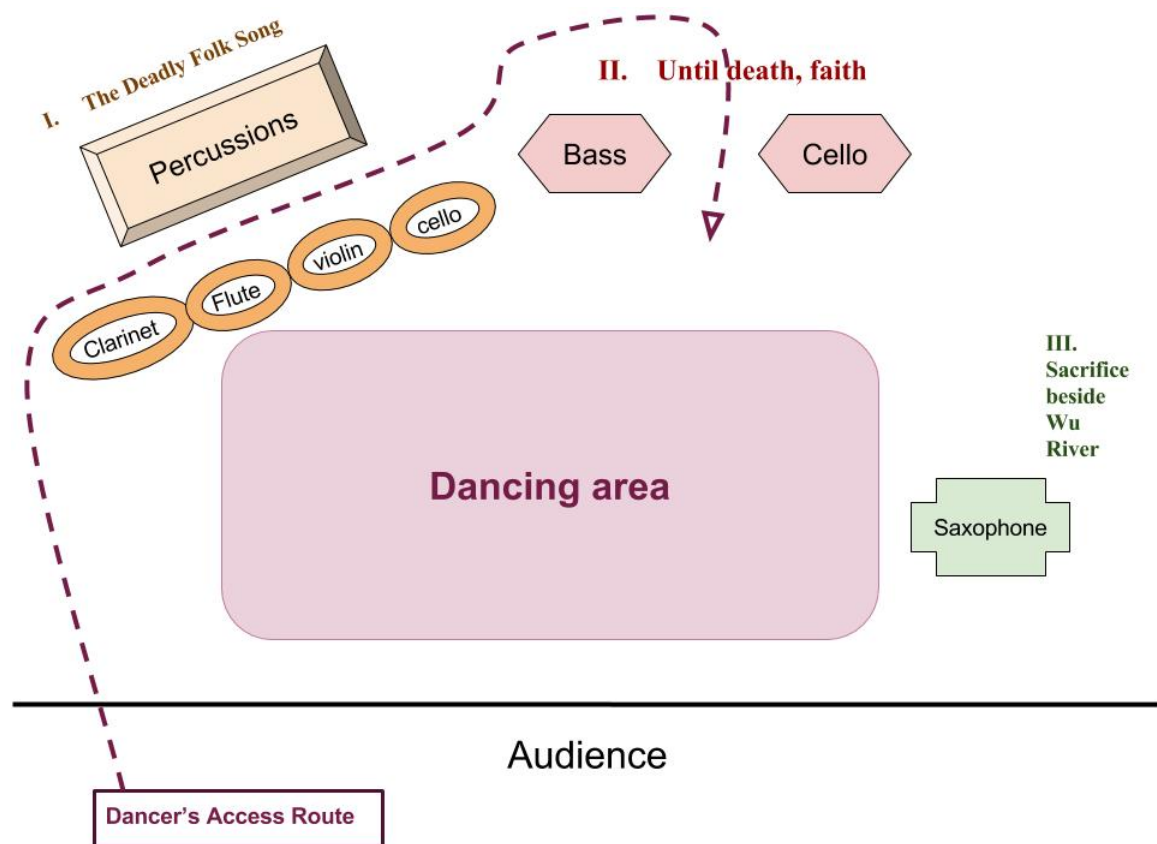
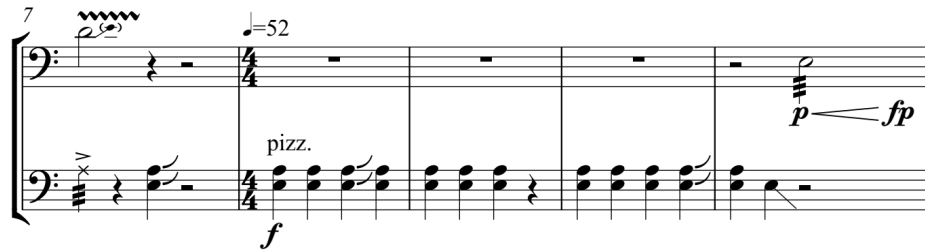


Figure 1. Stage Design in *Chu*

When the performers of the first part *The deadly folk song* finish their performance, they leave like deserters, echoing the end of the first part of the story.³ The cellist for the second part starts to play the music and the dancer enters the stage from the audience's seat. The dancer follows the route as shown in Figure 1 so as not to come into the "Dancing area" until the regular rhythm heard in measure eight appears in the bass (Example 1). After the second part, the cellist and bassist leave with goose steps (as they

³ The imitation of footsteps is another important element of my composition. See below.

represent the military guard) and the dancer follows them. The saxophone player, who represents the king, watches the dancer leave and then starts his performance.



