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# Creative Realisation in Collaborative Composition: Exploring *Hulusi* Embellishing Techniques in 21st Century Flute Repertoire

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2020

A thesis submitted to Goldsmiths College, University of  
London for the degree of PhD in Music Performance

Declaration of Authorship I Lin Lin hereby declare that this thesis and the work presented in it is entirely my own. Where I have consulted the work of others, this is always clearly stated.

Signed:

Date: 29/05/2020

## Acknowledgments

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## Abstract

This practice-based research draws on the techniques of embellishment that are found in the *hulusi* flute playing of the Dai ethnic minority in China and applies them in the context of four new compositions for the Western flute, which have been commissioned for the project. The outputs take the form of a published CD recording, a score album and this thesis, which inform and illuminate one another, as well as a final performance. Through adapting distinctive *hulusi* embellishing techniques for the Western flute, the cross-cultural performance research develops a creative realisation process in which both the performer's and the composer's creativity and aesthetic ideas contribute to the creation of new works. The creative realisation process can therefore be understood as a form of collaborative composition in which the performer has formative and material input into the compositional process.

The thesis consists of three parts. Part I introduces the Dai style of *hulusi* flute playing and the embellishments that are used in traditional folk melodies. The analysis of *hulusi* flute embellishments is based on detailed study of recordings and field research in Lianghe in China. This part concludes by outlining how these traditional techniques of embellishment have been applied to the Western flute as part of the performance research. Part II focuses on the collaborations I carried out with four UK-based composer Alex McGery, Martin Gaughan, Basil Athanasiadis and Sandy Clark. It addresses how each composition is influenced by materials relating to Dai culture and evaluates the process of collaboration. Part III outlines the performance practice of creative realisation. This is achieved through documentation and analysis of the embellishments that were added to the flute part of each new composition and the strategies that were used to develop a personalised embellishment style.

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# 1 Introduction

## 1.1 Background

This doctoral thesis was conceived out of my creative desire as a performer of contemporary flute music. Based on my experience both as a professional flautist and as an amateur *hulusi* player, I was curious as to how the melody-embellishing techniques of the Dai style of *hulusi* playing could be transplanted to and developed for the flute. My curiosity grew into a practice-led research project that aimed to transplant the Dai style's embellishing techniques to the flute in score realisation and composition creation, to which composer-performer collaboration would bring added multi-cultural dimensions. In this project, the process of generating, adjusting, developing and determining creative embellishments in the flute parts of new compositions is named creative realisation.

I began playing the *hulusi* in 2003; by 2008, I was playing with the China Art Band based in the United Kingdom (UK). During those years, I gradually picked up some embellishing techniques for decorating the melodies by imitating other musicians and through experimentation. Simultaneously, having completed my undergraduate studies at Royal College of Music as a first study flautist, I was driven by a great interest in contemporary flute music and Chinese music. I continued with a Master of Fine Arts (MFA) degree at Trinity Laban Conservatoire of Music and Dance, conducted a project that explored existing flute compositions containing Chinese musical elements, and gave a final public recital at Blackheath Great Hall in London on 14 May 2015.<sup>1</sup> In that project, I collaborated with the British composer Sandy Clark to create a flute concerto, 'Hua Mulan Saga'. At my request, the composition was based on a Chinese legend, and three traditional Chinese stringed instruments, the *pipa*, *zheng*, and *erhu*, were included in the orchestra. This experiment started my collaborations with composers and established the foundation of collaboration for my present project. Some composers of the works I studied for my MFA degree had incorporated embellishing techniques originally used by Chinese wind-instrument players into their own compositions. As a *hulusi* performer for many years, I was keen to

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<sup>1</sup> Miraco Studio, 'LINLIN – A Musical Fusion of East & West – Promo Video,' YouTube video, 13 September 2015. <https://www.youtube.com/watch?v=2bOI2Mv7YMo>.

know whether I could apply similar techniques to generate flute compositions with multi-cultural dimensions – and so I started this performance research in 2015.

Four UK-based composers, Alex McGery, Basil Athanasiadis, Sandy Clark and Martin Gaughan, collaborated with me in this performance research. Between us, we generated four compositions based on different aspects of Dai culture and assembled a concert program that featured a range of instrumentation and musical themes:

- ‘Dai Village’ for flute and piano (2016), composed by Alex McGery, depicts an image of life in the Dai village.
- ‘The Whispering Moon’ for flute and percussion (2017), composed by Martin Gaughan, creates the atmosphere of the mythical story about the Dai people’s belief that their music comes from water.
- ‘Book of Dreams II’ for alto flute and string quartet (2017), composed by Basil Athanasiadis, recalls the imagery of traditional Dai textiles.
- ‘Sang Liang & Shao Yu’ for flute, string quartet and percussion (2017), composed by Sandy Clark, explores the Dai *hulusi* piece ‘Ancient Melodies’ and its legend.

The key aims of this thesis are as follows. First, to define the Dai *hulusi* embellishing techniques and to explore how they can be adapted to the Western flute. Second, to develop a composer-performer collaboration that allows the flautist to give formative and material input, adding a multi-cultural dimension to the music. The collaboration in this study resulted in notation-based flute compositions with Chinese music elements. And third, to evaluate and understand how the transplanted embellishments develop in the new compositions. All embellishments added to the new compositions were determined and added as annotations in the flute parts of the scores at the end of the project. In addition to this thesis, the performance research also includes: the composers’ scores containing the creative embellishments I have added and a CD with recordings of all the compositions; and public performances of the compositions, including a full-length concert at Deptford Town Hall in London. The research will be of interest to musicians who want to understand the Dai style of *hulusi* embellishment. It also contributes to composer-performer collaborations in that it allows performers to have formative and material input in the creation of new compositions with multi-cultural dimensions.

## 1.2 Theoretical Framework

Recent years have seen rapid growth in practice-led research by performers. Musical instruments have been used as tools for exploration and creativity. Anthony Gritten points out that in such studies ‘the relationship between [artistic practice] and research components cannot be defined in advance’.<sup>2</sup> Jane W. Davidson adds that practice-led research is in a ‘continual process of refinement and development’ where researchers must be continually developing ‘new methodological approaches’.<sup>3</sup> This project followed this path. No hypotheses were made in advance, rather the research developed through an exploratory process that included on-going evaluation. Referring to the literature and research strategies, I developed a theoretical framework to form the basis of my research methodology.

As performance-based research with multi-cultural dimensions, this project focussed on three particular aspects that are outlined in the following three subsections: flute compositions incorporating Chinese embellishing techniques; composer-performer collaborations and the performer’s creativity in notation-based flute music; and transplanting and developing Dai embellishing techniques in flute performance.

### 1.2.1 Flute Compositions Incorporating Chinese Embellishing Techniques

The influence of East Asian musical elements on Western classical music can be traced back to the mid-nineteenth century, and various types of fusion by composers in notation-based music have appeared in the past twenty years.<sup>4</sup> Isang Yun, a pioneer in this development, said at the 1983 Berlin Confrontation that East Asian music is characterised by the melody being ‘decked out with embellishments, grace notes, fluctuations, glissandi [...]’.<sup>5</sup> Samuel Leong, a professor of interdisciplinary arts and Head of the Department of Cultural and Creative Arts at the Hong Kong Institute of Education, said of traditional Chinese music that it is the performers who add embellishments to the written music and that such embellishments are considered a measure of their technique.<sup>6</sup> Although the Chinese music system has absorbed

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<sup>2</sup> Anthony Gritten, ‘Determination and Negotiation in Artistic Practice as Research in Music,’ in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Doğantan-Dack (Farnham: Ashgate Publishing, 2015), 89.

<sup>3</sup> Jane W. Davidson, ‘Practice-based Music Research: Lessons from a Researcher’s Personal History,’ in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Doğantan-Dack (Farnham: Ashgate Publishing, 2015), 104.

<sup>4</sup> Yayoi Uno Everett, ‘Intercultural Synthesis in Postwar Western Art Music: Historical Contexts, Perspectives, and Taxonomy,’ in *Locating East Asia in Western Art Music*, ed. Yayoi Uno Everett and Frederick Lau (Middletown: Wesleyan University Press, 2004), 2-3.

<sup>5</sup> F. Francisco Feliciano, *Four Asian Contemporary Composers* (Quezon City: New Day Publishers, 1983), 46.

<sup>6</sup> Samuel Leong, ‘The Spirit of Chinese Creativity in Twenty-first-century Cantonese Culture,’ in *Collaborative Creative Thought and Practice in Music*, ed. Margaret S. Barrett (Farnham: Ashgate Publishing, 2014), 130.

many types of indigenous music, and the system has been modified according to the twelve-tone equal temperament system, adding embellishments remains an important instrumental performance technique. Zhaohua Yang, a Dai-style *hulusi* player and educator, states that the performer expresses his or her creativity through the embellishments added during a performance, but that the inspiration of this creativity is the composer's work.<sup>7</sup> He adds that the performer's creativity involves skilful use of many embellishment techniques in a way that is appropriate for the melody.

Some notation-based flute compositions integrate embellishing techniques characteristic of Chinese music. Composer Chen Yi used embellishing techniques from several Chinese music instruments in her compositions. For example, 'The Golden Flute' concerto for flute and orchestra, which James Galway commissioned her to write in 1997, draws inspiration from the performance techniques of two Chinese wind instruments, the *dizi*<sup>8</sup> and *xun*.<sup>9</sup> This inspiration is visible in the flute melodies of the first movement from the end of bar 71 to bar 76 (See Figure 1.1) where the various grace notes and flutter tonguing are adapted from the embellishing techniques of the *dizi*.<sup>10</sup>



**Figure 1.1** Bars 71-76 in the first movement of 'The Golden Flute'.

In 2005, Chen was commissioned by flautist Marya Martin to compose another work for a solo flute and piano, 'Three Bagatelles of China West'. This piece was influenced by the playing techniques of three Chinese folk wind instruments: the *lerong*, *kouxian*, and *bawu*.<sup>11</sup> For example, in the flute melody at the beginning of section B in the second movement shown in Figure 1.2, Chen used grace notes and glissandos transplanted from the embellishing techniques of the *bawu*.<sup>12</sup>

<sup>7</sup> Zhaohua Yang, *Hulusi Playing Techniques* (Chang Chun: Ji Lin University Press, 2002), 45-46.

<sup>8</sup> Traditional Chinese transverse flute '笛子'.

<sup>9</sup> Traditional Chinese globular and vessel flute '埙'.

<sup>10</sup> Yi Chen, 'The Golden Flute for Solo Flute with Piano Reduction' (King of Prussia: Theodore Presser Company, 1999).

<sup>11</sup> These are three different types of wind and reed instruments that originate in the Yunnan Province of China: '勒绒' '口弦' and '巴乌'.

<sup>12</sup> Yi Chen, 'Three Bagatelles from China West Duet for Flute and Piano' (King of Prussia: Theodore Presser Company, 2009, 2010).



**Figure 1.2** The flute melody at the beginning of section B in the second movement of ‘Three Bagatelles of China West’.

Despite all this activity, the fact remains that the embellishing techniques typical of traditional Chinese instrumental performances are still rarely used in contemporary, notation-based flute music to express the performer’s creativity. Improvised ornamentation was considered an expression of the performer’s creativity during the baroque period. The eighteenth-century flautist Johann Joachim Quantz, for instance, notes in his book *On Playing the Flute* that one not only needs to know how to play these ornamentations, but ‘must also know how to add them at the appropriate places [...] in accordance with the temper of the piece’.<sup>13</sup> Flautist Johann George Tromlitz from the same period echoes Quantz when he says that the use of discretionary ornaments ‘is left to the judgement of the performer’.<sup>14</sup>

These descriptions point to an intersection with the statements by Yang and Leong cited above, namely that performers have discretion to add additional materials to the written music for decorative purposes. However, the content of the ‘additional materials’ and their typical usage are very different. Quantz directs that ornaments in baroque music be played with ‘proper values’ and ‘must be used sparingly’.<sup>15</sup> Tromlitz emphasises that the use of ornaments should be based on ‘the rules of harmony’.<sup>16</sup> In contrast, embellishments used in Chinese instrumental playing are without the constraint of proper values and operate under broader requirements such as ‘quickly and softly’ and ‘avoid being more prominent than the note being decorated’, as stated in Yang’s book.<sup>17</sup> The embellishments are used extensively, and this is reflected not only in Chen’s music but also in recordings from my fieldwork in Lianghe. In addition, in the Dai style of *hulusi* playing, embellishments are not harmony-based but are instead related to the Dai language. This is discussed by Satoru Ito (2005), Li Shengjun (2012), and Meng Meng (2013) and was confirmed by my fieldwork research

<sup>13</sup> Johann Joachim Quantz, *On Playing the Flute: The Classic of Baroque Music Instruction*, trans. Edward R. Reilly (London: Faber and Faber Limited, 1966), 96-98.

<sup>14</sup> Johann George Tromlitz, *The Virtuoso Flute-Player*, trans. Ardal Powell (Cambridge: Cambridge University Press, 1991), 212.

<sup>15</sup> Quantz, *Playing the Flute*, 96-99.

<sup>16</sup> Tromlitz, *The Virtuoso Flute-Player*, 286.

<sup>17</sup> Yang, *Hulusi Playing Techniques*, 47.



findings. Thus, the embellishments are not used to generate the pitches within the twelve-tone equal temperament system. Instead, the embellishments are used to produce various timbre effects or fluctuations that transform the sound of the melody's notes. Although noticeable and used extensively, their primary role is decorative and does not affect the frame of the original melody.

I therefore hypothesised that integrating the Dai style of *hulusi* embellishing techniques into contemporary flute playing would not only allow the performer to make creative contributions by adding materials to the written music but would also broaden the compositions' cultural dimension. The performer would creatively realise the music score through the addition of Chinese embellishments. However, the specific techniques of these embellishments remained to be determined. Furthermore, neither the literature on the Chinese musical tradition nor that on contemporary classical music satisfactorily addressed the use of traditional Dai embellishments in contemporary flute music. I therefore conducted fieldwork research at Lianghe in April 2016 to gain further understanding of the Dai style of embellishing techniques and their practice in performance.

Music fieldwork research, by definition, is conducted so that the researcher can experience and understand music as played by the people studied. It usually involves observation and data collection.<sup>18</sup> Simone Kruger points out that 'the researcher is the primary tool for data collection', which is carried out using the methods of participant-observation and interviewing.<sup>19</sup> My fieldwork research in Lianghe was conducted at the start of this project when I interviewed three musicians who play the *hulusi* in the Dai style. The interviews focussed on the musicians' experiences of studying and performing as well as their explanations or demonstrations of Dai-style *hulusi* embellishing techniques. Both the literature and video recordings were studied to analyse the embellishing techniques.

I also wrote fieldnotes on each of the interviews. Gregory Barz suggests that reflection on fieldnotes 'in and out of the field' informs 'interpretation and representation, understanding and analysis of experience', which also allows one to focus on oneself and understand the process involved in one's knowing.<sup>20</sup> The fieldwork for my research project was based on Barz's model. Two levels of reflection on the fieldnotes were written according to my understanding of each musician's playing: one after the embellishing techniques were

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<sup>18</sup> Jeff Todd Titon, 'Knowing Fieldwork,' in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, ed. Gregory Barz and Timothy J. Cooley (New York: Oxford University Press, 2008), 25.

<sup>19</sup> Simone Kruger, *Ethnography in the Performing Arts* (Liverpool: John Moores University, 2008), 18.

<sup>20</sup> Gregory F. Barz, 'Confronting the Field(note) In and Out of the Field,' in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, ed. Gregory Barz and Timothy J. Cooley (New York: Oxford University Press, 2008), 206.

transplanted but before the creative realisation, and another after the end of the creative realisation practice. My approach was also influenced by Katie Zhukov's analysis of her collaborations with Australian women composers, which combined 'autobiographical description with interviews and literature review'. She described that this method creates 'triangulation essential to qualitative research'.<sup>21</sup> In my fieldwork research, the combination of literature study with fieldnotes and interviews with Lianghe *hulusi* musicians was the method that I used for understanding the Dai style of embellishing techniques.

### 1.2.2 Extended Techniques in Contemporary Flute Repertoire

The twentieth century saw the enhancement of the sonic possibilities of many musical instruments. As flautist Janet Cara McKay said, the Theobald Boehm flute with a full chromatic system 'opened up a vast array of previously inaccessible sounds'.<sup>22</sup> Many composers and performers began to explore new sounds in their flute compositions and helped develop extended playing techniques. According to Julie Delisle in her 2016 article, 'Mapping the sound world of the flute: towards a new classification of standard and extended techniques', the term *extended techniques* refers to: 'alternative way[s] of producing a sound vibration with the instrument'; using 'uncommon articulations and/or alternative fingerings'; breaking the instrument's 'tone homogeneity'; or ways of playing that result 'in pitches that are not part of the equal temperament'.<sup>23</sup>

'Sogno Futuristico no.17' from 'Capricci XVII op.34' composed by flautist Leonardo De Lorenzo in 1923 is a pioneering flute composition that exploits several extended techniques.<sup>24</sup> He notated the quarter tone with instructions (see Figure 1.7) and marked the final two notes with specific altered fingering graphics (see Figure 1.8).<sup>25</sup>

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<sup>21</sup> Katie Zhukov, 'Collaborative Re-creation: A Case Study of a Pianist Recording Australian Women Composers,' in *Collaborative Creative Thought and Practice in Music*, ed. Margaret S. Barrett (Farnham: Ashgate Publishing, 2014), 194.

<sup>22</sup> Janet Cara McKay, 'The Significant Other: A Flutist's Role in Performer-Composer Collaborations' (PhD diss., The University of Queensland, 2015), 2.

<sup>23</sup> Julie Delisle, 'Mapping the sound world of the flute: towards a new classification of standard and extended techniques,' JYX SysMus16, 2016. <https://jyx.jyu.fi/bitstream/handle/123456789/51138/delisle.pdf?sequence=1>.

<sup>24</sup> McKay, 'The Significant Other,' 16-17.

<sup>25</sup> McKay, 'The Significant Other,' 16-17.



**Figure 1.3** Notation for the quarter tone in Leonardo De Lorenzo's 'Sogno Futuristico no.17'.<sup>26</sup>



**Figure 1.4** Notation for the last two notes with altered fingering graphics in Leonardo De Lorenzo's 'Sogno Futuristico no.17'.<sup>27</sup>

'Density 21.5' composed by Edgard Varèse in 1936 is considered to be the earliest composer-performer collaborative composition to require a specific extended flute technique, creating a percussive sound effect by slapping flute keys (see Figure 1.9).<sup>28</sup> The music was composed for flautist Georges Barrère, and inspired by the tone colour of the performer's platinum flute.<sup>29</sup>



**Figure 1.5** Notation for the key slapping in Georges Barrère's 'Density 21.5'.<sup>30</sup>

Luciano Berio's 'Sequenza I' for solo flute (1958) is another landmark composer-performer collaborative composition and includes various extended techniques such as key clicks, flutter tonguing and multiphonics. Berio collaborated with Italian flautist Severino

<sup>26</sup> Leonardo de Lorenzo, 'Capriccio XVII "Sognofuturistico" dal "Non plus ultra del flautista" op.34 for solo flute' (Mainz: Schott Edition, 1954), 3.

<sup>27</sup> Lorenzo, 'Capriccio XVII', 3.

<sup>28</sup> Seon Hee Jang, 'Interpretation of Extended Techniques in Unaccompanied Flute Works by East-Asian Composers: Isang Yun, Toru Takemitsu, and Kazuo Fukushima' (PhD diss., The University of Cincinnati, 2007), 9.

<sup>29</sup> McKay, 'The Significant Other', 18.

<sup>30</sup> Georges Barrère, 'Density 21.5' (New York: Colfranc, 1966), bars 24-27.

Gazzelloni to create the ‘Sequenza I’, and the piece was the first to approach polyphony on flute.<sup>31</sup> Gazzelloni has also been a significant pioneer performer in popularising extended techniques, collaborating in premiering new flute music since the 1950s.<sup>32</sup>

Along with the rapid development and use of extended techniques in new compositions, composers and performers began to publish books and articles about the practical application of the new flute sonorities and extended techniques from the 1960s onwards.<sup>33</sup> Flautist-composer John C. Heiss initially investigated multiphonic techniques in his article ‘For the Flute: A List of Double-Stops, Triple-Stops, Quadruple-Stops, and Shakes’ in 1966.<sup>34</sup> The guide book *A Modern Guide to Fingerings for the Flute* (1964) written by flautist James Pellerite is an early publication to include collections of such extended flute techniques as fingerings for multiphonics and quarter-tone.<sup>35</sup> Then in 1967, composer Bruno Bartolozzi published *New Sounds for Woodwinds* for woodwind players, which explores in depth some of the extended techniques used in new flute compositions. This book not only gives the notation for each extended technique, but is also filled with examples of tonal possibilities for composers.<sup>36</sup>

Among the earliest publications, *The Other Flute: A Performance Manual of Contemporary Techniques* by flautist Robert Dick in 1975 was considered the first and most comprehensive source of extended techniques at that time.<sup>37</sup> Based on his experience of collaborating with contemporary composers, Dick presented his findings on playing various tone colourations, tone qualities, microtones, glissandi and multiple sonorities with exhaustive delineation.<sup>38</sup> In the more recent technique resource books, the two most notable are *Present Day Flutes* written by flautist Pierre-Yves Artaud, and *The Techniques of Flute Playing* by flautist Carin Levine in 1980 and composer Christina Mitropoulou-Bott in 2004.<sup>39</sup> The former comprehensively describes a diversity of extended techniques for four types of

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<sup>31</sup> Kathryn Emma Moorhead, ‘A Performer’s Perspective on the Evolution and Realisation of Extended Flute Techniques: A Portfolio of Recorded Performances and Exegesis’ (PhD diss., The University of Adelaide, 2012), 23.

<sup>32</sup> Mark Takeshi McGregor, ‘Of Instrumental Value: Flutist-Composer Collaboration in the Creation of New Music’ (PhD diss., The University of British Columbia, 2012), 3.

<sup>33</sup> Moorhead, ‘A Performer’s Perspective,’ 4.

<sup>34</sup> John C. Heiss, ‘For the Flute: A List of Double-Stops, Triple-Stops, Quadruple-Stops, and Shakes,’ in *Perspectives of New Music*, vol. 5, no.1 (Autumn-Winter 1966): 139-141.

<sup>35</sup> James Pellerite, *A Modern Guide to Fingerings*, 2<sup>nd</sup> ed. (Bloomington: Zalo Publications, 1972).

<sup>36</sup> Bruno Bartolozzi, *New Sounds for Woodwind*, 2<sup>nd</sup> ed. (London: Oxford University Press, 1982).

<sup>37</sup> Moorhead, ‘A performer’s Perspective,’ 6.

<sup>38</sup> Robert Dick, *The Other Flute: A Performance Manual of Contemporary Techniques* (St. Louis, MO: Multiple Breath Music Company, 1989), 56-59.

<sup>39</sup> Pierre-Yves Artaud, *Present Day Flutes* (Paris: Editions Musicales Transatlantiques, 1980); Carin Levine and Christina Mitropoulos-Bott, *The Techniques of Flute Playing* (Kassel: Bärenreiter, 2004).

flute: piccolo, C flute, alto, and bass. The latter includes techniques often lacking in other textbooks, and provides tips for practising each technique.

Pedagogical studies for practising and developing control of flute extended techniques began to arrive in the late twentieth century. Flautist Aurèle Nicolet firstly published the volume of collected etudes in 1973, *Pro Musica Nova Studies for Playing Avant-Garde Music*, featuring brief introductions and introducing to performers the extended techniques in designated musical exercises. Dick published two studies books: *Flying Lesson: Six Contemporary Concert Etudes* in 1983; and *Tone Development through Extended Techniques* in 1986. This was designed to improve extended techniques and accompanied by instructional CDs. Another notable volume is *For the Contemporary Flutist* by flautist-composer Wil Offermans published in 1992, which contains twelve exercises that aim to develop players' control of specific extended techniques.<sup>40</sup> The book is also enhanced by the updating of articles with audio and video examples on its website since 2012.<sup>41</sup> The most recent workbook includes *The New Flute* by Tilmann Dehnhard published in 2013.<sup>42</sup> It covers most of the contemporary flute techniques, and all of the exercises are demonstrated on the accompanying digital versatile disc.

Dissertations discussing extended techniques in the contemporary flute repertoire include Kathryn Emma Moorhead's PhD thesis 'A Performer's Perspective on the Evolution and Realisation of Extended Flute Techniques: A Portfolio of Recorded Performances and Exegesis (2012)'.<sup>43</sup> It analyses the performance and development of extended techniques from Berio's 'Sequenza I' in 1958 to Daniel Börtz's 'Tinted Paintings' in 2001 with musical examples. Mark Takeshi McGregor discussed three flautists' contributions in the creation of new music (mostly with extended techniques) through collaboration with composers in twentieth and twenty-first century, in 'Of Instrumental Value: Flutist-Composer Collaboration in the Creation of New Music (2012)'.<sup>44</sup>

However, most of these resources focus on the practice and development of extended techniques in flute compositions, and there are limited resources that directly address the creative use of extended techniques by flautists in the composer-performer collaboration process, which is what this project seeks to address. Drawing on Offermans's model of using

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<sup>40</sup> Wil Offermans, *For the Contemporary Flutist* (Frankfurt am Main: Musikverlag Zimmermann, 1992).

<sup>41</sup> Wil Offermans, *For the Contemporary Flutist Online*, 2012. <https://www.forthethecontemporaryflutist.com/etude/etude-01.html>

<sup>42</sup> Tilmann Dehnhard, *The New Flute* (Dartford: Universal Edition, 2013).

<sup>43</sup> Moorhead, 'A performer's Perspective,'.

<sup>44</sup> McGregor, 'Of Instrumental Value,'.

extended flute techniques to transcribe traditional Japanese music in ‘Tsuru-no-Sugomori’ for solo flute in 1999, as well as personal experience performing contemporary flute music with extended techniques, I initially adapted the collected Dai *hulusi* embellishing techniques to flute. Influenced by the characteristics of Dai *hulusi* embellishments observed in my Lianghe field research, I creatively used the transplanted embellishing techniques in flute melodies of four new collaborative compositions according to performer’s aesthetic preferences. This creative realisation process distinguishes my work from others and contributes to the contemporary flute world by expanding performer’s creativity within multi-cultural dimensions.

### **1.2.3 Composer-Performer Collaboration and the Performer’s Creativity in Notation-based Flute Music**

In the twentieth century, many composers and performers actively sought to establish collaborations to generate notation-based compositions that allowed expression of the performer’s creativity. In flute music, some composers tried to allow flautists some creative input by experimenting with various practical innovations. For example, the mobile form compositional technique has been used to afford greater space for the performer’s creativity in performance. In such compositions, the performer has the flexibility, within certain rules, to choose the order of the supplied music fragments.<sup>45</sup> An example of a mobile form flute piece is ‘Cassandra’s Dream Song’, composed by Brian Ferneyhough in 1975. The music consists of two sheets of melodies. Sheet one lists six fragments of melody marked 1, 2, 3, 4, 5, and 6 (See Figure 1.3); sheet two lists five fragments of melody marked A, B, C, D, and E (See Figure 1.4).<sup>46</sup> The performer starts with number 1 and plays sheet one in order. After completing a numbered fragment, the performer is free to play any lettered fragment on sheet two from A to E. The music ends after number 6. In other words, the order in which numbers 1 to 6 are played is fixed, while A to E can be interspersed or omitted in any order at the performer’s discretion between the numbered fragments. Thus, the performance will vary according to each performer’s own decision about the order at the time of playing.

British musicologist Ivan Hewett points out that a mobile form leads to ‘an odd sort of freedom’ because of ‘the way the freedom is tightly confined to the ordering of the fragments,

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<sup>45</sup> Ivan Hewett, *Music: Healing the Rift* (London: MPG Books Ltd, 2003), 133.

<sup>46</sup> Brian Ferneyhough, ‘Cassandra’s Dream Song for Solo Flute’ (London: Hinrichsen Edition, Peters Edition Ltd, 1975).

which in themselves have exactly the same fastidiously notated detail'.<sup>47</sup> The notes are all determined by the composer after 'adjusting the degree of freedom he offers the players until he's satisfied that all possible results will sound the way he wants them to'.<sup>48</sup> This view is echoed in Keith Sawyer's description of notated music as evidencing 'planned creativity' due to its determined melodies.<sup>49</sup> This contrasts with his opinion about improvisational creativity, which he says makes 'an unpredictable outcome, rather than a scripted, known endpoint' with fewer constraints.<sup>50</sup> Liam Viney and Anna Grinberg consider Sawyer's statements 'tempting to think of notated music [...] as a kind of all-inclusive script', and it is less creative for performance than improvisatory music because 'a substantial amount of musical content' is 'provided by the composer'.<sup>51</sup> They argue that the notated music can also exhibit unpredictability because a creative performer can find 'the largest possible range of interpretive boundaries within [its] constraints'.<sup>52</sup> Viney and Grinberg suggest that the 'constraints', which are the 'determinations' made by the composer, should not be broken, and the performer's 'unpredictable creativity' should be based on this premise.

In addition to mobile forms, innovations in methods of music notation are another way for composers to allow space in their compositions for performer creativity. An example of innovative notation is 'Sequenza I', composed by Luciano Berio. The first edition of this musical composition was published in proportional notation in 1958. The composition has no notated meter, and rhythms are indicated by the distance between each note as a proportion of the individual staff line. Figure 1.5 below shows the first phrase of 'Sequenza I' in the 1958 version with proportional notation.<sup>53</sup> Proportional notation offers a degree of flexibility to enable performers to interpret rhythm in their performances.

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<sup>47</sup> Hewett, *Music*, 133.

<sup>48</sup> Hewett, *Music*, 134.

<sup>49</sup> R. Keith Sawyer, *Group Creativity: Music, Theatre, Collaboration* (New York: Psychology Press, 2007), 34.

<sup>50</sup> R. Keith Sawyer and Stacy DeZutter, 'Distributed Creativity: How Collective Creations Emerge From Collaboration,' *Psychology of Aesthetics, Creativity, and the Arts* vol. 3, no. 2 (2009): 82.

<sup>51</sup> Liam Viney and Anna Grinberg, 'Collaboration in Duo Piano Performance – 'Piano Spheres', in *Collaborative Creative Thought and Practice in Music*, ed. Margaret S. Barrett (Farnham: Ashgate Publishing, 2014), 159.

<sup>52</sup> Viney and Grinberg, 'Collaboration,' 160.

<sup>53</sup> Cynthia Folio and Alexander R. Brinkman, 'Rhythm and Timing in the Two Versions of Berio's 'Sequenza I' for Flute Solo: Psychological and Musical Differences in Performance,' in *Berio's Sequenzas: Essays on Performance, Composition and Analysis*, ed. Janet K. Halfyard (New York: Routledge, 2016), 41.



**Figure 1.6** First phrase of ‘Sequenza I’ in the 1958 edition with proportional notation.

In the case of ‘Sequenza I’, a similar opinion to Viney and Grinberg of avoiding distortion of compositional ‘constraints’ is voiced by the composer Berio. In 1966, after hearing the proportional notation in his music distorted by many flautists, Berio emphasised the importance of players realising the rhythm based on the ‘determined’ proportion marked in the music.<sup>54</sup> He also revised ‘Sequenza I’ using conventional rhythmic notation and published the second edition in 1992 (see Figure 1.6).<sup>55</sup>



**Figure 1.7** First phrase of ‘Sequenza I’ in the 1992 edition with normal musical notation.

The outlines above indicate that the creativity of performers in composer-performer collaboration for notation-based music requires being both unpredictable and existing inside compositional ‘constraints’. According to the literature studies discussed earlier as well as my fieldwork findings, the Dai-style *hulusi* embellishing techniques are often improvised, which makes the performer’s playing unpredictable and spontaneous during the performance. However, the composed melodies, which are the constraints determined by the composer, remain almost the same and persist within the final sound result. This suggests that integrating Dai-style *hulusi* embellishing techniques would not only exhibit unpredictability (in Hewitt and Sawyer’s view) but also avoid ‘distorting’ the determinations made by the composer (in Viney, Grinberg, and Berio’s view). This raises a question: How does this

<sup>54</sup> Folio and Brinkman, ‘Rhythm and Timing,’ 38-39.

<sup>55</sup> Theo Muller, “Music is Not a Solitary Act”: Conversation with Luciano Berio,’ *Tempo* no.199 (January 1997): 19.



creative realisation influence the composer-performer collaboration in producing a multi-cultural composition?

Vera John-Steiner explored the collaborative creative activities in arts and sciences in her book *Creative Collaboration*. She sees collaborations as a changing process in dynamics and has identified four patterns of partnerships: *distributed*, *complementary*, *familial*, and *integrative*. Distributed collaboration refers to collaborators sharing similar interests, taking informal and voluntary roles, and working spontaneously and responsively. Complementary collaboration refers to collaborators having a clear division of labour based on expertise and working through discipline-based approaches and shared values. Familial collaboration indicates that the collaborators have a common vision and trust each other, have fluidity in their roles, and work through dynamic integration of each other's expertise. Integrative collaboration occurs when collaborators take braided roles, exhibit visionary commitment, and work together through transformative co-construction. John-Steiner saw collaboration as a changing process that 'starts as one pattern' and transforms into another.<sup>56</sup>

In music performance research, Viney and Grinberg used John-Steiner's conceptual framework to examine their years of collaborations in piano duets. The analysis revealed that their married duo pianism has resulted in a 'transformed and integrative musical partnership' and represents active collaborative patterns.<sup>57</sup> Based on Viney and Grinberg's idea, I used John-Steiner's patterns to examine my collaborations with the composers in this performance research in order to understand the specific impact of creative realisation.<sup>58</sup>

Elliott Gyger points out that collaboration in a particular composer-performer collaboration 'can occur at any stage in the creation and realisation of a new work'.<sup>59</sup> He outlined eight phases of composer-performer collaboration, from generating new compositions to giving the premiere performance for the *First Stones* project, and presented a narrative analysis for each phase from the composer's perspective.<sup>60</sup> In this performance research, the composer-performer collaboration had a similar process as Gyger's project before the creative realisation took place. So, referring to Gyger's theoretical framework, I divided the composer-performer creative collaboration between myself (as the performer) and the four composers into five phases: background, instigation, brainstorming, negotiation, and

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<sup>56</sup> Vera John-Steiner, *Creative Collaboration* (New York: Oxford University Press, 2000), 197-203.

<sup>57</sup> Viney and Grinberg, 'Collaboration,' 158.

<sup>58</sup> Viney and Grinberg, 'Collaboration,' 158.

<sup>59</sup> Elliott Gyger, 'No Stone Unturned: Mapping Composer-Performer Collaboration,' in *Collaborative Creative Thought and Practice in Music*, ed. Margaret S. Barrett (Farnham: Ashgate Publishing, 2014), 34.

<sup>60</sup> Gyger, 'No Stone Unturned,' 35.

rehearsal and feedback. The first four phases were drawn from Gyger's model. The collaborations after the start of the creative realisation were amalgamated into a single-phase due to the different nature of each composer. Each phase was represented by retrospective evaluations of documentaries, evaluated by using John-Steiner's conceptual patterns of collaborative creativity from the performer's perspective, referring to Viney and Grinberg's analysis model.

#### 1.2.4 Transplanting and Developing Dai Embellishing Techniques in Flute Performance

Along with the development of extended flute techniques, many composers and performers actively sought to establish collaborations to generate notation-based compositions that allowed expression of the performer's creativity in the twentieth century. As outlined above, modern flute techniques, including both pitch and timbral colour ranges, point to an intersection with the Dai style of *hulusi* embellishments. Flautist Wil Offermans transcribed a traditional Japanese *shakuhachi* piece, 'Tsuru-no-Sugomori' for solo flute, in 1999.<sup>61</sup> In this piece, he adapted many *shakuhachi* playing techniques and tone colours that exceed the flute's twelve-tone equal temperament pitch range by using various modern techniques. Offermans' transcription suggested to me that the Dai *hulusi* embellishing techniques could also be transplanted to the flute using modern performing techniques to create similar sound effects. Offermans' transcription of Japanese music gave me a model to imitate Dai *hulusi* playing. Oboist Christopher Redgate stated that improvisation is a useful tool for a performer to explore sonorities.<sup>62</sup> He used improvisation as a research strategy to find sonic resources and establish playing techniques for specific sounds in the redesigned oboe. Improvisation also played a vital role in my private practice. Using a strategy similar to Redgate's, I explored techniques that could create sounds similar to those of Dai *hulusi* embellishments as well as generate creative embellishments in new flute compositions. Sue Miller points out that many musicians learn their playing styles 'by picking up tips from particular recordings'.<sup>63</sup> She used imitation as a fundamental process to learn *charanga* flute style and developed her own improvisations.<sup>64</sup> Based on Miller's strategy, I worked on embellishing

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<sup>61</sup> Wil Offermans, 'Tsuru-no-Sugomori for Solo Flute' (Frankfurt am Main: Musikverlag Zimmermann, 1999).

<sup>62</sup> Christopher Redgate, 'Creating New Music for a Redesigned Instrument,' in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Doğanatan-Dack (Farnham: Ashgate Publishing, 2015), 213.

<sup>63</sup> Sue Miller, *Cuban Flute Style: Interpretation and Improvisation* (Plymouth: Scarecrow Press, 2014), 194.

<sup>64</sup> Miller, *Cuban Flute Style*, 193-214.

ideas drawing on the recordings I made during fieldwork in Lianghe. As a primarily notation-based musician, I was not confident in improvising during performance. Therefore, my research focus was on the development of embellishments that were pre-determined in a set version rather than on the improvisation of embellishments during the course of a performance.

It needs to be clarified that, as in the baroque tradition, performance of the Dai *hulusi* tradition is improvisatory in nature. As a primarily notation-based musician, I was not confident when improvising during performance and my research focus was therefore on development of embellishments that were mostly pre-determined in a set version rather than on improvising embellishments during the course of a performance. However, the final realisation in flute playing is considered as only one possible version and neither I nor other flautists might follow it precisely in a live performance. The flute parts with annotations are presented as case studies that might be considered as part of a broader performance idiom.

The process used by myself to generate embellishments in composed melodies has elements in common with eighteenth century ornamentation practice. Tromlitz suggests that flautists should add embellishments to baroque music with discretion and that ‘feeling is always a deciding factor’.<sup>65</sup> Tromlitz further explains his experimental process as beginning by practising the original written melodies, after which he would indicate the ‘main notes of each movement and their harmony’ and devise ‘variations arising’ from these.<sup>66</sup> He also demonstrated his discretion in the use of embellishments by giving self-reflective analyses along with the music score examples.<sup>67</sup> My approach to generating embellishments for newly composed flute melodies reflected this tradition but replaced the sparingly used ‘variations’ with implied fluctuations based on the Dai style of *hulusi* techniques. I practised the original composed melodies, then I marked the ‘main notes’ that I wanted to embellish and experimented with improvising embellishments according to my feelings. In choosing the embellishments, I primarily considered the melodies’ rhythms, harmonies and other music instructions, as my classical music education and performing experience has trained me to understand composed music by analysing the scores and then generating feelings arising from these. In addition, the sequence of my experimental practice to ‘imagine how the phrase should sound – experiment at the flute – reflect and self-criticism – further experimentation’ reflects Gerald Moore’s practice approach as described by Peter Hill in his discussions about

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<sup>65</sup> Tromlitz, *The Virtuoso Flute-Player*, 212.

<sup>66</sup> Tromlitz, *The Virtuoso Flute-Player*, 287.

<sup>67</sup> Tromlitz, *The Virtuoso Flute-Player*, 287.

a performer's nature to practice for performance ideas development in 'From Score to Sound'.<sup>68</sup>

Redgate has described practising as a research strategy to be 'a problem-solving activity'. In his project, the microtonal fingering he developed sometimes did not work well, requiring him to devise 'an alternative solution'.<sup>69</sup> In my performance research, adding embellishments to composed melodies also had technical issues: it was necessary for some of the chosen embellishments either to reconsider or refine the playing methods. The 'alternative solution' also considered aesthetic issues such as how the sound effect worked in the context of the piece as a whole.

The experimental practice process generated various strategies to create embellishments. Mine Doğantan-Dack argues that an instrumentalist's musical and analytical thought is inseparable from his or her performing expertise.<sup>70</sup> She also points out that the process of performance decision-making is the result of a series of inter-artistic coherencies from a performer's 'historical-cultural knowledge' and 'aesthetic preferences and original insights', which can be influenced by the performer's personal habits.<sup>71</sup> Following this concept, I made a retrospective evaluation with a self-reflective analysis of each type of embellishing strategy in order to understand the creation process and the significant influences on the development of my personalised embellishing style.

Taking the lead from Dogantan-Dack's reflections on performance as research and the role of the performer, I have defined four personal aesthetic preferences in this project. 'Less distortion' refers to generation or choice of embellishments with limited influence on the frame of composed melodies and musical harmony. 'Coherence of music context' refers to the use of similar embellishments to highlight musical phrases with similar pitch and/or rhythm patterns. 'Diversification' is the use of various types of embellishment for one note or the creation of different types of sound fluctuations in one musical phrase. 'Gradation' refers to using the embellishments to generate gradual sound changes for flute melodies.

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<sup>68</sup> Peter Hill, 'From Score to Sound,' in *Musical Performance: A Guide to Understanding*, ed. John Rink (Cambridge: Cambridge University Press, 2002), 130.

<sup>69</sup> Redgate, 'Creating,' 214.

<sup>70</sup> Mine Doğantan-Dack, 'The Role of the Musical Instrument in Performance as Research: The Piano as a Research Tool,' in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Doğantan-Dack (Farnham: Ashgate Publishing, 2015), 196.

<sup>71</sup> Doğantan-Dack, 'The Role,' 189.

### 1.3 Documentation

The documentation of the fieldwork was comprised of video recordings and reflective fieldnotes. Given that the folk musicians' knowledge of Mandarin and that my experience with the Dai language were limited, the Dai musicians I met primarily demonstrated their techniques rather than verbally explained them. I studied the recordings of my interviews with Ni Kaihong and Gen Congguo and compared their embellishing techniques to those described in the scholarly writing of Yang (2002) and Li (2012). I then transplanted the techniques to the flute and re-classified them to generate a 'resource' of embellishments for later creative use. I tested the sound of each embellishing technique both on the *hulusi* and the flute. My recorded extract of Gen Congguo's playing was transcribed and practised. Throughout the development of the creative embellishments, the process was documented by music scores with detailed annotations, as well as by the final CD recordings.

I did not make sound recordings of my personal practice for two reasons. The first is that I largely use annotations for general music practice, which are richly descriptive for me. The second is that I usually practise for three to five hours each working day. Both for improvisation practice and for repetitive practice, recording these practice sections would have created an unmanageably large amount of primary material for later review. As Redgate suggests, the 'most useful means of documentation' are 'articles reporting the results of practice'.<sup>72</sup> Therefore, I used music scores with annotations along with the final music recordings to document the creative practice. The annotations were used as a performing indication for myself, as well as a reference for other musicians who may want to understand my use of embellishments.

My communication with the four composers regarding compositions and flute embellishments occurred mostly through email and Facebook messenger. Both methods automatically recorded the text and documents we shared. In addition, I wrote notes to record any informal activities (such as communications at coffee shops, restaurants and music concerts) that occurred between the composers and myself, as well as our ideas and decisions about the collaborative compositions. The notes were documented in a collaboration tracking diary for each composer, along with transcriptions of our emails and Facebook messages.

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<sup>72</sup> Redgate, 'Creating,' 215.

## 1.4 Thesis Overview

This practice-based research paper has three parts. Part I introduces the modern Dai style of *hulusi* embellishing techniques and its adaptation to the flute. The discussion in Chapter 2 is based on my fieldwork in Lianghe in 2015 as well as a literature review including Yang (2002), Ito (2005), Li (2012), and Meng (2013). It starts with an introduction to the instrument, and then presents the traditional Dai style of *hulusi* playing and its development in the Han music system. Fieldnotes from Lianghe are outlined and discussed using Barz's model to reveal its impact on my research. Chapter 2 also outlines the categorised Dai style of *hulusi* embellishing techniques. Chapter 3 evidences the performance practice of transplanting traditional embellishing techniques to the flute. It explores the application of these techniques to the Western flute and discusses their use by folk musicians recorded in field research at Lianghe. It also highlights significant factors encountered during the experimental process. The re-classified embellishing techniques, used as the resource for the creative realisation process, are also demonstrated in this chapter. Each technique is explained with its corresponding symbol and how it is marked in a music score.

Part II focuses on the process of generating new flute compositions in collaboration with four UK-based composers. The four composers – Alex McGery, Basil Athanasiadis, Sandy Clark, and Martin Gaughan – were commissioned to write new works taking into account transnational issues and cross-cultural aesthetics based on materials relating to the Dai culture. Chapter 4 evaluates the collaboration between me and the four composers in phases based on Gyger's diachronic mapping model and John-Steiner's collaborative patterns.

Part III demonstrates the performance practice of creative realisation. This involved adding creative embellishments to the flute part of each new composition. Personalised embellishing strategies were developed by exploring creative ideas that built on the resources described previously. Chapter 5 explores and evaluates two significant factors in the creative realisation process: the performance research strategies and documentation, which are influenced by Redgate's approach.<sup>73</sup> Chapter 6 reflects on the personalised embellishing strategies, outlining their emergence and explaining the ideas I used to develop them based on a self-reflective analysis. This is followed by a discussion of the significant influences on development of the personalized embellishment style, in a way that is akin to Doğantan-Dack's discussion of a performer's artistic decision-making process.<sup>74</sup>

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<sup>73</sup> Redgate, 'Creating,' 213-214.

<sup>74</sup> Doğantan-Dack, 'The Role,' 189.

## **PART I**

### **Transplanting Dai *Hulusi* Embellishing Techniques**

## 2 Encountering the Dai Style of *Hulusi* Embellishing Techniques

This chapter demonstrates the Dai style of *hulusi* embellishing techniques and is divided into four parts. It begins with the introduction of the musical instrument, followed by a brief historical discussion on the development of style in the Han music tradition. The results are based on three resources from the literature: Yang Zhaohua's book *Hulusi Playing Techniques*, published in 2002;<sup>75</sup> Satoru Ito's dissertation, 'The Current Status and Development Track of 'Bi Lam Dao' from Dai Ethnic in Dehong', published in 2005;<sup>76</sup> and Meng Meng's dissertation 'Research on Dai Traditional Hulusi and Its Musical Changes – Taking the Development of the Dai Style of Hulusi in Lianghe County, Dehong Prefecture as the Case', completed in 2013.<sup>77</sup> The third part describes the significance of my fieldwork in Lianghe, outlining its impact on the progress of my research project by pairing fieldnotes with reflections in line with Gregory Barz's model.<sup>78</sup> In the last section, the embellishing techniques used in the modern Dai style of *hulusi* playing are teased out in more depth with reference to the literature and field work recordings.

It should be noted here that this discussion is not intended to be a comprehensive treatise on the Dai *hulusi* playing style and its history. Rather, the focus is only on *hulusi* embellishing techniques. The present research aims to present neither dry facts nor a comprehensive analysis of the Dai style of *hulusi* embellishing techniques; the explanation presented here relies on my personal understanding, and the teased-out embellishing techniques may not cover all aspects of the style. However, these techniques have already provided me with sufficient ideas for my research focus: in short, to collect decorative sound effects that can be transplanted to the flute and used as models and resources for the creation of embellishments in composed melodies through the creative realisation process described in later chapters.

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<sup>75</sup> Yang Zhaohua, *Hulusi Playing Techniques* (Changchun: University of Jilin, 2002).

<sup>76</sup> Satoru Ito, 'The Current Status and Development Track of 'Bi Lam Dao' from Dai Ethnic in Dehong,' in *China-Dehong-Four River Basins of Yunnan, Dissertation Collections of International Symposium for Dai Culture Comparison*, ed. Dao Baoyao (Kunming: Dehong Ethnicity Press, 2005), 398-413.

<sup>77</sup> Meng Meng, 'Research on Dai Traditional *Hulusi* and Its Musical Changes – Taking the Development of the Dai Style of *Hulusi* in Lianghe County, Dehong Prefecture as the Case' (Postgraduate diss., Ethnicity University of China, 2013).

<sup>78</sup> Gregory F. Barz, 'Confronting the Field(note) In and Out of the Field,' in *Shadows in the Field*, ed. Gregory Barz and Timothy J. Cooley (New York: Oxford University Press, 2008), 206-223.



## 2.1 The Instrument

The *hulusi* is a musical instrument developed by one of the minority ethnic groups in modern China. The structure of the modern instrument has been developed within the Han tradition of musical theory, and the pitch is determined according to the twelve-tone equal temperament (see Figure 2.1).<sup>79</sup> The instrument developed from a type of folk music instrument inherited by various ethnic minorities in Yunnan Province in southwest China, including the Dai, Wa, De'ang, Achang and Bulang peoples.<sup>80</sup> Due to the lack of written records, the origin of the *hulusi* cannot be determined. According to the Japanese scholar Satoru Ito's research findings, based on his fieldwork in the Dai areas of the Dehong Dai and Jingpo Autonomous Prefecture (Dehong Prefecture), the *hulusi* spread from this region across the entire Yunnan Province and later throughout China.<sup>81</sup>



**Figure 2.1** Modern type of *hulusi* in different keys, made in Ni Kaihong's studio in Lianghe.

The basic structure of the modern *hulusi* is shown in Figure 2.2. The form of the instrument most commonly used nowadays is composed of a complete natural or artificial gourd, three bamboo pipes, and two or three metal reeds. The gourd is made into an air box,

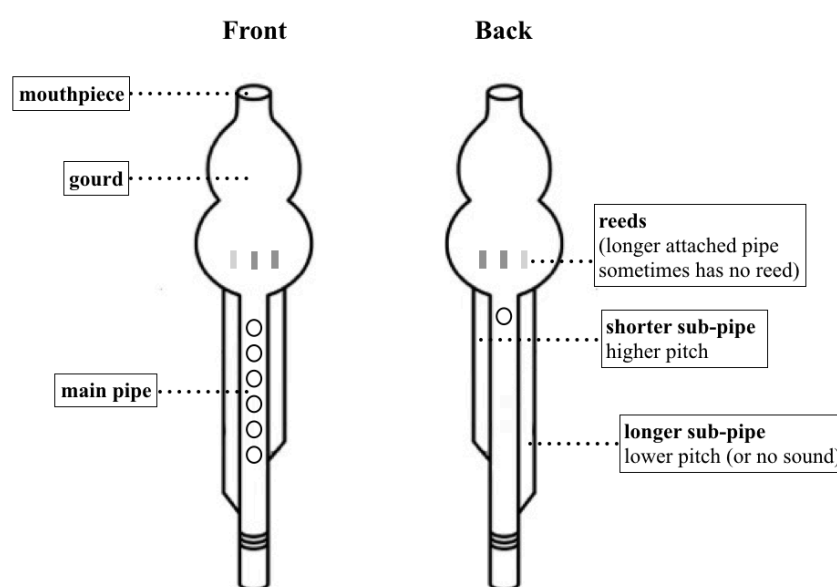
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<sup>79</sup> Ito, 'The Current Status,' 398.

