

# Imagined Amateurism: Post-Tonal Gestures and Modernist Techniques in Chinese American Composers' Depiction of Chinese Folk Music

## Figures and Bibliography

1. “Xiao Baicai” from *Zhongguo Minge* (1980) and Sheng, *Seven Tunes Heard in China*, “Little Cabbage”

小 白 菜 (呀) 地 裡—黄— (呀); 三 雨 歲 上  
 Xiao bai cai (ya) di li—huang (ya); San liang sui shang

sord.  $\text{V}$   
*dolce, melanconico*

沒 了 娘— (呀)。 親 娘— 呀, 親— 娘— 呀!  
 mei le niang (ya). Qin niang ya, qin— niang ya!

*meno mosso*

2. “Xiao Baicai” from *Zhongguo Minge* (1980) and Tan Dun, *Ghost Opera*, Third movement, Violin 1 from rehearsal A (in dark-green box) and pipa from rehearsal E (in orange box)

*mp*

*p* *ppp*

*mp*

*ppp*

3. Chen Yi, *China West Suite*, I. “Introduction,” Piano I, mm. 63–65

4. Chen Yi, *China West Suite*, IV. “Miao Dance,” mm. 87–89

5. Zhou Long, *Mongolian Folk-Tune Variations*, Var. III, mm. 18–21

6. Bright Sheng, *Seven Tunes Heard in China*, “Guessing Song,” formal analysis

Section and measure numbers	A mm. 1–8	Transition mm. 8–10	B mm. 11–22	(Re)transition mm. 22–23	A' mm. 23–30	Codetta mm. 30–32
Modal center(s)	E $\flat$	A $\flat$	F, D	(C, D)	E $\flat$	D
Drone pitch	A	A, D	G, A $\flat$	—	D	D
Melodic register	E $\flat$ 3–A $\flat$ 4	A $\flat$ 3–D1	D2–G3	G2–D5	E4–A $\flat$ 5	G1–A5

7. Bright Sheng, *Three Songs for Violoncello and Pipa*, “III. Native Dance,” mm. 42–58  
 a. Original score with modal annotations

Violoncello

Pipa

42 D minor pentatonic C major/A minor pentatonic

48 B b minor pentatonic G minor pentatonic

54 C minor pentatonic

Detailed description: This block contains three systems of musical notation for Violoncello (Vc) and Pipa. The first system (measures 42-47) shows the Vc line in 5/8 and 2/4 time signatures, and the Pipa line in 5/8 and 2/4. Modal annotations 'D minor pentatonic' and 'C major/A minor pentatonic' are placed above the Vc staff. The second system (measures 48-53) shows the Vc line in 5/8, 2/4, 3/4, and 5/8 time signatures, and the Pipa line in 5/8, 2/4, 3/4, and 5/8. Modal annotations 'B b minor pentatonic' and 'G minor pentatonic' are placed above the Pipa staff. The third system (measures 54-58) shows the Vc line in 5/8, 2/4, and 3/4 time signatures, and the Pipa line in 5/8, 2/4, and 3/4. A modal annotation 'C minor pentatonic' is placed above the Pipa staff.

b. Pipa mode transposed to match the cello line with scale degrees

Vc

Pipa

42 D minor pentatonic C major/A minor pentatonic

49 5 6 3 2 3 6 2 3 5 3 5 2 1 2 3 5 2 1 2 3 5 2 1 2 5 3 2 1

55 2 3 1 6 6 1 2 3 1 6 2 3 2 1 6 6

Detailed description: This block contains three systems of musical notation for Violoncello (Vc) and Pipa, similar to the original score but with scale degrees added to the Pipa line. The first system (measures 42-47) shows the Vc line in 5/8 and 2/4 time signatures, and the Pipa line in 5/8 and 2/4. Modal annotations 'D minor pentatonic' and 'C major/A minor pentatonic' are placed above the Vc staff. Scale degrees are written above the Pipa staff: 2 6 1 6 5, 6 1 6 2, 1 6 2 1 6, 5 6 2 6 1, 6 5 3, 2 3 5 6, 2 5 3. The second system (measures 48-53) shows the Vc line in 5/8, 2/4, 3/4, and 5/8 time signatures, and the Pipa line in 5/8, 2/4, 3/4, and 5/8. Scale degrees are written above the Pipa staff: 5 6 3 2 3, 6 2 3 5 3, 5 2 1, 2 3 5 2 1 2, 3 5 2 1, 2 5 3 2 1. The third system (measures 54-58) shows the Vc line in 5/8, 2/4, and 3/4 time signatures, and the Pipa line in 5/8, 2/4, and 3/4. Scale degrees are written above the Pipa staff: 2 3 1 6 6, 1 2 3 1 6, 2 3 2 1, 6 6.