Example 1. Cue for Dancer to Enter the Dance Area

All of the orchestration and the stage designs are based on the story's details and development.

Throughout the three-movement work, imitation is used both to link the music to the Chinese tradition, and in imitation of sounds from the real world. The original Chu folk song, rhythmic elements, and the imitation of Chinese national instruments connects my music to the long tradition of Chinese culture.

CHAPTER II

IMITATION

There are two kinds of imitations found in this piece. First, I used Western instruments to imitate Chinese national instruments. The second imitation relates to the elements of the story. Since *Chu* is a chronological story, I imitated the sounds of some actions found in the story. Imitating the sounds of story is intended to help people understand the details of the narrative.

II.1. Imitation of Chinese National Instruments

II.1. a. Pizzicato

Most of the Chinese string instruments such as *guqin*, *pipa*, and *gu zheng*, are played with a plectrum. Typically, plectrums are bound to the performer's fingers so that they can have a high frequency of pizzicato. Various pizzicato techniques, such as rotating fingers, shaking fingers, sweeping and so on, are used for the Chinese string instruments. I employed some of these techniques on the western string instruments in my piece. For example, some of the themes are played pizzicato (Example 2), and strumming is also used frequently (Example 3).



Example 2. Pizzicato Themes in *The Deadly Folk Song*

In Example 3, the violin and cello are required to play pizzicato, then glissando to the next pitch. The sounds are similar to the typical sound of rubbing on the *gu zheng*'s string. Also, the strum in Example 3, which requires the cello player to hold a finger at the top side of the strings while strumming the strings at the same time, aims to imitate the strumming sound of the *pipa*. Late, in order to emphasize the pizzicato accent in my work, there is a pizzicato theme for the saxophone (Example 4).



Example 3. Cello Strumming in *Until Death, Faith*

69

Alto

Tan Jie

Male Vocal

Alto Saxophone

pizz. slap

open slap

pizz. slap

ff

Max

Example 4. Pizzicato in *Sacrifice beside Wu River*

Another traditional performing technique, “*gun*” fingering (a Chinese word meaning “rolling”), is very typical for *pipa* and *gu zheng*. The performers are required to play rapid pizzicato notes on one pitch, which has an interesting accent in the expression of my music (Example 5).

Example 5. *Gun* Fingering in the Pizzicato Melody

Many other melodies in *Chu* are presented pizzicato, as in Example 6. These pizzicato melodies clearly reference Chinese national music, as this kind of expression is relatively rare in Western music.

II.1. b. Portamento

Portamento is a basic performance technique in western instrument. In China, there are similar kinds of techniques for most of the Chinese string instruments. Performers rub one side of the string with the left hand while they pizzicato the other side of the string. It's rarely used in the western sting instrument because the tension on the string is too tight to make glissando on a pizzicato note. To solve this problem, most of the portamentos in my piece are played downward side (except in the contrabass). What's

more, the portamentos are not only present on the string instruments, but also appear several times in the woodwinds. As shown in Examples 6 and 7, this type of portamento becomes one of the typical embellishments throughout the whole piece.

36

Fl.

Cl.

perc.

Vln. I

Vc.

arco

pizz.

mp

mf

ff

Example 6. Portamentos in *The Deadly Folk Song*

Example 7. Portamentos in *Until Death, Faith*

II.2. Imitation of Footsteps (People, Horse)

The percussion part is particularly important in *Chu*, as it represents two elements in the story. The first element is the footsteps of soldiers in the two armies. At the beginning of this piece, three woodblocks suggest the footsteps of the enemy who are lurking around the Chu camp stealthily at midnight. The footsteps of the enemy Liu's soldiers need to be sometimes quickly, sometimes slowly, which imitated by the percussion's part (see Example 8).