<sup>80</sup> Meng, 'Research on Dai,' 1.

<sup>81</sup> Ito, 'The Current Status,' 404.

and the bamboo pipes are inserted at the bottom of the gourd with the metal reeds.<sup>82</sup> The three bamboo pipes differ in thickness and length. The thickest and longest is set in the middle and is the main pipe. It has six holes on the front as well as one hole at the upper side on the back. This pipe can produce a pitch range of a major ninth. The two sub-pipes, which are without holes, can only produce continuous tone(s). The interval between the tone of the shorter sub-pipe and the lowest pitch of the main pipe is a major sixth, while the interval between the tone of the longer sub-pipe and the lowest pitch of the main pipe is a major second. Both of these sub-pipes can be blocked with a corkwood plug. The blocked pipe will become unable to produce sound, while the other pipes continue to work properly.<sup>83</sup>



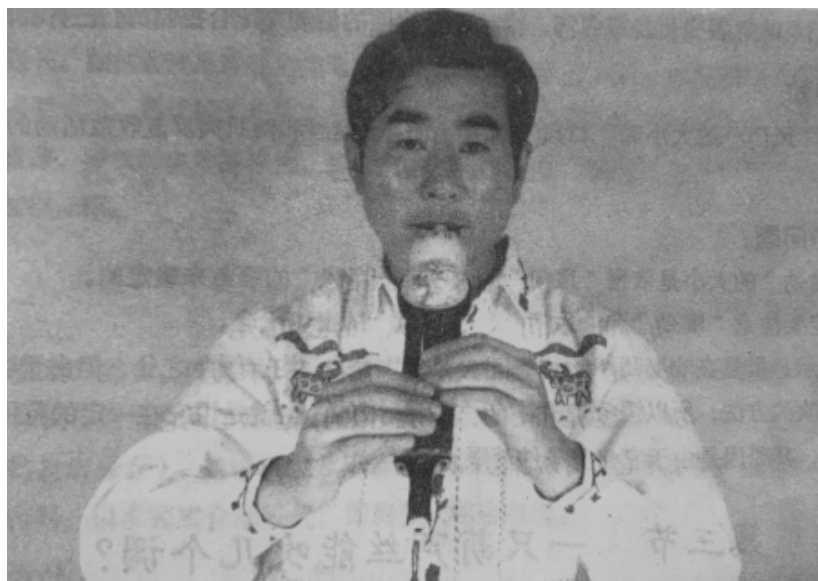
**Figure 2.2** The basic structure of the modern type of *hulusi*.

The hand-held performance posture of the *hulusi* is shown in Figure 2.3. The mouthpiece of the gourd is placed in the performer's mouth. Air is blown directly into the gourd, which vibrates the reeds to make a sound. The pitch is controlled by the opening and closing of the holes using the fingers. The left hand is placed in the upper position and is responsible for the top three holes, along with the key hole at the back of the instrument. The right hand is placed at the downside and is responsible for the three holes on the bottom. The right-hand thumb supports the back of the main pipe, and it is positioned between the index

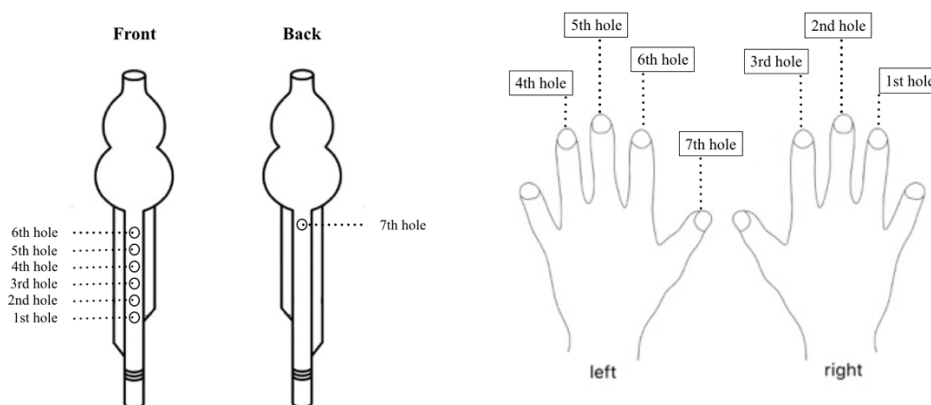
<sup>82</sup> Yang, *Hulusi Playing Techniques*, 1-2.

<sup>83</sup> Ito, 'The Current Status,' 391.

finger and the middle finger. The little fingers of both hands rest gently on the main pipe. The sorting names of the holes and their corresponding finger use are shown in Figure 2.4.<sup>84</sup>



**Figure 2.3** Hand-held performance posture for the *hulusi*.<sup>85</sup>



**Figure 2.4** The sorting names of the holes on *hulusi* and their corresponding finger use.

The modern *hulusi* is a transposing instrument which has a usual pitch range for the main pipe and can cover a whole tone larger than an octave.<sup>86</sup> It is considered a musical instrument that can play melodies based on a hexachord scale (relates to pentatonic scale) of

<sup>84</sup> Yang, *Hulusi Playing Techniques*, 2.

<sup>85</sup> Yang, *Hulusi Playing Techniques*, 7.

<sup>86</sup> Yang, *Hulusi Playing Techniques*, 3.

Han music theory.<sup>87</sup> For example, for the *hulusi*, the key of C is often used to play the melody based on a scale consisting of six notes: G, A, B, C, D, and E (see Figure 2.5).<sup>88</sup> The fingering for each note is illustrated in Figure 2.6. The naming system for the *hulusi* keys is based on Han music tradition. The fingering that covers the fourth, fifth, sixth and seventh holes produces what is considered the key note. The key is named by the actual pitch produced by this particular fingering.<sup>89</sup> For example, if the actual pitch produced by this fingering is C, the *hulusi* is considered to be playing in the key of C.<sup>90</sup> As the principles behind the techniques for playing the *hulusi* in different keys are the same, I will only discuss playing in the key of C in this thesis.



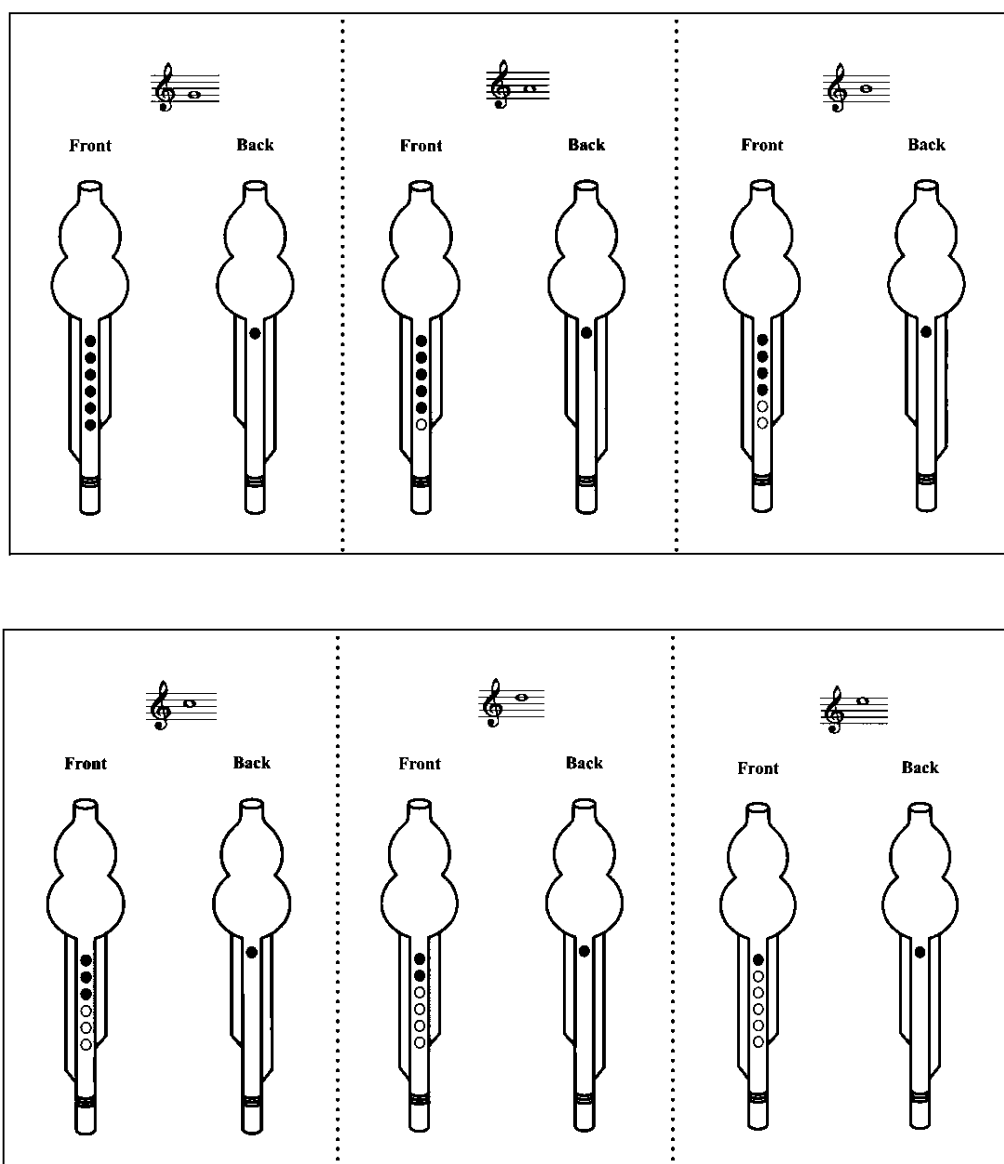
**Figure 2.5** Hexachord scale played on the *hulusi* in the key of C.

<sup>87</sup> Yang, *Hulusi Playing Techniques*, 8.

<sup>88</sup> Yang, *Hulusi Playing Techniques*, 8.

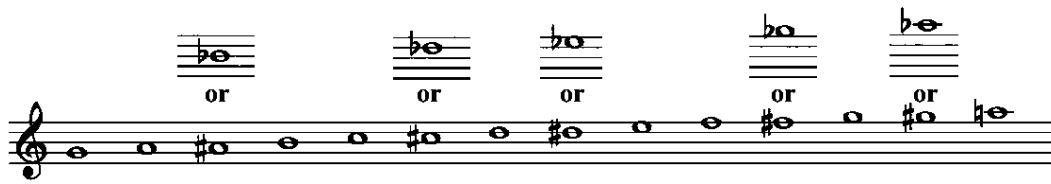
<sup>89</sup> Like the flute, the tone holes of the *hulusi* also have convenient names for players to call. However, in Han music's theory, three different types of naming methods exist for the *hulusi*. The note projected by the fingers covering all of the holes can be sung as C, D or G, meaning that the tone holes have various names in accordance with the type of singing method being used. Because of the various naming methods of the *hulusi* are beyond the scope of this thesis, and for reader convenience, only the order of the note holes is used here for discussion.

<sup>90</sup> Yang, *Hulusi Playing Techniques*, 8.



**Figure 2.6** Fingerings for the *hulusi* in the key of C.

Note that the modern *hulusi* can produce semitones by converging half of the holes with the fingers. For example, the *hulusi* in the key of C can play all notes shown in Figure 2.7. Moreover, because the Dai style of *hulusi* music and its related embellishing techniques are largely based on the hexachord scale, the fingerings (apart from the scale) will not be discussed in this thesis.



**Figure 2.7** All tones can be played on the *hulusi* in the key of C.

## 2.2 Dai Style and Its Embellishing Techniques

The Dai, one of the fifty-six ethnic minorities in modern China, live mainly in the Xishuangbanna Dai Autonomous Prefecture, the Dehong Prefecture, and the two Autonomous Counties of Gengma and Menglian.<sup>91</sup> This research project is limited to the Dai style of *hulusi* playing practised in Lianghe County of the Dehong Prefecture, which is located in the western part of Yunnan Province.<sup>92</sup> There are three reasons why the scope has been narrowed in this way. First, Lianghe is the birthplace of the *hulusi*, and the instrument has experienced changes throughout history since its origins through inheritance and development.<sup>93</sup> *Hulusi* playing in this region has become a specialised musical art, separated from its original cultural activities, and now exists as a unique style of playing based on both Dai and Han traditions.<sup>94</sup> Second, there are several detailed studies exploring the history and inheritance of the Dai *hulusi* culture of Lianghe. Last but not least, my fieldwork was conducted in this area. The musicians I interviewed were all ethnic Dai players who had inherited their traditional *hulusi* playing style.

### 2.2.1 Tradition

The *hulusi*, in the Dehong Dai language, is referred to as *bi lam dao*.<sup>95</sup> According to Ito's research findings, the traditional *bi lam dao* works on the same basic principles and has a structure similar to that of the modern *hulusi*. Differences between the *bi lam dao* and the

<sup>91</sup> 'Dai Ethnic,' China Overview, Central Communist Parliament of People Republic of China, last modified July 24, 2015, [http://www.gov.cn/guoqing/2015-07/24/content\\_2902140.htm](http://www.gov.cn/guoqing/2015-07/24/content_2902140.htm).

<sup>92</sup> Meng, 'Research on Dai,' 9.

<sup>93</sup> Meng, 'Research on Dai,' 2-15.

<sup>94</sup> Ito, 'The Current Status,' 402405.

<sup>95</sup> Ito, 'The Current Status,' 391.

modern *hulusi* include the choice of materials, the complexity of the manufacturing process, and the tonality and pitch standard used.

The pitch standard for the notes played on the traditional *bi lam dao* has no relationship with the twelve-tone equal temperament system; instead, it is related to the Dai language, while the arrangement of the scale used for the *bi lam dao* developed based on folk song tunes. As the performer played in accordance with the lyrics and melodies of Dai folk songs, the melodies incorporated linguistic information.<sup>96</sup> Jinhe Yang describes the characteristics of the Dai folk song as follows: ‘The characteristics of six tones in the Dai language, as well as its special poetry structure and rhyming method, restrict the melody scale and make it form innumerable changes. The melody scale regulates the use of lyrics according to its own laws and characteristics. Words and melodies are mutually constrained and interdependent’.<sup>97</sup> This characteristic of Dai folk music also influenced the ever-changing melodies played on the *bi lam dao*.

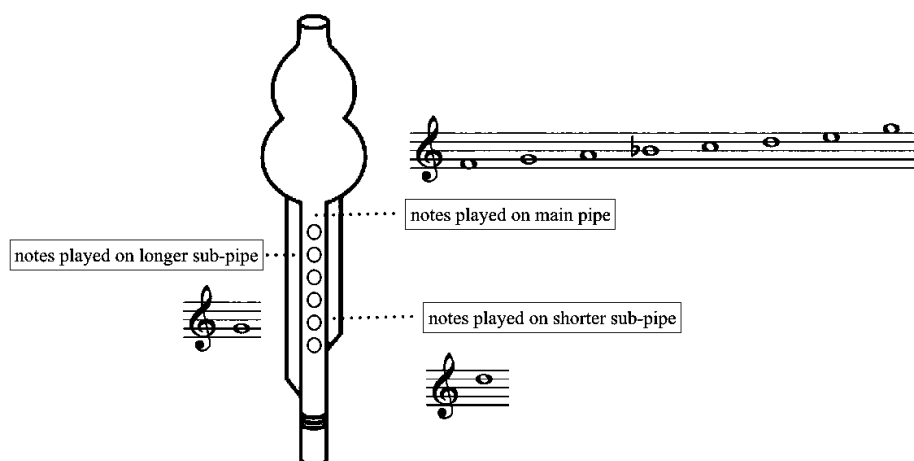
In addition, the traditional *bi lam dao* used in Lianghe had no transposing key system whatsoever. There was only one type of *bi lam dao*. The tonal scale played on the main pipe was: F, G, A, B $\flat$ , C, D, E, and G; the sustaining tone played on the longer sub-pipe was G; and the sustaining tone played on the shorter sub-pipe was D (see Figure 2.8).<sup>98</sup> Since the Dai ethnic people have not established their own form of musical theory, I can explain their musical style only by referencing analyses based on twelve-tone equal temperament music theory and demonstrating the correlated pitch using music staves. However, according to my recording of Gen Congguo playing his handmade traditional-pitched *hulusi*, the third note (A) and top note (E) sound slightly flatter than the standard pitches.

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<sup>96</sup> Ito, ‘The Current Status,’ 393.

<sup>97</sup> Yang Jinhe, ‘Further Discussion on the Relationship between the Poems and Folk Song of Dai Ethnic,’ *Music Exploration*, April, 2002, 14-15.

<sup>98</sup> Ito, ‘The Current Status,’ 392.



**Figure 2.8** Notes played on the traditional *bi lam dao*.

Two types of scale are used in *bi lam dao* playing, which are rooted in folk tunes. One is *shan ge* (*haam maang* in the Dai language), which comprises the notes G, A, C, D, E, and G (see Figure 2.9). When playing melodies based on *shan ge*, only the main pipe is used, as neither of the sub-pipes are needed. The other type of scale is *gu shan ge* (*haam maang baan tao* in the Dai language), which comprises the notes F, G, A, C, D, and G (see Figure 2.10). Melodies based on *gu shan ge* are played using circular breathing techniques and utilise both sub-pipes: the main melodies are played from the main pipe, while the two sub-pipes form a drone.<sup>99</sup>



**Figure 2.9** Traditional *bi lam dao* scale based on *shan ge*.



**Figure 2.10** Traditional *bi lam dao* scale based on *gu shan ge*.

<sup>99</sup> Ito, 'The Current Status,' 392-393.



According to Ito's fieldwork findings, the traditional way of learning how to play the *bi lam dao* was through the aural method in group activities, with or without a teacher. Women were forbidden to play the *bi lam dao*, and it was mainly used by young fellows to express their love to their sweethearts in Dai tradition. A young man was allowed to play the *bi lam dao* outside the door of a girl's residence in the evening. If his playing was proficient, the man would both impress the girl and be praised by everyone. Playing the *bi lam dao* was also a symbol of the adulthood of Dai men; an adult man who did not know how to play this instrument would be shunned in Dai society. In addition, as traditional Dai beliefs held that musical activities hindered agricultural activities, married men generally did not play the *bi lam dao* except in group recreational activities.<sup>100</sup>

This historical information reveals that there is no specific distinction between the embellishments and the melodies used in traditional *bi lam dao* playing. In other words, the traditional Dai style of rich and varied embellishments is not independent of the *shan ge* or *gu shan ge* scale-based melodies. According to the three Dai musicians I interviewed in Lianghe, the traditional way of learning to play the *bi lam dao* involves first learning how to sing songs in the Dai language. After memorising the tune and lyrics, one would start to learn to play the *bi lam dao* by imitating the fingerings. In light of this, I visited a Dai folk musician, Hong Kaiyun (see Figure 2.11), who insisted on writing traditional Dai folk songs (see Figure 2.12) and claimed to have composed more than two thousand songs.

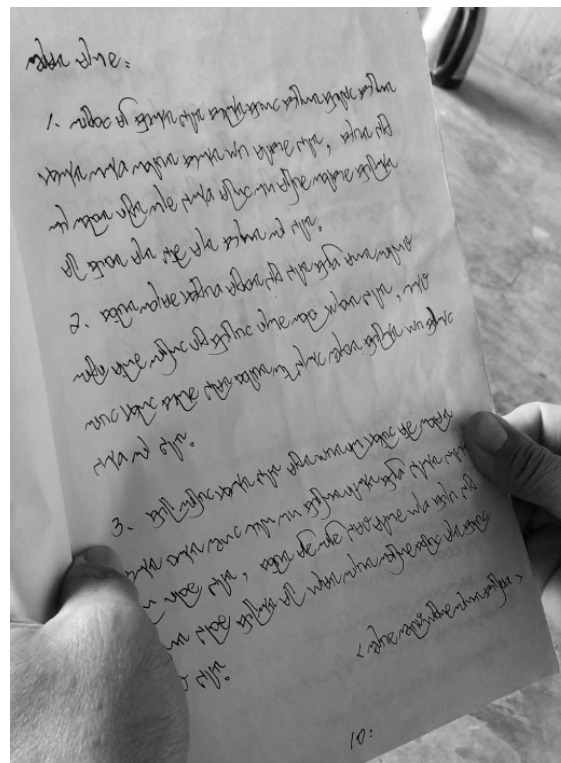
Through considering Hong's explanations and singing, along with the characteristics of *bi lam dao* performance, it can be seen that these embellishments correspond to the tones, accents, and expressive habits of singing in the Dai language. One example would be the habit of singing a long note with a continuous shake, which is reflected in the *hulusi* embellishing technique *xu zhi chan yin* (虚指颤音), while singing from one word to another with a 'slide' according to the language's rhythm is reflected in the *hua yin* (滑音) used in *hulusi* playing. The beginning and end of the singing phrase are accents generally reflected in *dan yi yin* (单倚音) techniques in *hulusi* playing; there are many other examples. According to Yang Jinhe's analysis, the words and scale-based melodies in Dai songs are interdependent. We can further say that, in traditional *bi lam dao* playing, the embellishments and scale-based melodies are also interdependent.

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<sup>100</sup> Ito, 'The Current Status,' 394-397.



**Figure 2.11** Hong Kaiyun explaining his folk songs based on the traditional *shan ge* scales.



**Figure 2.12** The lyrics in the Dai language of a folk song written by Hong Kaiyun based on *shan ge* scales.<sup>101</sup>

<sup>101</sup> No translations available.

### 2.2.2 Development

Before the founding of modern China in 1949, the Dai and Han peoples had a long history of cultural exchange that mutually influenced their music. Because Dai music has no established system of musical theory, *bi lam dao* playing techniques were inherited through cultural traditions and activities. Since 1949, *bi lam dao* playing has been influenced both by the Han culture and by modernisation, and has begun to undergo a gradual separation from cultural activities.<sup>102</sup>

The musical instrument named the *hulusi* in Mandarin was developed within the Han music tradition, which aligns the pitch scale played on the *bi lam dao* according to the pitch standard of the twelve-tone equal temperament tuning system. With reference to the tonal system, different *hulusi* were produced that could be played in various keys, expanding the *hulusi*'s playing range. Music experts in China began to compose music specifically for the *hulusi* by employing Han music theory, making it an independent musical art. The embellishments that were previously entangled with the scale-based melodies began to separate from each other; that is, the melodies were notated in the scores, while the embellishments are improvised by the performers.

After China's reform and opening up in 1978, a large number of Han people moved into Dehong Prefecture, and Mandarin became more popular in Dai society. The Dai began to play modern types of *hulusi* and to apply Han music theory. In addition, they began to learn and absorb certain playing techniques and characteristics from other Han musical instruments. In Lianghe, most of the Dai *hulusi* players I met spoke fluent Mandarin and used the Han music system to explain their playing techniques. Only a few elderly people, who had lived in the village for a long time and were either unfamiliar with Mandarin or did not speak it at all, continued to play the *hulusi* in the traditional way. Despite this, the way in which modern Dai *hulusi* players embellish melody is still influenced by their language, which has a unique singing style and tonal characteristics. Therefore, the Dai style of *hulusi* playing can be recognised by its unique embellishments.<sup>103</sup>

Among modern Dai *hulusi* performers, the figure who contributed the most to the inheritance and development of the Dai style of *hulusi* playing from Lianghe was Gen Dequan (1958-2008) (see Figure 2.13). From 1998, Gen publicly performed the *hulusi* in

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<sup>102</sup> Ito, 'The Current Status,' 398-401.

<sup>103</sup> Ito, 'The Current Status,' 406-408.

various countries around the world, bringing the artform out of East Asia.<sup>104</sup> Gen was hailed as the ‘master of *hulusi*’ by the Dai society of Lianghe. Beginning in 1999, he recorded a total of seventeen *hulusi* albums on which he played music based on *shan ge*. In 2005, Gen performed with the Russian Philharmonic Orchestra at Kunming Yunnan.<sup>105</sup> In 2006, he recorded the traditional *hulusi* piece ‘Ancient Melodies’, based on *gu shan ge*, for the album *Yunnan Original Ethnic Music*, which was published by the China Central Conservatory of Music.<sup>106</sup>



**Figure 2.13** Gen Dequan.

## **2.3 Fieldwork in Lianghe**

### **2.3.1 Background**

I taught myself to play the *hulusi* at the age of thirteen. During a 2003 concert tour in France with the Golden Sail Youth Symphony Orchestra of Beijing, I was impressed by a *hulusi* performance by one of my schoolteachers; thus, I bought one upon returning home. With my

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<sup>104</sup> Includes Japan, Korea, Germany, France, Italy, and the United States.

<sup>105</sup> ‘Ancient Melodies’ and ‘Under the Moon of Golden Autumn’, rearranged by Russian-Chinese composer Zuo Zhenguan.

<sup>106</sup> Huxiao Guoqiang, *Master of Hulusi* (Kunming: Dehong Ethnicity Press, 2007), 107-211.

wind instrument background, it was easy for me to blow a *hulusi* and I soon taught myself several *hulusi* pieces from a book of sheet music. However, I had little knowledge of the embellishing techniques; all the music I played on the *hulusi* had either clean melodies or embellishments limited to the grace notes notated in the score.

After I came to London in 2007, I was invited to perform *hulusi* music solo in a student concert held by the London Mandarin School for a Chinese New Year celebration in 2008. Later that year, I was invited to join the UK-based China Art band, in which all players specialise in Chinese music. During the time I spent working with these Chinese musicians, I learnt some basic embellishing techniques that were commonly used for Chinese musical instruments. Through my years of band playing experience, I began to understand that adding personalised embellishments to composed melodies is one of the key features of many types of Chinese music, and is considered an important part of the performer's playing techniques.

My growing understanding of Chinese embellishing techniques inspired me to experiment with them on the flute. I started to search for teaching materials and look for audio and video recordings of traditional music on the Internet. Among the various available recordings, a live performance by Gen Dequan of 'Ancient Melodies' played in the Dai style of *hulusi* music caught my attention.<sup>107</sup> I was particularly impressed by Gen's embellishments. With deep respect to Gen, I began to look for teaching materials on the Dai style of embellishing techniques in an attempt to understand Gen's playing.

In 2002, Yang Zhaohua summarised and explained various *hulusi* performance techniques (including embellishing techniques) along with the corresponding score notations in the book *Hulusi Playing Techniques*. He also demonstrated etudes for each technique. Among them, he pointed out that the *xu zhi chan yin* is 'the most representative *hulusi* technique of the Dai folk style'.<sup>108</sup> An article about the Dai style of *hulusi* playing, written by Li Shengjun in 2012, summarised nine of Gen Dequan's performing techniques.<sup>109</sup>

However, these studies provided only a conceptual introduction to and brief analysis of the playing characteristics of the Dai style of *hulusi*. According to Yang, it is necessary to practise each embellishing technique at length in order to master the ornamentation of melodies by adding improvised embellishments on the *hulusi*. However, there was no literature or teaching material available that discussed how one might practise these

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<sup>107</sup> Music, '[Chinese Folk Music] Ancient Melodies/*Hulusi* Playing,' YouTube, June 7, 2014, [https://www.youtube.com/watch?v=2aODAOAI\\_Ss](https://www.youtube.com/watch?v=2aODAOAI_Ss).

<sup>108</sup> Yang, *Hulusi Playing Techniques*, 34.

<sup>109</sup> Li Shengjun, 'The *Hulusi* Master Gen Dequan's Musical Life and Performing Techniques Overview,' *Journal of Panzhihua University* vol.29, no.2 (April 2012): 46.

embellishing techniques. As I could not figure out how the melodies were being embellished by Gen based on this limited information, I therefore decided to conduct fieldwork in Lianghe in April 2016.

One key realisation I had during my fieldwork in Lianghe was how well-known Gen Dequan was in Dai society. His former residence is regarded as a historical site. When I walked through the unfamiliar Dai village to look for it, all the villagers recognised Gen's Mandarin name and warmly showed me the way. When I was sitting in the van on the way to the Dai village, worrying about how I would find a folk musician there, I met someone who told me he knew Gen Dequan's nephew and took me to his house. In fact, the three *hulusi* musicians I found and interviewed in Lianghe all had a direct teacher-student relationship with or family connection to Gen: Ni Kaihong is Gen Dequan's former student; Gen Congguo is Gen Dequan's nephew and student; Feng Shaoxing is Gen Dequan's uncle and first teacher. At first I thought this was coincidence; however, when I think back on these many, seemingly lucky events, I see that they reflect Gen's importance in passing on the legacy of the Dai style of *hulusi* playing that was revealed in both Ito's and Meng's research findings.

### **2.3.2 Style Inheritors and Their Impact on This Project**

Through the information I obtained in Lianghe, I learnt that the Dai style of *hulusi* embellishing techniques is inherited aurally: that is, the learner begins by imitating the teacher's playing, understands the techniques with Mandarin names, and then adapts them. This approach reflects both *hulusi*'s Dai aural traditions and its development in the Han music system, as discussed by Ito in his fieldwork research. As the traditional elements of playing the instrument relate to the Dai language, the Dai performers who engaged in teaching played a vital role in passing on the style they had inherited.

I found and interviewed three well-known local Dai *hulusi* folk musicians, all of whom were recognised for their Dai style of *hulusi* playing and responsible for passing on this style in Lianghe through their teaching. The interviews include their descriptions of their experience of performing and teaching, explanations of their embellishing techniques, and demonstration performances. In addition to influencing my understanding of the technical aspects of Dai *hulusi* embellishments, each of these musicians also had unique personal performing characteristics that influenced the progress of my project. I present my fieldnotes in tandem with my reflections in order to reveal these impacts. The model is influenced by Gregory Barz's discussion in 'Confronting the Field(note) In and Out of the Field', and also

reflects my understanding of each musician's playing at different stages of the project.<sup>110</sup> As Barz described, this epistemological process allows me to understand 'how I came to know what I know'.

Barz represents his model using various typefaces and tenses, each indicating different 'voices' in the field for each type of reflection: the voice while still in the field is represented by an italic typeface in the present tense, the voice of the first reflection is in small capital letters in the past tense, and the voice of the second reflection is represented by a Roman typeface.<sup>111</sup> However, I found this format difficult to read; accordingly, I redesigned the fonts while keeping the tenses consistent with Barz's model. My voice while still in the field is represented by a Roman typeface in the present tense; the voice of reflection after the embellishing techniques were transplanted to flute, but before the creative realisation began, is presented in an italic typeface in the past tense; finally, the voice after the creative realisation practice ended is represented by a bold Roman typeface.

### **Ni Kaihong – Leading the Development**

Ni Kaihong (see Figure 2.14), born in 1988, gives professional performances throughout China. He has won multiple prizes for *hulusi* playing in China since the age of seventeen and studied *hulusi* playing and piano tuning at the Yunnan Academy of Arts. Ni has also been in charge of the Lianghe International *Hulusi* Competition since 2015. Ni's studio is located at the centre of Lianghe County. In addition to teaching students, his business also includes experimenting with new materials and new manufacturing techniques to broaden the instrument's range of sound and pitch (see Figure 2.15). He has worked extensively with musicians of various musical styles and nationalities.

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<sup>110</sup> Barz, 'Confronting,' 206-223.

<sup>111</sup> Barz, 'Confronting,' 207.



**Figure 2.14** Ni Kaihong plays the *hulusi* in his modern style classroom in his studio at the centre of Lianghe County.



**Figure 2.15** Various modern types of *hulusi* produced by Ni Kaihong's studio, hanging on the studio wall.

Ni is a typical modern Dai-style *hulusi* player who has had professional Han music training and speaks fluent Mandarin. He continues to develop his playing techniques by learning from other instruments. The following fieldnotes demonstrate how I developed an understanding of Ni's playing characteristics and his influences on both the composition and the creation of specific embellishments. It also shows why I became determined to share his recordings with Martin Gaughan for creating 'The Whispering Moon' (as will be discussed in Chapter 4), along with where I sourced the ideas to develop my embellishing strategies (as



will be discussed in Chapter 6). As Barz noted, this model ‘create(s) an ongoing dialogue’ in which all voices contribute to one’s understanding of the fieldwork:<sup>112</sup>

My father and I are invited to visit Ni Kaihong’s *hulusi* studio after a lively dinner with Ni and his local friends. We are sitting at a big traditional wooden tea table located by the left edge of the room on the first floor of a modern building, and rows of *hulusi* in different sizes are hung on the wall next to the tea table. On the other side of the wall are two medium-sized modern-style classrooms. Ni wears jeans, a white shirt, and leather shoes, and serves traditional Yunnan white tea for everyone. While drinking the tea, he talks about his experience of *hulusi* playing. He shows us his certifications from winning several large folk music competitions in China, several of his albums recorded on CDs, and photos from his music performances. In most of these photos, Ni is wearing traditional Dai clothes. He mentions to me that one of his most memorable performances was playing with a Russian symphony orchestra, stating that he is also willing to perform abroad and bring the *hulusi* to the world stage. After we finish our tea, Ni takes us to one of his classrooms and begins to answer my questions about the Dai style of embellishing techniques and performing *hulusi* music.

*After my first meeting with Ni Kaihong at Lianghe, this young Dai ethnic man impressed me due to having a fairly successful music career in his late twenties. His playing is very technical and enthusiastic. He has a large repertoire list that varies from traditional to modern works with contrasting styles, which is also reflected in his dress and lifestyle. This is closely related to his learning and performing experience. At the age of ten, Ni began to learn the hulusi from local folk musicians. Later on, he was educated in Western music theory at school and began to take lessons with Gen Dequan at age fourteen. While studying music at Yunnan University, he also took a piano tuning course for a few years. After completing his university degree, he devoted himself to a career of hulusi performance, inheritance, and development. In addition to performing traditional hulusi music, he also collaborates with many Chinese composers and other Chinese wind instrument specialists to create modern Chinese music. He established his hulusi studio to teach students at all levels. He constantly experiments with improvements to the hulusi instrument, such as extending the playing range by opening more finger holes and adding key pads, as well as using different materials to obtain new tone colours. He is an important figure who is leading the development of Dai hulusi music in Lianghe.*

**Communication with Ni was the easiest for me compared to the other two folk musicians. He was also the most willing to express his thoughts. This might partly be attributed to the fact that he speaks better Mandarin and has a certain understanding of Classical music. I visited him three times during the fieldwork in Lianghe. Besides patiently explaining and demonstrating the Dai style of embellishing techniques, such as how to flap the finger to play the *xu zhi chan yin*, Ni also showed me the performance**

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<sup>112</sup> Barz, ‘Confronting,’ 208.

techniques he had learned from other Chinese wind instrumentalists and used as embellishments in *hulusi* playing, such as the flutter tongue. This impressed me, inspired me, and ultimately led me to use modern flute techniques not only to transplant the Dai style of embellishing techniques, but also for my own embellishing purposes. Moreover, Ni's playing was shared with the composer Martin Gaughan as a composing resource, as Gaughan's composition style was similar in feeling to Ni's playing style.

### **Gen Congguo – Contributing to Inheritance of Tradition**

Gen Congguo (see Figure 2.16), born in 1980, is Gen Dequan's nephew and former student. He began training with Gen Dequan in 2000 to learn not only *hulusi* playing but also the manual craft of producing *hulusi* instruments. He established a *hulusi* company in the Mengyang village of Lianghe in 2012. In addition to teaching students and performing in public, his business also includes planting gourds and making traditional types of *bi lam dao* (see Figure 2.17). Since Gen Dequan studied the Han music system and organised a large number of *hulusi* music performances using Han music score notations, Gen Congguo was educated in the modern Dai style of *hulusi* playing and also speaks fluent Mandarin.



**Figure 2.16** Gen Congguo plays a traditional-style *bi lam dao*, which had been given to me as a present.



**Figure 2.17** Gen Congguo hangs the gourds he grows in the backyard of his studio in the Mengyang village of Lianghe, waits for them to dry, and makes the traditional type of *bi lam dao*.

Barz mentions that the reflection fieldnotes will go ‘through magnification, clarification, examination, or reduction’ while looking backward and projecting forward.<sup>113</sup> My fieldnotes on Gen Congguo’s playing are in line with Barz’s perspective, being reduced to a large extent and concentrating on his use of embellishments in music. They also reveal why I chose to use his recordings as a resource to imitate (which will be discussed in Chapter 3), along with his influence on Sandy Clark’s composition ‘Sang Liang & Shao Yu’ (also discussed in Chapter 3):

I am standing outside the folk musician Gen Congguo’s house with my father and the man we met in the van that brought us here. The house is at the entrance of Manggun village, which is located in large tracts of farmland and surrounded by mountains. The house is handmade from stones, wood, and straw and situated next to a spring stream. Gen welcomes us with warm greetings in Mandarin. He takes us into the living room, furnished with wooden furniture, which is next to the entrance door. While serving us his own collection of Yunnan tea, he shares his experience of *hulusi* playing around the world with his uncle, Gen Dequan. He shows me photos and videos of Gen Dequan, as well as photos of himself with a few international *hulusi* amateurs. Although Gen’s Mandarin is not very fluent, he patiently explains many Dai-style embellishing techniques and plays several Dai folk songs with his personal embellishments. He then leads me over to a glass cabinet and tells me that the instrument inside is a traditional model of *hulusi* that he made a few months ago; it is the first one he made successfully. He explains that the spacing between every two adjacent finger

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<sup>113</sup> Barz, ‘Confronting,’ 210.

holes is the same as on traditional models of *hulusi*, which makes some of the notes sound different from those played on modern *hulusi*. The pitch of modern *hulusi* models is calibrated according to the pitch standards of Western music. He states that he is mass producing the traditional *hulusi* model and wants to bring it back to the public so that people today can still have the chance to play and hear traditional music. Gen carefully unlocks the cabinet and takes out the precious *hulusi* to explain the difference between the traditional and modern models. He plays ‘Ancient Melodies’ on this traditional *hulusi* and explains the legend related to the music. Before my father and I leave, he gives this *hulusi* to me as a gift, along with a biography of Gen Dequan.

*Unlike Ni Kaihong, Gen Congguo had only one formal teacher: his deceased uncle, Gen Dequan. After years of following Gen Dequan to perform and to learn from him, he both inherited his uncle’s playing style and developed his own. His playing is very smooth, clean, and clear. Although he did not talk at length, he patiently explained the embellishing techniques he used one by one and demonstrated their application in particular folk song melodies. His finger movements were gentle and clear, which allowed me to easily understand how they related to the techniques he used. Two of the notes played on his handmade traditional model *hulusi* sounded slightly flatter than the twelve-tone equal temperament standard pitch.*

**The folk songs played by Gen Congguo that I recorded were the ones that I determined to use as the model to imitate and experience the embellishments in melodies during the process of transplanting the techniques to flute – this is not only because he played extracts as a demonstration after explaining the techniques he used, but also because his playing allowed me to aurally distinguish the melodies and embellishments. Although I was attracted by ‘Ancient Melodies’, and hoped that I could one day learn to play it on *hulusi*, it is too complicated for me to use it as a research object, as the harmonic effect often makes the main melody and embellishments difficult to distinguish. However, I still wanted to incorporate it into my project in some way. I shared Gen’s playing with the composer Sandy Clark and created a flute concerto based on the legend behind ‘Ancient Melodies’ as well as some of the traditional *hulusi* playing characteristics. In this way, I could both show my respect for the tradition and express my desire to expand upon that tradition.**

## **Feng Shaoxing – Inheriting Traditions**

Feng Shaoxing (see Figure 2.18), born in 1945, is Gen Dequan’s uncle and first teacher. He is called ‘The Great Master of *Hulusi*’ (葫芦丝大师父). In Mandarin, this literally means someone who has trained many high-level students. Feng’s family has been making *hulusi* for generations, and he himself has been making instruments since the age of fifteen. Since he

lacks official training in the Han musical system and speaks limited Mandarin, he plays the *hulusi* in the traditional way, but can understand the Han music notations.



**Figure 2.18** Feng Shaoxing plays a *hulusi* he made in his traditional Dai-style house.

My fieldnotes about Feng Shaoxing's *hulusi* playing trigger some of the conflicting emotions I experienced when I met him, reflecting Barz's suggestion that fieldnotes can take one 'back to the field experience', remind one to 'embrace conflict' and propel the writer 'forward to interpretation'.<sup>114</sup> The fieldnotes below not only demonstrate Feng's influence on my method of learning the Dai style of *hulusi* embellishing techniques, but also reveal my opinion regarding the need to have an open mind as the motivation for seeking a way to share with others. That is also the motivation and aim of this performance-based research, similar to Liam Viney and Anna Grinberg's description in their research on *Piano Spheres* of the need to 'stretch and expand musical identity' in the 'wider musical community'.<sup>115</sup>

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<sup>114</sup> Barz, 'Confronting,' 222.

<sup>115</sup> Liam Viney and Anna Grinberg, 'Collaboration in Duo Piano Performance – 'Piano Spheres', in *Collaborative Creative Thought and Practice in Music*, ed. Margaret S. Barrett (Farnham: Ashgate Publishing, 2014), 166.

Feng Shaoxing's living room is an open space with a roof, and the beams are hung with countless dried gourds. Feng is sitting on a small wooden bench, and the wooden table behind him is filled with half-completed *hulusi*. The atmosphere is somewhat awkward. Feng speaks limited Mandarin, and he appears fairly cautious and shy. To enable us to communicate, I deliberately speak slowly and use lots of body language. His words are few and slow, often mixed with Dai words that I do not understand. Despite this, the communication at the beginning is quite smooth. He plays 'Ancient Melodies' and readily accepts my request to play several more Dai folk songs. However, when I ask him about embellishing techniques and request that he teach me a simple melody with embellishment, he rejects my suggestion by shaking his head and saying: 'You don't speak Dai language'. I feel quite frustrated about this rejection.

*Compared to Ni Kaihong and Gen Congguo, Feng Shaoxing can play far fewer pieces, and his playing is very free with 'hard to tell' embellishments. Sometimes his playing even sounds confusing to me. But it is obvious that he is very familiar with 'Ancient Melodies'. In fact, this song was the only piece in which all three folk musicians were proficient, and all of them played it for me. To a certain extent, this reflects the important role of this work in the inheritance of Dai hulusi music. I kept thinking about why Feng refused to explain the embellishing techniques to me. As I came to understand the traditional Dai way of learning to play the hulusi through singing in the Dai language, his rejection became more acceptable to me.*

**Although Feng Shaoxing did not directly provide answers to my questions about embellishing techniques, our meeting nonetheless provided ideas for my project's implementation: it informed me that the traditional *hulusi* learning methods used by Dai people are not available to me, and also clarified the differences between my approach and the traditional methods of learning embellishing techniques. Through reflecting on these concerns, I determined the method I would use for learning and transplanting the embellishing techniques using the recordings, the literature, and the contemporary music system. I also shared the video of Feng's playing with the composer Basil Athanasiadis, as I hoped to collaborate with Athanasiadis on a composition that could reflect the tradition of the Dai. However, when I think again on his refusal to teach me a simple melody with embellishments, I do not believe that language was the problem; it was more like a possible excuse from a person focused only on his individual community. A broader view requires an open mind to find a way to share with others.**

## 2.4 Dai Style of Embellishing Techniques Summary

Based on the classification developed by Li, corresponding to Yang's explanation of the concepts, and combined with the knowledge I acquired in Lianghe, I summarised the embellishing techniques of the modern Dai style of *hulusi* playing and explained them one by

one within the system of contemporary music. I removed the *tu yin* (吐音)<sup>116</sup>, *xun huan huan qi* (循环换气)<sup>117</sup> and *qi chan yin* (气颤音)<sup>118</sup>, which are the performing techniques. I also removed one embellishing technique mentioned by Li, *zhi chan yin* (指颤音).<sup>119</sup> The first reason for this is that Li mentioned in his article that Gen rarely used this technique, as he considered it ‘not suitable for the timbre characteristics of *hulusi*.’ Another reason is that, during my fieldwork recordings, I did not observe this type of embellishment being used in any Dai style of music; thus, I exclude it here. Moreover, Li’s classification does not include *dan yi yin* (单倚音), which was mentioned in Yang’s book;<sup>120</sup> however, my observations of the recordings of Ni’s and Gen’s playing revealed substantial use of this type of embellishment, so I added it to this summary.

In addition, although not all embellishing techniques can be applied to all notes of the *hulusi*, they are all achieved through finger movements. Therefore, all examples are discussed with the embellishments added to the C note played on the *hulusi* in the key of C, due to its compatibility with all embellishing techniques. I also demonstrate the sound effect of all illustrated examples with an audio recording of my own playing on the *hulusi*.

#### 2.4.1 *Xu Zhi Chan Yin*

In Mandarin, *xu zhi chan yin* (虚指颤音) literally means ‘play a tremolo with weak finger movement’. During the interviews, both Ni and Gen told me that this is an embellishing method used on the *hulusi* to imitate the vibrato habit in the Dai singing tradition. Yang and Li state that this playing technique is achieved by playing a note and flapping the finger softly and smoothly over the second hole down from the bottom covered hole.<sup>121</sup> This is also consistent with my observations of the recordings of Ni and Gen playing. In addition, both Ni and Gen flapped their fingers without entirely covering the hole, but rather stirred the air above the hole. I also observed that this flapping can be either fast or slow, depending on the mood of the music and the preference of the performer.

<sup>116</sup> ‘Use of tongue’, which corresponds to the single, double and triple tongue used on the flute.

<sup>117</sup> ‘Circular breathing’.

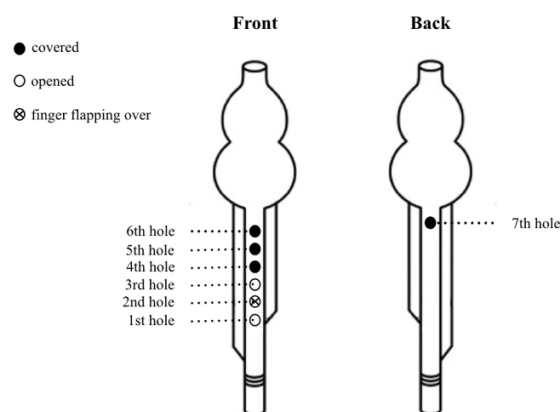
<sup>118</sup> ‘Air vibrato’, which corresponds to the regular vibrato used on the flute.

<sup>119</sup> ‘Finger trill’, which has a sound effect similar to the trill in classical music.

<sup>120</sup> Yang mentions two types of *yi yin* (倚音): *dan yi yin* (单倚音) and *fu yi yin* (复倚音). Only the former was observed as an embellishment used in Ni and Gen’s playing recordings.

<sup>121</sup> Yang, *Hulusi Playing Techniques*, 34; Li, ‘The *Hulusi*,’ 46.

Figure 2.19 illustrates the fingering for *xu zhi chan yin* played with the C on the *hulusi* in the key of C. It is achieved by blowing the C with fingers covering the fourth, fifth, sixth, and seventh holes and smoothly and gently flapping the finger over the second hole.<sup>122</sup>



**Figure 2.19** Fingering for playing *xu zhi chan yin* with the C on *hulusi* in the key of C.

#### 2.4.2 Hua Yin

In Mandarin, *hua yin* (滑音) literally means ‘slide the note’. As Yang explained, this is playing on the *hulusi* by moving the finger(s) from one note to another by gradually covering or uncovering the hole(s).<sup>123</sup> Both Yang and Li state that the *hua y in* embellishment has two directions: an upward slide and a downward slide.<sup>124125</sup> The former moves from a lower pitch to a higher pitch, while the latter moves from a higher to a lower pitch. Li states that the *hua yin* is usually played over an interval of a second or third;<sup>126</sup> yet according to my recording observations of Ni and Gen, the sliding can rise by an octave when the seven holes are gradually covered or uncovered with the fingers. In addition, *hua yin* is added before or after one note; it slides to the note or starts the slide from one note.

For example, if a slide with a second degree is desired, the following four different *hua yins* can be added to the C on the *hulusi* in the key of C: an upward slide from B to C; an upward slide from C to D; a downward slide from D to C; and a downward slide from C to B. The upward slide from B to C is achieved by blowing on B and gradually uncovering the

<sup>122</sup> See Appendix B: Music example 2.1.

<sup>123</sup> Yang, *Hulusi Playing Techniques*, 40.

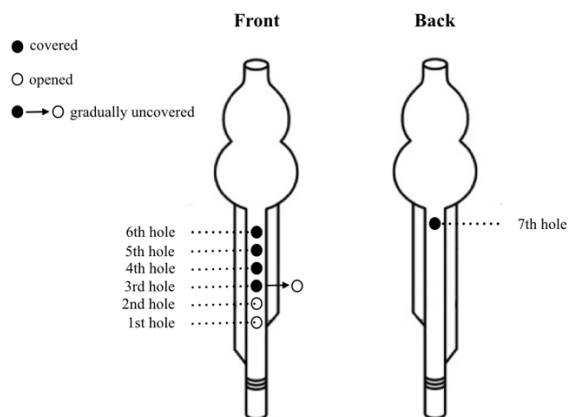
<sup>124</sup> Yang, *Hulusi Playing Techniques*, 40.

<sup>125</sup> Li, ‘The *Hulusi*,’ 46.

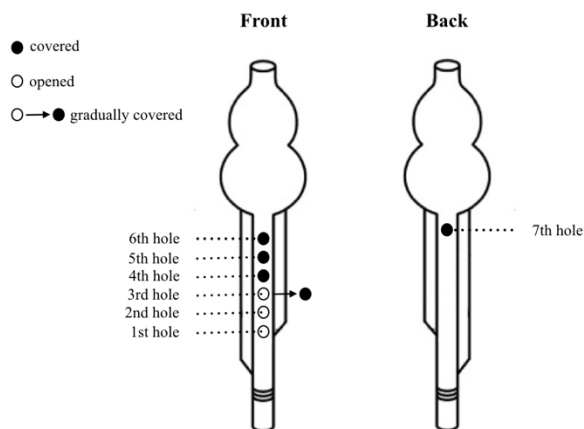
<sup>126</sup> Li, ‘The *Hulusi*,’ 46.



third hole until C is reached (see Figure 2.20).<sup>127</sup> The other three ways to add the *hua yin* to C are achieved with similar finger movements, and are illustrated in Figures 2.21-2.23.<sup>128</sup>



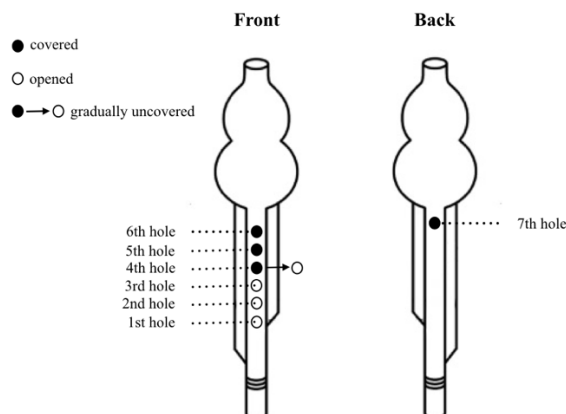
**Figure 2.20** Fingering for playing *hua yin* added to the C on the *hulusi* in the key of C, an upward slide from B to C.