## Selected Bibliography

- Born, Georgina. *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Berkeley: University of California Press, 2000.
- Carrico, Kevin. *The Great Han: Race, Nationalism, and Tradition in China Today*. Oakland, CA: University of California Press, 2017.
- Chen, Yi. "Tradition and Creation." *Current Musicology* 67/68 (2002): 59–72.
- Chun, Allen. "Fuck Chineseness: On the Ambiguities of Ethnicity as Culture as Identity." *Boundary 2* 23, no. 2 (1996): 111–38. <https://doi.org/10.2307/303809>.
- Deschênes, Bruno. "The Interest of Westerners in Non-Western Music." *The World of Music: Journal of the Department of Ethnomusicology, Otto-Friedrich University of Bamberg* 47, no. 3 (2005): 69–79.
- Diamond, Norma. "The Miao and Poison: Interactions on China's Southwest Frontier." *Ethnology* 27, no. 1 (1988): 1–25. <https://doi.org/10.2307/3773558>.
- Dikötter, Frank. "Culture, 'Race' and Nation: The Formation of National Identity in Twentieth Century China." *Journal of International Affairs* 49, no. 2 (1996): 590–605.
- Fan, Zuying. *Zhongguo Wushengxing Diaoshihesheng Di Lilun Yu Fang Fa*. Shanghai: Shanghai Music Publishing House, 2003.
- Gild, Gerlinde. "Early 20th Century 'Reforms' in Chinese Music: Dreams of Renewal Inspired by Japan and the West." *Chimes* 12–13 (1998): 116–23.
- Gladney, Dru C. "Representing Nationality in China: Refiguring Majority/Minority Identities." *The Journal of Asian Studies* 53, no. 1 (1994): 92–123. <https://doi.org/10.2307/2059528>.
- Gladney, Dru C. "Tian Zhuangzhuang, the Fifth Generation, and Minorities Film in China." *Public Culture* 8, no. 1 (January 1, 1995): 161–75. <https://doi.org/10.1215/08992363-8-1-161>.
- Goldman, Merle, Perry Link, and Su Wei. "China's Intellectuals in the Deng Era: Loss of Identity with the State." In *China's Quest for National Identity*, edited by Lowell Dittmer and Samuel S. Kim, 125–53. Ithaca, NY: Cornell University Press, 1993.
- Green, Edward. "China and the West—The Birth of a New Music." *Contemporary Music Review* 26, no. 5–6 (October 1, 2007): 493–99. <https://doi.org/10.1080/07494460701652921>.
- Harris, Rachel. "Wang Luobin: Folk Song King of the Northwest or Song Thief? Copyright, Representation, and Chinese Folk Songs." *Modern China* 31, no. 3 (2005): 381–408. <https://doi.org/10.1177/0097700405276354>.
- Ho, Wai-Chung. "Westernization and Social Transformations in Chinese Music Education, 1895-1949." *History of Education* 32, no. 3 (May 2003): 289–301. <https://doi.org/10.1080/00467600304145>.

- Hung, Eric. "Performing 'Chineseness' on the Western Concert Stage: The Case of Lang Lang." *Asian Music* 40, no. 1 (2009): 131–48.
- . "Tan Dun Through the Lens of Western Media (Part I)." *Notes* 67, no. 3 (2011): 601–18.
- . "Tan Dun Through the Lens of Western Media (Part II)." *Notes* 68, no. 3 (2012): 659–66.
- Holm, David. *Art and Ideology in Revolutionary China*. New York: Clarendon Press, 1991.
- Jones, Stephen. "Crossing the Bridge: The Story of the Class of '78 and the Emergence of New Music in China." *World New Music Magazine* 28 (January 1, 2018): 4–15.
- . "Reading between the Lines: Reflections on the Massive 'Anthology of Folk Music of the Chinese Peoples.'" *Ethnomusicology* 47, no. 3 (2003): 287–337.  
<https://doi.org/10.2307/3113937>.
- Journeau, Véronique Alexandre. "What Is the Interest of Westerners towards Chinese Music?" *The World of Music: Journal of the Department of Ethnomusicology, Otto-Friedrich University of Bamberg* 47, no. 3 (2005): 85–116.
- Katz, Ruth. "Mannerism and Cultural Change: An Ethnomusicological Example." *Current Anthropology* 11, no. 4/5 (1970): 465–75.
- Kouwenhoven, Frank. "Developments in Mainland China's New Music: Part I: From China to the United States." *China Information* 7, no. 1 (June 1, 1992): 17–39.  
<https://doi.org/10.1177/0920203X9200700102>.
- Kraus, Richard Curt. *Pianos and Politics in China: Middle-Class Ambitions and the Struggle over Western Music*. New York: Oxford University Press, 1989.
- Lau, Frederick. "Fusion or Fission: The Paradox and Politics of Contemporary Chinese Avant-Garde Music." In *Locating East Asia in Western Art Music*, edited by Yayoi Uno Everett and Frederick Lau, 22–39. Music/Culture. Middletown, CT: Wesleyan University Press, 2004.
- Lee, Leo Ou-fan. *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945*. Cambridge, Mass.: Harvard University Press, 1999.
- Litzinger, Ralph A. "Memory Work: Reconstituting the Ethnic in Post-Mao China." *Cultural Anthropology* 13, no. 2 (1998): 224–55.
- Locke, Ralph P. "A Broader View of Musical Exoticism." *The Journal of Musicology* 24, no. 4 (2007): 477–521.
- Mackerras, Colin. "Folksongs and Dances of China's Minority Nationalities: Policy, Tradition, and Professionalization." *Modern China* 10, no. 2 (1984): 187–226.
- Meissner, Werner. "China's Search for Cultural and National Identity from the Nineteenth Century to the Present." *China Perspectives*, no. 68 (2006): 41–54.