Percussion

Chu

I. The deadly folk song

Xiaohe He

Adagio $\text{♩}=68$

Example 8. The Beginning of Percussion Part in *The Deadly Folk Song*

As the music develops, the hasty tom-tom beats project the running steps of the panicking Chu army. As the music becomes increasingly disordered, the panicky atmosphere becomes stronger. The intensive and fast percussion part (Example 9) is a vivid imitation of the soldiers' footsteps when they were running away. Finally, the bass drum sounds as a Chinese military drum and shows the fear as war begins.



Example 9. The End of Percussion Part in *The Deadly Folk Song*

The last kind of step imitation appears in the solo saxophone movement. The click sounds from the saxophone (Example 10) aim to imitate the horsesteps of the enemy army.



Example 10. Click Sound from the Saxophone in *Sacrifice Beside Wu River*

II.3. Imitation in the Third Movement

At the very last moment in his life, the king stood beside the Wu River. In my imagination, there are only a few things that he can hear: a lonely bird chirping, the roaring water of Wu river, and the hasty clops from the enemy horses which come closer

and closer. To evoke this atmosphere, I made four sounds in the application Max-MSP to simulate the roaring water of the river. I also chose a high pitch bird whistle and a low pitch bird whistle for the saxophone player to play at the beginning of the piece. Also, the saxophone player is required to play many different kinds of click sounds, to evoke horse steps as described above.

In my view, the dying man must have had lots of memories in his life which came back and appeared to his mind. I especially wanted the music to reflect the king's complicated emotional state before he killed himself. To accomplish this, I recorded three fragments of the saxophone solo, then I used different kinds of transformations for each of them, and play them a bit later in the music as "his memories." Also, an interjection "Bai", which means failure in Chinese, is shouted out by the saxophone player, and a folk song is sung in a girl's voice with reverb added sounds at the very last moment of the piece (see Example 11). It still echoes the main purpose of this piece that creating a similar environment and scene for the audience to experience the story.

Alto Sax. Saxophonist Shout without Pitch

3 3 3 3 Bai Bai

ffff

Max sigh

Groove "recme 3"

Alto Voice

Jiang — Dong

f

Alto Sax. Record as "recme 4"

Bai Bai

Max

Example 11. Accelerating Rhythm in *The Deadly Folk Song*

CHAPTER III

RHYTHM

Like the prelude and intermezzo in western opera, Peking opera has typical ways to begin a performance and create links between major sections. Particularly, there are several kinds of rhythms for the percussion, which indicate the development of the story line. To intensify the connection to Peking opera style in my music, there are three kinds of such rhythms in *Chu*.

III.1. Accelerando

When the percussion quickens the tempo in the opening and transitions, it means the story begins (or continues) and the actors are getting ready to come to the stage. The reason why Peking opera uses this pattern in the opening has to do with the performance venue, most often noisy civilian teahouses. Musicians tried to make the audience aware of the performance by accelerating the rhythm. I use this typical rhythmic accent in the percussion solo of *The deadly folk song* (Example 12).

Example 12. Accelerating Rhythm in *The Deadly Folk Song*

At the beginning of *The deadly folk song*, there is a percussion solo played as a prelude, which is like a narrator in this story. The accelerating rhythm starts from measure 13 to measure 14. Later, the strings and flute start and open the main part of *The deadly folk song*. This accelerating rhythm also appears in *Sacrifice Beside Wu River* (Example 13).

Example 13. Accelerating Rhythm in *Sacrifice Beside Wu River*

III.2. Free Rhythm

Free rhythm is also one of the traditional rhythmic devices in Peking opera. This usually appears in the development of the opera's vocal music. In this case, the singers

improvise while the words express some strong emotions. Normally, when the percussion plays quickly, the vocalist will slow its speed freely. On the contrary, when the percussion plays slowly, the artist will speed up the rhythm. This is one of my favorite elements in opera, which I then incorporated into in my piece, for example through the woodwinds and strings (see Example 14).