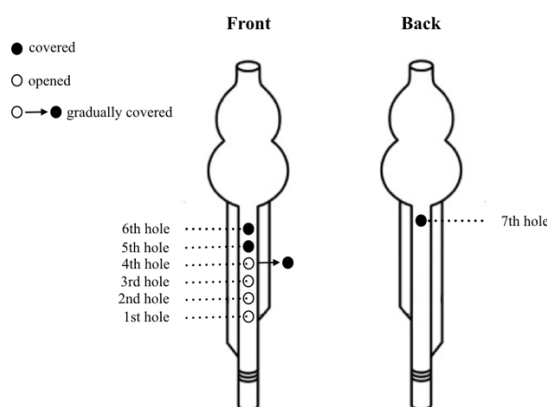
**Figure 2.21** Fingering for playing *hua yin* added to the C on the *hulusi* in the key of C, a downward slide from C to B.

<sup>127</sup> See Appendix B: Music example 2.2.

<sup>128</sup> See Appendix B: Music examples 2.3-2.5.



**Figure 2.22** Fingering for playing *hua yin* added to the C on the *hulusi* in the key of C, an upward slide from C to D.



**Figure 2.23** Fingering for playing *hua yin* added to the C on the *hulusi* in the key of C, a downward slide from D to C.

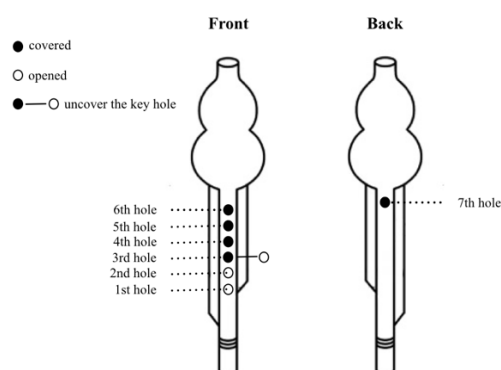
### 2.4.3 *Dan Yi Yin*

In Mandarin, *dan yi yin* (单倚音) literally means ‘a little note alongside the melody note’. Yang states that *dan yi yin* can be used as either the start or the finish of the main note.<sup>129</sup> The former entails playing the little added note first, then quickly transiting to the main note, while the latter entails bringing out the little added note at the end of the main note. Yang also mentioned two pitch features of *dan yi yin*: firstly, the little note can be higher or lower than the note being embellished; secondly, a higher *dan yi yin* sounds brighter, while a lower *dan*

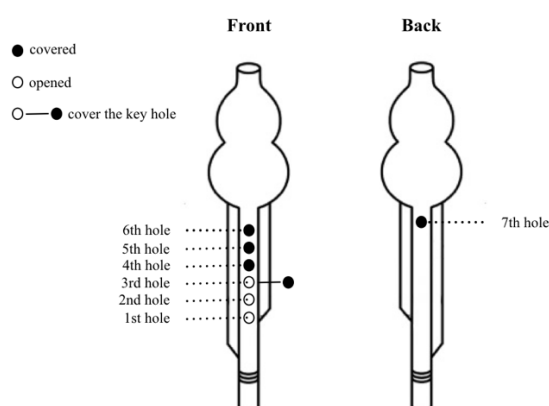
<sup>129</sup> Yang, *Hulusi Playing Techniques*, 47.

*yi yin* sounds darker. According to Ni's and Gen's playing video, there is no definite pitch for *dan yi yin*.<sup>130</sup> The bigger the interval, the more obvious the added note sounds.

Figures 2.24-2.27 illustrate the four different types of *dan yi yin* that can be added to the C on the *hulusi* in the key of C, with a distance of two tones. *Dan yi yin* B added as the start of C is played by starting with the B, then quickly uncovering the third hole. *Dan yi yin* B added as the finish of the main note C is played by starting with the C and, when it is about to finish, quickly covering the third hole and finishing the blow. *Dan yi yin* D added as the start of C is played by starting with the D, then quickly uncovering the third hole. *Dan yi yin* D added as the finish of the main note C is played by beginning with the D and, when it is about to finish, quickly covering the third hole and stopping the air.<sup>131</sup>



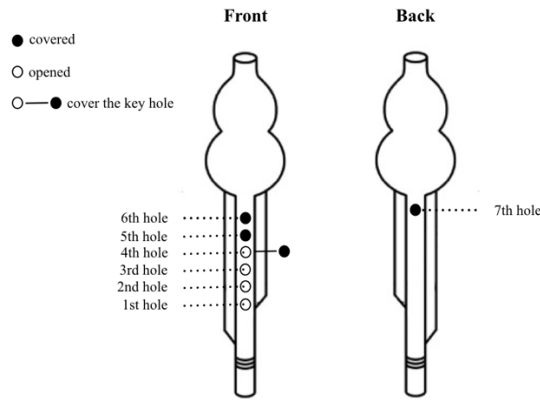
**Figure 2.24** Fingering for playing *dan yi yin* B added at the start of the C on the *hulusi* in the key of C.



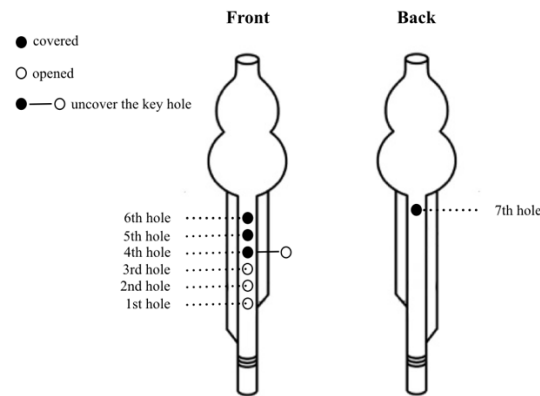
**Figure 2.25** Fingering for playing *dan yi yin* B added at the end of the C on the *hulusi* in the key of C.

<sup>130</sup> Yang, *Hulusi Playing Techniques*, 47.

<sup>131</sup> See Appendix B: Music examples 2.6-2.9.



**Figure 2.26** Fingering for playing *dan yi yin* D added at the start of the C on the *hulusi* in the key of C.



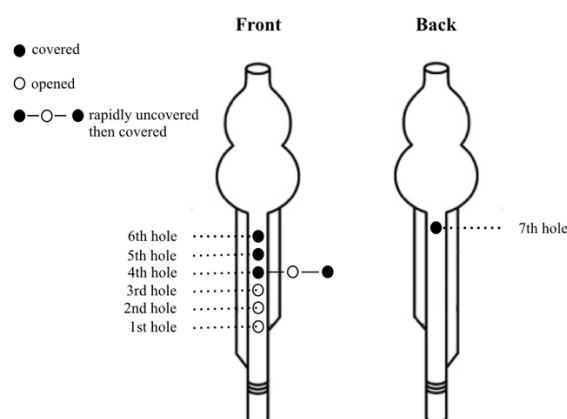
**Figure 2.27** Fingering for playing *dan yi yin* D added at the end of the C on the *hulusi* in the key of C.

#### 2.4.4 *Bo Yin*

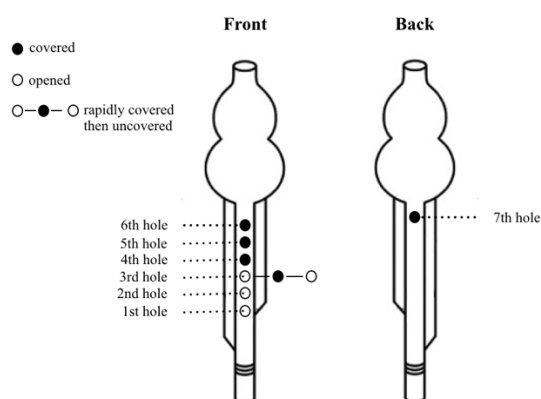
In Mandarin, *bo yin* (波音) literally means ‘give a fluctuation to the note’. According to Ni’s and Gen’s playing demonstrations, *bo yin* is added after the main note has just been blown and can go in two directions, namely higher or lower. A higher *bo yin* makes the main note alternate rapidly with a sharper pitch, while a lower *bo yin* causes the main note to alternate rapidly with a flatter pitch. Similar to *dan yi yin*, the alternated pitch can be any note. The bigger the interval, the more obvious the added note sounds. Li only mentions the *bo yin* with sharper pitch in his analysis of Gen Dequan’s playing.<sup>132</sup> This difference may be due to musicians’ personal preferences.

<sup>132</sup> Li, ‘The *Hulusi*,’ 46.

Figures 2.28 and 2.29 explain the finger movements used for playing the upper *bo yin* and lower *bo yin*, embellished on the main note C of the *hulusi* in the key of C, both with second degree. The former is achieved by playing C first, then quickly uncovering the fourth hole and rapidly covering it back up again. The latter is achieved by playing C first, then quickly covering the third hole and rapidly uncovering it.<sup>133</sup>



**Figure 2.28** Fingering for playing an upper *bo yin* with D with C on the *hulusi* in the key of C.



**Figure 2.29** Fingering for playing a lower *bo yin* with D with C on the *hulusi* in the key of C.

<sup>133</sup> See Appendix B: Music examples 2.10-2.11.

#### 2.4.5 *Die Yin*

In Mandarin, *die yin* (叠音) literally means ‘overlapping notes’. Both Yang and Li’s explanations of *die yin* are unclear. Yang describes it as ‘an embellishing through using a quick note’,<sup>134</sup> while Li refers to it as ‘creat[ing] a fast *yi yin* sound effect’.<sup>135</sup> Yang illustrates using an example that a quick upper embellishing note is added to the second note of two consecutive identical notes.<sup>136</sup> To me, the actual sound effect is like a quick sharper pitch that breaks a long tone in half. I therefore consider the *die yin* as adding a quick upper embellishing note in the middle of a continuous tone. It can also be considered as an upper *dan yi yin* before the second note of two consecutive identical notes with tie.

Although none of the musicians in Lianghe mentioned this technique to me, I was able to identify a similar sound effect in the playing of both Ni and Gen. *Die yin* could be any note that is sharper than the main note. For example, the *die yin* added to the C of the *hulusi* in the key of C, with the upper second degree, is played by playing C first, holding it for about half of the value, quickly uncovering the fourth hole and then rapidly re-covering it before continuing the main note until the end.<sup>137</sup>

#### 2.4.6 *Da Yin*

In Mandarin, *da yin* (打音) literally means ‘tap the note’. Yang states that *da yin* means adding a quick lower embellishing note to the second of two consecutive identical notes.<sup>138</sup> He also points out that the difference between *da yin* and *die yin* is that the former uses a lower pitch and the latter a sharper pitch than the note being embellished.<sup>139</sup> Li contends that *da yin* should make the two identical notes sound almost unbroken. Similar to *die yin*, I find that the actual sound effect of *da yin* is like breaking a long tone in half with a quick fluctuation. The embellished pitch of *da yin* is a flatter pitch of the note being embellished, which is a different direction from *die yin*; I therefore consider *da yin* as adding a quick lower embellishing note in the middle of a continuous tone. It can also be thought of as a lower *dan yi yin* before the second note of two consecutive identical notes with tie.

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<sup>134</sup> Yang, *Hulusi Playing Techniques*, 50.

<sup>135</sup> Li, ‘The *Hulusi*,’ 46.

<sup>136</sup> Yang, *Hulusi Playing Techniques*, 50.

<sup>137</sup> See Appendix B: Music example 2.12.

<sup>138</sup> Yang, *Hulusi Playing Techniques*, 51.

<sup>139</sup> Yang, *Hulusi Playing Techniques*, 51.

From Ni and Gen's demonstrations, *da yin* can be any note flatter than the main note. For example, to play the *da yin* added to the C of the *hulusi* in the key of C, with the lower second degree, C is played first and held for about half the value before quickly tapping the finger above the third hole once, then continuing the main note until the end.<sup>140</sup>

## 2.5 Summary

This chapter demonstrates my discussion of the Dai style of *hulusi* embellishing techniques based on my fieldwork in Lianghe and a study of the literature. The discussion not only reveals the relationships between embellishing techniques and the Dai language, but also demonstrates the influence of fieldwork research on this practice-led research. My observations in Lianghe allowed me to gain an in-depth understanding of the Dai style of *hulusi* music culture, which is discussed in both Ito's and Meng's dissertations. Barz's fieldnotes model provided me with a method that enabled me to identify appropriate research strategies, discern the reasons why they were appropriate, and construct the remainder of the project in line with the data obtained from fieldwork. Based on the interviews with Ni and Gen, along with the observations and recordings of their playing, as well as Yang's book and Li's analysis, I was able to tease out the categorised embellishing techniques, which were used as a resource and formed the basis for the transplanting process discussed in Chapter 3. The resource includes the following techniques: *xu zhi chan yin*, *hua yin*, *dan yi yin*, *bo yin*, *die yin* and *da yin*.

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<sup>140</sup> See Appendix B: Music example 2.13.

### 3 Transplanting Dai *Hulusi* Embellishment Techniques to Flute

This chapter discusses the transplantation of Dai *hulusi* embellishing techniques to the Western flute. The transplantation of embellishment techniques entailed using the flute to create sound effects similar to those of the individual Dai *hulusi* embellishments discussed in Chapter 2. During this process, an embellishment resource comprising of sound effects for use as embellishments was developed as the basis for generating creative embellishments in new flute compositions.<sup>141</sup> This transplantation process is evaluated and discussed in two parts. The first part explains experimental transplantation procedures. It began with the use of extended flute techniques to create with single notes on the Western flute sound effects similar to those of Dai *hulusi* techniques, which used improvisation as a research strategy influenced by Christopher Redgate's research methods for the redesigned oboe.<sup>142</sup> Embellishing ideas came from study of Lianghe fieldwork recordings, referencing Sue Miller's imitation approach for learning Cuban *charanga* improvisation styles for the flute.<sup>143</sup> The transplanted embellishing techniques illustrated in Chapter 2 were reclassified during the transcribing and practising of Gen Congguo's performance based on flautist Offermans's transcription of Japanese music and Redgate's strategy for research practice.<sup>144</sup> The second part demonstrates the embellishment resource gained by discussing the representative music examples along with the annotation explanations.

According to the discussion in Chapter 2, the embellishments and frame melodies were interdependent in Dai *hulusi* music tradition, but have separated and become independent from each other in the later development in the Han music system. This project aims to transplant existing Dai embellishing techniques, that is, techniques integrated within the Han music tradition, to the flute through the use of extended techniques. Then, by the performer's addition of embellishments in frame melodies and in collaboration with composers, these transplanted embellishing techniques are used in new flute compositions. The method is based on the observation and imitation of my field work in Lianghe and Gen Congguo's playing recording, developed by creatively combining personally mastered extended techniques with personal aesthetic preferences.

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<sup>141</sup> Generating creative embellishments in new flute compositions refers to the creative realisation process demonstrated in Part 3.

<sup>142</sup> Christopher Redgate, 'Creating New Music for a Redesigned Instrument,' in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Doğanatan-Dack (Farnham: Ashgate Publishing, 2015), 213.

<sup>143</sup> Sue Miller, *Cuban Flute Style: Interpretation and Improvisation* (Plymouth: Scarecrow Press, 2014), 194-214.

<sup>144</sup> Wil Offermans, 'Tsuru-no-Sugomori' (Frankfurt am Main: Musikverlag Zimmermann, 1999); Redgate, 'Creating,' 214.



It is important to point out that, although the final performance results of the sound inflections presented in this project have a microtonal element, the aim when the embellishments were created was not the generation of particular microtones. According to my fieldwork findings, pitch uncertainty is an important characteristic of Dai embellishments in traditional Dai *hulusi* playing. The embellishments are played only to make the sound fluctuate in a certain direction – sharper or flatter – with a rough amplitude, rather than to reach a certain pitch. Therefore, in transplanting embellishing techniques and their flexible use, I have retained this uncertainty. All playing methods for embellishments were generated by aiming for a rough sound fluctuation and amplitude in pitch. Each performance of the same embellishment may have subtle nuances.

The statements above suggest that the Dai cultural elements are resonant in the creative embellishments generated in the four new compositions. This point is reinforced by the way all four composers approached the project – few interventions in the creation and selection of flute embellishments, as well as by the presentation of the CD album and final recital. The final four compositions certainly expand the cultural dimension of the existing flute repertoire by drawing on influences from Dai *hulusi* music. The final music may match the characteristics of a cross-over meeting of East-West from certain perspectives, but the definition of ‘Western’ and ‘Eastern’ music is today controversial. Such discussion is beyond the scope of this project, which focused only on practising Dai *hulusi* cultural elements by the flautist in composer-performer collaborations. Whether the transplanted techniques could live completely outside their cultural context – for example, by being used in existing flute compositions – remains another subject worth exploring in future projects.

The names and symbols of modern flute techniques used in this thesis are mainly based on Wil Offermans’s transcription music of ‘Tsuru-no-Sugomori’ for solo flute<sup>145</sup> with several adaptations according to my experience of flute compositions and discussions with my flute tutor, Anna Noakes, and the collaborating composer, Basil Athanasiadis. Particularly, the annotation symbols I used to mark the embellishments and techniques in the score were changed twice during the project. During the embellishment transplantation process, the symbols initially used were borrowed from Yang’s book *Hulusi Playing Techniques* (embellishment marks) and hand-drawn fingering marks.<sup>146</sup> After I completed adding the embellishments to ‘Dai Village’ by Alex McGery and gave the first public performance at

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<sup>145</sup> Offermans, ‘Tsuru-no-Sugomori’, 7.

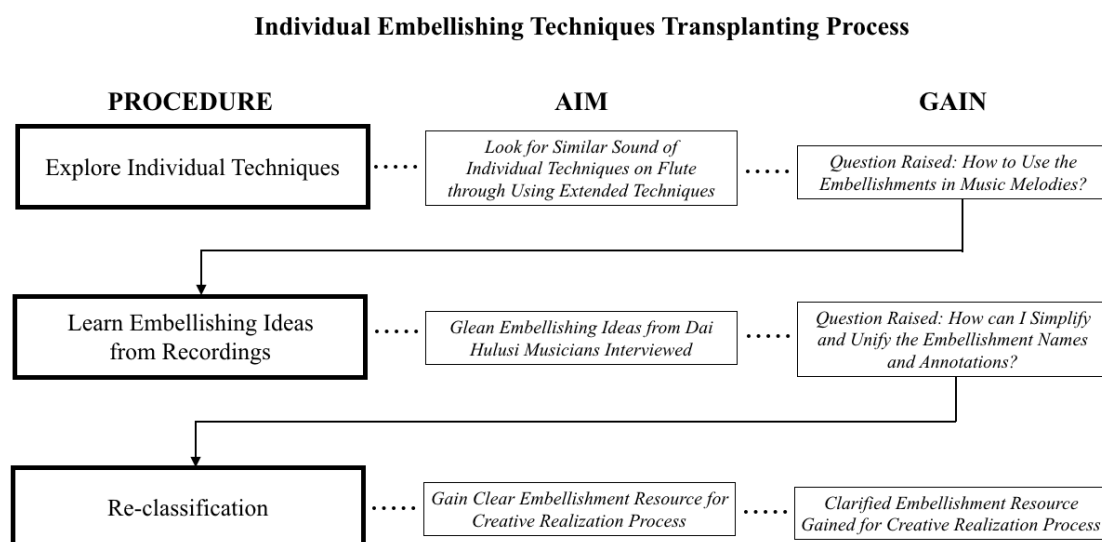
<sup>146</sup> This is not a particular type of any contemporary flute notation, but influenced by my flute tutor Anna Noakes’s hand-drawn fingering.

Faversham, the composer expressed his desire to set all my embellishments in his score. Therefore, I discussed the symbols with my flute tutor, Anna Noakes, and I changed and unified them using the notation used in contemporary flute compositions. The second change occurred during my discussion with Athanasiadis regarding publishing the score after the recordings were completed. I simplified and improved some symbols according to the composer's suggestions to make the annotations clearer and easier to read.

These changes were made to maintain the consistency of the symbols in this thesis and to facilitate the reader's understanding of the annotations used in the music examples of this thesis as well as in the final score album. The use of annotation in this project is not intended as a model for developing notation for contemporary classical music but rather as a means to record and demonstrate my creative input and its development. It is also used to facilitate my reading for playing because I am not an instrumentalist who feels confident with improvisation during playing. I prefer to clearly record all my chosen embellishments and play according to a plan.

### **3.1 Embellishment Transplantation Procedures**

The research method is constantly developed as the project moves forward, but the transplanting process can only be analysed in retrospect through deconstructing activities. It involved three procedures: exploring individual Dai *hulusi* embellishment techniques using separate notes on the flute, learning ideas about embellishment from Lianghe fieldwork recordings, and reclassifying the embellishments gained (see Figure 3.1).



**Figure 3.1** Procedures for transplanting the individual Dai *hulusi* embellishment techniques

### 3.1.1 Exploration of Individual Embellishment Techniques

As discussed in Chapter 2, I was exposed to Dai *hulusi* embellishment techniques by reading the literature and by my fieldwork findings and first explored each of the embellishment techniques for the flute through improvisation. I initially played the embellishment sound on a *hulusi*, heard the sound, and explored the sonority on the flute by experimenting with improvised playing ideas. This echoes Redgate's view in that I found improvisation to be a useful tool to find specific sonorities,<sup>147</sup> but, unlike Redgate, my improvisation was focused on 'technical ease' rather than any attempt to expand my technical abilities. Technical ease refers to my focus on using techniques in which I was proficient rather than learning or developing new performance techniques.<sup>148</sup> In fact, this is the main focus for all levels of performance practice in this research.

Yang pointed out that proficiency in the skills involved in playing embellishments is a prerequisite before the embellishments can be applied creatively in melodies.<sup>149</sup> Redgate also indicated that achieving playing proficiency in new techniques might take 'a significant amount of practice time'.<sup>150</sup> Therefore, establishing playing methods for each embellishing technique using my familiar performance skills ensured I could efficiently maintain my

<sup>147</sup> Redgate, 'Creating,' 213.

<sup>148</sup> Proficient technique refers to the technique embodied with my body memories that I can perform it without worrying about my posture, fingering or movement.

<sup>149</sup> Zhaohua Yang, *Hulusi Playing Techniques* (Chang Chun: Ji Lin University Press, 2002), 61.

<sup>150</sup> Redgate, 'Creating,' 214.

playing proficiency. As my aim of transplanting the Dai style of *hulusi* embellishing techniques was only to develop ideas for my own embellishments, I dealt with the difficulties of transplanting by adapting them with similar sound effects produced by my skilled playing techniques rather than creating something new or finding possible solutions in a reference book. The results of the practice are shown in the article reports that form part of the documentation of this practice-led research.<sup>151</sup>

I explored the individual embellishment techniques summarised in the last section of Chapter 2 one by one with all the notes that can be played on the flute by improvisation. I started by playing out the selected techniques with the C note played on the *hulusi* in the key of C, so that I could hear and remember their sound effect.<sup>152</sup> Then I experimented with the same C (middle register) on my flute in order to find a way to create a similar sound effect.<sup>153</sup> Once I found the playing method to create a similar embellishing sound effect for the middle register C, I practised it repetitively in order to memorise it. Then I moved down the order of the chromatic scale to figure out ways of playing the same type of embellishment on different notes in a lower register. Once I reached the low B on my flute, I went back to the middle register C and moved up the chromatic scale to figure out how to play the same type of embellishment on different notes in a higher register.

Unlike the flute, the *hulusi* has no keys, therefore opening and closing the hole is controlled directly by the fingers of the player. I have observed that all of the embellishment techniques discussed in Chapter 2 are achieved by changing the airflow using finger movements on the *hulusi*. However, the flute has a much more complex key system. The opening and closing of the keyholes on a flute are not directly controlled by the player's fingers but by the keys. Consequently, the influence of finger movement on airflow is limited. The *hulusi* uses reeds to create sound, and its blow hole is inside the player's mouth. However, the flute is not a reed instrument, and its blow hole is outside of the player's mouth. This difference allows flautist to create sound fluctuations by adjusting the directions of the airstream to achieve similar *hulusi* embellishing sound effects in addition to using finger movements.

Despite this, I always experimented with the finger movements on the flute first in order to find a sound effect similar to that of the *hulusi*'s embellishments. Because this

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<sup>151</sup> Refer to Redgate's view of '[r]ather than video-recordings, articles reporting the results of practice are probably the most useful means of documentation [...] for busy performing musician[s]'.

<sup>152</sup> This is because the C note on the *hulusi* in the key of C can be played with all types of embellishing techniques.

<sup>153</sup> I started with the same pitch on flute because it was more convenient for me to use my ears to judge whether the sound effect was consistent with or similar to the one I heard from the *hulusi*.

method ensures the stability of the airflow at the mouthpiece, it makes it easy to maintain the quality and stability of the sound as well as control the evenness of the sound fluctuations. If I could not find ideal finger movements to create the desired embellishment due to instrumental limitations, I changed the blowing direction of the airstream to get the sound I wanted. The improvisation method I applied to adapt the embellishing techniques reflects Redgate's view that it allows practitioners 'freedom to experiment' and to find 'novel solutions to problems'.<sup>154</sup>

The techniques I used to adapt the embellishing techniques are demonstrated with narrative retrospective evaluation and constructed in two categories: by using finger movement and by changing the airstream directions.

### **Finger Movement**

I used three different types of finger movements to transplant the original Dai *hulusi* embellishment techniques: finger vibrato, slow finger slide, and quick finger movement. It is worth noting that, due to the variety and complexity of the flute keys, all techniques outlined in this section – in fact, in the entire thesis – related to flute fingerings were developed through practice research on my Boehm system flute with B foot and open holes. They might not work on other types of flutes and may not be the best or only solution, but they are my personal preference.

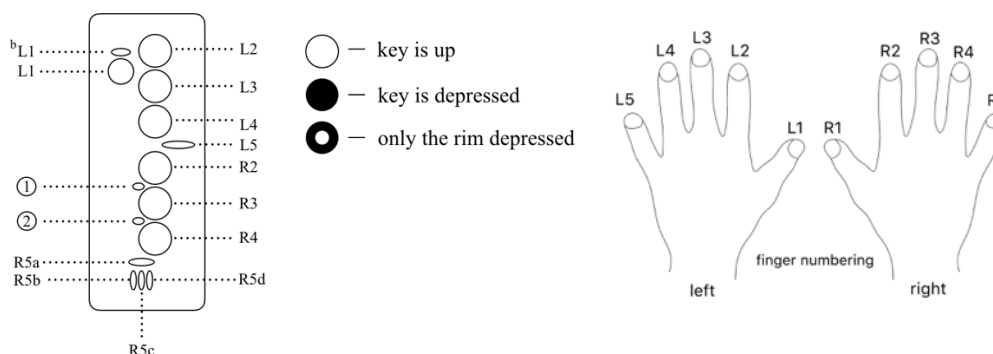
I used two ways to annotate the finger movements in all music examples discussed in this thesis. One used finger numbers and the other used a fingering chart. The ideas were borrowed from Wil Offermans's transcription music of 'Tsuru-no-Sugomori' for solo flute. I used these methods because I wanted the annotations to be as simple as possible in order to ensure that the score was easy to read. Using finger numbers would have been the simplest method and required the fewest markings but would only have been convenient for describing simple key openings or depressing actions. Fingering charts are used to explain complex finger movements, such as releasing keys while depressing different keys, using unconventional fingerings, and gradually covering and uncovering the key holes.

The finger numbering and fingering charts used in this project are shown in Figure 3.2. In the fingering chart, the status of each key is drawn: ○ refers to the key opened; ● refers to the key depressed with the hole fully covered; ◐ refers to only the rim of the key depressed

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<sup>154</sup> Redgate, 'Creating,' 213.

(hole opened).<sup>155</sup> However, when using the fingering numbers for annotations, the symbol of the key was marked only when the rim of the key is used. That is to say, a finger number indicates that the full key is depressed or released (depending on the previous state); a finger number followed by ● means that only the rim of the key is depressed or released.



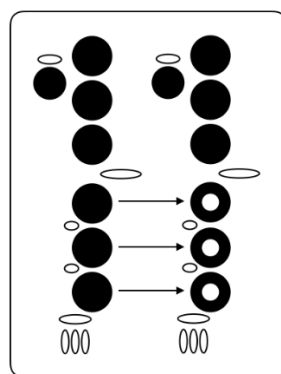
**Figure 3.2** Fingering number and fingering charts used for annotations.

**Finger Vibrato.** This technique name is used by Offermans in his transcriptions to indicate the use of particular trill fingerings to create a soft, vibrato-like sound fluctuation on the flute. This method is used to project a sound effect similar to that of *xu zhi chan yin* on some flute notes. The speed of Offermans's finger vibrato varies as indicated by the density of the wave line. The finger vibrato I used most had an even wave line corresponding to the characteristics of Dai *hulusi* playing. Sometimes, the same note can be played with various trill fingerings. Different fingerings have slightly different fluctuation effects on the sound. For example, playing the *xu zhi chan yin* sound effect on the bottom and middle register A can be achieved by trilling any one, two, or all of the right-hand R2, R3, and R4 keys or key rims. The greater the area covered by the keys, the greater the fluctuation of the sound.

Finger vibrato is indicated by fingering numbers. For example, in the above example, the fingering mark for playing the *xu zhi chan yin* sound effect on middle register A, achieved by blowing with A fingering and trilling the R2, R3, and R4 keys at the same time, is 'R2 R3 R4'. If it is achieved by only trilling the rims of these keys, the fingering would be marked as 'R2 R3 R4 ●'.

<sup>155</sup> Offermans uses symbol ζ to indicate keys which are operated with only a depression of the ring. This I found uncomfortable to read. Consequently, I decided to use the symbol ● instead. The symbol refers to Ian Clarke's fingering chart in his composition 'Zoom Tube' for solo flute.

**Slow Finger Slide.** The slow finger slide refers to a finger movement executed slowly by the player that gradually covers or uncovers the holes of key pads. This is used particularly for creating a sound effect similar to that of *hua yin* played on the *hulusi*. Clarke uses the finger slide technique in his ‘Zoom Tube’, which he notated using the fingering chart, in which he uses arrows to indicate the finger ‘transfer from covered holes to rings or vice versa’.<sup>156</sup> I use his model to annotate the embellishments played by the finger slide technique. For example, playing the *hua yin* sound effect from bottom D to bottom F on the flute can be achieved by starting from the bottom D fingering and gradually uncovering the R2, R3, and R4 keyholes until only the rims of the R2, R3, and R4 are depressed. The annotation is shown in Figure 3.3.



**Figure 3.3** *Hua yin* sound effect played on flute from bottom D to F.

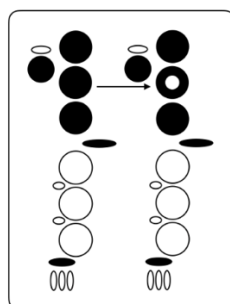
Due to instrumental limitations, the *hua yin* sound effect may not be gained through using simple finger movements on the flute. On the *hulusi*, the largest *hua yin* range can reach an octave by covering or uncovering the holes sequentially. However, the maximum distance which can be obtained by the similar finger-sliding movement on flute is approximately the interval of a sixth (for example, starting the play from bottom C with regular fingering, then gradually uncovering the key holes of R4, R3, R2, L4 and L3 in order to reach the A). In some modern flute works, a larger range of pitch bending through fingerings has been achieved. For example, in ‘Xi’, composed by Karlheinz Stockhausen for solo flute in 1986, the composer uses microtones to craft melodies with a sliding sound effect. However, the implementation of the finger movement is complicated. In ‘Xi’, for example, the slide from middle C# to top F requires nearly thirty transitional tone fingerings. Therefore, reaching the large pitch range of the *hua yin* sound effect would require not only

<sup>156</sup> Ian Clarke, ‘Zoom Tube’ (Croydon: Just Flutes, 1999).

experimenting with fingering options but also ensuring that the original note being decorated was held long enough to allow a large number of finger movements. This is not necessary to serve the aim of my project. Therefore, for the application of *hua yin*, I focused on only a small range of pitch bending, which can be achieved by simple fingering movements or changes in airstream direction.

**Fast Finger Movement.** Fast finger movement refers to the rapid depression or release of a flute key to create a fast sound fluctuation. This type of finger movement is used to achieve sound effects similar to the *bo yin*, *dan yi yin*, *die yin*, and *da yin* embellishments on the *hulusi*. A quick fluctuation with a flatter pitch can only be achieved by quickly depressing one or more opened keys then quickly re-opening them. A quick fluctuation with sharper pitch can be achieved either by quickly opening any of the depressing fingers with a certain pitch then quickly depressing it again, by quickly pressing down on the first or second trill key, or both. The more the trill key is depressed, the greater the effect on the sound fluctuation. When I use trill keys to project a sharper sound fluctuation, I do not usually depress them fully in order to prevent the embellishment from diminishing the importance of the original tone.

Fast finger movement is annotated differently in different situations. For example, one way of playing a flatter *dan yi yin* sound effect with the bottom A is by starting from the G# fingering and quickly uncovering the hole of the L3 key. As this requires an unconventional fingering for the main note A, a fingering chart is used, as shown in Figure 3.4. A similar sound effect can be achieved by starting from the regular fingering for A while depressing the rim of the L4 key and then quickly releasing it. It is annotated by writing the releasing fingering number ‘L4 ●’.



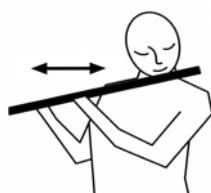
**Figure 3.4** *Dan yi yin* sound effect played on flute for main note A in low register.



## Change Airstream Direction

Offermans suggests four types of body movement to ‘change the direction of the airstream’ in his transcription music: nod the head ‘yes’, roll the flute by moving the elbows and wrists, shake the flute left and right, and move the lower jaw and lips back and forth.<sup>157</sup> Based on these actions, I used two different methods to change the airstream direction at the mouth to achieve the desired sound fluctuation. One was to let the airflow move left and right, and the other was to let the airflow move up and down.

**Shake Flute Left and Right.** Shaking the flute left and right while keeping the head in the same position causes the airflow at the flute mouthpiece position to sway from side to side to produce a continuous vibrating sound effect (see Figure 3.5). As Offermans mentions, using this method at high speed creates ‘an edged vibrato’.<sup>158</sup> This method is used particularly for those notes on the flute that do not have ideal trill fingerings in order to produce a sound effect similar to that of *xu zhi chan yin*. In fact, this method works for most notes and can be played on all flute pitches. However, finger vibrato is my preferred method for playing a note because, as mentioned earlier, it facilitates sound control.



**Figure 3.5** Body movement directions for shaking the flute left and right.

**Move Airstream Up or Down.** Moving the airstream direction up or down brings the pitch higher or lower about one tone at most. The greater the movement of the airflow, the greater the impact on the sound fluctuation. I use three body movements that Offermans mentioned and performed them simultaneously to change the airstream direction up and down. They include:

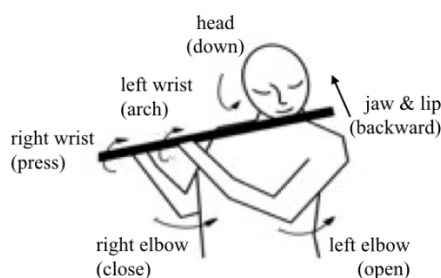
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<sup>157</sup> Offermans, ‘Tsuru-no-Sugomori’, 4-5.

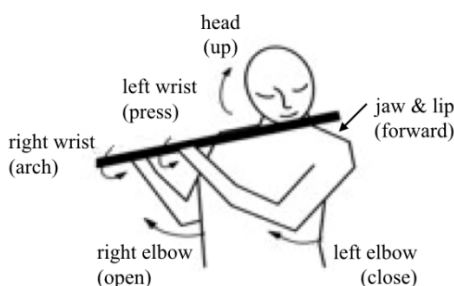
<sup>158</sup> Offermans, ‘Tsuru-no-Sugomori’, 5.

- Head movement: changing the position of the head, like nodding ‘yes’.<sup>159</sup>
- Arm movement: coordinated by the moving both the wrist and elbow.<sup>160</sup>
- Embouchure movement: moving the lower jaw and lips forward and backwards.<sup>161</sup>

I perform three movements together is because I find it easier to keep my body balanced and remain relaxed when these movements are coordinated with each other. For example, if my head moves down, my lower lip and jaw naturally move backwards, and my arms also naturally roll the flute inward. Figures 2.6 and 2.7 illustrate the directions of the three body movements I use to move the airstream direction up and down. Moving the airstream down is achieved by moving the head down, opening the right elbow and keeping the left elbow close to the body while arching the right wrist but pressing the left wrist, and moving the lower jaw and lips backwards (see Figure 3.6). Moving the airstream up is achieved by reversing these actions (see Figure 3.7).



**Figure 3.6** Body movements related to moving the airstream direction down.



**Figure 3.7** Body movements related to moving the airstream direction up.

<sup>159</sup> Offermans refers to this as the popular method for pitch bending.

<sup>160</sup> Offermans states that this method can give refined control.

<sup>161</sup> Offermans points out that this action requires the flexibility of embouchure.

Moving the airstream direction slowly up or down can produce a sound effect similar to that of *hua yin* in a small range. Because the *hua yin* sound effect that can be achieved with simple finger movements is limited, I use this method to create a similar sound effect for a large number of the notes played on the flute. Quickly moving the airstream direction up or down can produce sound effects similar to those of *bo yin*, *dan yi yin*, *die yin*, and *da yin*, also in a small range. However, compared to the *hua yin* sound effect, this method is used much less frequently. Because most of the rapid fluctuations can be achieved by finger movements, only a small part of the fluctuation with flatter pitch cannot be achieved by fingering but needs to be achieved by controlling the airflow direction. For example, the bottom C with a flatter *bo yin* can only be achieved by playing the C with a regular direction airflow and then quickly moving the airstream down and bringing it back.

### 3.1.2 Learning the Embellishing Ideas from Recordings

As discussed in Chapter 2, although the playing techniques of Dai *hulusi* have developed in the Han music system, the use of embellishments in music is still related to the Dai language and lack of literature. As I do not speak the Dai language, I mainly learnt the embellishing ideas from listening to three Dai *hulusi* musicians' live playing and fieldwork recordings.

This aural method described by Dai *hulusi* musicians echoes the imitation method used by some *charanga* flute players to learn the Cuban style as explained by Sue Miller.<sup>162</sup> Miller points out that many musicians pick up playing tips by listening to recordings and copying or transcribing a score. She also used ideas gleaned from several *charanga* flute players to create her own improvisations. Based on this approach, I initially studied the recordings by listening to them repeatedly. Several characteristics of using embellishments were observed in all three musicians I interviewed from Lianghe based on my personal understanding, and all of them have been used as the basis for ideas to create my own embellishments in a creative realisation process:

- The use of embellishments is extensive. This is a contrast to the ornaments used in Baroque flute music, of which Johann Joachim Quantz emphasised 'they must be used sparingly'.<sup>163</sup>
- All embellishments observed serve as fluctuations to transform the melody

<sup>162</sup> Miller, *Cuban Flute Style*, 194-214.

<sup>163</sup> Johann Joachim Quantz, *On Playing the Flute: The Classic of Baroque Music Instruction*, trans. Edward R. Reilly (London: Faber and Faber Limited, 1966), 99.

without changing its original frame.

- At the beginning and end of a musical phrase, a rapid embellishment is often used to create emphasis.<sup>164</sup>

Offermans's transcription music provides me with a reference model to transcribe the Dai *hulusi* playing. Following him, I transcribed 'Deep in the Bamboo Forest' played by Gen Congguo<sup>165</sup> and used it as a practice model to experience the embellishments in flute music before beginning my creative realisation. I did not transcribe other recordings as time had been taken up practising and collaborating with composers. There are three reasons for choosing this particular music extract. First, the melodies and embellishments played by Gen were the clearest and most recognisable among the three folk musicians. Second, this particular music extract is played with only the main pipe, which makes the embellishments more distinct compared to music played with sub-pipes.<sup>166</sup> Last but not least, Gen Congguo learnt to play the *hulusi* from Gen Dequan. This music extract was improvised on Gen Dequan's rearrangement of Gong Quanguo's composition. Both Gong Quanguo and Gen Dequan were important figures in the development of Lainghe Dai-style *hulusi*, as discussed in Chapter 2. Therefore, for me, this extract reflected the inheritance closest to the Dai style among the extracts Gen played with only the main pipe. What must be emphasised here is that the aim of the transcription was neither to learn nor to reproduce a particular folk musician's embellishment style. The purpose of the transcription practice was only for me to imitate Gen Congguo's playing and explore the embellishments I observed with melodies on the flute.

As a retrospective evaluation, the process of learning the embellishments Gen Congguo used in Dai folk melodies can be deconstructed in four steps, as shown in Figure 3.8. I started by transcribing the frame melodies and then identifying the embellishments through the aural method and marking them in the score. After I worked out the flute-playing method for each embellishment, I practised the melodies with embellishments until I could play

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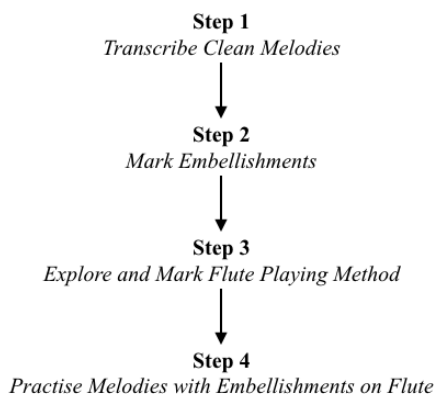
<sup>164</sup> Both Ni Kaihong and Gen Congguo mentioned this characteristic in their interviews. This performance feature as well as *xu zhi chan yin* are both used by Dai *hulusi* players to imitate their singing traditions.

<sup>165</sup> The name is translated from its Mandarin name 'Zhu Lin Shen Chu' (竹林深处). The music is from Gen Dequan's rearrangement work and was introduced by Gen Congguo in an interview. The original composition for the *hulusi* was composed at an unknown date based on the traditional Dai folk song. It was written down by Gong Quanguo in the late 1970s and early 1980s and named directly in Mandarin. See Appendix B: Video Recordings – Deep in the Bamboo Forest.

<sup>166</sup> As discussed in Chapter 2, the sub-pipes create pitch intervals with the main tube. When *hulusi* music is played with sub-pipes, such as 'Ancient Melodies', it is difficult for me to distinguish the melody with embellishments in detail because of the complexity of its sound.

everything fluently. This transcription approach was reflected in the steps of generating creative embellishments in flute melodies discussed in Chapter 4.

### Steps of Learning Embellishing Ideas through Transcribing



**Figure 3.8** Four steps of learning embellishing ideas through transcribing.

#### Step 1: Transcribe Frame Melodies

Because this music extract played by Gen Congguo was improvised, there is no music score for me to reference. As the purpose of music transcription is to understand the use of embellishments, it is important to separate the embellishments from the frame melodies. To achieve this, I first focused on identifying the frame melodies by repeatedly listening to the recordings and writing down the notes in staves (see Figure 3.9). To allow my ear to get used to the frame melodies, in order to better distinguish the embellishments used, I practised the frame melodies on the flute with the score until I had memorised them.



**Figure 3.9** Frame melodies of ‘Deep in the Bamboo Forest’ played by Gen Congguo.<sup>167</sup>

<sup>167</sup> See Appendix B: Music example 3.1.

According to the development of the Dai *hulusi* in modern China, as discussed in Chapter 2, the melody notes played on the modern *hulusi* are all aligned with the twelve-tone equal temperament system. Therefore, the notated pitches of the frame melodies can be considered accurate. The transcribed frame melody reflects the characteristics of *shan ge* used on traditional *bi lam dao*,<sup>168</sup> with the folk melody formed by six notes: F, G, B $\flat$ , C, D, and F. The key change also reflects its development in the Han music system.<sup>169</sup>

I notated the melodies with a clearly defined rhythm but without a time signature or bar lines. I did this because Gen's playing sounded very free and lacked a steady rhythm. However, this does not mean that the music itself had no rhythm. Although the timing in all folk musicians' playing sounds free, the music examples included in Yang's book have determined time signatures. Nevertheless, this does not mean that my written-out rhythm is accurate. As mentioned earlier, reproducing the original Dai music is not within the scope of my research. The purpose of writing down these melodies was merely to make it easier for me to observe the embellishments Gen used and to facilitate my own reading and practising given my classical music background.

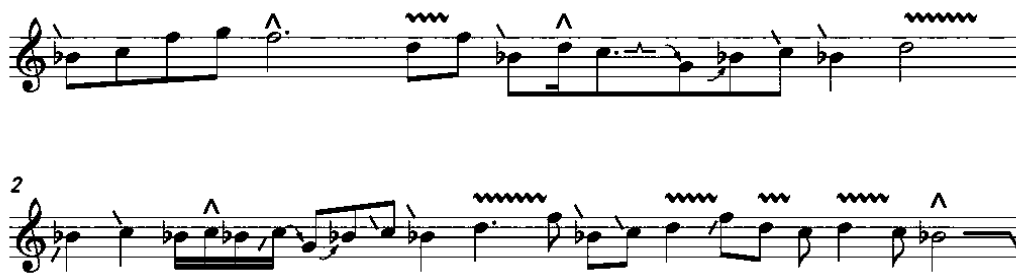
## Step 2: Mark Embellishments

According to the categorised embellishments illustrated in Chapter 2, I marked the embellishments that I found in Gen's recordings one by one by repeatedly watching and listening to the recordings. Some of the embellishments were fast, tiny fluctuations, making it difficult to determine their pitch direction and position and also confirmed the characteristics of Dai embellishments I revealed in Chapter 2 in that their pitches remain outside the twelve-tone equal temperament pitch system. Therefore, the transcribed embellishments might not be accurate and can only be regarded as my interpretations.

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<sup>168</sup> See Chapter 2.

<sup>169</sup> Original *shan ge* notes: G, A, C, D, E and G.



**Figure 3.10** Embellishments marked with the frame melodies of ‘Deep in the Bamboo Forest’ according to Gen Congguo’s playing.

As shown in Figure 3.10,<sup>170</sup> Gen used twenty-eight embellishments in this music extract, which include (in left-to-right order) a sharper *dan yi yin* before B ♭, a sharper *bo yin* on F, a *xu zhi chan yin* on D, a sharper *dan yi yin* before B ♭, a flatter *bo yin* on D, a sharper *die yin* between two Cs, a *hua yin* before G from a sharper pitch, a *hua yin* before B ♭ from a flatter pitch, a sharper *dan yi yin* before C, a sharper *dan yi yin* before B ♭, a *xu zhi chan yin* on D, a flatter *dan yi yin* before B ♭, a sharper *dan yi yin* before C, a sharper *bo yin* on the C, a flatter *dan yi yin* before C, a *hua yin* before G from a sharper pitch, a *hua yin* before B ♭ with a flatter pitch, a sharper *dan yi yin* before C, a sharper *dan yi yin* before B ♭, a *xu zhi chan yin* on D, a sharper *dan yi yin* before B ♭, a sharper *dan yi yin* before C, a *xu zhi chan yin* on D, a flatter *dan yi yin* before F, a *xu zhi chan yin* on the D, a *xu zhi chan yin* on the D, a sharper *bo yin* on Bb, and a flatter *dan yi yin* at the end of B ♭.

In Gen’s playing, the heavily used embellishments transformed the two frame melodies without changing their rhythm structures.<sup>171</sup> In addition, *dan yi yin* are used as emphasis at the beginning of both phrases and at the end of the second phrase. These are consistent with the three characteristics I determined through listening to all the Dai musicians’ recordings from Lianghe fieldwork. In addition, two features can be observed from the transcription:

- Fluctuation of embellishments can be divided into two types: *dan yi yin*, *bo yin*, and *die yin* all give a rapid fluctuation, like a quick accent added to the melody note with only the inserting locations being different since *dan*

<sup>170</sup> The symbol used for embellishments will be discussed in later sections.

<sup>171</sup> Each line of the melody can be considered as a musical phrase, not only because the extract sounded as two separate phrases with a restart from the beginning of second line but also due to the fact that Gen takes a breath after the last D of the first line.

*yi yin* can be asserted at the start or at the end of a note; while *bo yin* is just after the note-making sound<sup>172</sup> and *die yin* is between two notes;<sup>173</sup> *hua yin* and *xu zhi chan yin* take some time, and *hua yin* is a sound transformation in pitch, while *xu zhi chan yin* is a continuous fluctuation.<sup>174</sup>

- A single technique only embellishes one melody note; most notes have only one embellishment (except the last B has two embellishments in Figure 3.10) (hereafter referred to as the ‘one-to-one’ strategy).

The first feature helps me to reclassify the transplanted techniques, which will be discussed in a later section. The second feature was used as a strategy for generating creative embellishments in a creative realisation process. However, it was not considered a constraint, which ultimately resulted in the development of personalised embellishing strategies discussed in Chapter 6.

### Step 3: Explore and Mark Flute Playing Methods

I worked out the playing method for all the embellishments on the flute one by one in order through the method of improvisation. For each embellishment, I first found its original sound using the main note in the video recording and played the recording repeatedly to make sure my ear caught the sound effect. Then I tried out different playing methods based on the results gained in the first part of this chapter, ‘Exploring the Individual Techniques’, and selected the one which, to my ear, made the sound effect closest to that created by Gen’s playing on the *hulusi*. After that, I repeatedly compared the sound effects in the video to the sounds I played. If, in my opinion, the two did not match, I tried another flute method until I found the best solution. Once the playing technique was determined, I marked it in the score. This approach also reflects Redgate’s use of improvisation as a research strategy to allow the performer to find creative solutions to problems.<sup>175</sup>

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<sup>172</sup> *Bo yin* can be compared to the mordent used in classical music. Both of them have the same allocation and pitch alternation. However, *bo yin* are played with vague sound and the alternated pitch is not definite. These two points are contrary to mordent.

<sup>173</sup> There is no *da yin* used in this music extract. According to the chapter 2 discussion, it has same allocation with *die yin* – between two notes. Both embellishments create rapid fluctuations, but in opposite pitch directions. Thus, I also classified *da yin* in the first group.

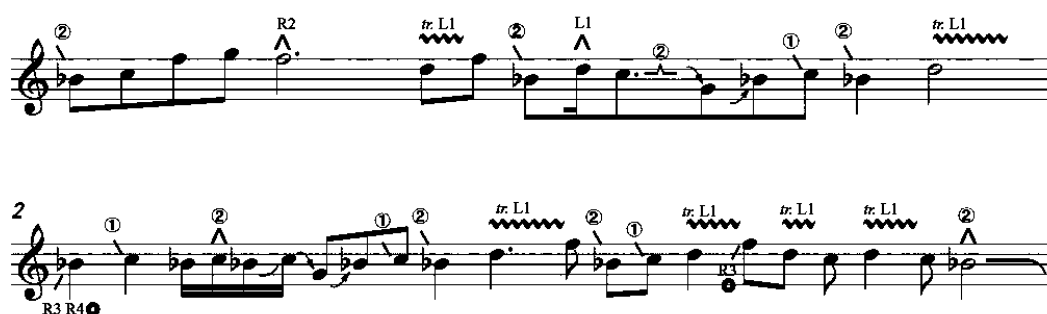
<sup>174</sup> It is also noticeable that the *xu zhi chan yin* is only used on Ds and on almost all of them. This consistent use of *xu zhi chan yin* makes the D prominent in the melodies. Although the characteristics of Dai music itself are not within my research scope, I believe the consistent use of *xu zhi chan yin* on a particular repeating note is related to it.