- Miller, Richard C. "Review of Locating East Asia in Western Art Music." *Music Theory Spectrum* 28, no. 1 (2006): 127–31.
- Miller, Leta. "Beneath the Hybrid Surface: Baban as a Tool for Self-Definition in the Music of Chen Yi." *American Music* 37, no. 3 (November 11, 2019): 330–57.
- Mittler, Barbara. *Dangerous Tunes: The Politics of Chinese Music in Hong Kong, Taiwan, and the People's Republic of China since 1949*. Wiesbaden: Harrassowitz Verlag, 1997.
- Mu, Yang. "Academic Ignorance or Political Taboo? Some Issues in China's Study of Its Folk Song Culture." *Ethnomusicology* 38, no. 2 (1994): 303–20.  
<https://doi.org/10.2307/851742>.
- Potter, Sulamith Heins. "The Position of Peasants in Modern China's Social Order." *Modern China* 9, no. 4 (1983): 465–99.
- Rao, Nancy Yunwha. "Hearing Pentatonicism Through Serialism: Integrating Different Traditions in Chinese Contemporary Music." *Perspectives of New Music* 40, no. 2 (2002): 190–231.
- Rees, Helen. "The Age of Consent: Traditional Music, Intellectual Property and Changing Attitudes in the People's Republic of China." *British Journal of Ethnomusicology* 12, no. 1 (January 2003): 137–71. <https://doi.org/10.1080/09681220308567356>.
- Oh, Hee Sook. "Threnody and the Aesthetics of Interculturality in Twenty-First-Century East Asian Composition." *Acta Musicologica* 89, no. 2 (2017): 195–213.
- Sheng, Bright. "Note: Chinese and Western Music." Schirmer, December 5, 2004.  
<https://web.archive.org/web/20041205094615/http://www.schirmer.com/composers/shengEssay1d.html>.
- Sheppard, William Anthony. *Extreme Exoticism: Japan in the American Musical Imagination*. New York, NY: Oxford University Press, 2019.
- Trebinjac, Sabine. "The Invention and Re-Invention of Musical Tradition in China." *History & Anthropology* 15, no. 3 (September 2004): 219–22.  
<https://doi.org/10.1080/0275720042000257485>.
- Tuohy, Sue. "The Sonic Dimensions of Nationalism in Modern China: Musical Representation and Transformation." *Ethnomusicology* 45, no. 1 (2001): 107–31.
- Wong, Chuen-Fung. "Hearing the Minorities in Modern Chinese Music." *International Communication of Chinese Culture* 7, no. 2 (2020): 117–31.
- Woody, Ashley. "'They Want the Spanish but They Don't Want the Mexicans': Whiteness and Consumptive Contact in an Oregon Spanish Immersion School." *Sociology of Race and Ethnicity* 6, no. 1 (January 1, 2020): 92–106.
- Yang, Hon-Lun, and Michael Saffle, eds. *Music, China, and the West: A Musical-Theoretical Introduction*. Ann Arbor: University of Michigan Press, 2017.

- Yoshihara, Mari. *Musicians from a Different Shore: Asians and Asian Americans in Classical Music*. Philadelphia, PA: Temple University Press, 2007.
- Young, Samson. "Reconsidering Cultural Politics in the Analysis of Contemporary Chinese Music: The Case of Ghost Opera." *Contemporary Music Review* 26, no. 5/6 (October 2007): 605–18. <https://doi.org/10.1080/07494460701653010>.
- Yu, Henry. *Thinking Orientals: Migration, Contact, and Exoticism in Modern America*. New York: Oxford University Press, 2001.
- Zeng, Lizhong, and Zhongliang Tong. *Erbu Gequ Xiezu Jiben Jiqiao*. Beijing: People's Music Publishing, 1982.
- Zhang, Xiaohu. *Wushengxing Diaoshi Ji Hesheng Shoufa*. Beijing: People's Music Publishing, 1987.
- Zhongguo Yinyue Xueyuan Zhongguo Yinyue Yanjiusuo, ed. *Zhongguo Minge*. Beijing: Yinyue chubanshe, 1960.
- Zhongyang yinyue xueyuan yanjiubu. *Zhongguo Minge Xuan*. Vol. 1. 2 vols. Shanghai: Wanyeshudian, 1952.