Example 14. Free Rhythm in the Woodwind and String

III.3. Use of Blank Space

The incorporation of blank space is a common artistic technique of traditional Chinese arts, such as calligraphy, painting and music. Generally, artists limit the content in their art work and leave some spaces for the readers or audiences to develop their imaginations. In music rest is a kind of blank space. Imagination will not stop by the sounds' disappearance. Rest therefore becomes one of my expressions in *Chu*. At the

beginning of *The deadly folk song* (in Example 15) different durations of silences are inserted into the percussion's solo. The rests strongly contrast with fast drum beats which present the enemies walking silently but swiftly.

Example 15. Rests in *The Deadly Folk Song*

However, the rests in the second movement have different meanings. In Example 16, the regular bass pizzicatos represent the steps of Yu Ji as she enters the king's camp. The silence, which interferes with her fluid movements, implies that Yu Ji has something weighing heavily on her mind, which she needs to stop shortly.

Example 16. Rests in *Until Death, Faith*

CHAPTER IV

HISTORY OF CHU IN CHINESE ART

Many paintings, novels, poems, music, and operas have been created by many artists based on this story, and circulated widely over the past two thousand years. Most of them honor Xiang Yu's heroism, Yu Ji's loyalty, and the dramatic war. Musicians and artists from different places were inspired by this story, and explored it with through their own local art styles. For example, the art form of shadow puppetry was created in response to this story (Figure.3). In the war, Xiang Yu had an advantage over Liu Bang and bottled up Liu's army in a town named Peng. Liu Bang's counselor, Zhang Liang, intended to help his king to escape by hanging curtains on the ramparts with leather-made puppet warriors and the set a fire behind them. Xiang's army saw the shadow puppets and thought they were Liu's army, and they rushed to the ramparts while Liu's army escaped from the opposite direction. Therefore, the works of Xiang Yu's story became glimpses of Chinese culture which were shown in all periods, all nationalities, all geographic areas, covering all types of literary and artistic forms.



Figure 2. Shadow Puppetry⁴

In *Chu*, the melodies or themes of each part were inspired by music in different periods in China since this story happened.

IV.1. Deadly Folk Song

There is an ancient folk song related to the story of Chu, dating from the 15th century. I used that song as the basis of my piece. Here is the pitch content of the song.

⁴Lee, Shuping, unpublished photo. Used by permission.



Figure 3. Transcription of *Chu Song*⁵

Examples 17 and 18 show how the song is represented in the score for my work.

⁵ Transcription of folk melody, by the author.

Flute

Chu

I. The deadly folk song

Xiaohe He

Adagio $\text{♩} = 68$

7

flz.

ff

pizz.

pp sub. f

13 play with a trumpet embouchure on the top

fp > < ff

20 2 bamboo flute sound 4

flz.

p f

32

p

p < f > p flz. f fp

Example 17. Theme in *The Deadly Folk Song*

6

Fl. *f*

Cl. *f*

perc. *f*

Vln. I *f*

Vc. *f*

Example 18. Theme in the Development of *The Deadly Folk Song*

IV.2. Until Death, Faith

Yu Ji's story has also been used in many Chinese operas. For example, the Peking Opera *Farewell My Concubine* is the most typical one, which also my favorite opera since I was a child. It was performed in the United States by Mei Lanfang who is recognized to be a symbol artist of Chinese performing art.⁶

⁶Mitchell, J. D., Packard, W., Li, S., & Shanghai Jing ju tuan. (1973). *The red pear garden: Three great dramas of revolutionary China*. Boston: D.R. Godine.

In Peking opera, there is a characteristic style for the stage, which is the highly symbolic stage design. There are very few props on the stage: one table or one chair, which can symbolize multiple objects such as a wall, a river or a mountain. Also, some typical objects can be signifying the related action. For example, waving an oar means boating and cracking a whip means riding a horse. So, if an artist walks around a table waving an oar, that might mean he went around a mountain by boating. I bring this concept into the second part of my pieces. The stage symbolizes Xiang Yu's camp. In Peking opera, two musicians were often taken to represent guards as they stand by the gate of a camp. In my piece, a female dancer plays Yu Ji. When she walks through the midst of the two musicians, it means Yu Ji walks into Xiang Yu's camp. According to the story, Yu Ji dances with the king's sword. In my piece, the dancer wears water sleeves to represent the sword (shown in Figure. 5). At the end of this part, when the dancer stands up from the stage and removes her long sleeves, it means Yu Ji died. She goes back and passes the two musicians again, which now represent the gate of heaven.