<sup>175</sup> Redgate, ‘Creating,’ 213.



Figure 3.11 shows the completed transcription of ‘Deep in the Bamboo Forest’ played by Gen Congguo and marked with flute techniques for embellishments. Among these embellishments, in particular, I made adjustments to *hua yin* added on the G and B  $\flat$ , which reflected my focus on technical ease in practice. As explained in an earlier section, due to the flute’s instrumental limitation, there is no quick finger movement that can create a similar sound effect. Both of the *hua yin* embellishments could only be achieved by adjusting the airstream direction, which made the pitch vary less than it does in the original playing of the *hulusi*.

In addition, for the *dan yi yin* with C, I used the first trill key, but for the *bo yin* on the C (semiquaver), I chose the second trill key. Both the first and second trill keys create a quick fluctuation on C, but the second trill key produces a slightly larger fluctuation. In Gen’s playing, the embellishments added on C are quite subtle, so I chose the first trill key for most of the Cs. However, when C runs faster among the four semiquavers, the embellishment on it needed a bit more impact on the air to ensure the fluctuation could be heard, so I used the second trill key instead.



**Figure 3.11** Embellishments adapted to flute and marked with playing methods for ‘Deep in the Bamboo Forest’ according to Gen Congguo’s playing.<sup>176</sup>

#### Step 4: Practice Melodies with Embellishments on Flute

Once the transcription was completed with all the flute techniques marked, I practised the melodies with all embellishments in order to experience the embellishments in melodies with playing fluency. This approach reflects Redgate’s method of using practising as a research strategy. As Redgate suggests that practising is ‘a problem-solving activity’,<sup>177</sup> I was able to

<sup>176</sup> See Appendix B: Music example 3.2.

<sup>177</sup> Redgate, ‘Creating,’ 214.

check the feasibility of the execution by practising the embellishment I had transplanted with modern flute techniques, transcribed aurally, and adapted creatively. Because the techniques I chose are all familiar to me, I have not encountered any execution problem for which a better solution needed to be found. The main difficulty I encountered during this step was the flourished embellishments played with various playing techniques extracted from the main melodies. Sometimes the main melodies, which formed the framework, became obscured and blurred, and so I often went back to Step 1 and practised the melodies without embellishments in order to strengthen my impression of the main tune as well as to remind myself to lighten the weight of the embellishments to avoid overemphasising them.

This was also the difficulty that I encountered in my own playing during the creative realisation process. Especially in Martin Gaughan's and Basil Athanasiadis's compositions, the original flute melodies are composed with complicated rhythms. After I had just completed the creative embellishments for the entire works and during the practice for proficiency, the rhythms were sometimes distorted because the embellishments took too long to complete. Sometimes, I played the embellishments so heavily that the original smooth melody seemed choppy.

However, through the process of practising Gen's music transcription, I was able to develop a method to solve this problem. To ensure that I kept the balance between the embellishments and main melodies, I regularly went back to practise the original flute score. This was maintained throughout the entire project.

### **3.1.3 Re-categorisation and Re-division of Embellishments**

When I started to learn the embellishing ideas through transcription, I needed symbols to mark the embellishments in the scores. I originally considered the symbols used in Yang's book, but they are inconsistently designed. Three types of symbols are used for these embellishments: *xu zhi chan yin*, *hua yin*, and *bo yin* are indicated with graphics; *dan yi yin* is written out with the actual pitch and connected to the main note with a small arc; *da yin* and *die yin* are written with simplified Chinese characters. Nor is the naming of embellishing techniques uniform. Two types of names are used: *xu zhi chan yin*, *hua yin*, and *da yin* are named according to the finger movements on a hulusi, whereas the names of *bo yin*, *dan yi yin*, and *die yin* are metaphors for sound effects. In fact, the finger movements of *xu zhi chan yin*, *hua yin*, and *da yin* neither existed nor were the only approach to creating similar sound effects on the flute. Moreover, there is no connection between the classification of the names

and the classification of the symbols. Marking these heavily used embellishments with six different symbols and corresponding them to six different names seemed overly complicated to me. Apart from writing and reading the symbols for embellishments, I also needed to write and read the symbols for performing techniques. Complex and inconsistent symbols would make my score reading unnecessarily difficult. In addition, it would also make it difficult to share the results with other musicians in the wider musical community.

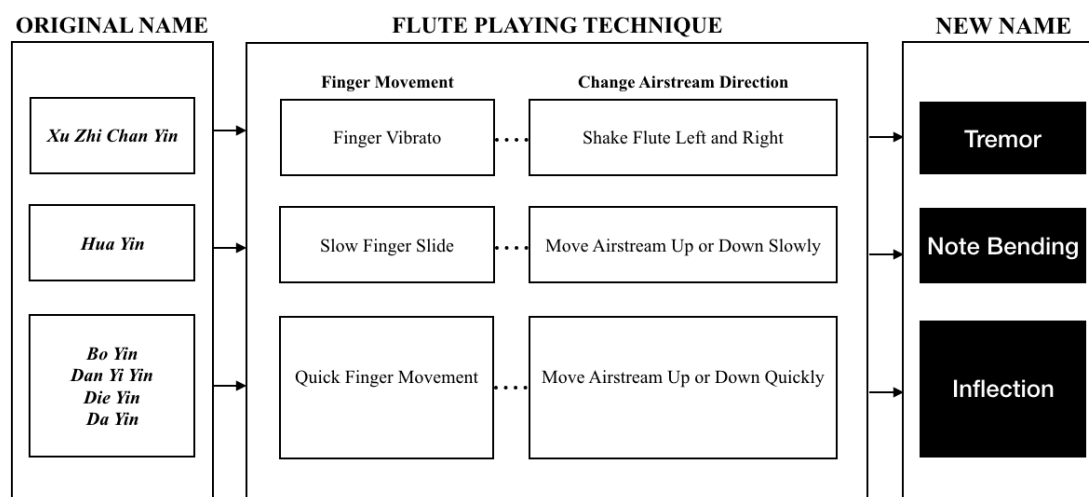
Considering all these factors, I reclassified these embellishments into three categories according to their playing techniques on the flute as well as their usage characteristics in music melodies (based on Gen's playing transcription) and kept the symbols used simple and consistent.<sup>178</sup> New names were given to all embellishments according to the categories and their sound effects. This process is vital for the performance-based practice of this project as it established the documentary method for developing the creative embellishments during the creative realisation process.

Figure 3.12 shows the new categories of the embellishments with their new names. 'Tremor' refers to a sound effect similar to *xu zhi chan yin*, which is the continuous fluctuation of a note. It can be played either through finger vibrato or by shaking the flute left and right. 'Note bending' refers to a sound effect similar to *hua yin*, which is the slide in different pitches from one to another. It can be played either by slowly sliding the fingers over the key holes or by slowly moving the airstream up or down. 'Inflection' is the general term for the sound effects *bo yin*, *dan yi yin*, *die yin*, and *da yin*. These four types of embellishments are played either by using a quick finger movement or by quickly moving the airstream up or down. In addition, the sound effects of these techniques can be considered quick inflections to the main note inserted at different locations.<sup>179</sup>

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<sup>178</sup> Although the symbols were changed twice after this re-categorisation, the classification of the embellishments as well as the symbol consistency of each category remained the same for the entire project.

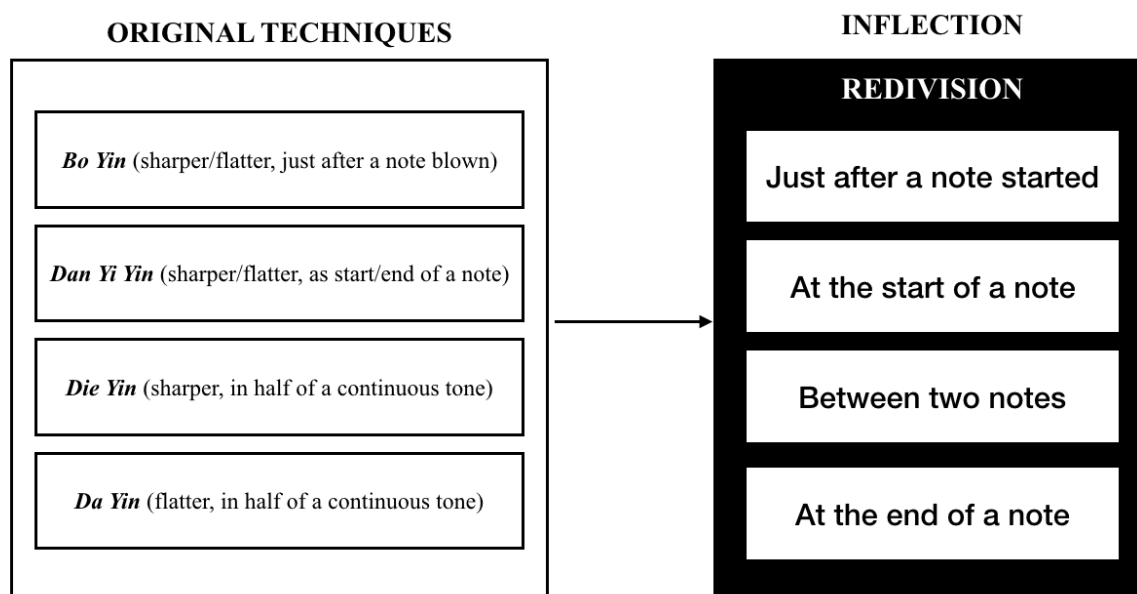
<sup>179</sup> According to the embellishments using characteristics (second point) found in Gen Congguo's playing transcription.



**Figure 3.12** Relationships between original names of Dai *hulusi* embellishment techniques, flute playing techniques used, and the new names for the re-classification.

In order to keep the symbols used in the new ‘inflection’ category consistent and simple to read, the four Dai embellishing techniques included (*bo yin*, *dan yi yin*, *die yin*, and *da yin*) were re-divided into four types according to the location at which they are inserted on the main note (see Figure 3.13). All inflections in the new divisions can have either a sharper or a lower pitch than the note being embellished. *Bo yin* was reclassified as an inflection inserted just after a note is started, which means the fluctuation happens just after the note is blown. *Dan yi yin* is divided into two types: inflection inserted at the start of a note, which means the fluctuation happens just before the note is blown, and inflection inserted at the end of a note, which means the fluctuation happens just before the note is finished. *Die yin* and *da yin* are joined together and classified as inflections inserted between two notes.<sup>180</sup>

<sup>180</sup> According to the discussion in Chapter 1, *da yin* and *die yin* can each be considered a quick inflection inserted to break a continuous tone in half or a quick inflection inserted before the second of the consecutive identical tied notes. This classification is for the former consideration as the actual sound effect of inserting a fluctuation halfway into a continuous tone is equivalent to inserting a fluctuation between two notes. The latter consideration, the quick fluctuation, can be considered an inflection inserted at the start of the second note (the first division of *dan yi yin*).



**Figure 3.13** Re-division of inflection category.

### 3.2 Embellishment Resource for Creative Realisation


The previously discussed transplanting process provided an embellishment resource for flute playing. This resource includes newly categorised and divided embellishment types and their corresponding annotations, which constituted the fundamental starting point for the creative realisation discussed in Chapter 5. The annotations represented in this section are the final results and are mainly based on Offermans's transcription and composer Basil Athanasiadis's suggestions.

As discussed earlier in this chapter, two approaches are used to play these embellishments on the flute: finger movement and the adjustment of airflow direction. When using the latter approach, a single annotation is consistently used for the same embellishment added to the melody note. When using finger movement to produce embellishment, the fingering number or fingering chart marked in score can be different for the same embellishment because some sound effects can be achieved with multiple fingerings.

I did not summarise this work as development of the annotations progressed, and the summarised annotations presented here are a retrospective evaluation. This also reflects Anthony Gritten's opinion that the relationship between research components and practice

cannot be fully defined in advance or during the process of project.<sup>181</sup> Nor is it necessary for me to have a comprehensive summary to cover all annotations of various playing methods for all types of embellishments with all notes that the flute can play. Determining one selected melody note with the different types of the embellishments played with different approaches, along with the annotation used, was sufficient for me to demonstrate the results. I used C in the middle register as the main note to illustrate all embellishments as music examples.<sup>182</sup> First, this allowed me to achieve each type of embellishment using both of the approaches mentioned above. Therefore, using C in the middle register as the example can cover all types of annotations for the embellishment resource. Second, I illustrated the techniques explained in Chapter 2 with the same C. Examples and recordings of the embellishments on the same note can clearly show the sound effect transplanting between different instruments. For easier comparison, the embellishments' corresponding original names are written in parentheses.

### 3.2.1 Tremor

Tremor (*xu zhi chan yin*) refers to embellishing the melody note with a persistent and mild fluctuation.<sup>183</sup> It is annotated as a wave line with even curves  above the main note being embellished. The sound effect can be projected with two approaches. One is played by finger vibrato, which means playing a trill with specific fingerings. Another is by shaking the flute left and right. In Offermans's transcription, a wave marks the vibrato-like fluctuation played both by using finger vibrato and shaking the flute left and right. However, the sound fluctuation he transcribed from the *shakuhachi* playing can have various speeds,<sup>184</sup> and he uses an irregular wave line to indicate vibrato speed. In the Dai style of *xu zhi chan yin*, the fluctuation is steady and has an even speed.<sup>185</sup> Therefore, I used an even wave line to indicate tremor.

<sup>181</sup> Anthony Gritten, 'Determination and Negotiation in Artistic Practice as Research in Music,' in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Doğantan-Dack (Farnham: Ashgate Publishing, 2015), 89.

<sup>182</sup> Although all music examples are illustrated with a crotchet C, the timing of the main note has no effect on the embellishment playing method or its annotation used.

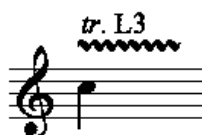
<sup>183</sup> The *xu zhi chan yin* embellishing techniques transplanted to the flute include both approaches of finger moving and airstream moving. The name of the modern flute techniques or embellishments used contains only one of them. Therefore, I named it 'tremor' according to the characteristics of the sound. This also indicates that its implementation is at the performer's discretion.

<sup>184</sup> Offermans, 'Tsuru-no-Sugomori', 7.

<sup>185</sup> This is based on my observations of playing recordings I gained from Lianghe. This characteristic is also found in Hong Kaiyun's Dai folk singing demonstration recordings.

### Played with Finger Vibrato

The tremor played by finger vibrato is annotated by writing ‘*tr.*’ followed by the fingering number(s) above the wave. This annotation is based on the symbol used in Offermans’s transcription.<sup>186</sup> For example, the C in the middle register with tremor embellishment can be played with the following two different fingerings. One is holding the regular fingering for C and trilling the L3 key; the annotation is shown in Figure 3.14. The other is holding the C fingering and trilling the R2, R3, and R4 keys at the same time; the annotation is shown in Figure 3.15. Compared to the former fingering, the latter fingering generates a slightly larger fluctuation. It should be noted that these are not the only two fingerings that can project the tremor sound effect on C. Trilling the R2, R3, and R4 rims, or parts of these keys, can produce a similar sound effect. The two examples demonstrate the method of annotating different fingering numbers. They are also fingerings I used frequently.



**Figure 3.14** Annotation for C with tremor played with finger vibrato (trill on L3).<sup>187</sup>



**Figure 3.15** Annotation for C with tremor played with finger vibrato (trill on R2, R3 and R4).<sup>188</sup>

### Played by Shaking Flute Left and Right

The tremor played by shaking the flute left and right is annotated by drawing ↔ above the wave. This annotation is based on Offermans’s symbol used in his transcription.<sup>189</sup> For example, the C in the middle register with tremor embellishment is annotated as shown in

<sup>186</sup> Offermans, ‘Tsuru-no-Sugomori’, 7.

<sup>187</sup> See Appendix B: Music example 3.3.

<sup>188</sup> See Appendix B: Music example 3.4.

<sup>189</sup> Offermans, ‘Tsuru-no-Sugomori’, 7.

Figure 3.16. It is achieved by playing C with regular fingering and shaking the flute left and right at a constant fast speed.



**Figure 3.16** Annotation for C with tremor played by shaking the flute left and right.<sup>190</sup>

### 3.2.2 Note Bending

Note bending (*hua yin*) refers to embellishing the main note with a pitch tilt up or down.<sup>191</sup> It is notated as a curved line with an arrow that indicates the direction of pitch bending. An up arrow with an arc ↗ indicates bending from a lower pitch to a sharper pitch, and a down arrow with an arc ↘ indicates bending from a sharper pitch to a lower pitch. Both Offermans and Clarke use a straight line to indicate the similar sound effect, but I adapted it to the arrow that has a curved line. There are three reasons for this change. First, I do not think the straight line can sufficiently reflect the tone-sliding characteristics of the Dai-style tone slide. I feel the pitch sliding Ni, Gen, and Feng played is not changed with constant speed but with an acceleration process from slow to fast. An arc symbol is consistent with the way I feel the sound. Second, Chen Yi uses the arrow to indicate the pitch drop for the last note in the second movement of ‘Three Bagatelles from China West’,<sup>192</sup> which I found is easier for me to read while playing. Therefore, I put the arrow and adapted arc together. Lastly, I used a straight line and an arc to indicate quick inflections. The symbol adaptation for note bending makes it convenient to distinguish it from other embellishments.

According to the location at which it is inserted into a melody note and its pitch bending direction, there are four forms of note-bending embellishment applications:




- bending from the sharper pitch to the main note, annotated as ↘

<sup>190</sup> See Appendix B: Music example 3.5.

<sup>191</sup> Offermans uses ‘*portamento*’ to refer a note’s pitch bent once, and uses ‘pitch bending’ to indicate multiple pitch bends. Clarke uses note bending to indicate a single time of pitch bend. I followed Clarke’s naming, and use ‘continuous note bending’ to refer to multiple times of pitch bends in later discussion of developed embellishments.

<sup>192</sup> Chen Yi, ‘Three Bagatelles from China West: Duet for Flute and Piano’ (USA: Theodore Presser Company, 2009, 2010), 8.

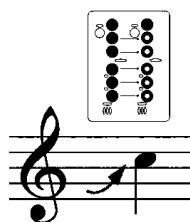


- bending from the flatter pitch to the main note, annotated as 
- bending from the main note to the flatter pitch, annotated as 
- bending from the main note to the sharper pitch, annotated as 

These sound effects can be achieved either by slowly sliding fingers over the key holes or by slowly moving the airstream direction up or down.

### Played with Slow Finger Slide

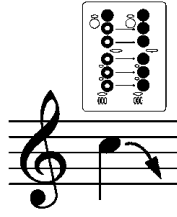
Bending the note of the middle register C in an upward direction can be achieved through finger-sliding over the key holes. The annotation is shown in Figure 3.17. The arrows indicate the fingers gradually uncovering the key holes, in this case gradually uncovering the L3, L4, R2, R3, and R4 keyholes, until only the key rim is depressed. The annotation for fingering movement is based on Ian Clarke's model used in 'Zoom Tube'.<sup>193</sup> Similarly, bending a note from a sharper pitch toward and arriving at C in the middle register can be also achieved by reversing the same finger movement. The annotation is shown in Figure 3.18. Due to the instrument's limitations, bending the pitch from C to a sharper pitch or bending from a sharper pitch to C cannot be achieved through finger movement.



**Figure 3.17** Annotation for pitch bending from flatter pitch to C played by fingering-sliding movement.<sup>194</sup>

<sup>193</sup> Clarke, 'Zoom Tube', 1.

<sup>194</sup> See Appendix B: Music example 3.6.



**Figure 3.18** Annotation for pitch bending from C to flatter pitch played by fingering-sliding movement.<sup>195</sup>

### **Played by Slowly Moving Airstream Up or Down**

All four forms of note-bending embellishments added to C in the middle register can be played by slowly moving the airstream up or down. Figure 3.19 illustrates the relationship between the different annotations on C with the airstream directions. Bending a sharper pitch to C is achieved by blowing the airstream higher than the regular direction and gradually bringing it down;<sup>196</sup> bending a flatter pitch to C is achieved by blowing the airstream lower than the regular direction and gradually bringing it up;<sup>197</sup> bending from C to a flatter pitch is accomplished by starting with the regular airstream direction and gradually bringing it down;<sup>198</sup> bending from C to a sharper pitch is accomplished by starting with the regular airstream direction and gradually bringing it up.<sup>199</sup>

<sup>195</sup> See Appendix B: Music example 3.7.

<sup>196</sup> See Appendix B: Music example 3.8.

<sup>197</sup> See Appendix B: Music example 3.9.

<sup>198</sup> See Appendix B: Music example 3.10.

<sup>199</sup> See Appendix B: Music example 3.11.

Annotation four types of note bending	Airstream Movement —— airstream for regular pitch; - - - moving airstream

**Figure 3.19** Annotations for four types of note bending added to C played by slowly moving the airstream direction up or down slowly and their relations to the airstream directions.

### 3.2.3 Inflection

Inflection refers to all quick fluctuations added to the main note.<sup>200</sup> It can be played either through a fast finger movement or by quickly moving the airstream up or down. In order to ensure symbol consistency, I used straight lines for annotations that indicate embellishment using the finger movement approach. Curved lines refer to embellishments using the approach of adjusting the airstream direction.<sup>201</sup> The direction of the line represents the direction of the pitch changes. The position of the symbol represents its playing timing.

According to the inserted locations of the embellished melody note, the inflection was divided into four forms. For each form of inflection, the fluctuation of the sound can become either sharper or flatter:

- Added at the start of a note
- Added on the note (just after the start of a note)
- Added at the end of a note
- Added between two notes

<sup>200</sup> The quick fluctuation played on the flute includes both approaches of finger moving and airstream moving. The name of the modern flute techniques or embellishments used contains only one of them. Therefore, I named it 'inflection' according to the characteristics of the sound. Similar to the tremor embellishment discussed earlier, this name also implies that implementation of the embellishment is at the performer's discretion.

<sup>201</sup> The inflection does not aim for a perfect pitch, rather the intention is to create a random pitch in an approximate range. The symbols used for inflections in this project are based on composer Basil Athanasiadis's suggestion.

It should be noted that all inflections should be played rapidly without reaching a standard pitch to avoid making them sound like grace notes or mordents in classical music. This is because when playing the related embellishing techniques on the *hulusi*, the finger movement over the holes is rapid so that the hole is never fully opened or closed.<sup>202</sup> In addition, according to the discussion in Chapter 2, the embellishments are related to the Dai language, which means that the pitch of the embellishments is not definite. Therefore, when choosing the fingerings for inflection embellishments on the flute, I always look for those that can create a pitch that sounds a bit out of tune compared to the standard pitch. For example, I might only use the key rim, play with unconventional fingerings, or partly depress the trill keys.

### **Played with Quick Finger Movement**

Please note that all the fingerings illustrated in the music examples in this section are not the only way to play the same type of inflection with C in the middle register. Similar sound effects can be achieved by covering or uncovering the excess key holes on the basis of the original fingering of C. The number and area of key holes covered are directly proportional to the change in the starting pitch and the size of the sound fluctuation.

**Inflection Inserted at the Start of a Note (*Yi Yin*).** Inflection inserted at the start of a main note and accomplished by means of finger movement is annotated by marking / or \ on the left side of the note being embellished. The former indicates a sharper inflection than the embellished note, and the latter indicates a flatter inflection than the embellished note.

For example, the flatter inflection inserted at the start of the C is annotated as Figure 3.20 shows. The player uses regular fingering for the middle register C with the additional L3 key depressed. Once the sound is blown, the player quickly releases the L3 key and holds the sound on the regular pitch C.

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<sup>202</sup> Based on the observations of playing recordings taken in Lianghe.



**Figure 3.20** Annotation for flatter inflection inserted at the start of the C and played with quick finger movement.<sup>203</sup>

Figure 3.21 shows one of the ways to accomplish the sharper inflection inserted at the start of C by means of finger movement. The player uses regular fingering for the middle register C with the additional second trill key partly depressed. Once the sound is blown, the player quickly releases the trill key and holds the sound on the regular pitch C.



**Figure 3.21** Annotation for sharper inflection inserted at the start of the C and played with quick finger movement.<sup>204</sup>

**Inflection Inserted Just After a Note Starts (*Bo Yin*).** Inflection inserted just after a note starts refers to a quick sound fluctuation just after a melody note is blown. If accomplished by means of finger movement, it is annotated by marking  $\wedge$  or  $\vee$  above the main note, indicating respectively a sharper and a flatter inflection than the note being embellished.<sup>205</sup>

For example, the sharper inflection inserted just after C starts is annotated as shown in Figure 3.22. The player uses regular fingering for the C. Once the sound is blown, the player immediately partly depresses the second trill key and then rapidly releases it. After this, the player sustains the normal pitch C until the end of the note.



**Figure 3.22** Annotation for sharper inflection inserted just after C started and played with quick finger movement.<sup>206</sup>

<sup>203</sup> See Appendix B: Music example 3.12.

<sup>204</sup> See Appendix B: Music example 3.13.

<sup>205</sup> Because this type of inflection makes the pitch of the note being embellished alternate up and down once, I combined the upward slash with the downward slash to indicate the direction of the pitch fluctuations.

<sup>206</sup> See Appendix B: Music example 3.14.

Figure 3.23 shows one way to play the flatter inflection added on the C through finger movement. The player uses regular fingering for the C and, once the sound is blown, immediately depresses the L3 key and then rapidly releases it. After this, the player sustains the normal pitch C until the end of the note.



**Figure 3.23** Annotation for flatter inflection inserted just after C started and played with quick finger movement.<sup>207</sup>

**Inflection Inserted at the End of a Note (*Yi Yin*).** Inflection inserted at the end of a note and played with finger movement is annotated by marking  $\text{—}/$  or  $\text{—}\backslash$  on the right side of the main note, indicating respectively a sharper and a flatter inflection than the embellished note.<sup>208</sup>

For example, the sharper inflection inserted at the end of C and played with quick finger movement is annotated as shown in Figure 3.24. Using regular fingering, the player blows the C and maintains the sound almost to the end of the time value. Then the player partly depresses the second trill key and rapidly ends the sound on the newly generated fluctuated pitch.



**Figure 3.24** Annotation for sharper inflection inserted at the end of C and played with quick finger movement.<sup>209</sup>

Figure 3.25 shows one way to accomplish the flatter inflection inserted at the end of the C by means of finger movement. The player uses regular fingering for the C and maintains the sound almost to the end of the time value. Then the player partly depresses the L3 key and quickly ends the sound on the newly generated fluctuated pitch.



<sup>207</sup> See Appendix B: Music example 3.15.

<sup>208</sup> A straight line combined with the slash is used to clearly indicate which melody note is being embellished with the inflection. It also intuitively represents its inserted location, which is at the end of the embellished note.

<sup>209</sup> See Appendix B: Music example 3.16.



**Figure 3.25** Annotation for flatter inflection inserted at the end of C and played with quick finger movement.<sup>210</sup>

**Inflection Inserted between Two Notes (*Die Yin* and *Da Yin*).** Inflection inserted between two notes and played by quick finger movement is annotated by marking  or  between the two notes.<sup>211</sup> Two notes here refer to two adjacent notes, but their pitches may differ. After playing the first and intermediate inflection, the player needs to articulate the second note. The former symbol indicates a sharper inflection than the first note, while the latter indicates a flatter inflection than the first note. Because the playing methods are all similar, only two adjacent identical Cs in the middle register (without a tie) are demonstrated here as examples.

The sharper inflection inserted between the two Cs and played with finger movement is annotated as Figure 3.25 shows. The player blows the C with regular fingering and maintains the sound for about half of the note's time value. Then the player partly depresses the second trill key and rapidly releases it, maintaining the regular pitch C until the end of its time value. The second C is articulated and played normally on the second beat.



**Figure 3.26** Annotation for sharper inflection inserted between two Cs and played with quick finger movement.<sup>212</sup>

The following music example shows one way to play the flatter inflection inserted between the same two Cs by means of finger movement (see Figure 3.26). The player uses regular fingering for the C and maintains the sound for about half of the note's time value. Then the player depresses the L3 key and rapidly releases it, maintaining the regular pitch C

<sup>210</sup> See Appendix B: Music example 3.17.

<sup>211</sup> This type of inflection makes the pitch of the embellished note alternate up and down once in its half time value, which is the middle position of two adjacent notes' playing times. I used upward slash and downward slash combinations, and connected it with a straight line to each side in order to indicate its inserted location.

<sup>212</sup> See Appendix B: Music example 3.18.

until the end of its time value. The second C is articulated and played normally on the second beat.



**Figure 3.27** Annotation for flatter inflection inserted between two Cs and played with quick finger movement.<sup>213</sup>

### Played by Quickly Moving Airstream Up or Down

The way to play the four forms of the inflection by moving the airstream up or down is similar to the pitch-bending embellishment played by adjusting the airstream direction.<sup>214</sup> The relationship between the pitch and airflow direction is consistent. The only difference in action is that the inflection needs to be projected rapidly. Note bending is a process of sound transformation, while inflection is a quick accent added to the main note. When playing the inflections by moving the airstream up or down, I always make sure it is being played fast enough to distinguish it from the note-bending embellishment.

**Inflection Inserted at the Start of a Note (*Yi Yin*).** Inflection inserted at the start of a note and played by moving the airstream's direction is annotated by marking  $\smile$  or  $\frown$  on the left side of the note. The former indicates a flatter inflection than the embellished note, which refers to bringing the airstream up from a lower blowing direction than the regular pitch and vice versa.

For example, the flatter inflection inserted at the start of the C, accomplished by moving the airstream direction, is annotated as Figure 3.27 shows. The player starts the sound blowing with a lower airstream direction than the regular pitch C. Then the player quickly brings the airstream up to the angle of the regular C pitch and holds the sound until the note is finished.

<sup>213</sup> See Appendix B: Music example 3.19.

<sup>214</sup> All symbol combinations are based on the same rules of inflections played by finger movements but use curves instead of slashes.





**Figure 3.28** Annotation for flatter inflection inserted at the start of C and played with moving the airstream up quickly.<sup>215</sup>

Figure 3.28 shows the sharper inflection inserted at the start of the C and accomplished by moving the airstream direction. The player starts the sound blowing with a higher airstream direction than is used for the regular pitch C. Once the sound is blown, the player quickly brings the airstream down to the angle of the regular C pitch and holds the sound until the note is finished.



**Figure 3.29** Annotation for sharper inflection inserted at the start of C and played by moving the airstream down quickly.<sup>216</sup>

**Inflection Inserted Just After a Note Starts (*Bo Yin*).** Inflections inserted just after a note starts and played by moving the airstream direction are annotated by marking **Ų** or **U** above the main note. These symbols correspond, respectively, to a sharper inflection than the embellished note, accomplished by bringing the airstream higher than the regular pitch, and a lower inflection than the embellished note, accomplished by bringing the airstream lower than that used for the regular pitch.

For example, the sharper inflection inserted just after the C starts is annotated as Figure 3.29 shows. The player blows the C using a regular airstream angle and then immediately brings the airstream up and quickly brings it back to the starting angle. After this, the normal pitch C is sustained until the end of the note.



**Figure 3.30** Annotation for sharper inflection inserted just after the C started and played with moving the airstream up and back quickly.<sup>217</sup>

<sup>215</sup> See Appendix B: Music example 3.20.

<sup>216</sup> See Appendix B: Music example 3.21.

<sup>217</sup> See Appendix B: Music example 3.22.

The following music example shows the flatter inflection inserted just after the C starts and accomplished by moving the airstream direction (see Figure 3.30). The player blows the C using a regular airstream angle and immediately brings the airstream down and then quickly brings it back to the starting angle. After this, the normal pitch C is sustained until the end of the note.



**Figure 3.31** Annotation for flatter inflection inserted just after the C started and played with moving the airstream down and back quickly.<sup>218</sup>

**Inflection Inserted as the End of a Note (*Yi Yin*).** Inflections inserted at the end of a note and played by moving the airstream direction are annotated by marking — or — on the right side of the embellished note. The former symbol indicates a sharper inflection than the embellished note, while the latter indicates a flatter inflection than the embellished note.

For example, the sharper inflection inserted at the end of C and accomplished by moving the airstream direction is annotated as Figure 3.31 shows. The player uses a regular airstream angle to blow the C and maintains the sound almost to the end of the time value. Then the player quickly brings the airstream up and rapidly ends the sound on the newly generated fluctuated pitch.



**Figure 3.32** Annotation for sharper inflection inserted as the end of C and played by moving the airstream up quickly.<sup>219</sup>



Figure 3.32 shows one way to play the flatter inflection inserted at the end of the C accomplished by moving the airstream direction. The player blows the C using a regular airstream angle and maintains the sound almost to the end of the time value. Then the player quickly brings the airstream down and rapidly ends the sound on the newly generated fluctuated pitch.

<sup>218</sup> See Appendix B: Music example 3.23.

<sup>219</sup> See Appendix B: Music example 3.24.



**Figure 3.33** Annotation for flatter inflection inserted as the end of C and played by moving the airstream down quickly.<sup>220</sup>

**Inflection Inserted between Two Notes (*Die Yin* and *Da Yin*).** Inflection inserted between two notes and accomplished by quickly moving the airstream direction is annotated by marking  or  between the two notes. So that the pitches of the main notes do not influence the playing method, only two adjacent identical Cs in the middle register (without a tie) are demonstrated here as examples.

The sharper inflection inserted between the two Cs and played by quickly moving the airstream direction is annotated as Figure 3.33 shows. The player blows the C with a regular airstream angle and maintains the sound for about half of the note's time value. Then the player immediately brings the airstream up and then quickly brings it back to the starting angle, maintaining the regular pitch C until the end of its time value. The second C is articulated and played normally on the second beat.



**Figure 3.34** Annotation for sharper inflection inserted between two Cs and played by moving the airstream up and back quickly.<sup>221</sup>

Figure 3.34 shows the flatter inflection inserted between the same two Cs, accomplished by moving the airstream direction. Using a regular airstream angle, the player blows the C and maintains the sound for about half of the note's time value. Then the player immediately brings the airstream down and then quickly brings it back to the starting angle, maintaining the regular pitch C until the end of its time value. The second C is articulated and played normally on the second beat.

<sup>220</sup> See Appendix B: Music example 3.25.

<sup>221</sup> See Appendix B: Music example 3.26.



**Figure 3.35** Annotation for flatter inflection inserted between two Cs and played by moving the airstream down and back quickly.<sup>222</sup>

### 3.3 Summary

This chapter explains the procedures of transplanting Dai *hulusi* embellishment techniques to the flute. Both improvisation and practising are used as practice research strategies, which are based on Redgate's methods.<sup>223</sup> The two approaches of using finger movement and changing airstream directions were applied to adapt the Dai *hulusi* playing techniques to the flute based both on my personal performing experience and Offermans's explanations of techniques in his transcription of the music.<sup>224</sup> Based on Miller's approach and Offerman's transcription, ideas for embellishment were taken from recordings through both observation and transcription.<sup>225</sup> The ideas are as follows: embellishments are extensively used in composed melodies, embellishments transform the sound without distorting the melodies' frame, and accent-like embellishment is often used at the beginning or end of a musical phrase. In particular, the findings from Gen Congguo's playing transcription encouraged me to reclassify the transplanted embellishments and determined their annotations. An embellishment resource with consistent names and symbols was thus developed as preparation for the later creative realisation process, which includes tremor, note bending, and inflections. In addition, during the process of practising Gen Congguo's playing transcription, the method of regularly practising frame melodies to avoid overplaying embellishments was established.

<sup>222</sup> See Appendix B: Music example 3.27.

<sup>223</sup> Redgate, 'Creating', 213-214.

<sup>224</sup> Offermans, 'Tsuru-no-Sugomori', 4-7.

<sup>225</sup> Miller, *Cuban Flute Style*, 193-214.

**PART II**  
**Collaborations with Composers**

## 4 Creative Collaborations

This chapter presents a narrative, retrospective, self-reflective analysis of the collaborations that took place between me and each composer in order to generate new compositions. The interactions are deconstructed into five phases based on Elliott Gyger's diachronic mapping model for composer-performer collaboration project *First Stones*:<sup>226</sup> background; instigation; brainstorming; negotiation; and rehearsal and feedback. The collaborations in each phase are evaluated and understood according to Vera John-Steiner's collaborative creativity patterns as identified in her book *Creative Collaboration*.<sup>227</sup> This analysis method references Liam Viney and Anna Grinberg's study of their collaboration in the duo piano performance project *Piano Spheres*.<sup>228</sup>

### 4.1 Background of Composers

Four UK-based composers participated in this collaborative project: Basil Athanasiadis; Sandy Clark; Alex McGery; and Martin Gaughan. Athanasiadis, born in 1970 in Greece, is a composer who creates 'new works for Western and Japanese instruments'.<sup>229</sup> Clark, born in 1991 in the UK, is a British composer who has been pursuing a PhD in composition at the University of Hull in order to 'further develop the connection between literature and music in opera with a practical composition approach'.<sup>230</sup> McGery, born in 1987 in the UK, composes a 'tonal and accessible style' of music which 'does not eschew the importance of melody'.<sup>231</sup> Gaughan, born in 1968 in the UK, is a composer whose work is 'often infused with images of night and the gothic' and 'often contains quotations and poetic fragments'.<sup>232</sup>

The composers were chosen for this collaborative project on the basis of their experience of East Asian-related music and compositions for flute (see Figure 4.1). They all actively and willingly participated so as to create new works that allowed me to add creative embellishments to the flute part at my discretion. These compositions laid the foundations for

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<sup>226</sup> Elliott Gyger, 'No Stone Unturned: Mapping Composer-Performer Collaboration,' in *Collaborative Creative Thought and Practice in Music*, ed. Margaret S. Barrett (Farnham: Ashgate Publishing, 2014), 34-44.

<sup>227</sup> Vera John-Steiner, *Creative Collaboration* (New York: Oxford University Press, 2000), 196-204.

<sup>228</sup> Liam Viney and Anna Grinberg, 'Collaboration in Duo Piano Performance – 'Piano Spheres', in *Collaborative Creative Thought and Practice in Music*, ed. Margaret S. Barrett (Farnham: Ashgate Publishing, 2014), 158.

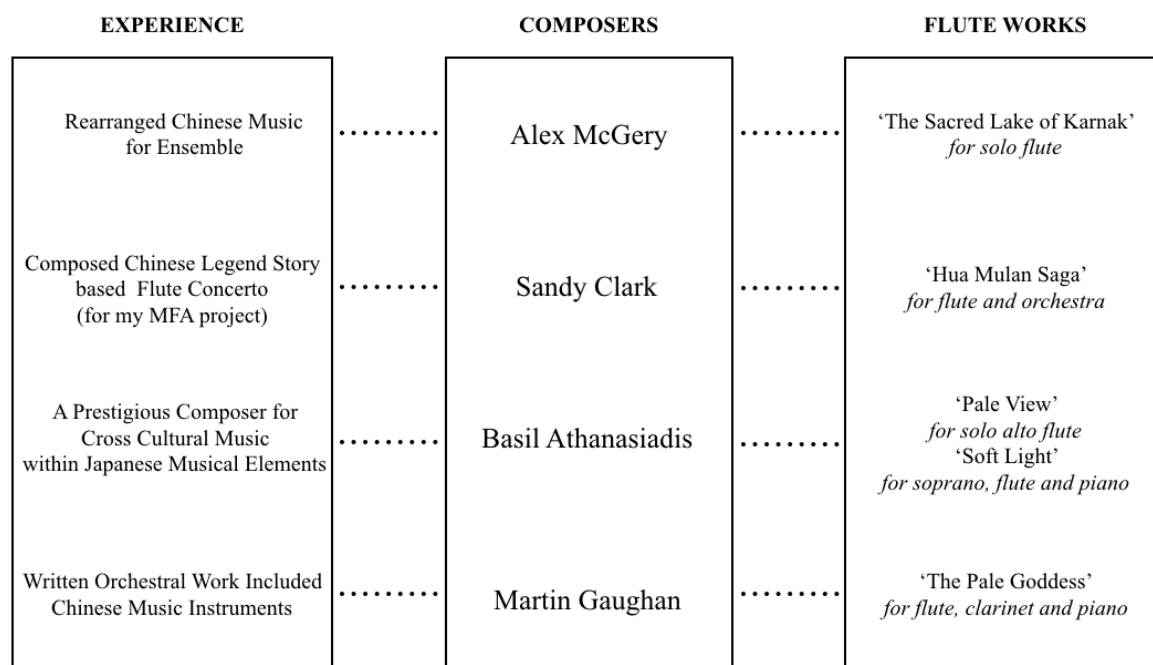
<sup>229</sup> Basil Athanasiadis, 'BASIL ATHANASIADIS BIOGRAPHY,' <http://www.basilathanasiadis.com/homepage-1/biography/>.

<sup>230</sup> Sandy Clark, 'About: Biography,' Facebook, [https://www.facebook.com/pg/SandyGBClark/about/?ref=page\\_internal](https://www.facebook.com/pg/SandyGBClark/about/?ref=page_internal).

<sup>231</sup> Alex McGery, 'Alex McGery,' <https://alexmcgery.wixsite.com/composer>.

<sup>232</sup> Martin Gaughan, 'Martin Gaughan: Biography,' <http://www.martingaughan.co.uk/biography/>.

our collaborative creativities. As John-Steiner points out, productive collaboration requires the willingness to shape shared language and honest dialogue and to find common ground.<sup>233</sup>



**Figure 4.1** Composers' experience.

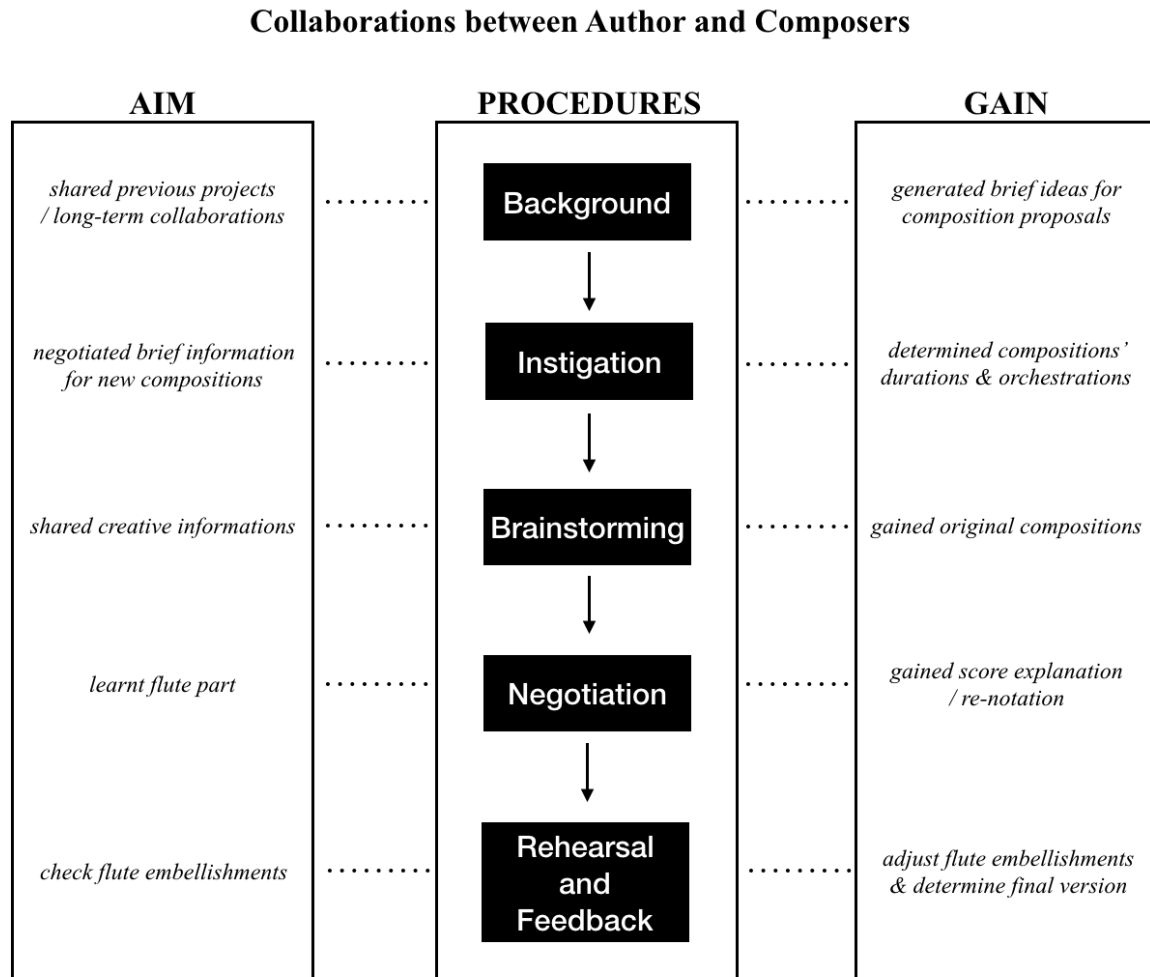
## 4.2 Collaborations with the Four Composers

The collaborative process was documented using email and Facebook messenger recordings that were later transcribed to Word documents. In addition, I wrote notes to record the ideas explored and decisions taken after informal activities. Elliott Gyger mapped his composer-performer collaboration project *First Stones* with eight phases;<sup>234</sup> the content of the first four was similar to my project (as shown in Figure 4.2). However, his project was workshop-based and all collaborations took place at specific venues. In contrast, many of my discussions with composers were conducted remotely. I also changed the name of the fourth phase to negotiation, which is more appropriate for this project. The content of the collaborations after the first four phases differs from Gyger's model. In addition, the restricted availability of composers and time for rehearsals meant that the nature of collaboration was different for

<sup>233</sup> John-Steiner, *Creative Collaboration*, 204.

<sup>234</sup> Gyger, 'No Stone Unturned,' 34-44.

each composer. Therefore, following the start of the creative realisation process, I amalgamated the collaborations into a single phase, which I named ‘rehearsal and feedback’.



**Figure 4.2** Phases of collaboration between author and four composers.

Each phase was evaluated retrospectively using self-reflective analysis according to the patterns identified by Vera John-Steiner in her book *Creative Collaboration*. Three types of pattern are combined in the collaborative process: *distributed collaboration*; *complementary collaboration*; and *integrative collaboration*. John-Steiner defines distributed collaboration as collaborators sharing similar interests, taking informal and voluntary roles, and working spontaneously and responsively.<sup>235</sup> Complementary collaboration is characterised by a clear division of labour based on expertise, working through discipline-

<sup>235</sup> John-Steiner, *Creative Collaboration*, 197.



based approaches and sharing overlapping values.<sup>236</sup> In integrative collaboration, collaborators take braided roles, exhibit visionary commitment and work together through transformative co-construction.<sup>237</sup>

As Gyger points out, complementary collaboration is a ‘conservative but widespread [...] model of composer-performer collaboration’ used to create notation-based compositions. He considers that the distinct responsibilities of composer and performer avoid the contention of ownership as they ensure a ‘parallel ownership [...] a composer’s position [...] and a performer’s performance’.<sup>238</sup> Viney and Grinberg place collaborative interactions between performer and composer for commissioning new works in the distributed collaboration pattern.<sup>239</sup> Following the example of Gyger, as well as Viney and Grinberg, I define my work differently: as the integrative collaboration pattern.

#### **4.2.1 Background**

Background refers to the process through which the composer and I developed an understanding of each other’s professional experience. Our communication in the background phase can be considered as being of two types: informal dialogue and formal conversation. As email and social media messaging played important roles in this project, both dialogue and conversation in this thesis included messages sent on the internet. Online communication breaks through the limits of space and time, whereby the composer and I can send or respond to messages anytime and anywhere. The automatic recording of written messages was also convenient for the collaboration documentation.

#### **Informal Dialogue**

John-Steiner states that distributed collaboration can ‘take place in casual settings’, where the ‘participants exchange information’.<sup>240</sup> This collaboration model was taken at the start of the communication with both McGery and Gaughan within informal conversations. McGery and I met at a Chinese music event held at the end of November 2015, in which I played his rearranged Chinese folk music with an ensemble. He mentioned that he is part Indian and has

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<sup>236</sup> John-Steiner, *Creative Collaboration*, 198.

<sup>237</sup> John-Steiner, *Creative Collaboration*, 203.

<sup>238</sup> Gyger, ‘No Stone Unturned,’ 33-34.

<sup>239</sup> Viney and Grinberg, ‘Collaboration,’ 162.

<sup>240</sup> John-Steiner, *Creative Collaboration*, 198.

a great interest in East Asian music. We kept in touch after the event, and a few of our first conversations were via social media. After he had sent me the SoundCloud audio link for his solo flute piece ‘The Sacred Lake of Karnak’, we had another meeting in early December 2015. We shared our study and work experiences, and McGery supplied the score for his solo flute work. I gave him the DVD album of my MFA project and showed him the project’s introductory video on YouTube.<sup>241</sup> He mentioned that he preferred diatonic music and traditional harmony and so he rearranges many songs for classical music ensembles. I briefly introduced the idea of adding embellishments, based on Dai *hulusi* techniques, to him. He accepted my invitation and said he would love to collaborate with me on a new composition for solo flute. After I got back home from this meeting, I practised his solo flute work to familiarise myself with his composition style.

The project was halfway to completion when Gaughan joined the collaboration team in January 2017. He came to me for advice about traditional Chinese instruments as he was writing an orchestral work that included them. He also introduced his website and some of his compositions. I was impressed by his flute-related work, which is very liquid, visualised, and full of colour. I introduced my project to him, sent him some videos of my playing, and invited him to collaborate on a new flute composition. Gaughan accepted, and suggested that we communicate via email due to geographical constraints. It seemed that Gaughan preferred to collaborate through writing, so we only communicated by messages. In fact, he is the only composer in this project that I have not had a chance to meet.

### **Formal Conversation**

My collaboration with Athanasiadis started in late September 2015, before I began the field work in Lianghe. I worked with him for the first time on this project and we began to communicate through official emails. I briefly introduced my PhD project in order to gauge his interest in collaborating on a new flute composition, again sharing my MFA project video to demonstrate my playing capability and style. We had our first formal meeting in October, and Athanasiadis suggested that I consider a work for flute and string quartet. He also showed me his composition ‘Book of Dreams’, written for flute and piano. I listened to this on YouTube and the music reminded me of that of Takemitsu since I could feel the influence of

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<sup>241</sup> Miraco Studio, ‘LINLIN – A Musical Fusion of East & West – Promo Video,’ YouTube, 13 September 2015, <https://www.youtube.com/watch?v=2bOI2Mv7YMo>.

both Western and East Asian musical traditions. He later named his work written for my project as ‘Book of Dreams II’. He has included this work in a newly released album.<sup>242</sup>

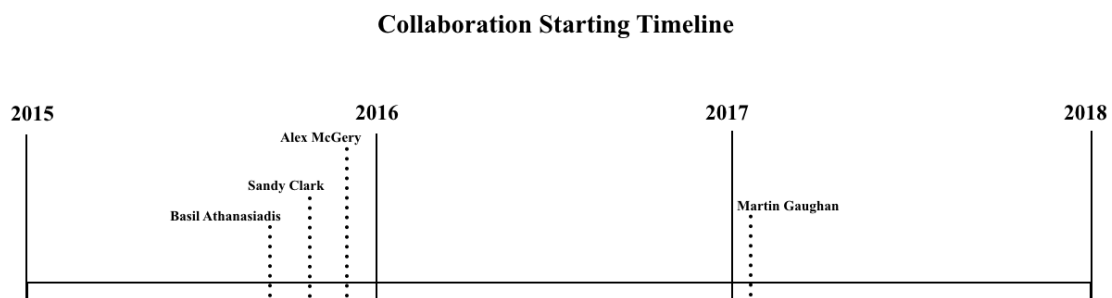
My collaboration with Clark began in 2014 in connection with his concerto for flute and symphony orchestra, ‘Hua Mulan Saga’, which is based on a Chinese legend that I had included in my MFA project. Although I did not modify the flute part, Clark and I had many meetings to discuss the use of instruments and musical structure. We particularly discussed one section in the flute part that was written using music fragments where I had determined the performing order myself; this provided me with an opportunity for creative input into the composition. In fact, employing music fragments was one of the main focuses for our new work, in which two of the movements were based on this structural process. This early experience established our mutual understanding, and so our communication in mid-2016 went straight to a formal conversation about the new work, which we determined would be another flute concerto based on a Dai legend. Because Clark no longer lived in London, our conversations took place online. Although communication with Athanasiadis and Clark was relatively formal compared to that with McGery and Gaughan, the interactive collaboration nonetheless reflected the characteristics of distributed collaboration not only because both composers participated voluntarily, but also due to our information-exchanging dialogue that aimed to compromise in the collaborative composition.

#### **4.2.2 Instigation**

Instigation refers to the negotiations to determine certain key details of each composition, such as the duration and orchestration. Figure 4.3 shows the order in which the instigation phase started with each composer.

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<sup>242</sup> Basil Athanasiadis, *Book of Dreams*, Shonorities, Metier, MSV28596, 2019.



**Figure 4.3** Collaboration starting time for each composer.

The starting order had a certain impact on the orchestration and duration of each composition because the communication with each composer affected my conception and design for the final concert. This influence reflected the distributed collaboration characteristic that John-Steiner describes, in which conversations ‘lead to new personal insights’.<sup>243</sup> As I wanted to ensure a degree of diversity in the music at the final concert, I planned a different orchestration for each work under the premise of easing the organisation of rehearsals. Athanasiadis first suggested that I consider a fifteen to twenty-minute work for flute and string quartet. I then commissioned Clark to compose a thirty-minute flute concerto to include the same string players. McGery’s work was initially commissioned as a flute solo and had a duration of two to five minutes to contrast with the previous two works. The composer and I later discussed and agreed to add in the piano part in order to create a thicker musical texture. Gaughan’s fifteen-minute composition for flute and percussion aimed at generating a more diverse sound for the concert, as well as making the entire concert of an ideal duration. This would mean that in total the programme would be ideal for a concert in two parts with an interval. The use of percussion was inspired by Gary Kettel’s new work ‘Kaleidoscope for Flute and Percussion Ensemble’, which I had recently heard, and admired, at its premiere with Anna Noakes and the Trinity Laban Percussion Ensemble.

There was a change of plan for Clark’s and Athanasiadis’s pieces. Clark and I had initially planned a flute concerto with full-size orchestra but, for practical reasons, we decided to start with a small ensemble version (string quartet and percussion) and perhaps expand it for a larger group as necessary. Both the submitted recording and the final concert used the flute, string quartet and percussion version. My collaboration with Athanasiadis

<sup>243</sup> John-Steiner, *Creative Collaboration*, 198.

changed to the complementarity collaboration pattern when he invited me to work on the recording of his album *Soft Light* before we started the composition.<sup>244</sup> During this working process, we took the distinct roles of composer and performer. Apart from recording his chamber music *Soft Light* (for soprano, flute and piano), I had the experience of working on his alto flute solo work ‘Pale Views’, which is based on the novel *A Pale View of Hills*, written by the Nobel Prize-winning author Kazuo Ishiguro. The work is composed in four movements that depict ‘contrasting states of present and past, kindness and cruelty, tranquillity and disturbance’.<sup>245</sup> Before the recording, several meetings took place in which I played the alto flute for Athanasiadis, and we discussed the playing and the score. This experience established a level of trust and understanding between us, for our subsequent collaboration.

Athanasiadis’s ‘Pale Views’ employs a large number of alto flute techniques; this broadened my imagination about alto flute playing. Therefore, after the recording of it was completed at the end of February 2017, I suggested that Athanasiadis write our new work for alto flute; he told me he had been considering this. This additional complementarity collaboration allowed us to establish a common vision.

### **4.2.3 Brainstorming**

Brainstorming refers to the process of sharing information, ideas, and inspiration for creating the composition and determining the content of each. The collaborative interactions with each composer during this phase correspond to a distributed collaboration pattern, in which we exchanged information and explored various thoughts and opinions. This phase is discussed in two parts: source of inspiration, which refers to materials that I provided to the composers; and constraints, which refers to the necessary changes or decisions made to the content of the compositions through discussions.

#### **Source of Inspiration**

For all compositions, I encouraged the composers to write their works based on the Dai cultural elements that I experienced in my field work (landscape photos, legend stories and

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<sup>244</sup> Basil Athanasiadis, *Soft Light*, Shonorities, Metier, MSV28584, 2018.

<sup>245</sup> Basil Athanasiadis, ‘CD RELEASES / SCORE PUBLICATIONS: Pale Views,’ <http://www.basilathanasiadis.com/homepage-1/biography/>.

recordings of *hulusi* musicians' playing). I chose different materials to supply each composer with, according to my understanding of their compositions, as I wanted to ensure that each composition reflected a different aspect of the Dai culture that had impressed me during my field work in Lianghe. In this way, the content for the final concert and CD album would be sufficiently rich and varied.

**Basil Athanasiadis.** I shared with him the video recordings of folk tunes played by Feng Shaofeng, landscape photos, videos of the Dai village and surrounding countryside, a video of a Dai lady working on a traditional sewing machine, and several pictures of the Dai textile process. When we met to discuss details, I also brought him a piece of cloth made with a traditional Dai sewing machine that I had brought back with me. My inspiration for using a traditional sewing machine as the material for composition creation comes from one of the traditions of *hulusi* playing. A young Dai man used to play the *hulusi* outside the window of a young lady to express his love. If the lady were also interested in the man, she would respond with the rhythm of the wooden sewing machine, and they would subsequently become engaged. With the rise of industrialisation in Yunnan, few old-fashioned sewing machines are still used. However, being curious about the sound of the traditional sewing machine, I found a surviving machine in a small village of Mang Shi, near the city of Lianghe. The owner showed me how it worked, and gave me the piece of fabric, made by the same machine, as a gift. I shared this fabric with Athanasiadis in the hope that this vanishing tradition might be preserved in the form of music. Feng Shaoxing's traditional Dai style of *hulusi* playing resonates with this.

**Sandy Clark.** I shared with him the 'Ancient Melodies' video by Gen Congguo (taken from the Lianghe field work),<sup>246</sup> the legend behind this particular *hulusi* music,<sup>247</sup> and some of the landscape pictures and videos of Dai villages from my field work. I specifically shared with him the information relating to 'Ancient Melodies' because I hoped that the composition in which we were to collaborate would be based on its story. Our previous collaborative work, 'Hua Mulan Saga', was also based on a Chinese legend, and it had worked well. I wanted to continue this form of work in this new project. In addition, according to my field work research findings, this piece is the only traditional *gu shan ge* music inherited in Lianghe Dai

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<sup>246</sup> See Appendix B: Video Recordings – Ancient Melodies.

<sup>247</sup> See Appendix D: full scores (page 271).

style. Although I could not learn this complex work in the limited time available, I still wanted this traditional music to be reflected in this project. I sent Clark the entire story after an online video meeting, as well as some explanations of its related Dai culture. For the video of *hulusi* playing, I shared with him the ‘Ancient Melodies’ played by Gen Congguo because I consider Gen’s playing to be clear, calm, and emotionally deep. Based on my previous experience with Clark, I felt his composition style would resonate with Gen’s playing style, and hoped our new work would also reflect these characteristics.

**Alex McGery.** I was impressed by McGery’s solo flute work ‘The Sacred Lake of Karnak’, which evokes for me the image of sweeping landscapes. I therefore encouraged him to compose a solo flute work depicting the Dai people’s daily life in village. Before I began the Lianghe field work, I shared with McGery several YouTube videos, which included ‘Ancient Melodies’ played by Gen Dequan and documentary films on Dai culture. My reason for providing this information was because I hoped the work, on which I was to collaborate with McGery, would reflect some characteristics of my favourite *hulusi* music, as well as depicting the Dai people’s daily life. During my field work in Lianghe, I sent photos and videos of the landscape surrounding the Dai village because I wanted this composition to evoke the beauty and peace of the natural countryside, which is very unlike the modern cities in which I have lived.

**Martin Gaughan.** I shared with Gaughan several video recordings of performances by Ni Kaihong that I took from my field work, including a mythical story about the Dai people believing that their music comes from water.<sup>248</sup> I also sent him landscape pictures and videos of Dai villages. My reason for sharing these particular videos was that Ni Kaihong’s style of playing is diversified and full of innovations that he has absorbed from other Chinese wind instruments. The composition examples Gaughan showed me on his website reminded me of Ni Kaihong’s playing. Besides, ‘Echo’ from ‘The Pale Goddess’, which strongly evokes a sense of water, reminded me of the Dai myth that explains the origins of their music from water. I shared the story with Gaughan and hoped that he could create a new work based on this belief.

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<sup>248</sup> See Appendix D: full scores (page 216).

## Constraints

Through these discussions about the content of the compositions, constraints emerged which led us to determine or change some of the ideas in order to arrive at a mutual vision. John-Steiner points out the importance of such conversations by quoting Russian artists Alexander Melamid and Vitaly Komar's statement: '[o]ur ideas are born from talking – then the spark comes.'<sup>249</sup> In this project, this talking happens both in face-to-face meetings and via internet messages. Through these various forms of dialogue, the composers and I developed shared aesthetic ideas for the compositions. Athanasiadis was the only composer with whom I had no discussion after providing him with the source of inspiration during the brainstorming phase. Having worked with him, I think this is his personal working preference.

**Sandy Clark.** With reference to the water belief in Dai culture, we discussed using water sound percussion instruments. I also sent him the written-out melodies (without embellishments) of 'Ancient Melodies' by Gen Dequan and explained that this is a narrative piece based on the Dai myth about the origins of the *hulusi* music. Players can start the music from any point, repeat any phrase, choose the phrase they want to play next, and finish at any point. Therefore, players' performances sound different – sometimes like an entirely different piece. I suggested adding a solo cadenza, which needed to be based on the original clean melody and accommodate an element of improvisation that reflected cultural characteristics. We determined to use music fragments, as we thought it matched well with the free-choice storytelling concept. We eventually decided to have the cadenza played with violins, holding long E and A drones underneath the melody, with no vibrato, to reflect the sound of the *hulusi*'s harmonic side tubes in the playing of 'Ancient Melodies'. As film-maker Deng Weiwei had asked me to collaborate on a video for the cadenza of Clark's work, I asked the composer to complete the cadenza section first.

**Alex McGery.** McGery and I shared two music videos based on our common interests: 'Scandale' by Stravinsky, and 'Chinese' from 'Four Episodes' by Ernest Bloch. Based on these sources, we discussed the musical structure, with two echo sections at the beginning and end, and developed the energised middle part from loose and freely played melodies. During the composition process, McGery frequently sent me recorded samples played by

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<sup>249</sup> John-Steiner, *Creative Collaboration*, 86.



himself on piano, or Sibelius' playbacks, and explained his use of rhythm, harmony, and expression. He then continued to compose after getting my feedback. He also occasionally sent me flute melody fragments and checked with me regarding the feasibility of playing them on this instrument. For example, he asked what my limit was to run a fast passage from bottom to top and how fast I could do this. The original composition was completed after I came back from the field work.

**Martin Gaughan.** I decided to experiment with my husband, pianist Gen Li, on Gaughan's work because: first, we understood each other's playing very well through years of performing together and second, it was easier for us to organise rehearsal times for the experimentation due to our family relationship. Consequently, I asked Gaughan to compose a percussion part featuring simple content so that Li could improvise on it. Gaughan and I also discussed the use of percussion instruments in several emails. In the end, we decided to use waterphone, Chinese gongs, and piano (resonance only). I made an additional stipulation that there should be no prepared piano in the percussion part due to restrictions set by the venue (not all concert halls allow performers to experiment with their grand piano strings).

#### **4.2.4 Negotiation**

Negotiation refers to the process by which I discussed certain things with composers about their draft composition from the perspective of the performer. The compositions generated during this phase (in order of completion) were:

- 'Dai Village' for flute and piano by Alex McGery (May 2016)
- 'Sang Liang & Shao Yu' for flute, string quartet and percussion by Sandy Clark (January 2017)
- 'The Whispering Moon' for flute and percussion by Martin Gaughan (May 2017)
- 'Book of Dreams II' for alto flute and string quartet (June 2017)

The collaborations from this point onwards all changed to John-Steiner's complementarity collaboration pattern, in which each of us negotiated our goals and 'strive[d] for a common vision' by supplying each other with 'disciplinary knowledge' according to our

‘expertise roles’.<sup>250</sup> These negotiations resulted in certain changes in the score and in the ideas for performance.

**Sandy Clark.** I started working on the cadenza movement in late December 2016 by crafting the structure with the supplied units. I imagined a sorrowful sound with deep and dark tone. As I was practising Athanasiadis’s alto flute work during that period, I experimented with the same tunes on my alto flute, and realised that the tone colour matched my images of sadness better than flute. Therefore, I recorded both versions, sent the recordings to Clark, and asked him whether the movement could be changed to alto flute. Clark agreed with my decision and revised the score. After he had completed all the other movements, he suggested that the cadenza should have a convertible orchestration. When played on its own, it is played with the strings underneath, whereas in the context of the other movements, it is played solo, as it (the third movement) connects more effectively with the gradually disappearing string sound at the end of the previous movement.

I started to learn the original score of the other three movements in June 2018, and suggested giving section A of the first movement a slightly faster tempo. The original score was marked as *Lento* with a metronome marking of ♩ = 45, which I felt was a bit too slow to play when it reached the *molto ritardando*. Clark revised the score to change the speed to ♩ = 60.

**Alec McGery.** I did not find anything confusing when I started to learn the original flute part of McGery’s work in late April 2016. This was probably because his music did not involve complicated rhythms or playing techniques, and because we had maintained constant communication during his composing process. During my practice of the beginning section, I remembered the spring water sound that I had recorded in Mang Gun village, where I had also taken photos. This is the birthplace of Gen Dequan. When I visited, the village was very quiet except for the sounds of nature, such as the wind and squawking ducks. As I walked to the entrance of the village, I was deeply attracted by the sound of spring water. I heard the purity. I sat on the edge of the spring for a long time and recorded the sound. I wanted to use it in some way in the music so that the audience could hear it and they might feel what I had felt, during the performance. I experimented with playing the flute solo tunes along with this

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<sup>250</sup> John-Steiner, *Creative Collaboration*, 198.

recording, and the sound of nature suddenly evoked in my feelings about, and memories of, Lianghe. I decided to add a burbling water sound to both the beginning and ending sections, as it would be most effective there.

McGery and I had two rehearsals together with Gen Li. For the first rehearsal, he clarified the tempo markings in the climax section (bars 89-105) and suggested that we exaggerate the changes in speed more. We tried out my idea of using the spring water recording; both McGery and Li felt it sounded good and gave the quiet sections an additional colour. It also helped the music to suggest the image of the village view. We determined to have Li trigger the recording, adding a fade in at the beginning and a fade out at the end of the first section. However, once the quiet and peaceful water sound was added, the first run of the flute sounded too sudden. Therefore, I suggested playing the water sound as the start, and adding a long B as the beginning of the flute part. For me, this worked well for warming up the sound in order to better connect with the following flute tunes.

During our second rehearsal, I sometimes moved close to the soundboard underneath the grand piano lid while playing. My ears picked up some nice resonance, and it reminded me of Ann Boyd's 'Red Sun Chill Wind' (1980), based on a Japanese poem written by Basho, *The Narrow Road to the Deep North*. At the beginning and during the middle sections of that work, the flautist is required to play into the piano soundboard zone with trills and a few melodies, while the pianist presses down several keys (making no sound) and holds the pedal to create a reverb sound effect. I mentioned this to McGery and Li and we tried the same thing with the spring water sound in the first and last sections. It created a sense of the echo in the valley, which worked well with the water sound. We decided to keep this idea.

**Martin Gaughan.** Gaughan completed the score in May 2017. The flute part was fully written out and he suggested it be accompanied by completely improvised percussion, with the instruments we determined, but indicated that he would be happy to write out the percussion part if necessary. I discussed this with Li and we both felt it would be easier for us to have a guide for the percussion part. Therefore, I asked Gaughan to send me an updated version with percussion ideas that would help Li to improvise. Besides, I determined to work on the flute part with the embellishments and then collaborate with Li to improvise the percussion part based on the embellished flute melodies.

#### 4.2.5 Rehearsal and feedback

Rehearsal and Feedback refers to the interactions between the four composers and me during the creative realisation process. These interactions mainly occurred from the first rehearsal until the CD recording was completed. As the scope of this project is to evaluate the creative collaboration between the composers and me, collaboration with, and between, other performers, and between composer and other performers, will not be discussed, though creative collaborations do occur on both levels ‘in the composition and rehearsal of a new work for chamber ensemble’ according to Margaret Barrett, Andrew Ford, Patrick Murphy, Patricia Pollett, Elizabeth Sellars and Liam Viney’s suggestion.<sup>251</sup> However, those interactions with particular performers that influenced my collaborations with composers, will be considered relevant. What also needs to be emphasised is that the creative embellishments were only experimented with in the flute part, according to the scope of this research.

In this phase, each collaboration between me and the four composers changed from complementarity to integrative. The continuously developed *hulusi*-derived embellishments were exceeding our expectations, which corresponds to John-Steiner’s integrative collaboration model in which all participants reach beyond ‘their habitual ways of [...] working and creating’.<sup>252</sup> The embellishments also intertwined with the original composed flute melodies, making me and the composers risk an unknown result. Through the collaboration, we transformed what we knew, and constructed creative syntheses, in the form of multi-dimensional new compositions.

From the performer’s perspective, the composer-performer interactions in the integrative phase can be discussed according to three factors: feedback on flute embellishments; feedback on scores; and feedback on rehearsals.

#### Feedback on Flute Embellishments

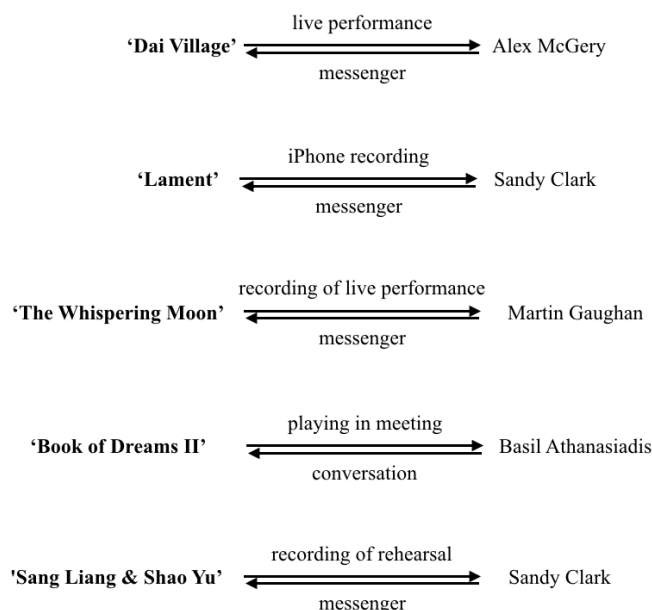
As Figure 4.4 shows, I received feedback from each composer, for each composition, at different times by different methods.

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<sup>251</sup> Margaret S. Barrett, Andrew Ford, Patrick Murphy, Patricia Pollett, Elizabeth Sellars and Liam Viney, ‘*The Scattering of Light: Shared Insights into the Collaborative and Cooperative Processes that Underpin the Development and Performance of a Commissioned Work*,’ in *Collaborative Creative Thought and Practice in Music*, ed. Margaret S. Barrett (Farnham: Ashgate Publishing, 2014), 20.

<sup>252</sup> John-Steiner, *Creative Collaboration*, 96.

### Feedback on Flute Embellishments from Composers



**Figure 4.4** Approaches for obtaining feedback on flute embellishments from composers.

McGery heard my embellishments in a live concert setting (with piano); Clark and Gaughan heard them in recordings with other instruments; Athanasiadis heard them in a meeting during which the alto flute was played alone. Apart from Athanasiadis, who gave me real-time oral feedback, others sent me online feedback. The composers accepted most of my creative embellishments, as can be seen by the small number of alterations to composed elements in the four new works. Only Clark asked me to change the embellishments I added at one particular point, as shown in Figure 4.5.



**Figure 4.5** Bars 58-61 from 'Sang Liang & Shao Yu' movement 4, showing the flute part with embellishments added before the composer feedback.

This passage has soft dynamics being marked *mezzo piano* with a tempo of *Lento*. It also sits in the beginning section of the fourth movement of ‘Sang Liang and Shao Yu’, which depicts the Buddha.<sup>253</sup> Therefore, I wanted to suggest a glimpse of drifting smoke and chose the tremor and breath tone embellishments. However, Clark wanted to have the flute trills with the regular pitch, as it could fit better with the strings’ harmony. When I listened to the rehearsal recordings, the flute part with tremor embellishment suggested disharmony with the strings, so I cancelled the tremor and kept only the breath tone in this instance.

### **Feedback on Scores**

McGery heard the flute part with embellishments in the live concert at Faversham in June 2016, and expressed an overall satisfaction. Later, he sent me the notes written for ‘Dai Village’ and said that my embellishments added ‘another dimension to the music, greatly enhancing its depth in a manner that even [...] the composer, had not foreseen’.<sup>254</sup> He also asked whether he could notate everything I played into the score. I sent him the photographs of the playing score with my original annotations. However, I felt dissatisfied with the symbols that I had used, as I realised that they might not be easy for others to understand. I therefore started to develop the symbol system that I used for my annotations. McGery’s request, therefore, inspired me to show my creative input to people who might want to understand it by reading the score. I discussed this issue with the other composers, and we determined to include an additional flute part with my annotations in the final score. This would not only document my own creative input, but could also serve as a guide to others in creating their own embellishments.

### **Feedback on Rehearsals**

**Use of Video Recordings.** Video recordings were used to document the rehearsals for both Athanasiadis’s and Clark’s works in order to collaborate with the two composers. Similar to the internet messages communication method, I considered that the use of video recording could reduce some of the limiting time and space boundaries. In Athanasiadis’s case, he stayed for the first half of the rehearsal on the first day. He communicated with the conductor,

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<sup>253</sup> According to composer’s notes on the front page of the composition and my discussion with the composer regarding the music content design.

<sup>254</sup> See Appendix D: full scores (page 199).

Noah Max, mainly about the speed of each movement, and described the sound colours he imagined. He left for the second half of the rehearsal as he wanted the players to feel more able to experiment with their team work. Both the first and second rehearsal were video recorded and sent to Athanasiadis. He gave me feedback by email, before the next rehearsal started, by writing detailed comments for each section in these emails. The main focus was on the timbral coloration and sonority, the ensemble sound balance, and the tempo.

Clark was not able to come to the rehearsals. I did not consider video meetings appropriate for rehearsals as video does not deliver good quality instrumental sound, and the latency delay could affect the efficiency of the rehearsals. Therefore, I sent Clark recordings and he provided written feedback for each movement.

**Rehearsal Strategies.** Apart from communications about speed and sound balance in the rehearsal performances, the main aim for the collaboration with Clark during the rehearsal and feedback phase was the practice of the second movement, in which all players are required to improvise according to my version of determined flute melodies. The conductor plays a vital role in determining when the improvising string players convert sections according to Clark's instructions. Therefore, when I had a meeting with Noah Max in early September 2018, I played him my written-out flute part with all the embellishments. I also explained my storyline design, and gave him a copy of my annotated flute part. When we had the first rehearsal with all players for the second movement, Max first explained the storyline to all the players, and then we had a run-through. We determined to build the tension between sections B and C and have the climax with the tam-tam and flute theme going into section C.

However, when Clark and I watched the video recording of the rehearsal, we both felt that the beginning of section A was too busy to sketch the start of the storm. We decided it would be better to have a gradual arc in the movement. Furthermore, sometimes players were not clear about where they were in the piece, and they were confused about whether they should be giving more sound or less. In other words, the overall shape was not clear enough, and the climax felt hesitant. We experimented with the second movement several more times in the second rehearsal, but remained unsatisfied.

Clark and I felt this could be attributed to players' confusion about the notations, or their lack of an overall picture of the piece, since the conductor was leading the ensemble from the flute part. I suggested drawing a dynamic structure diagram for the conductor to lead with, instead of using the flute part. I sent the diagram to Clark when I completed it, along

with my written-out flute melodies (see Figure 4.6-4.7).<sup>255</sup> Clark was satisfied with all my ideas. He also wrote some detailed explanations in his feedback to the conductor and players in order to clarify our plans.

The diagram helped very much in the final recording session. Players gained much clearer ideas about the structure of the musical theme. However, I still felt that there was limited time for such a movement that depended on all team members' creativity. A better balance of the sound, and a better tacit understanding, would be gained if all the players and the composer had more time to collaborate.

### 4.3 Summary

This chapter discussed the interactions between me and the four composers – Alex McGery, Martin Gaughan, Basil Athanasiadis, and Sandy Clark – from the performer's perspective. Four flute compositions, based on different aspects of Dai culture, were developed through collaborations. They are presented as full scores, with an additional version of flute parts with embellishments,<sup>256</sup> and a CD album *Anatta*.<sup>257</sup>

- Alex McGery's 'Dai Village' (2016) for flute and piano uses pentatonic scales in the melodic lines of the flute, and relentless rhythmic patterns in the piano part. These are combined with diatonic harmonies, and bass ostinatos, to depict an image of life in the Dai village.
- Martin Gaughan's 'The Whispering Moon' (2017), for flute and improvised percussion, uses narrative-like atonal flute melodies with breathy timbral colours derived from Ni Kaihong's *hulusi* playing, and percussion sonorities to create the atmosphere of the mythical story about the Dai people's belief that their music comes from water.
- Basil Athanasiadis's 'Book of Dreams II' (2017), for alto flute and string quartet, uses flute melodies derived from Feng Shaoxing's *hulusi* playing, and repetitive melodic patterns, played by strings with varied lengths, to create a polychromatic tapestry reminiscent of the imagery of traditional Dai textiles.

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<sup>255</sup> See Appendix A.

<sup>256</sup> See Appendix D.

<sup>257</sup> See Appendix B.



- Sandy Clark's 'Sang Liang and Shao Yu' (2017), for flute, string quartet and percussion, is based on the legend of the creation of the Dai *hulusi*. The flute concerto explores the *hulusi* piece 'Ancient Melodies', played by Gen Congguo, said to have been played by the male character (Sang Liang) of the legend, and follows the narrative with diatonic harmonies. The percussion helps to create tension during the second movement, 'The Storm', whilst often using water sounds to connect the story with water as a central theme. Both the second and third movements require improvisation for the flute, based on the supplied music fragments.

The collaborations between the me and the four composers were evaluated in five phases according to Gyger's diachronic mapping model,<sup>258</sup> and were understood according to John-Steiner's collaboration patterns.<sup>259</sup> This suggests that the composer-performer collaborative creativity (in this practice-led research) began as distributed collaboration in the first three phases (background, instigation and brainstorming), and changed to complementarity collaboration in the following phase (negotiation). This was ultimately transformed to integration collaboration in the creative realisation process (rehearsal and feedback).

I shared the professional experience, commissioned new works with specific Dai cultural elements, and discussed the compositions' characters with the four composers through dialogue. After the pieces were completed, I practised the original flute parts, and negotiated with the composers for certain score changes and ideas for performance. Creative embellishments, added to the flute parts, were shared with composers during rehearsals (Athanasiadis and Clark) or performances (McGery and Gaughan) for feedback and adjustments. The evaluations reveal that the extensively used embellishments, intertwined with the composed melody, allowed all participants to work and create beyond their existing knowledge and pushed the collaboration approach and final compositions further, in terms of artistic visions. Creative embellishments added to the flute parts were shown to create unpredictability for the collaborative compositions, which echoes Ivan Hewett and Keith

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<sup>258</sup> Gyger, 'No Stone Unturned,' 34-44.

<sup>259</sup> John-Steiner, *Creative Collaboration*, 196-204.

Sawyer's idea about performer's unpredictable creativity.<sup>260</sup> Although some conflicts exist between embellishments and composed harmonies, the composers' high satisfaction levels reveal the capability of the creative embellishments to avoid the risk of distortion in the composed melodies; this is consistent with the views of Viney, Grinberg, and Luciano Berio about facilitating performer's unpredictable creativity under the premise of maintaining compositional constraints.<sup>261</sup>

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<sup>260</sup> Ivan Hewett, *Music: Healing the Rift* (London: MPG Books Ltd, 2003), 133; R. Keith Sawyer and Stacy DeZutter, 'Distributed Creativity: How Collective Creations Emerge From Collaboration,' *Psychology of Aesthetics, Creativity, and the Arts* vol. 3, no. 2 (2009): 82.

<sup>261</sup> Viney and Grinberg, 'Collaboration,' 160; Cynthia Folio and Alexander R. Brinkman, 'Rhythm and Timing in the Two Versions of Berio's 'Sequenza I' for Flute Solo: Psychological and Musical Differences in Performance,' in *Berio's Sequenzas: Essays on Performance, Composition and Analysis*, ed. Janet K. Halfyard (New York: Routledge, 2016), 38-39.

**PART III**  
**Creative Realisation**

## 5 The Creative Realisation Process

As discussed in the previous chapter, adding creative embellishments in flute parts based on Dai *hulusi* techniques made certain impacts on my collaboration with the composers in the creation of new flute compositions and influenced my personal performance practice. As defined in the Introduction, the practice process involved generating, adjusting, developing, and determining embellishments in flute parts of new compositions at the performer's discretion as *creative realisation*. This chapter demonstrates how I use the transplanted embellishing ideas and strategies gleaned from Dai *hulusi* musicians, discussed in Chapter 3, to generate embellishments in flute parts of new compositions. The discussion focuses on two significant factors of the creative experimental process: performance research strategies and documentation.

### 5.1 Performance Research Strategies

In this project, the performance research was focused on private work and practice with other musicians in limited rehearsal time. As the scope of the performance research is to understand the development of creative embellishments, discussions focus only on the content related to the use of creative embellishments. Two research strategies were used to experiment with embellishments in flute parts of new compositions: improvisation and practising.

#### 5.1.1 Improvisation as Research Strategy

Improvisation plays a vital role in my private practice not only for generating embellishments in the composed melodies but also for creating frame melodies according to the supplied music fragments. As discussed in Chapter 4, Sandy Clark determined the music fragments and allowed me to freely choose the fragments' sequence in the second and third movements of 'Sang Liang & Shao Yu'. I generated the fragments' sequence through improvisation and determined it with a printed notation score.<sup>262</sup> Both generating and determining the embellishments as well as the frame melodies were based on my feelings and music's structure.

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<sup>262</sup> See Appendix D: flute parts (page 289-292).

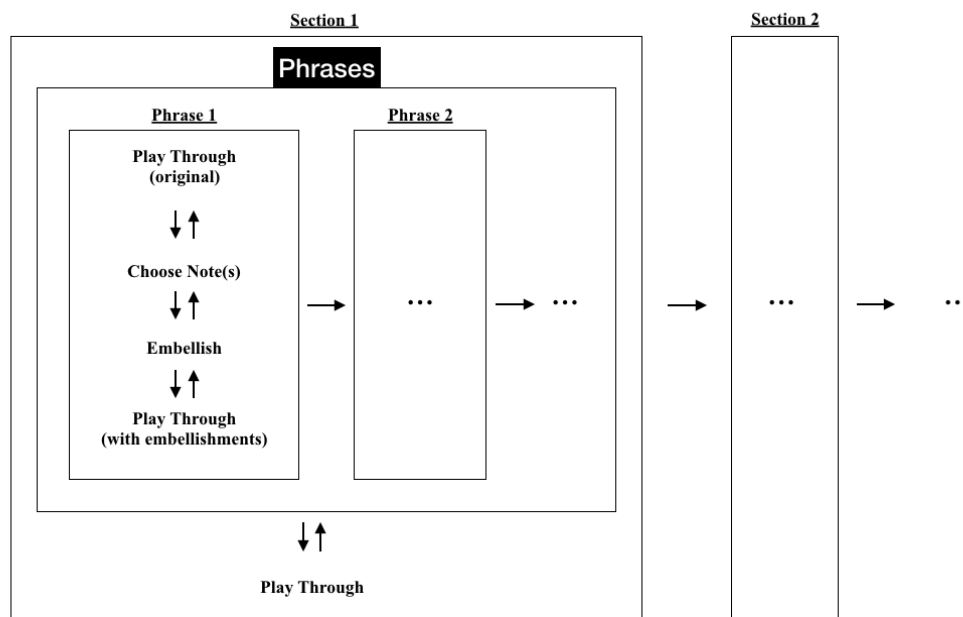
## Generating Embellishments

I used the three usage characteristics of embellishments, discussed in Chapter 3, from studies of fieldwork recordings as basic ideas from which to improvise embellishments in flute parts of new compositions. In addition, as most flute compositions are not for flute solo, flute melodies often form harmonies with other instruments. Therefore, the influence of embellishments on harmony in the overall music content was also a factor I considered:

- Embellishments extensively used and intertwined with the composed melody.
- All embellishments used to transform sound without distorting the frame of composed melodies and music harmony.
- Accent-like embellishment often used at the beginning or end of a musical phrase.

Through the study of Gen Congguo's playing transcription, the one-to-one feature was used as a strategy to improvise embellishments in melodies. Tremor, note bending, and inflection each were used to embellish a single melody note. A note was embellished with a single technique. However, this idea was not considered as a constraint. My personal aesthetic preference of diversification of sound drove me to enlarge the dimensions of the usage of embellishments. A note can be embellished with single or multiple techniques. A technique can embellish a single note or a group of notes. This led to the development of personalised embellishing strategies, which will be discussed in Chapter 6.

The steps I took to improvise my first version of embellishments for the entire flute parts are shown in Figure 5.1.



**Figure 5.1** Process used for creating initial embellishments in flute parts.

I started adding embellishments in the first phrase of the first section. I first played through the original phrase to remind myself of the sonority and musical expression by learning all the score notations. I then picked the particular note(s) that I wanted to emphasise, in which I tried different embellishments. In choosing the embellishment(s), I considered feelings based on melodies' rhythms, harmonies, and the composer's instructions.<sup>263</sup> This approach in some ways mirrors processes used in the ornamental improvisation of Baroque flute music. Johann George Tromlitz describes his working procedures of generating ornaments as 'set a melody' first, 'indicate main notes' next, and improvise 'a few variations' according to the rules of harmony.<sup>264</sup> My approach to generating embellishments is similar but aims to create extensively used fluctuations without affecting the original melody structure compared to sparingly used ornaments with clear time values.

In generating embellishments, I would first imagine how the melody would sound with the selected notes embellished by certain sound effects. I would then experiment on the flute the playing methods for embellishments, which I would incorporate into the phrase and play to check whether the embellishment(s) connected smoothly with the other notes and whether they sounded promising. If I was not satisfied, I tried different playing methods or changed the embellishment(s). The experimental approach of 'imagine how the phrase should

<sup>263</sup> This consideration is not only based on flute parts but also on the full scores.

<sup>264</sup> Johann George Tromlitz, *The Virtuoso Flute-Player*, trans. Ardal Powell (Cambridge: Cambridge University Press, 1991), 287.

sound – experiment at flute – reflection and self-criticism – further experiment’ reflects Gerald Moore’s piano practice sequence, as discussed by Peter Hill about performer’s nature of practice for performing ideas development in ‘From Score to Sound’.<sup>265</sup>

The entire procedure was repeated with all subsequent phrases in the first section. After all embellishments had been added to the first section, I worked on the subsequent sections, following the same method for each phrase of each section.

### **Generating Fragments’ Sequences**

The creative embellishments for flute parts in this project were generated and adapted based on the determined musical phrases. For ‘The Storm’ and ‘Lament’ – the second and third movements of ‘Sang Liang & Shao Yu’ composed by Sandy Clark, the musical movements only provide fragments. In order to generate embellishments, I first designed the overall musical structures with a storyline for both the second and third movements, then generated the fragments’ sequences and musical phrases through improvisation according to my feelings corresponding to the story’s themes. I used the Sibelius software for notation and printed the determined flute melodies, then worked out the embellishments.

‘The Storm’ describes the floods and Shao Yu’s sacrifice to save Sang Liang. The supplied cells are given in three sections – Section A and section C have similar segments, while section B has much more lyrical segments.<sup>266</sup> Therefore, I considered sections A and C as the flood scenes and section B as the scene for the two main characters. The storm comes at the beginning of section A and floods the village at the end of section A. Sang Liang and Shao Yu jump on a raft at the start of section B. Shao jumps into the flood to save Sang at the end of section B. The flood takes away Shao and destroys the village at the beginning of section C. The storm gradually subsides at the end of section C.

I then designed each section within a more detailed storyline. Section A starts with a little bit of rain. Gradually the storm gets stronger, accompanied by squally winds and heavy rains, and floods the entire village. In flute parts, I first selected three sets of notes – with six demi-semiquavers, a quaver and a semiquaver rest – and played them at various slow speeds to make them sound like random raindrops (Figure 5.2).<sup>267</sup> I chose the long A ♭ with trills to

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<sup>265</sup> Peter Hill, ‘From Score to Sound,’ in *Musical Performance: A Guideto Understanding*, ed. John Rink (Cambridge: Cambridge University Press, 2002), 130.

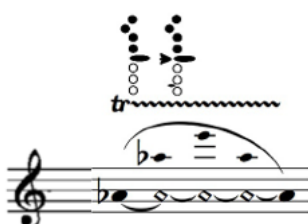
<sup>266</sup> See Appendix D: full scores (page 276).

<sup>267</sup> See Appendix D: flute parts (page 289, line 1-3).

simulate the sound of wind (Figure 5.3).<sup>268</sup> I chose the segments with six demi-semiquavers and a semiquaver to describe the increasing rain (Figure 5.4).<sup>269</sup> The run down from high A marks the storm (Figure 5.5).<sup>270</sup> I used the longest and densest notes to depict the scene of the flooded village (Figure 5.6).<sup>271</sup>



**Figure 5.2** Three sets of notes used for simulating the sound of random raindrops in ‘The Storm’.



**Figure 5.3** Long A ♭ chosen to simulate the sound of wind in ‘The Storm’.



**Figure 5.4** Segments chosen to simulate the sound of increasing rain in ‘The Storm’.



**Figure 5.5** Segment chosen to simulate the sound of storm in ‘The Storm’.

<sup>268</sup> See Appendix D: flute parts (page 289, line 2).

<sup>269</sup> See Appendix D: flute parts (page 289, line 4-5).

<sup>270</sup> See Appendix D: flute parts (page 289, line 5).

<sup>271</sup> See Appendix D: flute parts (page 290, line 1).



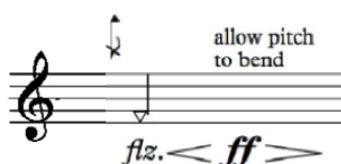


**Figure 5.6** Segments used for depicting the scene of the flooded village in ‘The Storm’.

In Section B, Sang Liang and Shao Yu make by hand a small raft to escape. The two support each other in the flood, but the raft’s buoyancy is not enough to bear the weight of two people. Thus, the brave and kind Shao sacrifices herself to save Sang. I chose the main theme tune for the entire concerto as the melody to represent the scenes of Sang Liang and Shao Yu (Figure 5.7).<sup>272</sup> The lower triangle note was used for representing the wind (Figure 5.8).<sup>273</sup> The higher triangle note was chosen to represent the thunder (Figure 5.9).<sup>274</sup> The accelerating triangle notes to represent the flood (Figure 5.10).<sup>275</sup> I chose segments begin with GA and dotted crotchet E to represent Sang’s screaming when trying to stop Shao’s sacrifice (Figure 5.11).<sup>276</sup> These sounds alternate and cycle twice, eventually leading to the Sang Liang and Shao Yu melody in a high octave. The highest note C in the last flute melody of section B represents Sang’s crying and shouting as well as the sounds of nature in the scene where Shao breaks free from Sang’s hand and jumps into the flood.<sup>277</sup>



**Figure 5.7** Segment used to represent the scenes of story characters in ‘The Storm’.



**Figure 5.8** Triangle note used for representing the sound of wind in ‘The Storm’.

<sup>272</sup> See Appendix D: flute parts (page 290, line 2, 3 and 5).

<sup>273</sup> See Appendix D: flute parts (page 290, line 2).

<sup>274</sup> See Appendix D: flute parts (page 290, line 3).

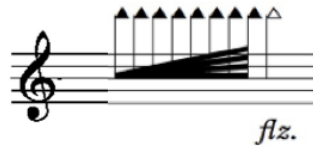
<sup>275</sup> See Appendix D: flute parts (page 290, line 3 and 5).

<sup>276</sup> See Appendix D: flute parts (page 290, line 4).

<sup>277</sup> See Appendix D: flute parts (page 290, line 5).



**Figure 5.9** Triangle note used for representing the sound of thunder in ‘The Storm’.



**Figure 5.10** Accelerated triangle notes used for representing the sound of flood in ‘The Storm’.



**Figure 5.11** Segments used for representing the sound of creaming in ‘The Storm’.

In Section C, the flood engulfs Shao and the increasingly violent storm drowns Sang’s crying voice. As the flood gradually weakens, the storm gradually subsides. I used the segments with longest and densest notes (Figure 5.6), and the run down from high A (Figure 5.5) at the beginning of section C to connect with the end of section B and echo the end of section A.<sup>278</sup> I used the opposite options with section A.<sup>279</sup>

The scene of ‘Lament’ is that the character Sang Liang grieves for his lost love and plays the *hulusi*. It is written with cell material for which I was allowed to vary the tempo and sequence.<sup>280</sup> I initially decided an overall mood structure for this movement, intending to construct the movement to express Sang Liang’s yearning for Shao Yu. I designed the beginning with a calmer mood, symbolising Sang Liang being caught up in his memories and sobbing. As the number of memories increase, the feelings of pain increase. As the emotions continue to intensify, the frequency of the sobbing accelerates to the climax, and Sang Liang cries out the name of his lover Shao Yu. Eventually, Sang Liang is exhausted; he slowly

<sup>278</sup> See Appendix D: flute parts (page 290, line 6).

<sup>279</sup> See Appendix D: flute parts (page 291).

<sup>280</sup> See Appendix D: flute parts (page 292).

grows calmer and quieter, and returns to reality. I determined two cells of semibreve notes – one at the beginning and one near the end (Figure 5.12).<sup>281</sup> The beginning uses the two Es and the end uses the E and the D, aiming to express Sang’s exhaustion towards the end.<sup>282</sup> Closer to the middle, I selected the faster running notes to metaphor the intense emotions of Sang (Figure 5.13).<sup>283</sup> I placed one more lyrical cell at the end to symbolise Sang’s sigh as he returns to reality (Figure 5.14).<sup>284</sup>



**Figure 5.12** Two semibreves used at the beginning and end of ‘Lament’ (transposed pitch for alto flute).



**Figure 5.13** Segment with running notes used in the middle of ‘Lament’ (transposed pitch for alto flute).



**Figure 5.14** Segments used at the end of ‘Lament’ (transposed pitch for alto flute).

## 5.1.2 Practising as Research Strategy

### Private Practice

As Redgate suggests, practising is an approach for solving problems that may arise during performance research.<sup>285</sup> In this project, practising was the primary way to research the use of embellishments in a musical context. Two primary concerns of this research are: is the performing method for embellishment easy to achieve? Do the melodies with embellishments sound aesthetically pleasing in a musical context? While researching, I would set a working

<sup>281</sup> See Appendix D: flute parts (page 292, line 1 and 5).

<sup>282</sup> Transposed pitch for alto flute.

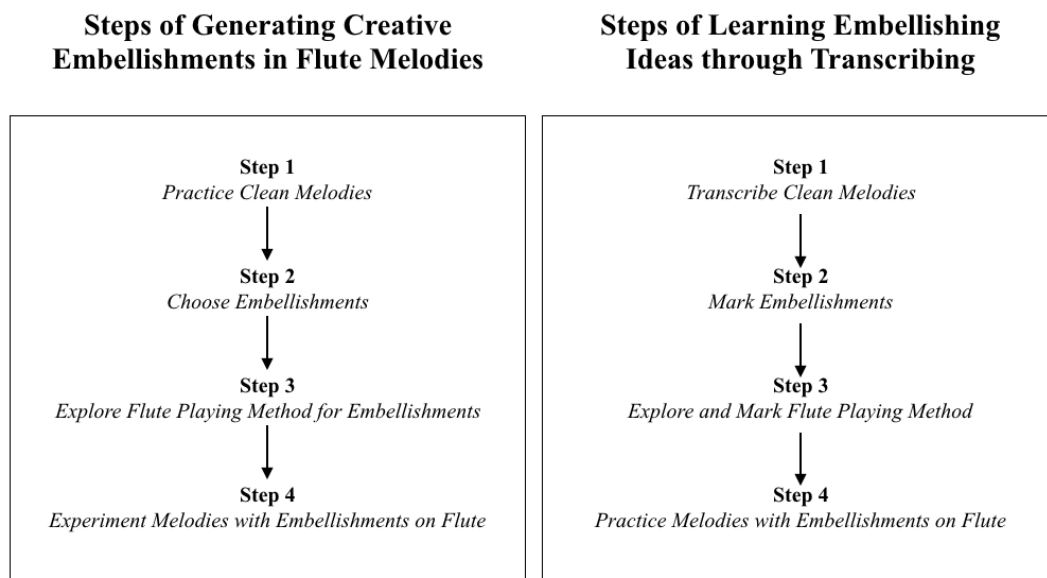
<sup>283</sup> See Appendix D: flute parts (page 292, line 3 and 4).

<sup>284</sup> See Appendix D: flute parts (page 292, line 5).

<sup>285</sup> Christopher Redgate, ‘Creating New Music for a Redesigned Instrument,’ in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Doğan-tan-Dack (Farnham: Ashgate Publishing, 2015), 214.

section and play through it to check whether all the phrases connected smoothly, that all embellishments sounded satisfying, and that the section evoked the feeling I intended. Particularly for embellishments played with finger movements, I always instinctively observed whether a simpler approach was available while practising. Easier methods reduced the possibility of a ‘broken’ sound, a chopped musical phrase, or an overemphasised embellishment. My personal aesthetic preferences include: less distortion on the frame of composed melodies and musical harmony, coherence of musical context, diversification of sound change, and gradation in sound transformations. These preferences led to the development of the personalised embellishment strategies that will be discussed, alongside examples, in Chapter 6.

The practice steps of generating embellishments in flute melodies also reflected the approach I established during the practice of the transcription of Gen Congguo’s playing (see Figure 5.15). Both approaches began by working on frame melodies, and thereafter considered the embellishments. After exploring the flute techniques, the melodies and embellishments were practised together.



**Figure 5.15** Approach reflections on generating creative embellishments in flute melodies and learning embellishing ideas through transcribing.

In addition, prior to embellishments being added, the full original score was always practised until proficiency had been achieved. While reading and playing the score, I sometimes paid too much attention to the numerous annotations indicating the type of

embellishment and playing method. Occasionally, it was difficult to hear the frame melodies, particularly for sections where rhythms were complicated. Frequently practising the original score was helpful to me, as it reminded me of the frame melodies, which helped me to avoid melody distortion as a result of overemphasising embellishments.

### **Practice with Other Musicians**

Apart from the solo work, 'Lament', all other compositions involved working with additional musicians. Although I made annotations during the rehearsals, and completed individual practice sessions after the rehearsals, many of these sessions were related to reminders of musical expression, or of breathing instances. The bulk of embellishment adjustments resulted from realising that there was a better way of playing in order to project the same embellishing effect, or to replace an embellishment as a means of smoothing the playing of the flute phrase. Few adjustments were made because of embellishments which were sounding odd alongside the playing of other instrumentalists. This might indicate that the creative embellishments have a lower risk of disharmony with the composed content.

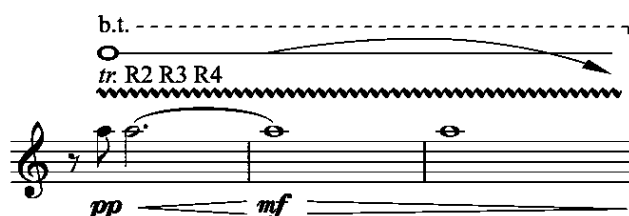
In the case of 'Dai Village', I began the embellishment experiment after one piano rehearsal of the original score, so that I would know what the piano part sounded like. When I worked on the embellishments for the flute part, I always checked the piano part to ensure harmony and sonority, as I am also a pianist, and I could easily recall the sound of the piano in my head upon viewing the piano score section. For 'The Whispering Moon', the percussion part was fully improvised according to the flute melodies. The played percussion sonorities were intended to resonate, echo, and support the flute's sound. In the case of 'Book of Dreams II', the composition design features locked string patterns with flute melodies running freely above, providing a greater space for flute embellishments. 'Sang Liang & Shao Yu' used the pentatonic scale with diatonic harmonies, similar to 'Dai Village', and I was able to gain experience by adding appropriate embellishments to fit these sonorities. However, the limited rehearsal time available for 'Sang Liang & Shao Yu' may also have contributed to making fewer adjustments to accommodate other instrumental parts.<sup>286</sup>

Nevertheless, two changes were made to embellishments in 'Book of Dreams II', due to the strings being played softer than I imagined which required lighter sonority from flute. First, I added the breath tone to embellish the phrase (bars 110-112 and 301-312) (see Figure

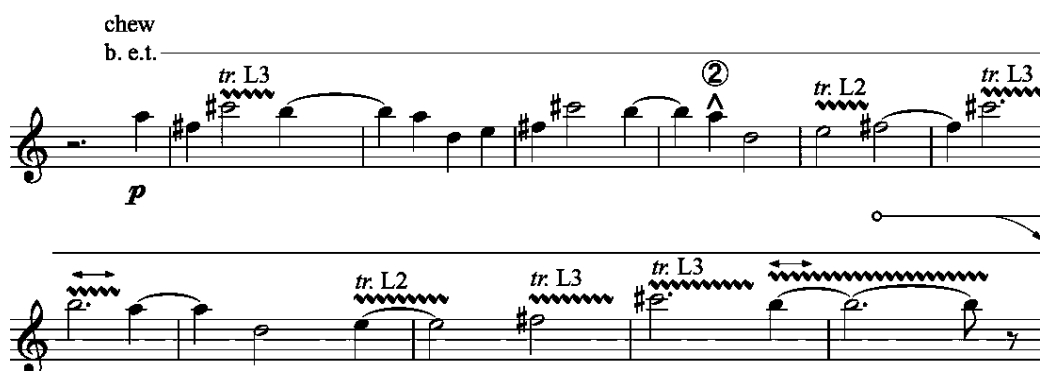
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<sup>286</sup> Consider an approximately 30-minute concerto work rehearsed for six hours in total prior to a recording session.