Figure 4. Yu Ji Dance with the Water Sleeves⁷

IV.3. Sacrifice Beside Wu River

In this movement, I didn't use an old song or ancient music, but a poem from Qing Dynasty (1644-1912) by the female poet Qingzhao Lee that called *summer quatrains*, which honors Xiang Yu's brave heroism. This poem inspired me to write a lyric, as shown in Figure 6.

⁷ Photo by the author.

江东

(Jiangdong)

有位英雄

(There is a hero)

啊归途何处

(He lost the way back home)

天嗟天嗟

(Even the god feel sorry for his lost)

Figure 5. Lyrics in *Sacrifice beside Wu River* with Translation

CHAPTER V

CONCLUSION

Growing up in a country which has a long and rich history, I've been affected by many different kinds of Chinese art forms. Most of them are related to legends and historical stories. Many elements which come from their melodies, rhythms, dances, and narrations of art have already been deeply in my mind and imagination for many years. As one of my favorite historical stories, Xiang Yu's story becomes in *Chu* the center of my first experience using traditional Chinese musical expressions. I'm not attempting to tell a new story to the audience, but rather creating a scene for the audience, hoping to lead them to an experience of the story as a participant.

Overall, there are techniques used to approach my practical goal: traditional melody, art from and ancient poem; pizzicato and portamento; and the use of rhythmic devices from Peking opera. Firstly, traditional melody, art forms and ancient poetry became the themes, inspiration and performance form in *Chu*. Examples include the ancient Chu folk song, Peking opera's stage design and the poem from the Qing dynasty. Secondly, two kinds of typical Chinese instrumental techniques, pizzicato and portamento, were imitated by western instruments. Several parts of the percussion and the click sound of the saxophone were used to imitate the specific elements of different kinds of steps. Lastly, rhythms in Peking opera sometimes make a leading effect which can cue the opening and the transition of the performance, especially some solo parts when the

performance comes to the climax. Two of these rhythms (accelerando and free rhythm) were applied in my composition.

In summary, *Chu* is a contemporary composition with a profound cultural connotation. It is deeply related to the ancient Chinese art tradition. And the performance techniques, forms, and stage design are based on the quintessence of Chinese music. This composition aims to provide a lively experience for the audience to create their own imagination about the Chu story. In future depictive work, I am encouraged to increase the generalizability of my musical composition. Furthermore, another goal is to engage in a study of spectral music, one of my favorite music types, and incorporate approaches and techniques from this tradition into my next composition.

BIBLIOGRAPHY

Mitchell, J. D., Packard, W., Li, S., & Shanghai Jing ju tuan. (1973). *The red pear garden: Three great dramas of revolutionary China*. Boston: D.R. Godine.

APPENDIX A

SCORE


Chu

I . The deadly folk song

II . Until death, faith



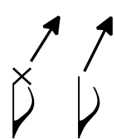
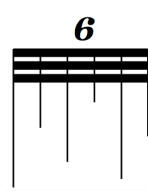



III . Sacrifice beside Wu River

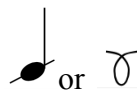


何小河


I. The deadly folk song

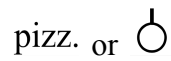
Performance Notes

Instrument	Sign	Definition
Flute & Clarinet		Bend the pitch within a half-step.
		Remove the head joint, and play with a trumpet embouchure sound on the top.
		Jet whistle with or without starting note.
		Clicking the keys freely.
		Flutter a note with a strong wind.
Percussion		For the drums with four pitches. The preference will be the Chinese Paigu or Japanese Taiko. Normal drums with pitch also works.
		Temple blocks with 3 pitch.



Sweeping the edge of the bass drum with the side of the stick.

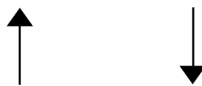
Violin & Cello



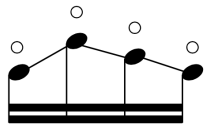
All the pizz in this piece should make as slap strongly.