5.16 and Figure 5.17). Second, I also deleted all the added inflections and retained only the tremors, because the music became softer at the end of the piece, where the flute and violin play in unison, in pianissimo.<sup>287</sup> I felt the inflections were too accented, and negatively impacted the feeling of silence, and the ethereal nature of the passage.



**Figure 5.16** Bars 110-112 of flute part for ‘Book of Dreams II’, with embellishments  
(transposed pitch for alto flute).



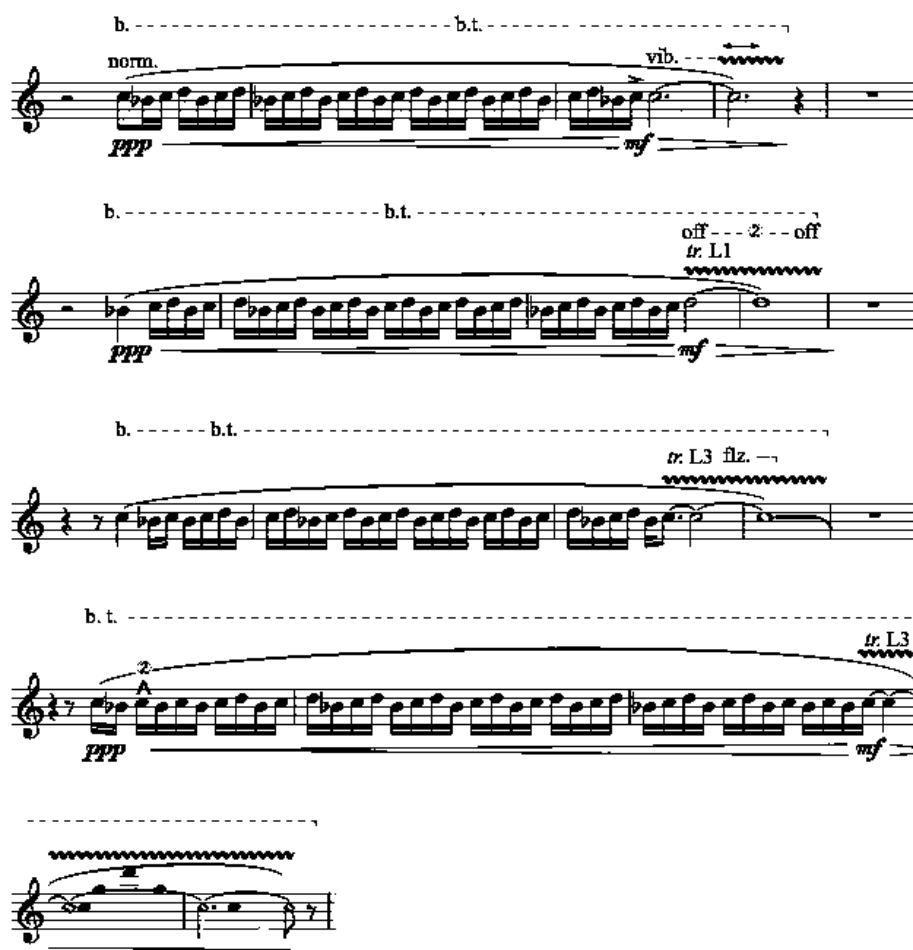
**Figure 5.17** Bars 301-312 of flute part for ‘Book of Dreams II’, with embellishments  
(transposed pitch for alto flute).

Another phenomenon worth mentioning occurred during the rehearsal of ‘Book of Dreams II’. In bars 135-154, the flute plays melodies in unison with the second violin, while the other strings sustain notes quietly (for flute part with embellishments, see Figure 5.18).<sup>288</sup> The violinist picked up several flute embellishments (note-bending and tremor) by ear and copied them on her instrument, which provided significant resonance.<sup>289</sup>

<sup>287</sup> See Appendix D: full scores (page 261).

<sup>288</sup> See Appendix D: full scores (page 249-250).

<sup>289</sup> CD recording, ‘Book of Dreams II’, 6:27-7:05.



**Figure 5.18** Bars 135-154 of flute part for ‘Book of Dreams II’, with embellishments (transposed pitch for alto flute).

## 5.2 Documentation

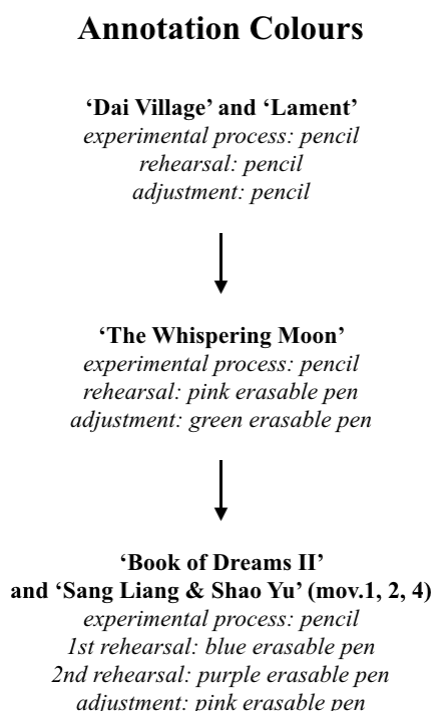
The documentation I used for this performance research process was annotation and audio recordings. As Redgate states, ‘articles reporting the results of practice are probably the most useful means of documentation’ for the performer/researcher.<sup>290</sup> I have always made notes in scores to record my resolute ideas about musical expression, or to remind myself of some issues related to technique. In my music practice, notation represents the composer’s thoughts, but annotation represents my thoughts, based on practice. Using annotation is the quickest way for me to document my determined ideas and adaptations as practice results; doing so also facilitates subsequent analysis.

<sup>290</sup> Redgate, ‘Creating’, 215.

As the added-in embellishments were continuously developed during the practice in each new composition, and in chronological order, the final recording of each new work presents the embellishments which result from practice in different phases. The recordings reflect how the personal embellishments were developed in each composition over time, and are represented together as the CD album, *Anatta*.<sup>291</sup>

### 5.2.1 Annotation Colour Strategy

The colours I used to mark the annotations changed three times during the creative realisation process. As shown in Figure 5.19, I used only pencil in ‘Dai Village’ and ‘Lament’. The colours used increased to three in ‘The Whispering Moon’, and to four in ‘Book of Dreams II’ and ‘Sang Liang & Shao Yu’ (Figure 5.20-5.22).<sup>292</sup>



**Figure 5.19** Annotation colouring strategies used in different compositions.

The increase in colour is because the embellishments used in compositions became longer and more complex, with different layers, and occupied more space within the score. Only using pencil to mark the adjustment would not have been sufficiently clear in terms of

<sup>291</sup> See Appendix B.

<sup>292</sup> See Appendix A.



observation, and as a result, I selected different-coloured erasable pens to mark the changes made during individual practice. Significantly fewer annotations were made during the rehearsals and adjustments for ‘Dai Village’ than for the other compositions. This was likely because the experimental process took place after one rehearsal on piano, and hearing the other instrumental parts of the music may have helped me to find appropriate embellishments that would have harmonised well with additional instruments.

## 5.2.2 Audio Recordings

The final recording of each composition represents the embellishments resulting from the practice period, and the order in which they were practised significantly influenced the final results. The order was determined intentionally, according to the scale of the instrumentation. I planned to start the creative realisation process with the compositions that required fewer accompanying instruments, and to finish with the composition that called for a larger ensemble. The initially structured order for completing this is shown in Figure 5.23.

### Initial Planned Composition Working Order

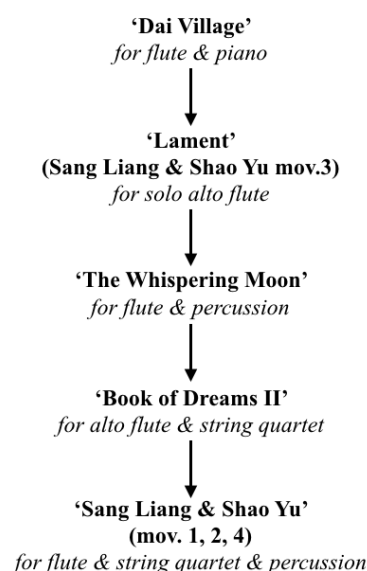


**Figure 5.20** The initial planned composition working order.

My experience and intuition informed me that the harmony of complex orchestration may to some degree affect my choice of embellishments. As such, I decided to start my experiments from the composition with fewer instruments. I expected this to help me focus more on developing my own techniques first, after which I could coordinate with more instruments when my embellishing skills were mature and more stable.

After I began work on ‘Dai Village’ as the first experimental piece, I also began my collaboration with Clark. We determined to have a cadenza movement for the solo flute for the concerto work, based on the Dai *hulusi* traditional piece, ‘Ancient Melodies’, which can be performed as an independent work. This movement was later given the name ‘Lament’. Shortly after this, videographer Deng Weiwei, became interested in this particular movement, and proposed making a short musical video of it for her own project. Therefore, ‘Lament’ became the priority for both the composing commission and the creative realisation practice. I ended up working on it second, and separate from all the other movements. The final composition working order is shown in Figure 5.24.

### Final Composition Working Order



**Figure 5.21** The final composition working order.

This change of determination in the composition’s working order had a definite impact on the experimental process. It affected the final form of the embellishments presented in each composition recording. In other words, if I had worked on the compositions in a different order, the embellishment strategies used in each work would have been different, as they developed alongside the compositional working order.

### 5.3 Summary

This chapter discussed the significant factors of the performance research process for creative realisation. Creative embellishments in new flute compositions were generated based on the transplanted techniques, embellishing ideas gleaned from fieldwork recordings, as well as considerations pertaining to harmony. Embellishments were extensively used in flute melodies; embellishments transformed sound with few distortions on composed melodies' frame and music harmony. Accent-like embellishments were often used at the beginning or end of a musical phrase.

Improvisation and practice were used as the research strategies for the performance research, which reflects Redgate's approaches for developing techniques for the redesigned oboe.<sup>293</sup> Two sequences of events were used in generating embellishments for flute parts: 'set phrase – determine primary notes – improvise according to musical features' mirrored a similar process Tromlitz used to generate ornaments in Baroque flute music; 'imagine how the phrase should sound – experiment at the flute – reflection and self-criticism – further experimentation' reflects Moore's practice method, as described by Hill in his discussions about performer's nature of practice for performing ideas development.<sup>294</sup> Research practice focused on technical ease and personal aesthetic. Practising the original score before adding embellishments, and practising frame melodies frequently, were continually used as a strategy to avoid melody distortion and overemphasising embellishments. Not many adjustments were needed, due to embellishments sounding odd alongside other instrumentalists' playing, which suggests that creative embellishments pose a low risk of distorting an original composition.

Since the four collaborative compositions were practised chronologically, annotation and audio recordings were used as documentation to demonstrate the result of embellishments developed in the work. Erasable pens in different colours were used as a strategy for recording embellishment adjustments related to rehearsals.

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<sup>293</sup> Redgate, 'Creating,' 213-214.

<sup>294</sup> Hill, 'Score to Sound,' 130.

## 6 Personalised Embellishing Strategies

As pointed out in the previous chapter, I used transplanted techniques and ideas for embellishment gleaned from fieldwork recordings to create my own embellishments in new flute compositions. Influenced by Gen Congguo's playing transcription, the practice of adding embellishments in flute melodies began with a one-to-one strategy, which refers to using tremor, note bending, and each type of inflection to embellish one melody note, and the embellishment of one note is played with a single technique. But, this idea was rejected as one creating constraints. The desire for diversity in sound changing led to the generation of extended embellishing strategies in which timbre-related flute techniques were used for embellishing purpose; a note can be embellished with multiple techniques and a technique can embellish a group of notes.

This chapter will firstly demonstrate examples of different types of extended strategies in three categories. Each example is accompanied by a self-reflective analysis of how I used ideas to develop them in music context. Next, I reveal the significant influences on the development of the personalised embellishment style, followed by a reflection on Mine Doğantan-Dack's discussion about the performer's artistic decision-making process being integrated with the embodied performing expertise in 'The Role of the Musical Instrument in Performance as Research: The Piano as a Research Tool'.<sup>295</sup>

It is important to note that the personalised embellishments were only developed during the private practice of creative realisation. While rehearsing with other musicians and getting feedback from composers, no new embellishing strategies emerged. The adjustment of embellishments made according to the different scales of rehearsals was only for displacement or removal.

### 6.1 Examples of Embellishing Strategies

Based on the evaluation of annotations, the embellishing strategies can be classified in three categories according to their sound influence on the music context: sound transforming with

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<sup>295</sup> Mine Doğantan-Dack, 'The Role of the Musical Instrument in Performance as Research: The Piano as a Research Tool,' in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Doğantan-Dack (Farnham: Ashgate Publishing, 2015), 189.

fluctuations in one sustained pitch,<sup>296</sup> sound colour texturing, and sound transforming with fluctuation and tone coloration. Each type includes various strategies (See Figure 6.1).

Personalised Embellishing Strategies		
<b>Sound Transforming with Fluctuations in One Sustained Pitch</b>  <i>gradient-density inflection</i> <i>various inflections</i> <i>continuous note bending</i> <i>inflection+tremor</i> <i>note bending + tremor</i> <i>note bending + inflection</i> <i>inflection + tremor + note bending</i>	<b>Sound Colour Texturing</b>  <i>breath tone</i> <i>harmonic fingering</i> <i>trill key fingering</i> <i>flutter tongue</i> <i>key click</i> <i>speech embouchure</i> <i>multiphonics</i> <i>singing with playing</i>	<b>Sound Transforming with Fluctuation and Colour Texture in Music Context</b>  <i>breath tone / inflection</i> <i>breath tone / singing / speech embouchure</i> <i>overblow</i> <i>tremor / overblow</i> <i>tremor transformation</i>

**Figure 6.1** Personalised embellishing strategies used in flute parts of four collaborative compositions.

All examples shown in this part are where I first used the strategies in the flute part. Their creation process and considerations are demonstrated by my self-reflective analysis. As discussed in Chapter 5, the embellishments were generated and determined with the consideration of minimal distortion on composed harmony, rhythm, and music instructions. The experiments in embellishing strategies also reflect the same considerations. In addition, the annotations of embellishments used in the demonstrated examples are explained along with the performance techniques.

### 6.1.1 Sound Transforming with Fluctuations in One Sustained Pitch

The strategies in this category are based on the multiple use of embellishing techniques. As discussed in Chapter 3, mostly, the melody notes observed in Gen Congguo's playing recordings are served with a single embellishment. However, in my case, multiple embellishments formed by the same or different techniques played one after another were added to a sustained pitch. This creates more variations of the embellishing fluctuations.

Seven strategies were found as listed below, and all of them emerged in the practice of 'Dai Village'.<sup>297</sup>

#### ➤ Gradient-Density Inflection

<sup>296</sup> One sustained pitch refers to one note or tied notes.

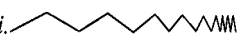
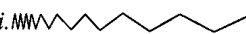

<sup>297</sup> '+' indicates the techniques before and after they are played one after another.

- Various Inflections
- Continuous Note Bending
- Inflection + Tremor
- Note Bending + Tremor
- Note Bending + Inflection
- Inflection + Tremor + Note Bending

### Gradient-Density Inflection

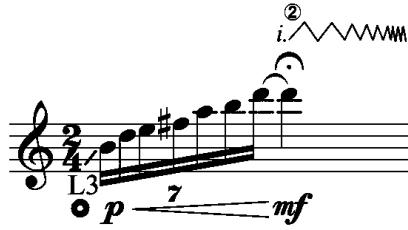
Gradient-Density Inflection refers to continued fluctuations on a sustained pitch by playing an inflection on a repeated note with a gradual change in frequency. This embellishment was repeatedly used in all four compositions after its creation. It is mainly applied to a single long note that has few influences on the composed melody rhythm. The subtle fluctuations in pitch produce a few distortions in the music harmony.

The annotation for a gradient-density inflection with various frequencies is represented in the score by an uneven zigzag line with ‘i.’ at the front. The tighter the lines, the higher the frequency of the inflection. I used three different speed frequency changes in this project, and they are indicated in the score, as shown below. All three types have regular frequency as I tended to prefer the transforming process with gradation:

- Inflection performance frequency from low to high: *i.* 
- Inflection performance frequency from high to low: *i.* 
- Inflection performance frequency from low to high to low: *i.* 

Gradient-density inflection emerged when I was working on adding embellishments to the first phrase of ‘Dai Village’, as Figure 6.2 shows. The one added on D is achieved by playing D with regular fingering, flicking the second trio key with partly depressing, and gradually accelerating the finger flicking frequency until the fast finger movement is reached.<sup>298</sup>

<sup>298</sup> See Appendix B: CD recording of ‘Dai Village’ 0:20-0:28.



**Figure 6.2** Bar 1 of ‘Dai Village’ with gradient-density inflection (performance frequency from low to high) on high D.

It is a rising phrase with a gradual change from *pianissimo* to *mezzo forte*, and marked in the score to be played ‘bright with optimism’.<sup>299</sup> Therefore, I considered this melody to be generating a calm feeling with a warm tone colour. I then decided to accent the first note, B, and extend the long D at the end of the phrase with a fermata. After I decided to add a flatter inflection as the start of B (the inflection at the start of a note gives a gently articulated accent, and moving from the lower pitch is consistent with the melody direction), I intended to add a soft and slow tremor to the high and long D. Tremor creates a gentle fluctuation of sound, and I wanted to use it to warm the sound of the D softly and ensure the calm feeling was not broken. Besides, the front fast septuplet generates some excitement, so adding a loud, fast fluctuation on D would have made the beginning phrase sound anxious.

I first experimented with the tremor with different fingerings, but no ideal fingering could be found due to the instrument’s limitations. Trilling the second trill key (half opened) while playing the D produced a relatively close sonority, but the fluctuating pitch is a bit sharp and made the tremor sound too exaggerated. Then, I tried shaking the flute, but as the note is fairly high, this technique tended to cause limited fluctuation to the tone. So, I experimented with the second trill key and sharp tremor but slowed the speed to reduce the degree of fluctuation. Suddenly, I remembered the *pipa* music ‘A Moonlit Night on the Spring River’, which I often heard while working with the China Art Band.<sup>300</sup> At the very beginning of the piece, the player repeats the same note in a slow speed and gradually accelerates to a fast tempo using a soft dynamic, thus warming up the repeated note bit by bit. This inspired me to adapt the tremor to continuous fluctuations with a gradual speed change from low to high. I considered the sound as I played one inflection repeatedly, and I started it at a low frequency and gradually increased it. The slow inflection at the start cooled down the bustling feeling created by the running notes, so the accelerated fluctuation warmed and

<sup>299</sup> See Appendix D: flute parts (page 209).

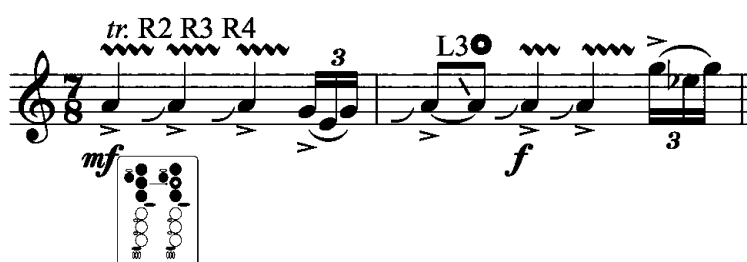
<sup>300</sup> Chinese name ‘Chun Jiang Hua Yue Ye’ (春江花月夜).

energised the D in a relaxed way. This trial-and-error process is a reflection of my technical factors practice focus (how easily and fluently the embellishment could be played), discussed in Chapter 5. Rather than pushing my technical limit to look for a way to project subtle fluctuation, I adapted the embellishments using my existing knowledge.

### Various Inflections

Various Inflections refer to multiple different inflections added to one sustained pitch. This type of embellishment is often used in ‘Dai Village’ and ‘The Whispering Moon’, but rarely in ‘Book of Dreams II’ and ‘Sang Liang & Shao Yu’. This is because different fluctuation warmth between each type of inflection produces a subtle music pulse. The discussion of its emergence below evidences that the various inflection is more suitable for works with rhythmic melodies. ‘Book of Dreams II’ has improvisatory flute melodies. Although it is written with precise rhythm, the flute part sounded improvisatory. ‘Sang Liang & Shao Yu’ has lyrical melodies for written-out movements. For these two works, extra pulse would increase the risk of distorting the composed rhythm.

In Figure 6.3, the tied notes have two inflections: one flatter and one sharper. They are played by starting the note with G# fingering and sliding the L3 finger to open the keyhole (the rim of the key remains depressed) as quickly as possible, then quickly opening and closing the L3 key rim when it reaches the second quaver A.<sup>301</sup>



**Figure 6.3** Bars 94-95 of ‘Dai Village’ with various inflections on tied As.

This melody is from the climax section marked *Allegretto*. It is written in a repeated rhythmic pattern and marked with *mezzo forte* and *forte*, as well as many accents. The piano part also plays a repeated rhythmic pattern, but with thick chords. All these brought me a

<sup>301</sup> See Appendix B: CD recording of ‘Dai Village’ 5:18-5:25.

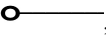
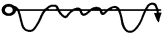


feeling of excitement with steady pulses. When I had my first rehearsal with the piano, the music evoked an image of farmers in the village field working hard for the harvest with expectation and joy. I was determined to embellish all the repeated crotchets with fast tremors, with the intent of bringing out more of the accent marked on A. The tremors increased the frequency of the fluctuation. They not only vibrated the sound more to support the sense of excitement but also made sure the flute could be heard clearly rather than blending in with the thick piano chord.

After that, I added a flatter inflection accent at the start of the second, third, fifth, and sixth A with tremor to create a rich tone colour change within a repeating pattern. This happens because the flatter inflection has a slightly stronger articulation than the sharper one, and it strengthened the accent more. It is also a reflection of my aesthetic preference for gradation of sound transformation as well as for the coherence of musical context. Then, I noticed one of the As was notated as two quavers tied together. This deliberate separation along with the dynamic changing from *mezzo forte* to *forte* suggested that the first A of bar 95 is moving progressively to the next crotchet A with a two-quaver pulse. Therefore, I decided to emphasise this by adding two contrary inflections instead of the tremor. A flatter inflection was added at the start of the downbeat quaver to connect and be consistent with the following two flatter inflections on crotchet As. A sharper inflection was added at the start of the second quaver A, aiming to contrast with the previous one and create a jumping/raising feeling.

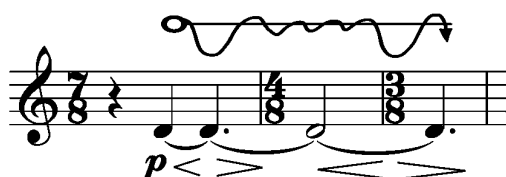
### Continuous Note Bending

Continuous Note Bending refers to continually bending the pitch of a sustained note in an up-and-down motion. This strategy creates more obvious sound fluctuation than other embellishments, increasing the risk of distorting the composed harmony. Therefore, it was only occasionally used in flute solos of ‘Dai Village’ and ‘The Whispering Moon’. For ‘Book of Dreams II’ and ‘Sang Liang & Shao Yu’, continuous note bending was not used because the flute melodies mostly interact with the string quartet within harmonies.

Continuous note bending is annotated by a wavy line around the straight line of symbol , for example: . The wavy line refers to the pitch produced by playing; the straight line refers to the constant pitch of the note being embellished and also indicates duration. A wavy line going up indicates the airstream increasing and the pitch going sharper; the higher the wave, the higher the pitch, and vice versa. A loose wavy line indicates slow pitch bending; a compact wavy line indicates fast pitch bending. The

continuous note bending I used in this project was with regular pitch and speed changing, based on my personal aesthetic preference for regular sound transformation.

As shown in Figure 6.4, the D is played with the regular pitch soft at the start and then slowly bent flatter with the *crescendo*. The first *diminuendo* is brought out by bending the pitch slowly back. Then, after quick and small degrees of pitch bending up and down with soft playing several times, the second dynamic swell is achieved in the same way as the first. The D is finished by playing with a slight bending flatter than the regular pitch.<sup>302</sup>



**Figure 6.4** Bars 108-110 of ‘Dai Village’ with continuous note bending on D.

This long bottom D is played in the section marked *Meno Mosso*, *mournful* and connecting with the *ritardando* by the end of the climax.<sup>303</sup> The D comes after two bars of the piano’s rhythmic chords, in *piano* and with pedal.<sup>304</sup> The piano chords were written in minor chords, evoking an overall feeling of sadness. I imagined the long D as contemplation with uncertain thoughts, which goes along with the feeling. Therefore, I tried bending the pitch up and down along with the regular D pitch. The playing characteristics of the flute mean that when the speed and quantity of airflow is constant, bending the pitch down through directing the airflow inward within a certain range increases the amount of air squeezed into the flute (meaning that the volume gets louder). Under identical circumstances, bending the pitch up reduces the volume of air squeezed into the flute (the volume gets quieter). Therefore, I decided upon the pitch bending directions according to the composed dynamic contour: for a *crescendo*, the pitch is bent down; for a *decrescendo*, the pitch is bent up. As shown in the figure, the two lowest waveforms correspond to the strongest intensity in dynamic and the flattest pitch bending downward.

<sup>302</sup> See Appendix B: CD recording of ‘Dai Village’ 6:00-6:10.

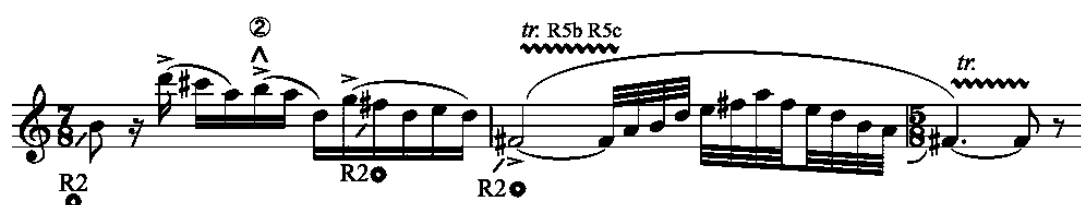
<sup>303</sup> See Appendix D: flute parts (page 213).

<sup>304</sup> See Appendix D: full scores (page 207).

## Inflection + Tremor

Inflection + Tremor refers to adding tremor and a single inflection to a sustaining pitch. This type of embellishment was largely used in all four compositions, as the rapid subtle inflection and the tonal layer tremor cause little distortion in the composed harmony and rhythm.

As shown in Figure 6.5, the two long F#s echo each other with the tremor, but they are distinguished from each other with the fore-inflection's playing method. The first minim F# in the excerpt is played by starting with regular F# fingering with the additional R2 rim depressed; once the note is articulated, the player quickly trills the R5b and R5c keys simultaneously. The second F# with minim value is played by starting the F# with a lower airstream angle than the regular pitch; once the note is blown, the player quickly brings the airstream up to the regular pitch and trills the R5b and R5c keys simultaneously.<sup>305</sup>



**Figure 6.5** Bars 29-31 of 'Dai Village' with inflection + tremor on F#.

This passage is written in the *Allegretto* section, where the music starts with rhythmic piano chords.<sup>306</sup> The off-beat accents in bar 29 of the flute part contrasts with the piano downbeat accent, which gives the music great energy. I, therefore, wanted to keep the energised feeling in the long F#s by increasing their vibration frequency. Tremors played by trilling the R5b and R5c keys were then determined as they created the perfect fluctuation. When I tried the phrase with the tremors, I felt that the bottom F#s needed a little more support to make the sound louder as the keynote in bars 30 and 31 is F#. The three groups of demi-semiquavers running can be interpreted as a breeze that momentarily shifts one's attention, which returns to the original point, which in this case is F#.

In addition, the lower register of the flute sound has limited projection compared to the upper, so I was determined to use the inflection as the start of the note to emphasise them because the first F# is marked with an accent, and the second is not. Besides, I wanted to create a softer sound for the second F# to evoke a slightly gentler feeling after the breeze-like

<sup>305</sup> See Appendix B: CD recording of 'Dai Village' 2:03-2:10.

<sup>306</sup> See Appendix D: full scores (page 201).

running notes. I, therefore, chose a different playing method to project the inflections. The flatter inflection added at the start of the first minim F# is played with fingering because it supplies a little more impact to the fluctuation, which coordinates the accent with the note, but the flatter inflection added at the start of the second F# is played with a moving airstream angle, which has a softer effect.

The subtle difference between the two inflections added at the start of F#s is a reflection of my personal aesthetic preference for music context coherence and diversification of sound change. The music context coherence judgement is based on my performance experience, or what Doğantan-Dack refers to as ‘historical-cultural knowledge’.<sup>307</sup> I used similar embellishments to maintain and support the music context coherence that I considered between the musical phrases. Subtle changes were made on this basis in order to increase the richness of the sound of the overall music content.

### **Note Bending + Tremor**

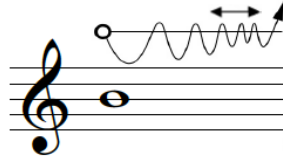
Note Bending + Tremor refers to using note bending and tremor in sequence to transform the sound of a sustaining pitch. This embellishment was used several times in ‘Dai Village’, ‘Book of Dreams II’, and ‘Sang Liang & Shao Yu’. In the latter two compositions, note bending is used sparingly to avoid distorting composed harmonies. As discussed with continuous note bending, bending the pitch frequently would increase the risk of distorting harmony.

As shown in Figure 6.6, the main note, B, starts as a continuously accelerating note bending along with gradually decreased pitch bending. The embellishment switches to the tremor played by flute shaking upon reaching the fastest pitch bending area. Then, the note finishes with the pitch bending at the end of the note.<sup>308</sup> The symbols for both types of embellishments were combined together, as I consider the fluctuations for B to be a gradually changing process. This again reflects my aesthetic preference for gradation in sound transformation. The tightest wave line near the end with a left-right directed arrow refers to the tremor played by shaking the flute.

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<sup>307</sup> Doğantan-Dack, ‘The Role’, 189.

<sup>308</sup> See Appendix B: CD recording of ‘Dai Village’ 0:10-0:20.



**Figure 6.6** Beginning of ‘Dai Village’ with note bending + tremor on B.

When I worked on this single long B played at the start of ‘Dai Village’, I wanted to make it sound like an opening theme for the entire piece and to increase its impact with embellishments. I planned this fluctuation process in the following way. First, the note needed to sound ‘lazy’, as if it had just been awakened, and then become more and more excited. After exhausting its energy, calm is restored at the end. I was determined to start the B with accelerated continuous note bending and naturally transition to a tremor to make it sound like the result of the previous acceleration. In fact, while the speed of the pitch bending increases, the degree of the pitch bending decreases. When it reaches a fairly high speed, its sonority begins to sound close to a tremor. So, the two types of embellishments are connected with each other naturally and smoothly. After that, I attached a raising note-bending to the end of the note, played by rolling the flute outwards.

### **Note Bending + Inflection**

Note Bending + Inflection refers to using both note bending and inflection to transform the sound of long, sustained pitches. This type of embellishment is used only twice in ‘Dai Village’; one instance involves continuous note bending and single inflection, while the other is single note bending with irregular inflections. The former type is not widely used because the note bending creates pitch shifting, which increases the risk of harmony distortion. Irregular inflections used in the second type generate a subtle pulse that influences the melody rhythm to a certain degree, thus limiting its applicability.

The use of continuous note bending and single inflection is shown in Figure 6.7. A flatter inflection is added at the start of the grace note E. The B following is played with a sharper pitch than the regular pitch, which then pitch bends down gradually and slowly. Once it reaches the flattest possible pitch, the pitch moves up and then repeats the down-up bending a few more times, gradually becoming more compact in frequency. The B is finished with a

slow bending up followed by a sharper inflection played by taking the fingers off the L1 and L2 keys rapidly at the same time.<sup>309</sup>



**Figure 6.7** Bar 4 of ‘Dai Village’ with continuous note bending and inflection on dotted minim B.

This long B with a grace note E is independent of the preceding and following flute phrases. The note before it is marked with a pause, and there is a comma after it. Besides, the piano plays a dissonance, formed by five notes from diatonic scale (A, B, D, E, F#), along with this B, but keeps quiet in the bars before and after.<sup>310</sup> All this information suggests that this B is important and needs to be emphasised. As it also echoes the beginning note B (see Figure 6.6), I was determined to use the similar continuously accelerated note bending but did not let the pitch bending speed up too much, as the note’s value is shorter and the dynamic here is also softer (*diminuendo* from *mezzo forte*). I also added a sharper inflection at the end of the B to bring the pitch intention up and anticipate the next C#. Making subtle changes to the embellishments with a view to musical coherence reflects my aesthetic preference regarding both variety and gradation.

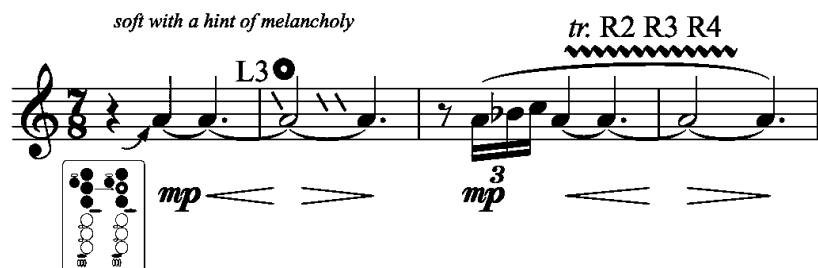
Moreover, I was inspired by a particular example of traditional Dai dance music that I had seen on television. The music often uses quick inflection along with a dance gesture to imitate the head movement of the peacock. Therefore, this sharper inflection also is a metaphor for quick twisting. It brought to the music some surprise and a sense of the playfulness of the Dai style. Similarly, the flatter inflection I added at the start of the grace note E was intended to create the same effect and echo the sharper inflection at the end of the B.

The use of single note bending and irregular inflections is shown in Figure 6.8. The musical phrase is played by starting with G# fingering and gradually sliding the finger to open the hole (only the rim is depressed) to reach the A. While holding the A, the player

<sup>309</sup> See Appendix B: CD recording of ‘Dai Village’ 0:40-0:47.

<sup>310</sup> See Appendix D: full scores (page 200).

quickly opens and closes the L3 key rim once around the beginning of bar 54 and then repeats the same movement twice upon reaching the middle of the bar. The semiquaver triplet A, B  $\flat$ , and C at the start of bar 55 is played with regular fingerings and followed by a long, sustained A with trilling R2, R3, and R4 keys simultaneously.<sup>311</sup>



**Figure 6.8** Bars 53-56 of ‘Dai Village’ with the note bending and irregular inflections on A.

This melody is the beginning flute phrase of the third section (bars 51-91) marked *Allegretto*  $\text{♩}=150$ .<sup>312</sup> As the speed slows down compared to the preceding section ( $\text{♩}=160$ ) and the rhythmic chord pattern written in the piano part changes from bright pentatonic to minor harmonics, it brings section three a feeling of distress. Besides, the flute melody is in *mezzo piano* and with a description above, ‘play softly with a hint of melancholy’.

Therefore, I decided to start the A with note bending with a flatter pitch G#. The semitone interval added some tension to the sound, and the note bending allowed this tension to smoothly transition to the main note A. Then, I introduced a few instances of irregular, repeated, sharper inflections: once at the start of bar 54 and twice in the middle of bar 54. The sharper inflection not only brightened and energised the A with a sharper fluctuation, as I still wanted the flute phrase to match the rhythmic pattern of the piano, but also prepared the A for the next moving up within semiquaver triplets. As the musical phrase came back to the A after a quick run with the triplet, I added a tremor on the returning A, which projected a blurry sonority and expressed a sense of sorrow. To me, the embellishments helped evoke slowly accumulated emotions along with several irregular anxious thoughts, which were consistent with the composer’s instruction, ‘hint of melancholy’. This is also a reflection on my aesthetic preference for coherent music context.

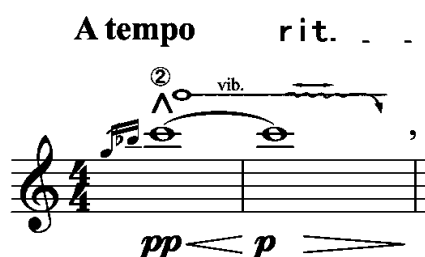
<sup>311</sup> See Appendix B: CD recording of ‘Dai Village’ 3:10-3:21.

<sup>312</sup> See Appendix D: full scores (page 203).

## Inflection + Tremor + Note Bending

Inflection + Tremor + Note Bending refers to a sound transformation accomplished by using all three Dai *hulusi* techniques one by one when playing one sustaining pitch. This type of embellishment was used once in ‘Dai Village’, once in ‘The Whispering Moon’, and once in ‘Book of Dreams II’. Its usage in this way is limited because the combination is only suitable for fairly long, sustained notes, as both tremors and note bending require time for sound processing.

Figure 6.9 shows the inflection + tremor + note bending added on the top C in ‘Dai Village’. The abbreviation ‘vib.’ refers to regular flute vibrato.<sup>313</sup> The melody starts by playing the grace notes (G and B ♭) and depressing the second trill key partly and releasing it rapidly upon reaching the top C. Then, the C is held with a steady air stream (no vibrato), and the vibrato along with the *crescendo* are gradually introduced. A tremor is connected after the vibrato upon reaching bar 122, and it is projected by shaking the flute. Around halfway through the bar, the flute shaking stops, and the C is finished by bending the pitch down slowly with the *diminuendo*.<sup>314</sup>



**Figure 6.9** Bars 121-122 of ‘Dai Village’ with inflection + tremor + note bending on C.

This passage is at the end of a short *Andante* section (bars 119-122). The rhythmic chords in the piano part change from a minor harmony to three bars in a major key before this section (bar 116) and finish with a perfect fourth at the end of this section (third beat of bar 123).<sup>315</sup> This harmonic key change brightens the music and leads it to the next section, *Tempo primo*, which echoes the beginning (*Moderato, bright with optimism*). Apart from the

<sup>313</sup> Flutist James Galway has defined ‘vibrato’ as ‘the pulse of the sound brought about by the rapid alteration of more or less forceful pressure of the breath’. Vibrato is seen as a main way for a flautist to add ‘tone colour, intensity, emotion and life to playing’. See James Galway, *Flute* (London: Kahn & Averill, 1990), 106; Christie Gallen, ‘Flute Vibrato: Breathe Life into your Flute Playing,’ The Flute Coach, 4 September 2018. <https://www.theflutecoach.com/flute-vibrato/>.

<sup>314</sup> See Appendix B: CD recording of ‘Dai Village’ 6:38-6:49.

<sup>315</sup> See Appendix D: full scores (page 207).



harmony factor, the flute part is in rather soft dynamics: starting with *pianissimo*, gradually getting a bit louder to *piano*, then gradually getting back to *pianissimo*. Therefore, I was looking for a bright but fuzzy sound and intended to create a feeling of the bright sun hiding behind layers of clouds.

First, I added a sharper inflection just after the C started, which brightened the tone and emphasised the main note. Then, I decided to hold the C without any vibrato for a short time to maintain the feeling of stillness and pureness, and I warmed it by introducing the vibrato to increase the fluctuation at the end of bar 121. I chose to add a tremor, played by shaking the flute after the piano presses the chord on the first beat of bar 121. This is because a faster fluctuation resonates more with the harmony change in the piano part. The piano chord changes from D $\flat$  major to F major, brightening the sound even more. Besides, achieving the tremor on C by shaking the flute connects the vibrato more smoothly than using finger vibrato does. This reflects my habit of ‘technical ease’. A note bending moving flatly and slowly at the end of the note was added to reinforce the *diminuendo*. The unstable pitch also made the music sound blurry.

### 6.1.2 Sound Colour Texturing

Sound colour texturing refers to the strategies of using timbre-related flute techniques as embellishments to change the colour texture of the music content. These strategies mostly emerged in the practice of ‘The Whispering Moon’. Singing with playing began to be used in the practice of ‘Book of Dreams II’. For the transplanted Dai *hulusi* techniques, only one embellishing technique can be performed at a time. In addition, a technique played once can only embellish one melody note.<sup>316</sup> However, several timbre-related flute techniques can embellish either a single note or a musical phrase for one-time performance, which include: breath tone, flutter tongue, speech embouchure, and singing with playing. Except multiphonics, all of these timbre-related flute techniques can be played simultaneously with one Dai technique. This largely broadened the sound diversity of embellishments I used.

As timbre-related flute techniques have a wide variety of combinations used in the compositions, I considered the use of each technique as a strategy. Seven strategies are demonstrated below and discussed one by one according to their first appearance:

#### ➤ Breath Tone

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<sup>316</sup> Apart from tremor, which is used as the strategy tremor transformation in the category of sound transforming with fluctuations and tone coloration.

- Harmonic Fingering
- Trill Key
- Flutter Tongue
- Key Click
- Speech Embouchure
- Multiphonics
- Singing with Playing

## Breath Tone

Breath Tone requires a wide embouchure aperture to produce a tone with significant air sound, rather than a strong core tone. In my embellishment practice, it is used as a special tone colour in order to emphasise the important note(s) in melodies. It is largely used as a tonal embellishment in ‘The Whispering Moon’, ‘Book of Dreams II’, and ‘Sang Liang & Shao Yu’. The high usage can be attributed not only to its limited distortion of composed harmony and rhythm but also to the fact that it can be performed at the same time as all other techniques and can affect more than one note at a time.

Breath tone can be played with a varying degree of air sound. I annotated them in four ways: ‘t.’ refers to playing with regular tone, ‘b.t.’ refers to playing with half tone and large amount of air, ‘b.’ refers to playing with air only, and ‘n.’ refers to no tone and no air. It is followed by a dotted line to show the duration of use.

Figure 6.10 presents an example of using breath tone as the timbral embellishment in music. The last two notes, E  $\flat$  and C, are played with a large amount of air.<sup>317</sup>



**Figure 6.10** Bar 2 of ‘The Whispering Moon’ with breath tone added to the bottom E  $\flat$  and C at the end of the phrase.

This example is marked *pianissimo* ‘with a warm but somewhat breathy tone/fast enough to sound like irregular tremolos’.<sup>318</sup> I added a flatter inflection at the start of the first

<sup>317</sup> See Appendix B: CD recording of ‘The Whispering Moon’ 0:47-0:53.

E ♭ and a sharper inflection at the start of the second of two consecutive Cs.<sup>319</sup> When I tried the melody out, I decided to play the last two notes with a large amount of air. To me, the repeated E ♭ and C notes sounded like irregular murmuring, and the last pair played with a breathy tone were analogous to a sigh with the end words of a phrase.

## Harmonic Fingering

Harmonic playing technique on the flute produces a note by overblowing with the traditional fingering. The overblown notes sound slightly ‘thinner’ than those played with regular fingering. This subtly different tone colour produced by harmonic fingering allows me to change the texture of the sound as another kind of timbral embellishment. As it has little influence on harmony and rhythm, it was largely used in ‘The Whispering Moon’, ‘Book of Dreams II’, and ‘Sang Liang & Shao Yu’.

The notes played with harmonic fingering are marked as the standard notation: a hollow circle above the note, and a hollow diamond note below it, which indicates the playing fingering. As Figure 6.11 demonstrates, the E is played with the fingering A, and the C# is played through the fingering F#.<sup>320</sup>



**Figure 6.11** Bar 92 of ‘The Whispering Moon’ with harmonic fingering added to the top E and C#.

This is the beginning of the final phrase of the music, and the music becomes soothing and soft with the *diminuendo* from *pianissimo*. When I played through the clean melody, it evoked an image of a faith temple in the moonlight. While I was looking for a pure, soft, and

<sup>318</sup> See Appendix D: flute parts (page 225).

<sup>319</sup> The first inflection aims to emphasise the first appearance of the minor third harmonic interval. A flatter pitch was chosen for a smooth connection. It was decided to use the pitch bending technique due to the limitation of the instrument, where no appropriate fingering could be found. The second inflection aims to separate the two consecutive Cs. The inflection played with fingering generates a smooth and clear separation for the two notes rather than using a regular flute tongue technique. The sharper pitch was chosen also due to the limitation of the instrument, as no flatter inflection fingering could be found for the bottom C on the flute.

<sup>320</sup> See Appendix B: CD recording of ‘The Whispering Moon’ 16:59-17:10.

delicate sound, I remembered the ‘溯 Su’ that I played with *guqin* for my MFA project.<sup>321</sup> It used several harmonic fingerings in the flute part to create a sacred and mystical atmosphere. Therefore, I tried out different harmonic fingerings for the E and A. Two possibilities were found for each note. The E can be played with bottom E or A fingerings; the C# can be played with bottom C# or F# fingerings. I was determined to use the A fingering for E and the F# fingering for C# as those sounds are less liable to break, in order to create the clean tone colour that I wanted. This choice also reflects my technical focus for the intensive practice – play the embellishments easily and fluently.

### Trill Key

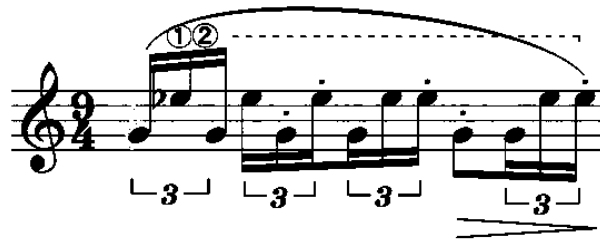
Trill Key refers to pressing the first or second trill key, or both, while playing a note, or only using the trill key(s) to produce a note. It creates a tone colour conveying a great sense of sorrow compared to playing the note with regular fingering. I used the trill key to embellish particular notes that I wanted to emphasise with this sad tone colour. On my flute, this technique only works for the middle and high registers of D, D#/E ♭, and E. It was largely used in ‘The Whispering Moon’, but was not used in ‘Book of Dreams II’, and ‘Sang Liang & Shao Yu’. It is because the flute parts in both of the last two compositions are lyrical melodies based on diatonic scales. The obvious timbre change created by the use of trill key is for one particular note only for each performance. This would chop the lyrical phrase and break the smooth feeling.

In Figure 6.12, all the Gs are played with regular fingerings, and the E ♭ s are played by holding the G fingering and pressing both the first and second trill keys.<sup>322</sup> The additionally pressed two trill keys are annotated with ①② above the first E ♭. This is followed by a dotted line indicating the duration of using these trill keys.

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<sup>321</sup> ‘溯 Su’ for flute and Chinese *gu qin* written by Zhou Long in 1985.

<sup>322</sup> See Appendix B: CD recording of ‘The Whispering Moon’ 2:06-2:10.

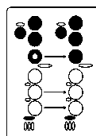


**Figure 6.12** Bar 8 of ‘The Whispering Moon’ with trill key fingering added to E ♭s.

When I tried out this melody, I was not pleased about the E ♭ I played with regular fingering. First, the middle register E ♭ on my flute always projects a pressed and concentrated tone. Second, the regular fingering change between G and E ♭ is technically hard to run smooth and fast, which influences my ‘technical ease’. Therefore, I looked for a possible solution during experimentation. I decided to add inflection to the bottom G, as the passages of ‘murmuring’ starting from bar 7 are all around G but they run to different higher intervals. While trying out the different inflection possibilities with trill keys, I found that when I pressed down both of the trill keys while holding the G fingering, I produced an E ♭ with a muddy tone. Playing all of the E ♭ notes with this fingering created a sorrowful tone and much smoother pitch changes. After this, I started to use this method when I wanted to find a different tone colour for the notes or achieve a better connection between notes.

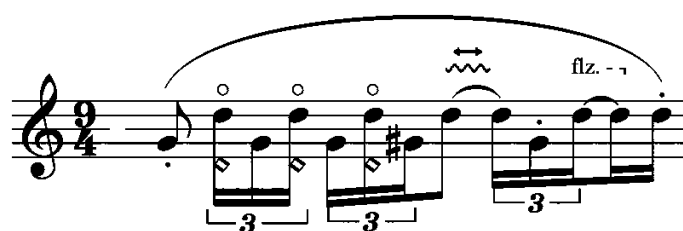
Figure 6.13 illustrates another example of using the trill key fingering for producing notes, but rather than adding trill key(s) to a conventional fingering, the notes are played by pressing down trill key(s) only. In this excerpt, the high D sharp is played by pressing down both first and second trill keys, and the high D natural is played by pressing down only the first trill key.<sup>323</sup> The word ‘only’ is written above the ①② to emphasise that, except for the trill keys, traditional fingering is not used.

<sup>323</sup> See Appendix B: CD recording of ‘The Whispering Moon’ 10:31-10:36.



## Flutter Tongue

Flutter tongue is a standard flute technique in which the player rolls the tip of the tongue. It produces a rather tense tone colour, and I used this technique to embellish the notes to which I wanted to add such a tension. It is used several times in ‘The Whispering Moon’ and largely used in ‘Book of Dreams II’ and ‘Sang Liang & Shao Yu’, as it has little effect on the composed harmony and rhythm. In addition, it can be performed at the same time as many other techniques and embellish more than one note in one performance. It is annotated by ‘flz.’, followed by a dotted line, showing the duration of use.



**Figure 6.14** Bar 8 of ‘The Whispering Moon’ with flutter tongue added to the second tied middle Ds.

Figure 6.14 demonstrates the use of flutter tongue to embellish tied Ds.<sup>324</sup> When I was working on this musical phrase, I planned a gradual change of tone colour from loose to intense. Therefore, I used the harmonic fingering for the first three Ds to make them sound ‘ethereal’. The first tied Ds were played with regular fingering and an added tremolo to give more intensive with stronger core tone. While working on the second tied Ds, I looked for a

<sup>324</sup> See Appendix B: CD recording of ‘The Whispering Moon’ 2:09-2:12.

way to increase the rate of fluctuation and the amount of tension beyond what the tremor provided. I was inspired by the flutter tongue that *dizi* players from China Art Band often use to embellish the melodies. I tried it with the Ds and played through the entire phrase. I found that it perfectly matched my sound design and made the second pair of tied Ds the most intense notes in this short musical phrase.