Glissando up or down within a half-step.



Strum while muting strings near tuning pegs



Glissando with overtones, the bow should play close to the bridge.

Chu

I. The deadly folk song

Adagio ♩=68

Flute

Clarinets in B \flat

Percussion

f Adagio ♩=68

Violin

Violoncello

8

flz.

ff

pizz.

pp sub, f

no dim.

perc.

p

f

p f

f

ff

p

Vln. I

Vc.

36

28

Fl. *flz.* *p f*

Cl. *fp* *p < f > p*

perc. *5 3 5 5* *3 3*

Vln. I *mp* *f* *pizz.* *3*

Vc. *p* *gliss.* *f* *pizz.* *3*

32

Fl. *p* *p < f > p* *f* *flz.* *fp*

Cl. *sf* *ppp* *f* *solo* *air accent*

perc. *3* *3* *3* *3*

Vln. I *arco* *3* *pizz.* *arco* *p* *mf* *ppp* *pizz.* *ff*

Vc. *arco* *3* *ff* *p* *p* *mf* *ppp* *pizz.* *ff*

36

Fl. *mf* *flz.* *ff*

Cl. *mf* *ff*

perc. *arco* *3* *5*

Vln. I *mp* *pizz.* *ff*

Vc. *ff*

38

52

Fl. *f* *ff* *mp* *tr*

Cl. *f*

perc. *f* 3 3 3 3

Vln. I *f*

Vc. *f*

56

Fl. *mf*

Cl. *mf*

perc. 3 3 3

Vln. I *mf* *gliss.* *gliss.* *gliss.* *pizz.* 3

Vc. *ff* *gliss.* *gliss.* *gliss.* *gliss.* 3

59

Fl. *p*

Cl. *p*

perc. 5 3 3 3 5 *p*

Vln. I *arco* *gliss.* *pizz.* 3 *gliss.* 3

Vc. 3 *gliss.* *pizz.* 3 *gliss.* 3

62

Fl. *flz.*
p *fff* *ppp*

Cl.

perc.

Vln. I *arco*
p *fff* *ppp*

Vc. *arco*
p *fff* *ppp*

65

Fl. *flz.*
f *air accent*

Cl.

perc.

Vln. I *f*

Vc. *f*

68

Fl. *ff* *flz.*

Cl.

perc.

Vln. I

Vc.

70

Fl.

Cl.

perc.

Vln. I

Vc.

72

Fl.

Cl.

perc.

Vln. I

Vc.

75

Fl.

Cl.

perc.

Vln. I

Vc.

pp

p

pp

stick sweep the side of the bass drum

f

mp

f

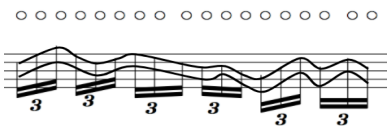




mp

ff

pizz.

42

II. Until death, faith
Performance note

Sign	Definition
	glissando with the overtone sounds on the string, follow the direction line of the pitch range
	touch the bass in circle
	stop circling
	rap the bass's body by fingers
	knock the bass's body by palm

II. Until death, faith

Largo ♩ = 40

sul D, A

Violoncello

Double Bass

pp

pp

f

mp

ff

fp

pp

n

f

f

pizz.

pizz.

pizz.

arco

fff

pizz.

pizz.

arco arco arco arco arco arco arco arco arco arco arco arco arco

30 pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz.

Vc.

Db.

arco arco arco arco arco arco arco arco arco

33 pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz.

Vc.

Db. *f* *f* *2/15c*

arco pizz. arco pizz. arco pizz. arco

35 Vc.

Db.

arco pizz. arco pizz. arco pizz. arco

36 Vc.

Db.

arco pizz. arco pizz. arco pizz. arco

37 Vc.

Db.

arco pizz. arco pizz. arco pizz. arco

38 Vc.

Db.

39 pizz. arco pizz. arco pizz. arco pizz. arco

Vc.

Db.

40 pizz. arco pizz. arco pizz. arco pizz. arco

Vc.

Db.

41 pizz. arco pizz. arco pizz. arco gliss. 3

Vc.

Db.

42

Vc.

Db.

p

p

43

Vc.

Db.

f

p

f

p

44

Vc.

Db.

pp

f

pizz.

gliss.

45

Vc. *ff*

Db. *ff*
pizz.

47

Vc. arco

Db. arco

49

Vc. pizz.

Db. pizz.

51

Vc. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

Db. pizz.

p

54

Vc. 3 3 3 3 3 3 3 3 3 3 Yuji Die

Db. pizz. *mf*

58

Vc. arco *mp* move to bridge

Db. *mp* *p*

64

Vc.

Db.

pp

66

Vc.

Db.

ppp

The musical score consists of two systems, each with a Violoncello (Vc.) and Double Bass (Db.) part. The first system starts at measure 64. The Vc. part has two measures of triplet eighth notes (G4, A4, B4) followed by a rest. The Db. part has two measures of chords (F4, C5) and eighth notes (G3, F3). The second system starts at measure 66. The Vc. part has two measures of triplet eighth notes (G4, A4, B4) followed by a rest. The Db. part has two measures of chords (F4, C5) and eighth notes (G3, F3). The dynamics are *pp* for the first system and *ppp* for the second system.

III. Sacrifice beside Wu River


Performance notes

- 1) **Water whistle:** There are two water whistle for saxophone player to play at the beginning of the piece. The whistle with high pitch is called “Tenor” in the score, and the other one with lower pitch is named “Bass”. Both of the water whistles need to be filled with water before the performance. Any kinds of water whistle is acceptable.
- 2) **Max-MSP:** A computer is needed with the patch; a mic for pick up the saxophone’s sound, an interface, a mixer and two speakers
- 3) Fingering for the multphonics:

Fingering:

Transposed

Pitches:

The image shows three vertical musical staves. The top staff, labeled 'Fingering:', has a single note on a ledger line above the staff with a flat symbol (Bb) and a finger number '1'. The middle staff, labeled 'Transposed', has a single note on the first line of the staff (F4). The bottom staff, labeled 'Pitches:', has a single note on the first space of the staff (F4).

III. Sacrifice beside Wu River

Largo ♩ = 54

Water Whistle **Tenor**

p *f*

Whist. 6 *n* *f* *tr* To Bass

Whist. 9 *mp* *mf* *n* *mf* *microsound 1*

Whist. 14 *f* 20sec" To Alto Sax.

Max

Alto Sax. 16 *mf* *slap tongue softly* *6* *6* *3* *3* *recording as "recme1"*

Max

Alto Sax. 17 *key clicks* *slap tongue softly* *6* *6* *3* *3* *C456*

18 key clicks

Alto Sax. *C456*

19 *ff* Break for 15"

groove "recmel" & delay (2) fro 15"

22 vibrato: widely..... fast wide

Alto Sax. *f* *mf* 3

Max *mf* *p*

28

Alto Sax. *p*

Max delay (1)

33

Alto Sax. *fff* *p* *fff* *mf*

Max delay (5) & micosound (2)

38

Alto Sax.

fff

mp

Record as "recme 3"

Max

micro (4)

Alto Sax.

Saxophonist Shout without Pitch

sigh

fff

Bai

Bai

Max

Groove "recme 3"

Alto Voice

Jiang — Dong

f

Alto Sax.

Bai

Bai

Record as "recme 4"

Max

50

Alto Voice

You Wei _____ Ying Xiong _____ A A A Gui Tu

Alto Sax.

Groove "recme 4"

fff

Max

56

Alto Voice

He Chu Tan Jie Tan Jie

Alto Sax.

3

Max

micosound (1)

61

Alto Voice

Delay (5) till the end

Jiang _____ Dong

mp

key clicks

C456

open slap

pizz. slap

pizz. slap

mp

Max

micosound (6)

65

Alto Voice

A A Gui Tu He Chu Ying Xiong

Alto Sax.

Max

pizz. slap

open slap

pizz. slap

68

Alto Voice

Tan Jie Tan Jie

Alto Sax

Max

pizz. slap

open slap

pizz. slap

open slap

pizz. slap

wide vibrato

mf

ff