## Key Click

Key Click is a standard flute technique in which the player clicks the keypad(s) quickly and hard to make a metallic sound. A key clicking sound with a certain pitch can be produced by fingering out a note and tapping one or a few keys from the foot joint side. This technique is only used a few times in ‘The Whispering Moon’ because its metallic sound would be too subtle to be heard when playing with a string quartet for ‘Book of Dreams II’ and ‘Sang Liang & Shao Yu’. It has little impact on the harmony and rhythm and is perhaps more suitable for use as an embellishment in a flute solo work.

As Figure 6.15 illustrates, the detached notes are embellished with key clicks as well as breath tone. For example, the first note, F, is played with loose embouchure with tonguing and tapping the right-hand index fingering loudly.<sup>325</sup> Key clicking is annotated here by the marking ⊗.



**Figure 6.15** Bars 58-59 of ‘The Whispering Moon’ with key clicks added to the melody notes.

When I worked on this passage, I was determined to use the breathy tone to emphasise the *pianississimo*, while regular tonguing ensures their *staccato* articulation. However, I felt that the articulation was not percussive enough. Then, I was inspired by Chen Yi’s ‘The Golden Flute Concerto’. In the second slow movement with soft dynamic, Chen uses a key click on a middle-register quaver C to create a detached metallic sound. It also

<sup>325</sup> See Appendix B: CD recording of ‘The Whispering Moon’ 11:17-11:23.

reminded me of a flute piece that I learnt in school which is based on a traditional Chinese music theme, 'Flute and Drum at Sunset',<sup>326</sup> where the flute plays bottom Ds only with the key click to imitate the sound of drumming. I therefore used key clicks to create a sound colour texture with highly percussive characteristics.

### Speech Embouchure

Speech embouchure involves blowing the air with particular vowel shape(s) while producing a note. This technique was mainly drawn from Ian Clarke's 'Zoom Tube', which uses a variety of consonants and vowel shapes 'with the embouchure in speech position'.<sup>327</sup> I used seven different speaking pronunciations in the new compositions:

- Shh
- Chew
- Tu
- Ch-u
- Sh-u
- Shua
- Chu-ke Cha-ke

Speech embouchure lends the tone some degree of linguistic intensity, and it was used generally in all compositions. This technique has little effect on the rhythm and harmony and can be performed at the same time as other techniques as well as embellish more than one note at a time. It is notated in the score with the speaking pronunciation above the notes, and a dotted line indicates the duration of the action.

**Shh.** Figure 6.16 shows an example of using 'shh' at the beginning of 'The Whispering Moon'.<sup>328</sup> These flute notes are played some time after quiet percussion playing, required by the composer at the start of the performance.<sup>329</sup> I imagined it as a person breathing out slowly while uttering 'shh' and making a 'keep quiet' gesture, in order to gather attention to the

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<sup>326</sup> Chinese name 'Xi Yang Xiao Gu' (夕阳箫鼓). The composition was a rearrangement of traditional Chinese music for flute solo by Tan Mizi.

<sup>327</sup> Ian Clarke, 'Zoom Tube' (Croydon: Just Flutes, 1999), front notes.

<sup>328</sup> See Appendix B: CD recording of 'The Whispering Moon' 0:23-0:33.

<sup>329</sup> See Appendix D: flute parts (page 225).

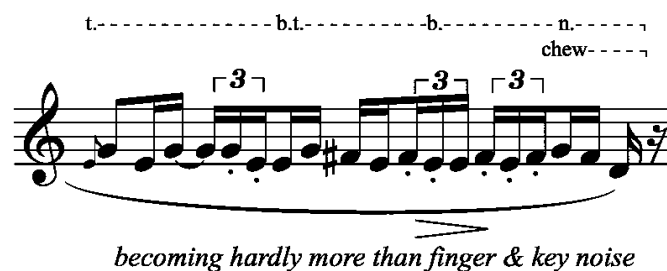


following whisperings. I was therefore determined to play the C and E  $\flat$  with the ‘shh’ speech position, and with breath only.



**Figure 6.16** Beginning notes of ‘The Whispering Moon’ with ‘shh’ speech embouchure.

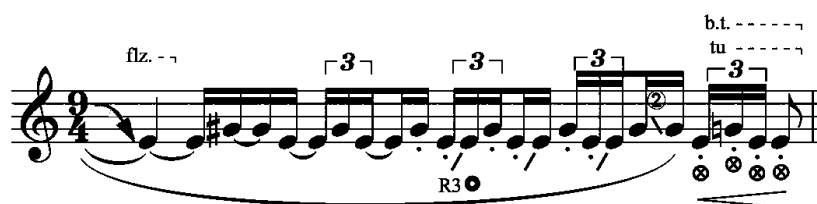
**Chew.** Figure 6.17 shows an example of using the ‘chew’ speech embouchure to embellish the flute melody.<sup>330</sup> According to the composer’s marking ‘becoming hardly more than finger & key noise’, I embellished the phrase with a transitional timbre gradually changing from the core tone to a breathy tone, then to an only-air sound, and at the end to no air, so that only the key noise could be heard. The gradual tonal and air decrease again reflects my aesthetic preference for gradation in sound transformation. In the third group of triplets, the F sharp to E interval appears for a third time. The first two times have different articulations: first the notes are slurred and, second, they are detached. I wanted to preserve this pattern of changes by adding a speech embouchure to the third pair. The most comfortable speech sound I could get here was ‘chew’, as it matched the embouchure of the preceding note.



**Figure 6.17** Bar 14 of ‘The Whispering Moon’ with ‘chew’ speech embouchure.

<sup>330</sup> See Appendix B: CD recording of ‘The Whispering Moon’ 3:04-3:09.

**Tu.** Figure 6.18 illustrates the use of the ‘tu’ speech embouchure to embellish the flute melody.<sup>331</sup> The slurred phrase has repeating patterns of E and G#, and the following detached pattern is emphasised by its articulation and a *crescendo*. I wanted to give the detached pattern a clearly articulated, breathy tone. The pronunciation of ‘tu’ can focus the tone and enhance the air sound with crystal accent.



**Figure 6.18** Bar 71 of ‘The Whispering Moon’ with ‘tu’ speech embouchure.

**Ch-u.** Figure 6.20 illustrates the addition of the ‘ch-u’ speech embouchure at the beginning of a phrase.<sup>332</sup> This approximately five-bar phrase is the third of four consecutive phrases with similar notes but various rhythms, and it has exactly the same pitch sequence as the first of the four phrases (Figure 6.19).<sup>333</sup> For the tied Gs in the first phrase,<sup>334</sup> I did not add any embellishment at the start. Therefore, when I worked on the third phrase, I wanted to embellish it with an upper inflection at the start of the G played with the first trill key in order to bring a different accent and enhance the melody’s progression. When I tried out the idea, I realised that the accent was a bit too strong for *pianissimo* (bar 70).<sup>335</sup> Therefore, I tried to loosen the embouchure aperture by stretching my mouth at the sides and creating a ‘ch’ speaking embouchure while starting the G with the first trill key depressed; then, I brought the embouchure back to normal by changing to a ‘u’ speaking embouchure after releasing the trill key. As the two speaking embouchures changed rapidly from one to another, they formed a speech embouchure of ‘ch-u’. It is notated in the score by marking the ‘ch’ above the inflection and ‘u’ above the G. If we compare Figure 6.19 to Figure 6.20, we see that the two similar musical phrases were embellished with various strategies that reflect my aesthetic preference for diversification of sound change.

<sup>331</sup> See Appendix B: CD recording of ‘The Whispering Moon’ 13:18-13:26.

<sup>332</sup> See Appendix B: CD recording of ‘Book of Dreams II’ 2:40-2:54.

<sup>333</sup> See Appendix B: CD recording of ‘Book of Dreams II’ 2:10-2:24.

<sup>334</sup> Transposed pitch for alto flute.

<sup>335</sup> See Appendix D: flute parts (page 233).

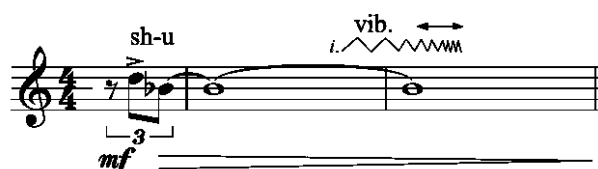


**Figure 6.19** Bars 39-43 of 'Book of Dreams II' with embellishments (transposed pitch for alto flute).



**Figure 6.20** Bars 50-54 of 'Book of Dreams II' with 'ch-u' speech embouchure (transposed pitch for alto flute).

**Sh-u.** Figure 6.21 shows an example of adding 'sh-u' as the speech embouchure to the flute part.<sup>336</sup> When working on this phrase, I looked for a loose sound to emphasise the accent and create a dream-like effect. The 'ch' speaking embouchure created a flat and loose embouchure aperture on the middle register D, but the tone colour it created was not dreamy enough.<sup>337</sup> Therefore, I increased the extent to which the corners of my mouth stretched to the sides. The speaking embouchure became 'sh' and it generated a longer and flatter aperture, which gave the ideal tone colour for the accented D. Then, I used 'u' to bring the aperture back to normal in order to contrast to the tone colour of D to enhance the accent. As these two speaking embouchures were next to each other and the change happened fairly fast, it generated a 'sh-u'.

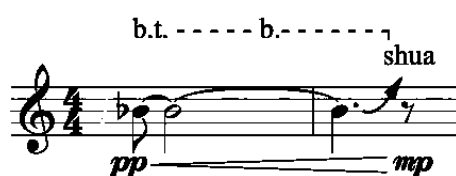


**Figure 6.21** Bars 59-61 of 'Book of Dreams II' with 'sh-u' speech embouchure (transposed pitch for alto flute).

<sup>336</sup> See Appendix B: CD recording of 'Book of Dreams II' 3:06-3:12.

<sup>337</sup> Transposed pitch for alto flute.

**Shua.** Figure 6.22 shows an example of adding ‘shua’ as the speech embouchure at the end of a musical phrase.<sup>338</sup> When I was working on this long B ♭,<sup>339</sup> I imagined a windy sound gradually getting closer to the face and then going off to the side and disappearing in an instant. I was determined to start the note with a breathy tone and make it gradually louder. Before the note finished, I added an upper inflection to suggest that the sound had changed its direction. I also changed the breathy tone to an air sound to create the effect of ‘a sound that disappeared in an instant’. However, the ending did not sound ‘instant’ enough for me. I wanted to make it more obvious, sudden, and dramatic. A mandarin onomatopoeia, ‘唰’ (pronounced ‘shua’), flashed into my mind. It is commonly used to simulate the sound of an object that is quickly rubbed. I added this speaking embouchure at the end of the B ♭, along with a sharper inflection and air sound. The resulting sound fitted the whistling that I imagined. The syllable ‘shua’ is marked above the upper inflection at the end of the note and below the ‘b.’, which indicates that the player should not form the proper airstream but only use the air produced from the spoken syllable.



**Figure 6.22** Bars 80-81 of ‘Book of Dreams II’ with ‘shua’ speech embouchure (transposed pitch for alto flute).

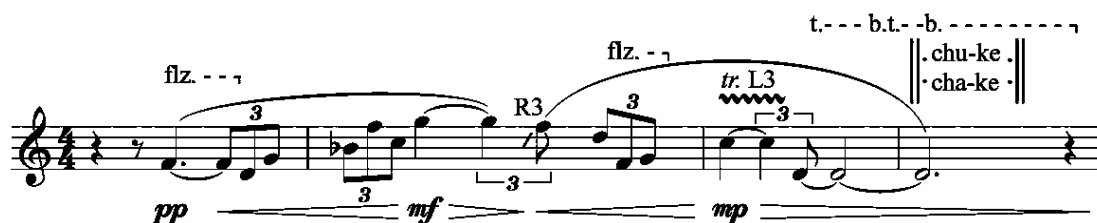
**Chu-ke Cha-ke.** Figure 6.23 shows an example of this speech embouchure in the flute part. The D is started with the regular tone,<sup>340</sup> held for about two beats with a bit of *diminuendo*, and then taken over by the air sound with alternating and repeating the air speech sounds, which gradually change from loud to silent.<sup>341</sup>

<sup>338</sup> See Appendix B: CD recording of ‘Book of Dreams II’ 3:24-3:26.

<sup>339</sup> Transposed pitch for alto flute.

<sup>340</sup> Transposed pitch for alto flute.

<sup>341</sup> See Appendix B: CD recording of ‘Book of Dreams II’ 8:04-8:17.



**Figure 6.23** Bars 171-174 of ‘Book of Dreams II’ with ‘chu-k’ speech embouchure (transposed pitch for alto flute).

The melody is one of the expressive phrases that were taken from the middle section of the ‘Book of Dreams II’ (bars 158-173).<sup>342</sup> I wanted to bring out the harmonic tension of two intervals: G to F in the middle register and F to G in the low register. Because the first pair is marked with a *diminuendo*, I added a lower inflection at the start of the quaver F, which projected a gentle sound fluctuation to highlight the interval movement. The second pair has a *crescendo*, so I added an intensive flutter tonguing to embellish it and lead it to arrive at the following long C. The tied Cs are emphasised with a tremor, which allowed the energy picked up from the flutter-tongued notes to continually vibrate before the pitch dropped down to the final long low D.

While I worked through these ideas, the musical phrase brought me the feeling of a moment of contemplation in a dream. Since the *diminuendo* happens on the final low D, which might symbolise the dissipation of thoughts, I wanted to add some mysteriousness to it, perhaps suggesting a mirage. While searching for a sound that matched this intention, the speaking embouchures used in Ian Clarke’s ‘Zoom Tube’ came to mind. Multiple-syllable speech embouchures (such as ‘sha’, ‘ke’, ‘cha’, ‘chu’, and ‘ka’) are used alternately along with the pitch sliding (produced through fingering) to create a sound like fading echoes. I picked the syllables ‘chu’ and ‘cha’ to alternately and repeatedly speak with the ‘ke’ to create a rustling sound effect and added it at the end of the D. The syllables ‘chu-ke cha-ke’ are marked above the note, with repeat signs indicating their starting positions.

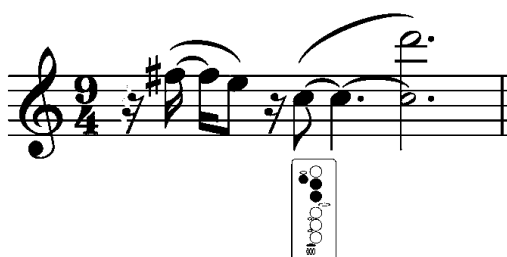
## Multiphonics

Multiphonics is a standard flute technique for producing several notes simultaneously by using specific fingering and controlling the airflow angles. This technique was only used once in ‘The Whispering Moon’ for two main reasons. Firstly, multiphonics were technically

<sup>342</sup> See Appendix D: full scores (page 250-251).

challenging for me to improvise with, reflecting my ‘technical ease and fluency’ practice focus – the single appearance here happened by chance as, discussed below. Secondly, as it creates an interval, a multiphonic risks harmony distortion.

As shown in Figure 6.24, I used this technique to sustain the note C while moving to colour the following D and emphasise the harmony between the two adjacent notes.<sup>343</sup> It is indicated in the score by a diamond note head, and the fingering used is marked with a key chart above the notes.



**Figure 6.24** Bar 87 of ‘The Whispering Moon’ with multiphonics on D.

The melody moves from one major second (F# to E) to a compound major second (C to high D). The interval expands by one octave along with the value extension: the first set of notes are both equivalent to quavers, and the second set of notes are minim equivalents followed by a dotted minim. I feel the melody travels from F#, moves down first, and arrives at the high D by growing from the middle register C. While practising these two intervals, once the high D did not speak because the airstream was not high enough to reach the pitch, and the C in the middle register was sustained while I was holding the high D fingering. Instead of stopping playing, I carried on by lifting my airstream angle up to find the D. Occasionally, the sounds of the middle register C and high D overlapped before reaching the pitch of high D.

I instantly thought of the multiphonics that I had played in some other pieces. Hence, I tried it a few times and found that I could play the middle register C and high D on the flute by holding the high D fingering and blowing with a slightly lower airstream angle with a loosened embouchure aperture that usually produced the high D. Then, I decided to use it to embellish the high D to emphasise the compound major second interval, as it kept the major second compared to the F# and E but enlarged an octave. It gave the second set of notes a

<sup>343</sup> See Appendix B: CD recording of ‘The Whispering Moon’ 16:10-16:17.

thicker texture. To make a smooth pitch change from the single note C to the multiphonics sound C/D, I started the middle register C with the high D fingering with a rather low airstream angle and loose embouchure and then brought up the airstream slightly to achieve the multiphonics sound.

### Singing with Playing

Singing the same pitch while playing is a flute technique for which I was inspired by Ian Clarke's 'The Great Train Race'. This technique thickens the texture of the sound colour and adds tension created by micro-inflections of intonation in the performer's own voice. It was used several times in the 'Book of Dreams II' and used only once in 'Sang Liang & Shao Yu'. This was used sparingly mainly because the singing voice makes the melody note sound tense, and it is suitable for specific musical phrases in these two lyrical compositions. Figure 6.25 shows an example of adding singing on the bottom D.<sup>344</sup> It is played by continuing to blow the flute with the A fingering and bringing out the pitch D by using the singing voice.<sup>345</sup>



**Figure 6.25** Bars 229-232 of 'Book of Dreams II' with singing with playing on D (transposed pitch for alto flute).

I first added a sharper inflection played with the second trill key and 'ch-u' speech embouchure to bring out the accent and *forte* marked on the A. As this is the ending of the improvisation section, I felt the section was a metaphor for busy and irregular thoughts. Although it finished with a perfect fifth interval, I still wanted it to have some tension. So, I tried singing the D while playing, but it supplied too much tension and drew attention away from the fifth interval. Then, it occurred to me that if I could play one note and sing another, it might provide tension and also support the harmony. I tried playing the D and singing the A as well as playing the A and singing the D. The latter was much easier to project and

<sup>344</sup> Transposed pitch for alto flute.

<sup>345</sup> See Appendix B: CD recording of 'Book of Dreams II' 11:46-11:52.

connected smoothly with the beginning A, and it created a pleasing resonance between the voice and playing tone.

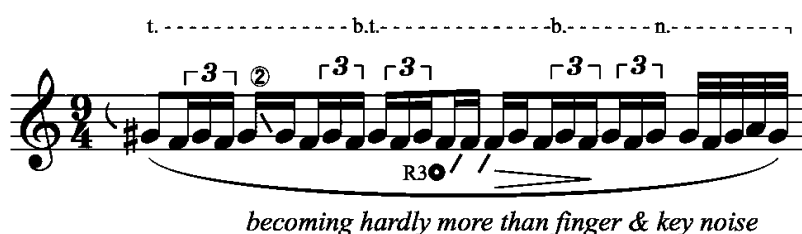
### 6.1.3 Sound Transforming with Fluctuations and Tone Coloration

The strategies used for generating sound transformation with both fluctuations and tone coloration are based on using either Dai *hulusi* techniques, timbre-related flute techniques, or both. Several emerged during the practice in ‘The Whispering Moon’, and most emerged during the practice in ‘Book of Dreams II’. Five specific strategies will be discussed one by one.<sup>346</sup>

- Breath Tone/Inflection
- Breath Tone/Singing/Speech Embouchure
- Overblow
- Tremor/Overblow
- Tremor Transformation

#### Breath Tone/Inflection

Breath Tone/Inflection refers to using the breath tone to transform the sound colour texture for a phrase and adding multiple inflections during this process. This strategy emerged in ‘The Whispering Moon’ and was largely used in ‘Sang Liang & Shao Yu’. The large capability is because both breath tone and quick inflection have little impact on composed rhythm and harmony. As shown in Figure 6.26, the tone colour changing process is indicated above the melody with a description connected by a dotted line, which represents the duration, and the inflections are indicated with each embellished note.<sup>347</sup>



**Figure 6.26** Bar 3 of ‘The Whispering Moon’ with breath tone/inflections embellishment.

<sup>346</sup> ‘/’ means the techniques written before and after it are played at the same time.

<sup>347</sup> See Appendix B: CD recording of ‘The Whispering Moon’ 1:00-1:07.



I first added several inflections to this melody. The first sharper inflection played by pitch bending was added to emphasise the main note of this melody. I felt this melody flowed up and down around the G#, and it all began from the longer quaver. The inflection's sharper pitch was intended to create a falling down tendency. All the other three inflections played with fingering were intended to break the same note clearly and smoothly.

Following the *diminuendo* with the description above the melody, 'becoming hardly more than finger & key noise', I also designed a gradual texture change for this phrase. It started with a core/normal tone and gradually changed to a breathy tone with an increase in the amount of air until there was only air, and finally, the amount of air was reduced until there was no air. At first, the air tone gradually increased, but in fact, the core of the tone gradually decreased, which made the volume decrease gradually, consistent with the *diminuendo*. In addition, the remaining air sound gradually disappeared at the end of the phrase, meeting the composer's 'finger & key noise' sound requirement. The gradual change from the normal tone to no air design is a reflection of my aesthetic preference for gradation in sound transformation.

### **Breath Tone/Singing/Speech Embouchure**

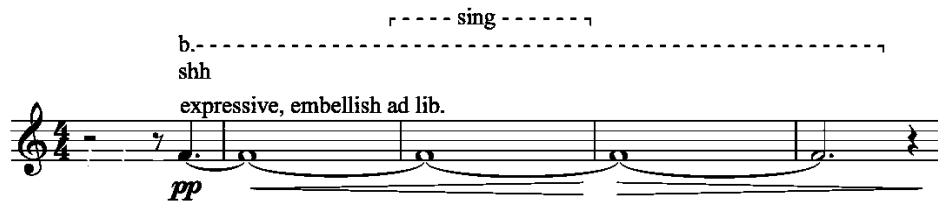
Breath Tone/Singing/Speech Embouchure refers to the strategy of using these three techniques at the same time in the process of changing the tone colour of a long note to create more variations in the sound change. This strategy was only used twice in the 'Book of Dreams II': the first long note, F, and the last long note, A. I worked out the first note initially and made it happen again on the last note as a response to the beginning. The limited usage is mainly because the singing technique has limited capability in lyrical compositions, as discussed in an earlier section.

Figure 6.27 shows the strategy used at the beginning note, F, starting with only playing, gradually changing to singing and playing halfway, and gradually changing back to playing at the end.<sup>348</sup> The gradient and symmetrical sound-transforming design is a reflection of my aesthetic preference on gradation of change. The full length of the note is played with only air sound and a 'shh' speaking embouchure.<sup>349</sup>

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<sup>348</sup> Transposed pitch for alto flute.

<sup>349</sup> See Appendix B: CD recording of 'Book of Dreams II' 0:34-0:45.



**Figure 6.27** Bars 10-14 of ‘Book of Dreams II’ with breath tone/singing/ speech embouchure embellishment (transposed pitch for alto flute).

When I first worked with this long note, I planned to start it with the air sound, according to the *pianissimo*, and embellish it with the speech embouchure ‘shh’ to create a whispering sound effect to match the title. When I practised this idea on the alto flute, along with the *crescendo* then *diminuendo*, it resembled a gust of wind with slight dust getting close to me and then moving away. I liked the idea but felt the *crescendo* needed to be enhanced. I tried to gradually change the air sound to a tone, but it broke the feeling of the dusty wind. I wanted to increase the volume of the sound core while keeping the maximum of the air sound. I remembered the technique of singing and playing at the same time that I learnt in Ian Clarke’s ‘The Great Train Race’. The singing was added to a group of running notes and the entire length of a long note. I thought it might also be a good idea to use it as the transition tone. Therefore, I used this technique to add the singing voice to bring out the second half of the *crescendo* and gradually remove it when the *diminuendo* started. It worked well, as the added vocal brought in much more volume of the sound core and kept the full amount of the air sound as I was still playing with only air.

## Overblow

Overblow means to make the note’s sound jump to harmonically higher ones. It is the technique used to play a note with its harmonic fingering. Different to the harmonic fingering that I used to change the tone colour for a written note, which projects a sustained sound, I overblew notes to different harmonic intervals to highlight the harmonic sound and project the effect of constant change. Therefore, it not only transformed the sound with huge fluctuations but also changed the sound colour texture. This strategy was used only once in ‘The Whispering Moon’ and a few times in ‘Book of Dreams II’ and ‘Sang Liang & Shao Yu’. The usage is limited mainly because the overblow produces great sound fluctuations that make it suitable only for phrases with intense feeling or climax.

Figure 6.28 shows an example of overblowing two pairs of tremolos, bottom F and C, bottom C and F#, to various harmonic higher sounds.<sup>350</sup> I used the diamond notes to indicate the fingering and circle notes without stems to indicate the pitch travelling path for F and F# without C. This was done because it was easier and clearer for me to read. As I was sticking with the same fingering for all original pitches and overblown pitches, I only needed an indication to tell me which octave I was travelling to rather than drawing out all the notes I was playing.



**Figure 6.28** Bar 62 of ‘The Whispering Moon’ with overblow embellishment.

The C is sustained within the two pairs of tremolos, and the melody travels from F to F#, from a perfect fourth to an augmented fourth. Augmented fourths generate more tension in sound than do perfect fourths; therefore, I decided to overblow the first tremolo one pitch higher and overblow the second tremolo up to two higher harmonic sounds to emphasise the tension in the harmony change. Additionally, the melody forms the musical climax with a louder dynamic and busier running notes.<sup>351</sup> I wanted to create a feeling where from the light sorrow and calm theme of the beginning quiet session, the emotions accumulate gradually as the music moves and the thoughts become rather chaotic.

According to the notes’ time values, the C and F# tremolo were twice as long as the first F and C tremolo, so there was more time for the overblown pitch variants. Besides, according to the pitch of the following connecting note, a high F#, I decided to finish the overblown pitch of the second tremolo in the higher pitch to create a smooth connection with the next note. Therefore, the overall design of the overblowing running starts from an overblown bottom F-C tremolo pitch (F-C in the middle register) down to the original bottom F-C and then changes to a C-F# tremolo. Then, I bring the pitch up to the first higher sound C-F# in the middle register, followed by a second higher tremolo sound, C#-F#. After that, I

<sup>350</sup> See Appendix B: CD recording of ‘The Whispering Moon’ 11:50-11:58.

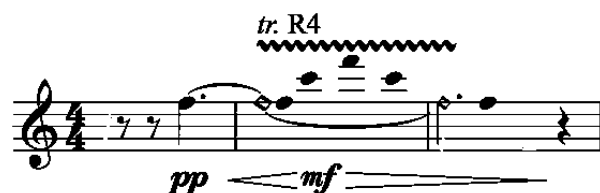
<sup>351</sup> See Appendix D: flute parts (page 231-232).

bring the pitch down to the original bottom C-F# and follow the same path, pushing it up to the two higher pitches again to connect to the following high F# with a gradually faster tempo. The symmetrical up-down movement of the notes with smooth connections is also a reflection of my aesthetic preference for regular sound transformation.

### Tremor/Overblow

Tremor/Overblow is a technique in which overblowing is played together with tremor to create a special rotating feeling. It emerged during the practice in ‘The Whispering Moon’ and is used often in both ‘Book of Dreams II’ and ‘Sang Liang & Shao Yu’. Although this strategy uses the technique of overblowing, which generates great sound fluctuations, the tremor reduces much tension by opening and closing keypads repeatedly and rapidly. The overall sound fluctuation is much softer, which gives it a wider range of application. Also, because the pitch shifts are only to its harmonic, the risk of harmony distortion is reduced.

As shown in Figure 6.29, I specified the harmonics for the tremor pitches, first overblowing to high C, reaching high F, and then coming back down to the original F following the same path.<sup>352353</sup> The fingering note is marked in the score with a diamond note head, and the moving path with certain pitches is marked with circle note heads without stems.



**Figure 6.29** Bars 81-83 of ‘Book of Dreams II’ with tremor/overblow embellishment (transposed pitch for alto flute).

When I worked on this long F, I intended to create a feeling of a gentle whirlwind and initially added a tremor to the note to bring it extra energy. While I practised the tremor with the F, I felt that I needed to give this note even more energy to achieve my imagined sound effect. Similar to the ‘overblowing group of notes’, I blew the note harder to increase the magnitude of the *crescendo*, and the pitch jumped to higher harmonics accidentally. That

<sup>352</sup> Transposed pitch for alto flute.

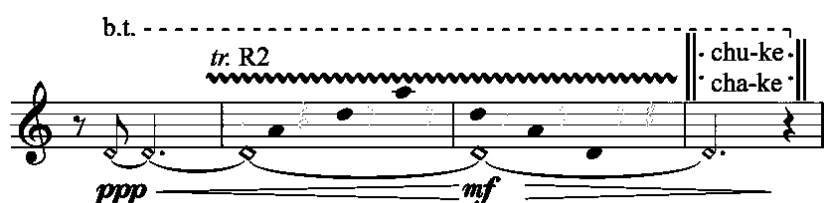
<sup>353</sup> See Appendix B: CD recording of ‘Book of Dreams II’ 4:08-4:14.

made me remember the overblowing trills I used in ‘The Whispering Moon’ (Figure 6.28) and I tried overblowing with a moving path on the tremored F. This matched my intention and worked really well.

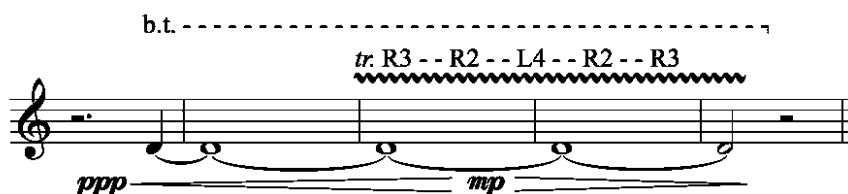
## Tremor Transformation

Tremor Transformation is a tremor technique that shapes the sound fluctuations with various pitches produced by using different fingerings. This strategy creates a ladder-like contour of the tremor change. It was only used once in ‘Book of Dreams II’. This limited usage is because the strategy can only be used on long notes, which would supply enough time for the tremor transformation. It also requires that long notes have various fingerings available to generate fluctuations with subtle difference.

As shown in Figure 6.31, I started the bottom D with a general flute vibrato and then started the tremors by trilling different fingerings in the following order:<sup>354</sup> R3 used at the start of bar 284, R2 used at the middle of the bar 284, L4 used at the beginning of bar 285, R2 used at the middle of bar 285, and R3 used at the end of bar 285.<sup>355</sup> The fingering change for the tremor D is marked above the note, and the locations correspond to their applications.



**Figure 6.30** Bars 278-281 of ‘Book of Dreams II’ with embellishment (transposed pitch for alto flute).



**Figure 6.31** Bars 283-286 of ‘Book of Dreams II’ with tremor transformation embellishment (transposed pitch for alto flute).

<sup>354</sup> Transposed pitch for alto flute.

<sup>355</sup> See Appendix B: CD recording of ‘Book of Dreams II’ 15:42-15:58.

This long bottom D is the last note the flute plays before going silent for 12 bars before the pause.<sup>356</sup> There is another long D before it (bars 278-281, see Figure 6.30),<sup>357</sup> and they are both starting from *pianissimo*, gradually getting louder, and then diminishing to silence. But the first one has a *crescendo* up to *mezzo forte*, and the second one is weaker to *mezzo piano*. I imagined these two Ds as the last thoughts in a dream beginning to blur gradually before falling into deep sleep. I embellished the first bottom D with a tremor, added a tremor in the harmonics, and finished with the air speech sounds ‘chu-ke cha-ke’, which gradually changed from loud to silent, to create a feeling of scattered thoughts.

When I moved to working on the second bottom D in Figure 6.31, I intended to look for a sound effect which could create a similar feeling with the first D, but to a smaller extent. I wanted to keep the same pitch shape but in a decreased amplitude. I explored the tremor on D with different fingerings and realised that they project tiny pitch differences. Therefore, instead of overblowing the pitch up and down in harmonics, I was determined to use various tremor fingerings to craft the minor amplitude and shape the pitch with a micro moving path. The symmetrical and gradual change on the tremor fluctuations reflects my aesthetic preference for sound transformation with gradation.

## 6.2 Significant Influences

Doğantan-Dack pointed out that an instrumentalist’s performance decision making is involved with his or her performing expertise and can be influenced by habits, acquired personal music knowledge, aesthetic preferences, and original insights.<sup>358</sup> As a reflection of Doğantan-Dack’s concept, five significant influences were found according to the exploration of the self-reflective analysis of the process of creating embellishing strategies illustrated in the first part, which includes: music context, personal aesthetic preferences, technical factors, fieldwork experience, and characteristics of compositions. This analysis reveals that the creative embellishments emerging during the performance practice are personalised. As the personal experience is constantly accumulating and changing, I think that the embellishments gained in this project have the characteristic of unpredictability.

<sup>356</sup> See Appendix D: full scores (page 259-261).

<sup>357</sup> See Appendix B: CD recording of ‘Book of Dreams II’ 15:18-15:33.

<sup>358</sup> Doğantan-Dack, ‘The Role,’ 172-196.

### 6.2.1 Music Context

My understanding of music context is based on my classical music performing experience which corresponds to the ‘historical-cultural knowledge’ described by Doğantan-Dack. According to the three basic ideas for generating embellishments in flute part discussed in Chapter 5, the considerations of keeping the distortion of a composed melody frame to a minimum and retaining music harmony means that music context has an impact on the usage of embellishing strategies. This is evidenced in the fact that several embellishing strategies were less frequently used than others:

- ‘Various inflections’ has a higher risk of rhythm distortion.
- ‘Continuous note bending’ and ‘note bending + tremor’ have a higher risk of harmony distortion.
- ‘Inflection + tremor + note bending’ and ‘tremor transformation’ are limited to long note value.
- ‘Singing’, ‘trill key’, ‘key click’, ‘breath tone/singing/speech embouchure’ and ‘overblow’ are limited by their tone colour or volume, which should be restricted to specific music content.

### 6.2.2 Personal Aesthetic Preferences

The personal aesthetic preferences that influenced the development of creative embellishments are reflected in three aspects: coherence of music context, diversification of sound change, and gradation of sound transforming.

Coherence of music context is another reflection of the ‘historical-cultural knowledge’ mentioned by Doğantan-Dack. It refers to the music context with related texture or structure, which might include similar pitch, rhythm, harmony etc. I used contrast embellishments to highlight the same pitch in the same phrase, evidenced in the process of developing ‘various inflections’ and ‘inflection + tremor’ strategies. I also used similar embellishments to highlight the musical phrases with context coherence, making subtle changes between them to increase the richness of sound in the overall music content. This is evidenced in the process of developing ‘note bending + inflection’ as well as ‘tremor transformation’.

Diversity in sound change is a vital driving force for the formation of all embellishing strategies. The increasing diversity in sound change is reflected at two levels. One is the multiple techniques used to embellish a long sustaining pitch, the other is texturing the sound colour. As discussed earlier, I studied Gen Congguo’s playing style by using transcription and

took his ideas as the basis to develop my own strategies. The only idea from Gen's playing I did not take as a general constraint is to add only one embellishment to a note. Although the one-to-one strategy was still broadly used to generate creative embellishments in new flute compositions, this is because of the limitations of technical feasibilities (for example the note is too short to be performed with multiple embellishments), or because simple embellishment better suits a particular musical phrase.

The aesthetic preference for regular sound transformation was also an influential factor in the development of several embellishing strategies. I prefer a gradual and symmetrical sound changing process, which also reflects my aesthetic preference for music context coherence. This is evidenced in the process of developing 'gradient-density inflections', 'continuous note bending', 'note bending + tremor', 'chu-ke cha-ke', 'breath tone/inflection', 'breath tone/singing/speech embouchure', and 'tremor transformation'.

### **6.2.3 Technical Factors**

Technical ease and fluency, as mentioned when discussing practising as a research strategy in Chapters 3 and 5, are also significant factors that influence the development of embellishing strategies. In this process of determining embellishments, it indicates a judgment based on years of experience in order to avoid awkward playing that causes muscle tension. Tight muscles will affect the quality of the performance.

In this project, the quality of the performance was a vital consideration. If the playing method for an embellishment is too awkward to affect the performance quality of the music context, I would reconsider the playing approach first and only adapt or change the embellishment if I found no solution based on my own knowledge. This is also because the focus of my project is the creative use of already known techniques rather than learning or creating new playing methods. The focus on technical fluency and ease is evidenced in the process of developing 'gradient-density inflection', 'inflection + tremor + note bending', 'harmonic fingering', and 'trill key' strategies. Besides, the limited use of 'multiphonics' is also a reflection of this influential factor.

### **6.2.4 Fieldwork Experience**

The knowledge of Dai *hulusi* embellishing characteristics is a fundamental component of this practice-led research. Embellishment usage characteristics obtained through studying Gen



Congguo's playing recordings were used as basic ideas to generate embellishments in new compositions. Apart from these, Ni Kaihong's approach to technique development was drawn on. As discussed in Chapter 2, Ni integrated performance techniques learned from other Chinese wind instrumentalists and used them as embellishments in his *hulusi* playing. When I started to practice Martin Gaughan's 'The Whispering Moon', the tonal-related flute techniques used in his composition triggered Ni's approach for me. I started to use timbre-related techniques as embellishments. This integration idea broadened the embellishment resource I gained and increased the abundance of generated embellishments. In addition, it allowed sustainable development of personalised embellishing. This open mind is also reflected in the flashes of insight inspired by various aesthetic experiences during the process of developing several embellishing strategies:

- 'Gradient-density inflections' was inspired by the *pipa* techniques.
- 'Note bending + inflection' was inspired by Dai peacock dance music.
- 'Harmonic fingering' was inspired by '溯 Su' for *guzhen* and flute composed by Zhou Long.
- 'Flutter tongue' was inspired by *dizi* techniques.
- 'Key click' was inspired by 'The Golden Flute Concerto' for flute and orchestra composed by Chen Yi, and 'Flute and Drum at Sunset' for solo flute rearranged by Tan Mizi.
- Speech embouchure: 'shua' was inspired by mandarin onomatopoeia '唰'.
- Speech embouchure: 'chu-ke cha-ke' was inspired by 'Zoom Tube' composed by Ian Clarke.
- 'Singing with playing' and 'breath tone/singing/speech embouchure' were inspired by 'The Great Train Race' for solo flute composed by Ian Clarke.

### 6.2.5 Characteristics of Compositions

In this research, decision making for embellishments was determined by my feelings arising from my understanding of the score based on my classical music education and performing experience, which reflects the 'historical-cultural knowledge' and 'original insight' described by Doğantan-Dack. Keeping distortion of the original composition design to a minimum was the premise for me in choosing the embellishments to use. Thus, the characteristics of each collaborative composition influenced embellishment development. Generally, long notes became the main driving forces and inspiration for embellishment development in this project.

However, the use of the final embellishment style is not limited by this condition. Specifically, ‘Dai Village’ encouraged multiple use of transplanted Dai *hulusi* techniques for a sustained pitch; ‘The Whispering Moon’ inspired the use of tonal-related modern flute techniques as sound colour embellishments; and ‘Book of Dreams II’ and ‘Sang Liang & Shao Yu’ allowed further creation of embellishing strategies.

### **Combinations of Transplanted Techniques for a Sustained Pitch Emerged in ‘Dai Village’**

Alex McGery’s ‘Dai Village’ (2016) has two echo sections at the beginning and end played over an audio recording of a burbling spring. Both of them have loose rhythm and various tempo changes, making them sound like improvisations. Rhythmic sections of fast tempos are in the middle, leading the music to a climax. The texture of the piece is created by pentatonic colours with traditional Western triadic harmonies, which create a sense of optimism.

For me, the music sketches a day in the life of a Dai village. It starts with D major, providing a sense of the sunny dawn. The flute melodies in the beginning section (bars 1-24) sketch an image of sunrise upon the land, while the piano’s spreading chords and harmony indicate the gentle flow of spring. As the music moves to the next section (bars 25-50) with a steady and gentle tempo, villagers start to come to the farmland and begin to plough and sow in a rhythm that evokes the pace of their labour. At the beginning of the third section (bars 51-88), the noontime break is signalled by the key change to F major, the slow tempo, and the soft dynamics and dreamlike feeling. I envisioned the hot sun shining right overhead, with a farmer lying in the field and resting on his bamboo hat. Cooled by a breeze, he falls asleep. As the tempo slowly accelerates to the climax (bars 89-105), the farmer wakes up and continues his hard work until the sun begins to go down, and the music slowly eases. The soothing and bright part followed by climax (bars 106-122) outlines a picture of the village with smoke curling upward from kitchen chimneys. The farmer ends his labour and returns home. He prepares dinner together with his family and shares his feelings about the day. The last section (bars 123-139) echoes the first but is in F major, a slightly less bright colour of the harmony. The sun sets and the moon rises. Finally, with the coming of night, only the soothing sound of the running spring water can be heard in the village.

The beginning and end sections are composed with loose phrases, and each phrase finishes with a long note. In addition, the piano part only plays sustained notes to support the flute melodies. In this way, I could experiment with creating complex embellishments

through the application of multiple Dai *hulusi* techniques. Creative strategies started to emerge by combining various transplanted Dai embellishments transversely to form a sound transformation for a sustained pitch. The rhythmic sections presented some challenges to this approach. For the busy running phrases, only quick, easily executed, short inflections could be added. Besides, the 7/8 passage is written with two pulses: the first four quavers are in the first pulse, and the last three are in the second pulse. Complicated embellishments would break the feeling of the compositional pulse and also make it difficult for the flute player to keep the timing accurate. Therefore, most of the embellishments added in these rhythmic sections were single techniques. However, a few strategies were developed when the flute plays long notes without complex rhythms.

### **Tonal-related Flute Techniques Started to be used as Embellishments in ‘The Whispering Moon’**

Martin Gaughan’s ‘The Whispering Moon’ (2017) is not divided into sections but features narrative flute melodies from beginning to end. Percussion needs to be improvised on the basis of the flute melodies, and the work can also be played by flute alone without percussion. In addition, Gaughan suggested that, when played with percussion, it could be started with a ritual-like stage performance and the flutist could also play some bells before playing the tremolos at the opening of the notated piece.<sup>359</sup> The music depicts the story of a Dai girl attracted by the sound of the holy spring water. She sits beside it, listens to it, and resonates with it all the time. Day after day, she learns and creates a tune from this, and she shares it with others. Consequently, the Dai people discover music.<sup>360</sup> The piece also uses several of the flute-extended techniques, such as ‘flutter tongue’ and ‘breath tone’.

The use of flute extended techniques, along with Ni Kaihong’s technique integration approach, inspired me to explore sound colour and experiment using tonal-related techniques as embellishments to change the sound colour texture. Although the composition itself has busy flute melodies with intensive notes, the creative use of extended flute techniques broadens the possible use of embellishments. Various timbre techniques can be superimposed on or combined with each other in phrases with rapidly changing notes. This led my embellishment strategies into a new stage. Creative strategies gained by experimenting with

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<sup>359</sup> See Appendix D: full scores (page 217).

<sup>360</sup> See Appendix D: full scores (page 216).

these new resources are of two types: one is linking multiple techniques transversely to transform the sound and the other is overlapping them to change the sound colour texture.

### **Further Creation of Embellishing Strategies in ‘Book of Dreams II’ and ‘Sang Liang & Shao Yu’**

Basil Athanasiadis’s ‘Book of Dreams II’ (2017) has one single movement structure consisting of nine inter-connected sections. The flute melodies derived from Feng Shaoxing’s *hulusi* playing lead across the entire work. The string quartet material is extremely minimal and built on ‘repetitive melodic patterns of varied lengths’. It consists of nine repeated patterns for each string and one for each section, all superimposed to ‘create a polychromatic tapestry’ reminiscent of the imagery of traditional Dai textiles.<sup>361</sup> There is a short section that requires the flautist to improvise (bars 213-229) based on given notes and style.<sup>362</sup> In several places, the alto flute plays in unison with the violin.

The flute melodies were composed in a flexible manner with numerous extremely long notes. This gave me many opportunities to experiment with various embellishments. In fact, the recurring long notes pushed my limits to create many new strategies for making embellishments. I always had to try different things to ensure that the new long note sounded different from the long note before it to increase the richness of the musical expression. During the creative realisation process of this work, the personalised embellishments reached maturity.

Sandy Clark’s ‘Sang Liang & Shao Yu’ (2017) has four movements based on the plot of the story. The first movement, ‘The Lovers’, tells the story of a young man, Sang Liang, and a young lady, Shao Yu, a pair of Dai ethnic young people who meet and fall in love. The second movement, ‘The Storm’, tells the story of a flood that engulfs the village where they live and Shao Yu sacrifices herself to save Sang Liang. The third movement, ‘Lament’, tells how Sang Liang, having survived the flood, lives in tears all day. He plays sad tunes on the *hulusi* every day to express his love for Shao Yu. The fourth movement, ‘The Buddha’s Gift’, tells the story of how the sincerity of Sang Liang moves the Buddha. The Buddha brings Shao Yu back to life, and she and Sang Liang live happily together.

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<sup>361</sup> See Appendix D: full scores (page 238).

<sup>362</sup> I wrote my created version in Sibelius and printed it out for adding embellishments and performing. See Appendix D: flute parts (page 267).

Both the first and fourth movements include lyrical melodies with traditional diatonic harmonies. The feeling of both movements is calm, bright, and soothing. The second and third movements are all in music fragments. In each section, the performers are required to play segments as their own choice of timing, repeating times, and orders. Strings are also given a long note with a pause at the centre of the music in movement 2, which asks them to start and finish with it and return to it when not playing fragmental materials. The second movement has many accents, crushing notes, running passages, and dramatic changes in dynamics. These give the music great tension to match the storm theme. The third movement is a cadenza. It is also designed to be played as a solo work, with or without two violins playing sustained A and E notes from the beginning to the end of the movement.

This composition has lyrical and clearly defined melodies. Most of the written-out melodies contain several long notes and slow tempos. As the last composition to which I added creative embellishments, these composition features gave me enough space to experiment with all the previously gained embellishing techniques and strategies.

### 6.3 Summary

This chapter discusses the examples of all extending embellishing strategies emerging in music contexts compared to a one-to-one strategy gleaned from Gen Congguo's playing transcription. The strategies were clarified in three steps: 'sound transforming with fluctuations in one sustained pitch', which is formed by transplanted Dai embellishing techniques outlined in Chapter 3, 'sound colour texturing', which refers to using timbre-related flute techniques as embellishment, and 'sound transforming with fluctuation and tone coloration', which is formed by either Dai embellishing techniques or timbre-related flute techniques, or both.

A self-reflective analysis followed by each example demonstrates how I developed my ideas. In line with Doğantan-Dack's view that an instrumentalist's performance decision making is integrated with his or her performing expertise,<sup>363</sup> five significant factors were revealed as the vital influencing factor of embellishing strategy development: music context, personal aesthetic preferences, technical factors, fieldwork experience, and characteristics of compositions. The analysis suggests that a personal embellishing style manifests as a unique result of the performance practice, which has the characteristics of unpredictability. It is a

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<sup>363</sup> Doğantan-Dack, 'The Role,' 189.

reflection on Ivan Hewett and Keith Sawyer's description of a performer's creativity as unpredictable.<sup>364</sup>

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<sup>364</sup> Ivan Hewett, *Music: Healing the Rift* (London: MPG Books Ltd, 2003), 133; R. Keith Sawyer and Stacy DeZutter, 'Distributed Creativity: How Collective Creations Emerge From Collaboration,' *Psychology of Aesthetics, Creativity, and the Arts* vol. 3, no. 2 (2009): 82.

## 7 Conclusion

### 7.1 On the Significance of the Research Project

This practice-led research project demonstrates the potential of the performer's creative role when creating new collaborative flute compositions with composers. By adapting distinctive Lianghe Dai *hulusi* embellishment techniques for the Western flute, the cross-cultural performance research for this PhD project has provided opportunities to develop a creative realisation process in which both the performer's and the composer's creativity and aesthetic ideas contribute to the conception of new compositions. A unique feature of this project has been the dual creation of new collaborative compositions and a personalised embellishment style for the flute, both which have multi-cultural dimensions. The performance research herein also indicates that there is a degree of unpredictability in the creative process when performing using embellishments.

#### 7.1.1 Creative Embellishments

During the creative realisation process, inventive embellishments have been generated as a significant result of the performance research that was undertaken. Embellishment strategies were formulated via a strategy that made use of fieldwork recordings and timbre-related flute techniques. A unified form of annotation was also developed for the purposes of documentation and representing my artistic input.

#### Strategies

The literature review on Yang Zhaohua (2002), Satoru Ito (2005), Li Shengjun (2012) and Meng Meng (2013) in Chapter 2 revealed that the performance techniques associated with Dai *hulusi* embellishments were developed in the Han musical tradition, but their use in music is still related to the Dai language. My observation of participants in Lianghe allowed me to gain an in-depth understanding of the Dai style of *hulusi* music culture and the conventional context in which embellishment techniques are used. These techniques include: *xu zhi chan yin* (虚指颤音), *hua yin* (滑音), *dan yi yin* (单倚音), *bo yin* (波音), *die yin* (叠音) and *da yin* (打音). Meanwhile, Chapter 3 explains the process of transplanting the resource techniques to the flute. Based on intensive practice and rehearsals, improvisation was used as

the research strategy to transplant the categorised Dai techniques. This is somewhat akin to Christopher Redgate's approach to finding sonic resources and establishing playing techniques for specific sounds for the redesigned oboe.<sup>365</sup> Two different approaches were applied to create sound effects on the flute that were similar to individual Dai techniques. These include:

- Using finger movements – finger vibrato; slow finger slide; and fast finger movement.
- Changing airstream directions – shake flute left and right; and move airstream up and down.

The adapted embellishments were re-classified in order to have consistent names and symbols for their use when executed:

- Tremor
- Note bending
- Inflection – just after a note started; at the start of a note; between two notes; and at the end of a note.

Based on the transplanted embellishment resource, fieldwork recordings were studied by means of observation and transcription. This methodology is connected to Sue Miller's approach to studying Cuban flute improvisation<sup>366</sup> and Wil Offermans's transcription of Japanese music.<sup>367</sup> The one-to-one strategy was gleaned from Gen Congguo's playing transcription and used as a fundamental idea to generate embellishments in flute melodies. It refers to using tremor, note bending and each type of inflection to embellish one melody note and to the embellishment of one note with a single technique.

Extending beyond the one-to-one method, I used combination ideas and different timbre-related flute techniques to develop a more diverse range of embellishment strategies, as discussed in Chapter 6. This included embellishing a note with more than one technique or using one technique to embellish multiple notes. Twenty embellishment strategies emerged during the performance practice; these can be classified using three categories:

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<sup>365</sup> Christopher Redgate, 'Creating New Music for a Redesigned Instrument,' in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Doğanatan-Dack (Farnham: Ashgate Publishing, 2015), 213.

<sup>366</sup> Sue Miller, *Cuban Flute Style: Interpretation and Improvisation* (Plymouth: Scarecrow Press, 2014), 194-214.

<sup>367</sup> Wil Offermans, 'Tsuru-no-Sugomori for Solo Flute' (Frankfurt am Main: Musikverlag Zimmermann, 1999).



- Sound transformation with fluctuations in one sustained pitch – gradient-density inflection; various inflections; continuous note bending; inflection + tremor; note bending + tremor; note bending + inflection; and inflection + tremor + note bending.
- Sound colour texturing – breath tone; harmonic fingering; trill key; flutter tongue; key click; speech embouchure; multiphonics; and singing with playing.
- sound transforming with fluctuation and colour texture in musical context – breath tone/inflection; breath tone/singing/speech embouchure; overblow; tremor/overblow; and tremor transformation.

These personalised creative embellishment strategies came about spontaneously through experimentation as a unique result of performance practice, reflecting Ivan Hewett and Keith Sawyer's idea about performer's unpredictable creativity.<sup>368</sup> Combining diversified playing techniques from both *hulusi* and the flute also gives the developed embellishments a multi-cultural dimension.

### **Influential Factors**

Creative embellishments in new flute compositions were generated based on the aforementioned transplanted techniques, elaborating on ideas gleaned from fieldwork recordings and considerations of music harmony (discussed in Chapter 3):

- The embellishments are used extensively and intertwined with the composed melody.
- Embellishments are used to transform frame melodies without distorting the original structure.
- Accent-like embellishment is often utilised at the beginning or end of a musical phrase.

Improvisation and intensive practice were undertaken as the main research strategies to create and determine embellishments, as discussed in Chapter 5; this is comparable to the

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<sup>368</sup> Ivan Hewett, *Music: Healing the Rift* (London: MPG Books Ltd, 2003), 133; R. Keith Sawyer and Stacy DeZutter, 'Distributed Creativity: How Collective Creations Emerge From Collaboration,' *Psychology of Aesthetics, Creativity, and the Arts* vol. 3, no. 2 (2009): 82.

method Redgate used to practise on the redesigned oboe.<sup>369</sup> Two sequences of events were also used during practice to generate embellishments: ‘practise the written melody – determine main notes – improvise according to musical features’, which mirrored a similar process used by Johann George Tromlitz to generate ornaments in Baroque flute music;<sup>370</sup> ‘imagine how the musical phrase should sound with embellishments – leading to experiment–reflection and self-criticism – further experiment on embellishment determination’, which reflects Gerald Moore’s practice method that was discussed Peter Hill about performer’s nature of practice for performing ideas development.<sup>371</sup>

Practice was focused on technical factors, such as how ‘easily’ or fluently the embellishment could be played, as well as on personal aesthetics. This latter included taking into account certain issues (for example, the level of coherence within the context of the music and the diversity and gradation of sound transformation techniques). In addition, rehearsals with other musicians and feedback from composers were also the most influential factors concerning the use of embellishments.

As highlighted in Chapter 5, two adjustments were made during the rehearsals for ‘Book of Dreams II’, due to the fact that flute embellishments did not sound appropriate when other instrumentalists were playing. Sandy Clark was the only composer who required me to change the embellishments that I added to one particular phrase in ‘Sang Liang & Shao Yu’. This was due to the fact that my embellishment ‘clashed’ harmonically with the string parts (see Chapter 4). The small number of changes in rehearsals and the generally high levels of satisfaction from composers suggest that the creative embellishments that I generated as a result of the practice-led research worked well with composed elements in the four new arrangements. This reflects the views of Liam Viney, Anna Grinberg and Luciano Berio about facilitating unpredictable inventiveness from performers under the premise of maintaining compositional constraints that are the ‘determinations’ made by the composer.<sup>372373</sup>

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<sup>369</sup> Redgate, ‘Creating,’ 214.

<sup>370</sup> Johann George Tromlitz, *The Virtuoso Flute-Player*, trans. Ardal Powell (Cambridge: Cambridge University Press, 1991), 287.

<sup>371</sup> Peter Hill, ‘From Score to Sound,’ in *Musical Performance: A Guide to Understanding*, ed. John Rink (Cambridge: Cambridge University Press, 2002), 130.

<sup>372</sup> Liam Viney and Anna Grinberg, ‘Collaboration in Duo Piano Performance – ‘Piano Spheres’,’ in *Collaborative Creative Thought and Practice in Music*, ed. Margaret S. Barrett (Farnham: Ashgate Publishing, 2014), 160.

<sup>373</sup> Cynthia Folio and Alexander R. Brinkman, ‘Rhythm and Timing in the Two Versions of Berio’s ‘Sequenza I’ for Flute Solo: Psychological and Musical Differences in Performance,’ in *Berio’s Sequenzas: Essays on Performance, Composition and Analysis*, ed. Janet K. Halfyard (New York: Routledge, 2016), 38-39.

Referring to Mine Doğantan-Dack's view that an instrumentalist's artistic decision-making process correlates with his or her performance expertise,<sup>374</sup> five significant factors were revealed in Chapter 6 as vital influences on the development of embellishments:

- Personal aesthetic preferences ensure that embellishments did not clash with the harmonies notated by the composed, rhythmic and musical instructions; coherence of music context; diversification of sound change; and gradation of sound transformation.
- Technical fluency or ease in order to avoid an awkward and uncomfortable playing approach that would cause muscle tension.
- Fieldwork experience, which includes using transplanted Dai techniques and ideas on how to embellish that are gleaned from fieldwork recordings to create my own embellishments, as well as using timbre-related modern flute techniques for the purpose of embellishing. The latter was inspired by Ni Kaihong's integration of techniques and also reflected my aesthetic preferences and experiences that were honed during the research process of creating different embellishment strategies.
- The characteristics of compositions affected the use of embellishment techniques. For example, 'Dai Village' encouraged the use of transplanted Dai *hulusi* techniques for a sustained pitch multiple times; 'The Whispering Moon' inspired the use of tonal-related modern flute techniques as sound-colour embellishments; 'Book of Dreams II' and 'Sang Liang & Shao Yu' spurred on the further creation of embellishment strategies. In general, long notes were the main driving force for the creation of embellishment strategies, which reflects my personal aesthetic preference to create diverse changes in sound.

This analysis reveals that the creative embellishments gained in the performance practice of this research are highly personalised and somewhat inspired by impulsivity.

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<sup>374</sup> Mine Doğantan-Dack, 'The Role of the Musical Instrument in Performance as Research: The Piano as a Research Tool,' in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Doğantan-Dack (Farnham: Ashgate Publishing, 2015), 189.

## Annotation

Annotation has been used and developed as part of the performance research used to document the process of creative realisation, from initial ideas to later adaptations. Redgate's performance research also proposes that the means of documenting the results should be determined by its level of usefulness to the performer-researcher.<sup>375</sup> For instance, different-coloured erasable pens were used as a means to document embellishment adjustments during rehearsals (see Chapter 5). Following much experimentation, a final unified annotation was devised from my practice-led research. The symbols and markings I used drew on Wil Offermans's transcription music, 'Tsuru-no-Sugomori', for the solo flute, although I made modifications in accordance with my experience of practising the compositions. My flute tutor, Anna Noakes, and the collaborating composer, Basil Athanasiadis, also made useful suggestions. A version of the flute parts for all the compositions with my annotated embellishments included in the final score is contained within the supplementary documents. The main aims of the scores are to aid understanding of the embellishments I added, and to share my creative input with the larger musical community. Furthermore, the unified annotation will also help me continue to use and develop my own tailor-made embellishment style in the future.

### 7.1.2 Collaborations with Composers

Four UK-based composers, Alex McGery, Basil Athanasiadis, Sandy Clark and Martin Gaughan, collaborated with me in this practice-led study. Four compositions based on different aspects of Dai culture were generated within various constraints with regards to the overall theme of each work and its instrumentation. They are represented as full scores, each with an additional version that has flute parts with my creative embellishments, as well as the CD album, *Anatta*.

The collaborations between me and the four composers were broken down into five phases – background, instigation, brainstorming, negotiation, and rehearsal and feedback – according to Elliott Gyger's diachronic mapping model.<sup>376</sup> The process was evaluated from the performer's perspective in a way that is consistent with the patterns of creative collaboration identified by Vera John-Steiner (see Chapter 4). Before the compositions were

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<sup>375</sup> Redgate, 'Creating,' 215.

<sup>376</sup> Elliott Gyger, 'No Stone Unturned: Mapping Composer-Performer Collaboration,' in *Collaborative Creative Thought and Practice in Music*, ed. Margaret S. Barrett (Farnham: Ashgate Publishing, 2014), 34-44.

written, my practice-led research began as a form of *distributed collaboration*, which refers to collaborators sharing similar interests, taking informal and voluntary roles and working spontaneously and responsively. It then changed to *complementarity collaboration* – collaborators having a clear division of labour, based on expertise and on working through discipline-based approaches and shared overlapping values – during my practice of the original flute parts before I formulated embellishments. As the creative realisation process progressed, it ultimately moved towards *integration collaboration*, which indicates when collaborators have taken interwoven roles, exhibited visionary commitment and worked together through transformative co-construction.<sup>377</sup> The way in which the embellishments intertwined with the composed melody allowed all participants in the collaborative process to work on and create material that went far beyond their own individual ingenuity and knowledge. Consequently, these collaborations led to new artistic visions.

## 7.2 Contributions

In line with the trend of composer-performer collaborations since the early twentieth century, new flute compositions have been generated that have many innovations contributed by both composers and performers. The former have experimented with various composition techniques to allow flautists to offer creative input during musical performances, such as the mobile form used in ‘Cassandra’s Dream Song’, which was composed by Brian Ferneyhough, and Luciano Berio’s ‘Sequenza I’. On the performers’ side, since Robert Dick published the book *The Other Flute: A Performance Manual of Contemporary Techniques* in 1975, many creative flautists have also worked with composers to create new compositions with their instruments and to discover new flute sonorities by developing extended techniques. In keeping with the tradition of developing new sonorities for contemporary classical music, East Asian musical elements have become vital sources of inspiration for some composers. Transplanting techniques from Chinese instruments to the flute has been one method by which they can to create new compositions. Embellishments, one of the typical characteristics of Chinese wind-instrument music, have been used in several contemporary flute music pieces, such as ‘Three Bagatelles of China West’ composed by Chen Yi, in which the flute melodies are put together with flourished grace notes and glissandos relocated from the *lerong*, *kouxian* and *bawu* embellishment techniques.

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<sup>377</sup> Vera John-Steiner, *Creative Collaboration* (New York: Oxford University Press, 2000), 197-203.

Based on this tradition of collaboration, and the tendency to integrate performance techniques linked to Chinese wind instruments into contemporary flute music, my research is particularly focused on allowing the performer, rather than the composer, to use embellishment techniques to add to the composed melodies. Given that most existing flute compositions employ Chinese embellishment techniques where the composer has made the decisions regarding these musical adornments, my practical research is distinct from previous approaches to the topic. This helps to broaden the scope of the flautist's mercurial creativity in contemporary classical music practice. The particular research component, Lianghe Dai *hulusi* style playing, which is integral to both composers' and performers' ingenuity, allows the compositions to gain broader cultural dimensions, thereby expanding the audience for contemporary classical flute music. In addition, this research also makes a contribution to understanding the theory and practice of the Lianghe Dai *hulusi* style of embellishment techniques, which has the potential to be useful for the Dai and other musical communities in China.

### 7.3 Further Discussion

As mentioned in the collaborative creativity discussion (see Chapter 4), this project was focused only on the collaboration between composers and myself. Margaret Barrett, Andrew Ford, Patrick Murphy, Patricia Pollett, Elizabeth Sellars and Liam Viney suggest that, for music played with a chamber ensemble, creative collaborations also happen on two other levels: between all performers and between the composer and all performers.<sup>378</sup> After completing the recordings for this project, I carried on collaborating with Gaughan for another new composition, 'The Moon Lingers'; this was written for flute, cello and piano and is based on five ancient Chinese poems written by Li Qingzhao. As part of the agreement between Gaughan and myself, I applied the creative embellishments that I devised for my doctoral project to the flute part. The performance practice focused mainly on rehearsals with pianist Gen Li, and cellist Henry Hargreaves. This type of activity offers great opportunities for the further study of creative realisation in terms of the levels discussed above.

Since my personalised embellishment style has acquired the characteristics of sustainable development, I have begun to examine contemporary flute-playing techniques

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<sup>378</sup> Margaret S. Barrett, Andrew Ford, Patrick Murphy, Patricia Pollett, Elizabeth Sellars and Liam Viney, 'The Scattering of Light: Shared Insights into the Collaborative and Cooperative Processes that Underpin the Development and Performance of a Commissioned Work,' in *Collaborative Creative Thought and Practice in Music*, ed. Margaret S. Barrett (Farnham: Ashgate Publishing, 2014), 20.

and have experimented with other practices to further increase the variety of embellishments. As ornamentation is a vital feature for many Chinese wind instruments, I also hope to study more techniques related to different instruments and integrate them into my personal embellishment style in order to keep expanding its cultural dimensions.

In the future, I also plan to bring the results of my research back to Lianghe, either by releasing a CD album or by holding a public performance. This would not only allow more people to hear multicultural contemporary classical music, but might also contribute to a passing on of the legacy of traditional *hulusi* music. Satoru Ito first pointed out that the tradition of the Dai style of *hulusi* is an ‘intangible cultural heritage. It will be lost without the inheritance of *gu shan ge* scale-based music’. His research also indicates that inheritance of the traditional *gu shan ge* scale-based *hulusi* music is only found in Lianghe, while the tradition is already lost in other Dai areas of Dehong. He studied and analysed the causes of this phenomenon and recommended that this ethnic group helped to recognise the importance of cultural protection through education.<sup>379</sup> In 2013, Meng Meng conducted a detailed study of the traditional Dai style of *hulusi* in Dehong and proposed the protection of traditions by developing educational industries, businesses and tourism.<sup>380</sup>

Despite work that has attempted to support and preserve Dai *hulusi* traditions, my fieldwork suggests that there are still few people in Lianghe who can play *gu shan ge* scale-based *hulusi* music, and that the only piece that has been passed down is ‘Ancient Melodies’. Nevertheless, Ito’s standpoint is that the traditional Dai style of *hulusi* playing would have been lost entirely without the inheritance of ‘Ancient Melodies’. What is more, Gen Dequan’s performance of it led me to complete my fieldwork in Lianghe and resulted in the development of my performance research. While my scrutiny of this topic is not aimed at preserving tradition, I hope that the music I have created and recorded in this project will attract more Dai people to pay attention to their *hulusi* traditions, and that this may help ensure the continuation of Dai cultural heritage.

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<sup>379</sup> Satoru Ito, ‘The Current Status and Development Track of ‘*Bi Lam Dao*’ from Dai Ethnic in Dehong,’ in *China·Dehong·Four River Basins of Yunnan, Dissertation Collections of International Symposium for Dai Culture Comparison*, ed. Dao Baoyao (Kunming: Dehong Ethnicity Press, 2005), 402-412.

<sup>380</sup> Meng Meng, ‘Research on Dai Traditional *Hulusi* and Its Musical Changes – Taking the Development of the Dai Style of *Hulusi* in Lianghe County, Dehong Prefecture as the Case’ (Postgraduate diss., Ethnicity University of China, 2013), 71-74.

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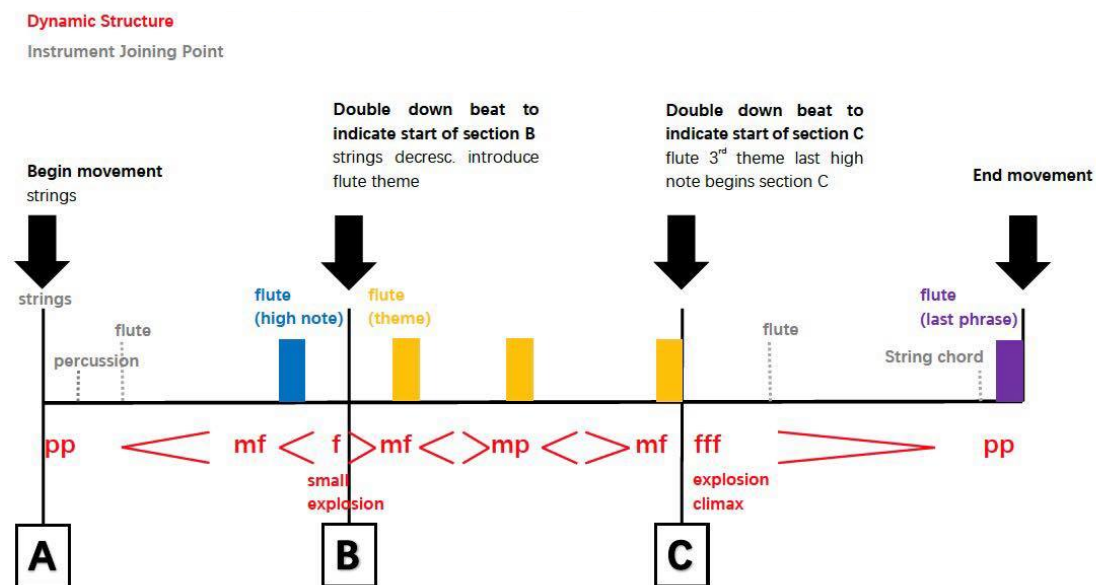
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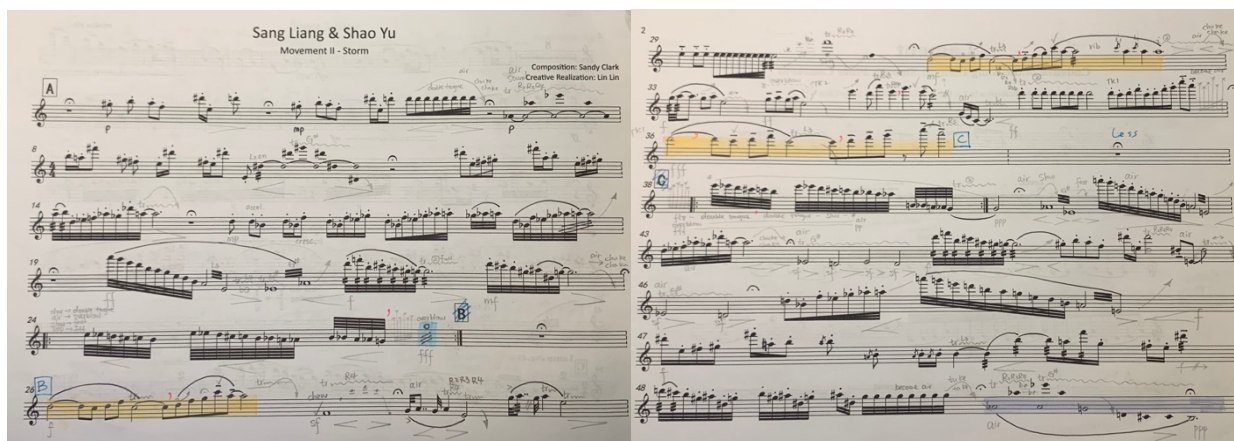
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## Appendix A – Figures in Colour



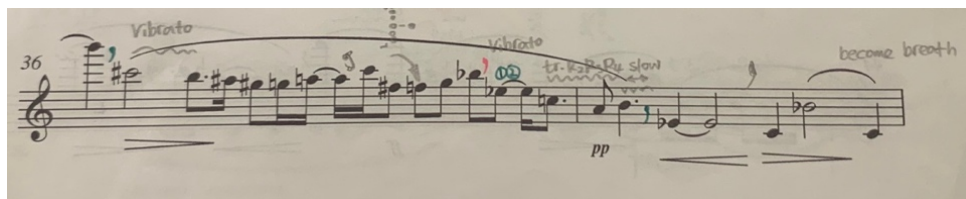
**Figure 4.6** Dynamic structure of ‘Sang Liang & Shao Yu’ second movement for conductor to lead the ensemble’s improvisation.



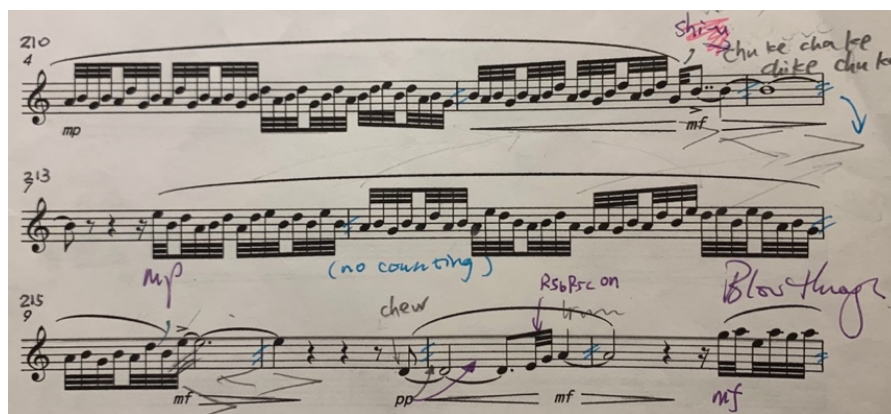
**Figure 4.7** Flute melodies of ‘Sang Liang & Shao Yu’ second movement corresponded to the Dynamic structure diagram.



**Figure 5.20** Pencil annotations in ‘Dai Village’ flute part.



**Figure 5.21** Three colours used for annotations in ‘The Whispering Moon’ flute part.



**Figure 5.22** Four colours used for annotations in ‘Book of Dreams II’ flute part.



## Appendix B – Contents of the Attached CD

### 1. Music Examples:

- Chapter 2 (2.1-2.13)
- Chapter 3 (3.1-3.27).

### 2. *Hulusi* Video Recordings:

- ‘Deep in the Bamboo Forest’ – played by Gen Congguo
- ‘Ancient Melodies’ – played by Gen Congguo.

### 3. Project Music Audio Recordings:

This music album was recorded at Goldsmiths Studio in 2018. It was produced and released by Miraco Studio. It is comprised of seven music tracks which retain the personalised embellishments developed in the creative realisation for collaborative compositions in this performance research.

- Dai Village  
Composer: Alex McGery  
Performers: Lin Lin, *flute*; Gen Li, *piano*
- The Whispering Moon  
Composer: Martin Gaughan  
Performers: Lin Lin, *flute*; Gen Li, *percussion*
- Book of Dreams II  
Composer: Basil Athanasiadis  
Performers: Lin Lin, *flute*; Elena Abad, *violin*; Chloë Meade, *violin*; Daichi Yoshimura, *viola*; Henry Hargreaves, *cello*
- Sang Liang & Shao Yu  
Composer: Sandy Clark  
Performers: Lin Lin, *flute*; Noah Max, *conductor*; Elena Abad, *violin*; Chloë Meade, *violin*; Daichi Yoshimura, *viola*; Henry Hargreaves, *cello*; Isis Dunthorne, *percussion*  
Movement 1\_The Lovers  
Movement 2\_The Storm  
Movement 3\_Lament  
Movement 4\_The Buddha’s Gift

### 4. Project Final Recital:

This concert was given on November 30<sup>th</sup> 2019 at Council Chamber Room, Deptford Town Hall, London, UK.

- Recital Programme
- Live Video Recording

### 5. Project Music Scores:

- full scores
- flute parts

## Appendix C – Composer and Performer Biographies

### Lin Lin, *flute*

Described by conductor Jonathan Tilbrook as ‘an exceptional musician’, ‘a phenomenal flute player’ and ‘a wonderfully gifted pianist’, and by composer Peter Weigold as ‘a very fine and creative musician’. Lin has established herself as one of the most exciting young musicians of today by giving a large number of solo and chamber recitals in major concert halls and music festivals throughout Europe and Asia, including Wigmore Hall, Cadogan Hall, Bridgewater Hall, Blackheath Great Hall, Birmingham Symphony Hall, Fazioli Concert Hall, etc. Lin has also collaborated with composers since 2013 in the creation of new art music, including: recent recordings for CD *Soft Light* and *Book of Dreams* for Basil Athanasiadis’ new flute compositions; the recent performance with King’s Choir for John Rutter’s new work ‘Second Farewell to Cambridge’; and with Trinity Symphony for Sandy Clark’s flute concerto ‘Hua Mulan Saga’.

Lin has studied and worked with many well-known musicians including Anna Noakes, Susan Milan, Paul Edmund Davies, Sue Thomas, Nigel Clayton, Martino Tirimo and Dmitri Alexeev at the Royal College of Music and Trinity Laban Conservatoire of Music and Dance. Unusually, while she never stopped her practice on both instruments, Lin Lin has a Master’s degree in Science & Engineering, having studied material science and engineering at Queen Mary University of London from which she graduated with first class honours in 2009, the only student in her year to have a research essay published. Lin’s life change to musical art story has been filmed in the documentary film ‘Great Britain, Great Experience’ by the British Embassy in China in 2015.

### Basil Athanasiadis

Basil Athanasiadis moved to London after completing his piano and advanced theory studies (harmony, counterpoint, fugue) at the National Conservatoire of Athens. He first studied composition at Trinity College of Music with Daryl Runswick, then at the Royal Academy of Music with Paul Patterson, and finally at Canterbury Christ Church University where he obtained his PhD under the supervision of Roderick Watkins and Paul Patterson supported by the Research Studentship Award.

In 2010, he was the recipient of the JSPS Postdoctoral Fellowship Award (2010-2011). Based at Tokyo University of the Arts as a Special Foreign Researcher, he composed new works for Western and Japanese instruments with a particular interest on the shō (mouth organ) and the 20-stringed koto. Some of those works were presented in a series of concerts culminating in a large-scale performance project that took place at the Sogakudo Hall in 23 January 2011. That same year, he was awarded the JSPS Postdoctoral Fellowship Award (2011-2013) for the second time to further his research and support the composition of new works for Japanese and Western instruments and their performance in both Japan and Europe.

Athanasiadis’s works are characterised by a strong visual identity; his performances have often been accompanied by dance or stage action. Early influences can be traced in Sergiu Celibidache’s views on aspects of ambience and acoustic space (Athanasiadis attended Celibidache’s Munich seminars in 1994), and in composers such as Christou, Feldman and Takemitsu. His most recent works focus on the Japanese aesthetic of wabi-sabi, which has also been the main subject of his doctoral and postdoctoral research since 2004.

His music has been released on CD by Sargasso Records, Divine Art Recordings, Dutton Epoch, Regent Records, Fonorum and the Choir & Organ Magazine (cover CD for March/April 2009 issue). His scores are published by United Music Publishing and Oxford University Press.

Basil's works have been performed in Europe, the US, Canada and Asia by ensembles such as the London Sinfonietta, Amsterdam Loeki Stardust Quartet, the New London Chamber Ensemble, the Silk String Quartet, Okeanos, Mondriaan Quartet, Alea III, Shonorities and choirs such as the BBC Singers, Wells Cathedral Choir, Cambridge Chapel Choir of Selwyn College and Montreal Christ Church Cathedral Choir.

## **Sandy Clark**

Sandy Clark is a British composer based in Kingston-Upon-Hull. His compositions have been performed across the UK and internationally by ensembles such as the Portumnus Ensemble, the Berkeley Ensemble, the Piatti Quartet and Trinity Laban Symphony Orchestra, and he has attained several prizes for such compositions. He has collaborated as a composer with many musicians including flautist Lin, pianist Matthieu Esnult, violist Emily Hoyle, oboist Jurij Likin and trumpeter Simon Desbruslais. As an orchestrator, he has provided material for several singers including Adrien Mastro Simone, Vidal Sancho and Béatrice de Larragoiti, and instrumentalists such as harpist Solenn Grand and string group Chiqas.

After completing his BMus in Music at the University of Hull in 2014, Sandy moved to London to undertake an MMus in Composition at Trinity Laban, studying under Stephen Montague. From there, he returned to Hull to begin his PhD in Composition under Dr Mark Slater, culminating in a 75-minute opera, *The Siren*, focussing on audience accessibility.

Sandy is a keen conductor and is currently Musical Director of Hessle Sinfonia. He has worked with a variety of ensembles including choirs, orchestras, opera, musical theatre, wind bands and brass bands.

## **Martin Gaughan**

Martin Gaughan was born in York of Irish descent. He attended Trinity College of Music, London where he won the 1st year prize for most outstanding student, the Chappell Composition Prize twice and took part in a number of composition workshops as well as being asked to write a work for the 'Principals Concert'. He completed his studies with two concerts dedicated to his work.

In 2011 Martin returned to education at Morley College with a number of performances and a graphic score project in celebration of Cornelius Cardew. Martin completed a MMus in composition with Roger Redgate at Goldsmith's University, London and is planning on beginning a PhD.

Martin's music is dark, atmospheric and often nocturnal, due in part to his being an insomniac, and so his work is often infused with images of night and the gothic. Being a poet as well as a composer, Martin's music often contains quotations and poetic fragments from his own poetry and the work of other poets. Martin has worked closely with a number of singers and performers including the Scottish new music group 'Red Note Ensemble' and the Tête-à-Tête Opera Festival.

## **Alex McGery**

Alex McGery was born in Greenwich London in 1987. He is a composer, arranger and music teacher who studied at the Royal Academy of Music from 2009 to 2015, obtaining a Bachelor's degree in composition. With each piece that he writes, be it an original composition, a soundtrack to accompany a film, or an arrangement of somebody else's work, he strives to achieve two things. The first is a high level of quality, and the second (and equally important) is accessibility. His aim is to produce well-written music that can be enjoyed not just by academics, classical performers and people who make music their career, but by everyone with an interest in classical or media music. He is inspired by the great composers who wrote music that could be enjoyed almost universally and for generations to come, transcending time and culture without sacrificing their aesthetic quality.

## **Elena Abad, *violin***

Born in Spain, Elena began learning the violin at age seven with professor Ara Vartanian and gave her debut solo recital aged 8 in Fuengirola (Málaga). From a very young age she performed violin concertos by Bach, Vivaldi, and Accolay with the Soloists of Malaga Chamber Orchestra. She moved to London in 2007 to study with Evgeny Grach at the prestigious Purcell School of Music for Young Musicians with a scholarship. She finished her Bachelor's degree in 2015 at The Guildhall School of Music and Drama, and at present, she continues her studies at Trinity Laban Conservatoire of Music and Dance with Professor Ofer Falk as a Violet Wright, Beatrice Taylor, Helen Roll Trust and Trinity College London Scholar.

Elena has performed in major venues in the UK including the Queen Elizabeth Hall, Royal Albert Hall, Barbican Hall, Wigmore Hall, Cadogan Hall, St Martin-in-the-Fields, St John's Smith Square and St James's Piccadilly. She has also performed various violin concertos with orchestras such as the Torbay Symphony Orchestra, the Harrow Symphony Orchestra and the Promusica Orchestra.

As a chamber musician, she was selected on three occasions to perform at the Wigmore Hall. She was also recently awarded the first prize at the Leonard Smith and Felicity Young Duo competition with her duo partner Yaoying Wang. Elena is also a very enthusiastic orchestral player, and she has worked with several renowned orchestras including the BBC Symphony Orchestra, the London Symphony Orchestra and the Bournemouth Symphony Orchestra. She has also been leader of the London City Orchestra and the Audeat Camerata.

## **Isis Dunthorne, *percussion***

Isis is a lover of all things percussion, from the triangle to the tam-tam. Her cowbell career alone has spanned from tripping over one in front of a full house at The Sage, Gateshead to playing the instrument in the premier performance of Olly Murs' 'Troublemaker' at Children in Need Live with the BBC Radio Leeds Big Band alongside the man himself.

Isis has nearly finished studying for her undergraduate degree in percussion and drum kit at Trinity Laban Conservatoire. So far, she has enjoyed an eclectic mix of performance opportunities including Steve Reich's Music for 18 Musicians, Steve Reich's City Life, Symphony Orchestra Side by Side with the Philharmonia, Hitsville UK: Motown Orchestra,

and Urinetown at Stratford Circus. She has a keen interest in Afro-Cuban percussion and pop percussion, and is band leader for salsa group Orquesta del Suresta.

### **Henry Hargreaves, *cello***

Henry is currently studying for MMus in cello performance at the Royal Academy of Music with Felix Schmidt. Henry is principal cello with Ernest Read Symphony Orchestra (ERSO) and assistant cello tutor at Youth Music Centre, Golders Green. He started learning aged 6 with Michael Nebe, at the Bromley Youth Music Trust and then with Gillian Thoday. Henry has won many prizes, including the May Mukle Prize (Academy cello prize) and an award from the Raphael Sommer Foundation. He has been invited to perform concertos at venues in Spain, France, Italy and around the UK including at the Fairfield Halls and venues in the UK, Belgium and Italy. He regularly gives recitals for music clubs and residential homes in the UK.

In addition to Henry's position with the Ernest Read Symphony Orchestra, he also regularly performs with the Academy Symphony Orchestra (principal) and is often invited as guest principal with leading semi-professional orchestras in London. Henry has a successful private cello class, where students have won numerous awards and places in the National Children's Orchestra.

Upcoming highlights include being invited to attend the Britten Pears Strings and Horn Elements Course in April 2019 as one of only 3 cellists selected internationally, concerts as principal cellist with ERSO, a cello and piano recital at the Royal Academy of Music and starting a postgraduate degree studying with Benjamin Hughes at the Royal Academy of Music with a scholarship.

### **Gen Li, *piano***

After winning the First Prizes at the Birmingham International Piano Competition and the Jaques Samuel Intercollegiate Piano Competition, Gen performs at many of the world's finest venues including Wigmore Hall, Cadogan Hall, the Purcell Room in London, Bridgewater Hall in Manchester, Grand Hall of Casa da Música in Portugal, Fazioli Concert Hall in Italy, receiving high praise from both public and critics alike. BBC radio 3 presenter Sean Rafferty described him 'the pianist with golden fingers', after listening.

After winning third Prize at the Hastings International Piano Concerto Competition In 2018, he performed Prokofiev third piano concertos with Royal Philharmonic Orchestra, conducted by Jac van Steen, and in BBC Live Broadcast.

He has also performed piano concertos with many other Orchestras such as Armenian State Symphony Orchestra, Portuguese Philharmonic Orchestra, London Young Musicians Symphony Orchestra, Barnet Symphony Orchestra, Eastbourne Symphony Orchestra. His other competition top-three prizes include Roma International Piano Competition, Malta International Piano Competition, Piano FVG Competition in Sacile, Eastbourne Soloists' Competition, Santa Cecilia Piano Competition in Porto, ClaviCologne in Hamburg. He studied at the Royal College of Music, Trinity Laban Conservatoire of Music and Dance, where he received his BMus, MMus, Artist Diploma and Fellowship of Trinity College London. His teachers include Deniz Gelenbe, Ian Jones, Nigel Clayton and Dmitri Alexeev. In 2019, He has been invited by Shanghai Conservatory of Music to give lectures about piano learning and music education.

Gen gratefully acknowledges his generous sponsors and supports of the following: Fairlight Art Trust, S. W. Mitchell Capital, Help Musicians UK Postgraduate Award, KNS Classical Recording, Joseph Clover Award, Nina Polani Award, Delina musician Award, Alfred Kitchin Award, and NOSWAD Charity Award.

### **Noah Max, *conductor***

Noah Max has been described as 'one of nature's artists' (John Wilson). His activities have been praised by conductors Sir Mark Elder and Sian Edwards, critics Barry Millington (The Guardian) and Paul Conway (Musical Opinion) and composers Sir George Benjamin, Roxanna Panufnik and Joseph Phibbs.

2018 highlights included assisting Jonathan Cohen at the BBC Proms, working with Marin Alsop in Snape Maltings, championing new and neglected music with his orchestra the Echo Ensemble and writing for groups including the Barbican Piano Trio, Ebor Singers and Marryat Players. 2017 saw his Cadogan and Wigmore debuts; this year he performed at the Royal Albert Hall's Elgar Room and 13 of his works have been given first performances between January and July 2019.

Noah is a chamber musician, filmmaker and BP Young Artist whose paintings have exhibited at the National Portrait Gallery. His poetry has been set to music by Ronald Corp OBE.

### **Chloë Meade, *violin***

Chloë started learning the violin at the age of 4 and was awarded a Music Scholarship to Alleyns School at 11. She has studied with Erik Houston and John Crawford and is currently studying with Joshua Fisher at the Royal Academy of Music.

She was a Beckenham Festival Musician of the Year Finalist in 2009 and 2012 and was awarded the Maxine Kwok and Daniel Bates Cup for the most promising string player at the Festival in 2012. She has participated in Masterclasses with Thomas Gould (Aurora Orchestra/Britten Sinfonia) and the Dante and Heath Quartets. In 2014, she was the soloist in a performance of the revered Bruch Violin Concerto No. 1 in G minor at St. John's, Smith Square, and in 2016 performed Bach's A minor Violin Concerto at All Souls Church, Coventry, as well as leading a performance of Verdi's Requiem at the Royal Festival Hall.

Chloë is a member of the Frinton Quartet and has performed chamber works by Brahms, Debussy and Clara Schumann at the Purcell Room, St. James's Church, Piccadilly and the Blackheath Recital Halls. She has received coaching from James Sleigh, David Smith, Mario Stefano Pietrodarchi and the Doric Quartet among others. During her studies at the Academy, Chloë has played in the Symphony Orchestra with conductors such as Christopher Warren-Green, Yan Pascal Tortelier and Sir Mark Elder, and in 2017 played with the Royal Academy of Music Symphony Orchestra under the baton of composer James Newton-Howard in concert at the Royal Albert Hall.

### **Daichi Yoshimura, *viola***

Born in Japan and raised in England, Daichi Yoshimura, 18 is primarily a violist (although he also plays violin of equal standard) and comes from a musical background as both his parents

played musical instruments. He has recently left the prestigious Chetham's School of Music in Manchester where he studied with violin and viola teachers Yumi Sasaki and Graham Oppenheimer respectively. He will continue his viola studies at the Royal Academy of Music in London in September 2016 under the tutelage of Juan-Miguel Hernandez, violist in the legendary Fine Arts Quartet. Prior to Chetham's, he had studied at the Royal College Music Junior Department for 5 years where he studied violin with Eszter Boda Katona and he received highly commended in the Hugh Bean memorial violin competition several times during his time there.

During his time at Chetham's he has had the opportunity to play in various string quartets and orchestras where he has played demanding yet rewarding works such as Tchaikovsky's 6th Symphony, Mahler's 3rd Symphony and Debussy's String Quartet. His quartet were finalists of the Fiona Ord string chamber music competition held at Chetham's in 2015 and 2016. His concerto debut came in June 2015 when he played the Malcolm Arnold Viola Concerto with the Athenean Ensemble as part of the Didsbury Festival under the baton of Nicholas Simpson. He first fell in love with the violin aged 5 when he initially heard his mother play the instrument. He started playing the viola 3 years ago and although he was initially forced to play the instrument (Most violinists had to play the viola at one point during their time at Chetham's due to the lack of viola players throughout the school!) he instantly fell in love with the instrument and in fact he considers the viola to be his main instrument, although he still holds the violin with great affection. Daichi is currently using a viola made by Helen Micheutschläger who is a distinguished viola maker based in Sale.

## Appendix D – Project Music Scores

This appendix represents the four collaborative compositions created in this performance research. It contains both the flute parts with annotated embellishments and the full scores.

### Annotation Explanations:

- for flute parts (page 198)

### Alex McGery – ‘Dai Village’:

- full score (page 199)
- flute part (page 209)

### Martin Gaughan – ‘The Whispering Moon’:

- full score (page 215)
- flute part (page 225)

### Basil Athanasiad – ‘Book of Dreams II’.<sup>381</sup>

- full score (page 236)
- alto flute part (page 262)

### Sandy Clark – ‘Sang Liang & Shao Yu’:

- full score (page 270)
- flute part (page 287)

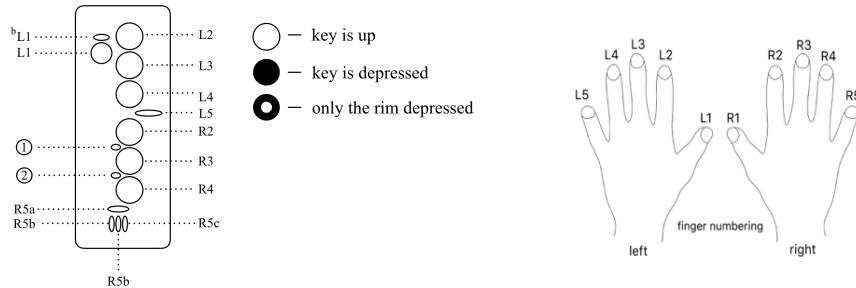
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<sup>381</sup> Copyright 2019 United Music Publishing Ltd, England. Reproduced by permission.



# ANNOTATION EXPLANATIONS

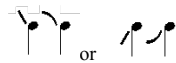
## Finger Numbering



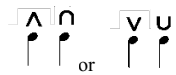
## List of Embellishments

### Short Inflections:

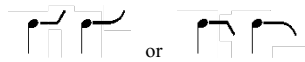
straight line played with fingering; curve played with pitch bending



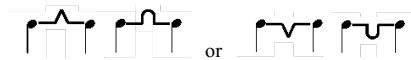
play a quick fluctuation at the start of a note



play a quick fluctuation just after a note started



play a quick fluctuation at the end of a note



play a quick fluctuation between two notes

### Gradient – Density Inflection:

*i.* play a continuous fluctuation (line indicates the speed)

### Tremor:

*tr.* trill the finger(s)

shake the flute left and right

### Note Bending:

pitch bending down; pitch bending up

### Continuous Note Bending:

line indicates the relative pitch and bending speed

### Harmonic Fingering:

diamond shaped note indicates finger to be used; round shape note indicates actual pitch

### Breath Tone:

- b. play only with air
- b.t. play tone with large extent of air sound
- t. play normal tone

### Trill Key:

① partly depress the first trill key; ② partly depress the second trill key

### Flutter Tongue: flz.

### Speaking Embouchure:

blow the air with the embouchure in speech position (shh, chew, tu, ch-u, sh-u, shua, chu-ke cha-ke)

### Play with Singing: s.

### Overblow: o.b.

### Key Click: ⊗

# **Dai Village**

## **for Flute and Pianoforte**

Dai Village for solo flute and piano is a piece that attempts to blend the two cultures of the east and west musically, paying respect to each and creating a cross-cultural sound. By taking some key components of *hulusi* music I was able to fuse this with Western harmony and musical structure. It uses plenty of pentatonic scales in the melodic lines of the flute and rhythmic piano part. This is combined with diatonic harmonies and frequent use of bass ostinatos to depict an image of life in the Dai village. The flautist Lin Lin was also able to bring her own research into Dai *hulusi* music to the piece. Her use of embellishments adds another dimension to the piece, greatly enhancing its depth in a manner that even myself, the composer, had not foreseen.

Alex McGery 2016

# 傣寨 Dai Village

Alex McGery  
2016

Moderato, bright with optimism

Flute

Piano

$\text{♩} = 100$

*p* *mf* *p* *mf* *mp* *mp* *pp*

Lento Andante

8

poco accel.

*p* *pp*

14

*f*

12

*f*

Red.

Tempo primo Allegretto  
♩ = 160

19 *mf* *p* *mp espress*

27 *mf* *mf*

31 *8va* *f agitated* *mf*

35

38

*mf* *mp* *mf*

*Ped.*

41

*mf* *f* *agitated*

*Ped.*

44

*mf*

47

*f* *mf* *f* *ffz*

*f*

♩ = 150  
Allegretto

51

*mp* *soft with a hint of melancholy* *mp* *3*

57

*mp* *p* *3* *like footsteps*

61

*mf* *mp* *mf*

64

*mp* *p* *3* *3* *p*

67

*mf* bright *f*

69

*mf* *f* *mf* *8va*

A little faster, stronger

71

*mp* *p* *mp*

75

*mf* *mf*

78

*mp* *mf* *mp*

*mp* *mf* *mp*

82

*flz.* *norm.* *flz.* *norm.*

*mp* *mf* *mf* *mp*

*8va* *8vb*

84

*flz.* *norm.* *tr* *tr* *tr* *tr*

*mf* *mp* *f* *mp* *f* *mp*

*mf* *f* *mf* *mp* *f* *mp*

*rit.*

87

*mf* *f* *3*

*mf* *f* *3*



♩ = 170

91 A tempo rit. . . . . Andante accel. al --- Allegretto

*mf* *p* *pp* *mf*

95 rit. . . . . A tempo rit. . . . .

*f* *mf* *f*

Andante, with aggression  
♩ = 180

98 *ff* *ff* jubilant *f*

101 rit. . . . .

*mf* *mp* *mp*

Meno Mosso, mournful

105  $\text{♩} = 172$  poco rit. . .

112 A tempo poco rit. . .

Andante rit. . . A tempo rit. . . Tempo primo

119

126 Lento poco accel. . . rit. . .

The musical score consists of four systems of staves. The first system (measures 105-111) is in 4/4 time, marked 'Meno Mosso, mournful' with a tempo of 172. It features a piano (p) dynamic and a 'poco rit.' marking. The second system (measures 112-118) is also in 4/4 time, marked 'A tempo', and includes dynamics of p, mf, and pp. The third system (measures 119-125) is in 4/4 time, marked 'Andante', 'rit.', 'A tempo', 'rit.', and 'Tempo primo'. It includes dynamics of pp, p, and mf. The fourth system (measures 126-132) is in 4/4 time, marked 'Lento', 'poco accel.', and 'rit.'. It includes dynamics of p, mf, and mp. The score includes various musical notations such as slurs, ties, and dynamic markings.

poco accel. . . . . rit. . . . . poco accel. . . . . rit.

131

*p* *mf* *p* *ff*

*p* *mf* *p* *mf* *ff*

A tempo . . . . . accel. . . . . molto rall.

135

*mf* *f* *ppp*

*mf* *cresc.* *ff*

# 傣寨 Dai Village

Alex McGery  
2016

Moderato, bright with optimism

♩ = 100

1

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1000

27 *tr. L3* *mf* *R2*

30 *tr. R5b R5c* *R2*

33 *R2*

35 *R2* *R2*

38 *tr. R5b R5c* *mf* *mp*

40 *tr. L3* *mf*

42 *(tr)* *mf* *f* *agitated*

44 *mf*

47 **tr** *R2 R3 R4*

**Allegretto**  
51 *soft with a hint of melancholy*  
*mp* *mp* **3**

58 **3** *R4*

62 **3** *R5b*

64 **3** *R5b*

68 **3** *R5b*

70 **3** *R5b*

212

98  $\text{♩} = 180$

*ff*

*f*

101 *tr. ②* *tr. R5b R5c* *tr. L3* *rit.* *mf* *mp*

poco rit. \_

**♩ = 172**

105

2

*p*

*p*

**A tempo**

poco rit. - -

112 *A tempo* *poco rit.*

## Andante

## A tempo

## Tempo primo

Andante rit. . . . . A tempo rit. . . . . Tempo primo

119 *tr.* L3 *pp* *p* *pp* *p* *p* *7* *mf*

*R5a* *i.* *wwww*

**Lento**

poco accel. \_ \_ \_ rit. \_

[illegible]



131 poco accel. . . rit. . . . . R2  $\wedge$  poco accel. . ② . . . . .

134 rit. . . . . ② A tempo accel. . . . . molto rall. . . . .

*ff* > *mf* *f* > *ppp*

***The Whispering Moon***  
***for flute & Improvised Percussion***

*Martin Gaughan*  
*2017*

*for Lin Lin*

A Dai girl is attracted by the sound of the holy spring water. She sits beside it, listens to it, and resonates with it all the time. Day after day, she learns and creates a tune from this, and she shares it with others. And so, the Dai people discover music.

Flute

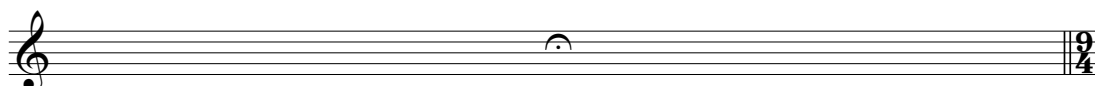
for Lin Lin

# The Whispering Moon

for flute & improvised percussion

Martin Gaughan 2017

The piece should start with the Percussionist onstage playing a Waterphone/s alone, freely, perhaps even as the audience enter. Then slowly, like a ritual, the flute player should enter the performing area, playing bells, metallic wind-chimes and/or metallic sonorous percussion, again, freely. The flute player can also sing quietly, blow air into the flute & quietly rattle keys. The Percussionist may add Cymbals, Gongs & sonorous sounds. As the flute player arrives onstage they should begin playing tremolos & lead naturally into the notated music.



## Shimmering/not too slow/rubato

*pp* with a warm but somewhat breathy tone/  
fast enough to sound like irregular tremolos  
(almost like a wooden Chinese flute  
or traditional Irish Whistle),  
add arabesques to the written material

1

2

3

4

5

6

ad lib. metallic wind-chimes etc.

becoming hardly more than finger & key noise

pp

Flute

7

8

becoming hardly more than finger & key noise

ad lib. metallic wind-chimes etc.

9

10

11

*p* expressive

12

14

becoming hardly more than finger & key noise

bend the pitch down a quarter-tone & back again

15

quarter-tone sim.

*pp* expressive

16

*gliss.*

17

*p* expressive

Flute

18 *p* expressive

19

21 *p* expressive

23 *p* *gliss.*

24 *p*

25

26 quarter-tone sim.

28 *pp* expressive

29 *f* cresc. *fff* dim. *ff*

30 *gliss.* V. S.

Flute

31

32

34

*f cresc.* *ff dim.*

36

*pp*

38

39

*becoming hardly more than finger & key noise* *ad lib. metallic wind-chimes etc.*

40

*pp*

41

42

*gliss.*

*ppp cresc. poco a poco*

44

*ff*

46 *fff* dim. poco a poco *p* Flute

47 *pp* *p* *ppp* cresc. poco a poco

49 quarter-tone sim. *gliss.*

50 *mf* dim. poco a poco *tr* *pp*

51 *ppp* cresc. poco a poco

52

53

54 quarter-tone sim. *tr*

55 *mp* *fff*

56 *V. S.*



Flute

57  *p*

58  *ppp*

59  *ppp*

61  *pp expressive cresc. poco a poco*

62  *ppp*

63  *ppp*

64  *quarter-tone sim.* *fff*

65  *p*

66  *p*

67  *ff*

68 *Flute* *ad lib. metallic wind-chimes etc.* *tr*

69 *becoming hardly more than finger & key noise ppp*

70 *ppp whispering & murmuring/ cresc. poco a poco* *gliss.* *pp*

71 *quarter-tone sim.*

72 *mp*

73 *mp*

74 *fff* *quarter-tone sim.*

75 *fff* *pp*

76 *p* *gliss. gliss.*

78 *V. S.*

The musical score consists of ten staves of music. The first staff (measure 68) begins with a treble clef and a key signature of one sharp (F#). It contains a series of sixteenth notes and a trill (tr). The second staff (measure 69) features a triplet of eighth notes. The third staff (measure 70) includes a triplet of eighth notes and a glissando (gliss.). The fourth staff (measure 71) shows a triplet of eighth notes. The fifth staff (measure 72) contains a triplet of eighth notes and a dynamic marking of mp. The sixth staff (measure 73) features a triplet of eighth notes and a dynamic marking of mp. The seventh staff (measure 74) includes a triplet of eighth notes and a dynamic marking of fff. The eighth staff (measure 75) contains a triplet of eighth notes and a dynamic marking of pp. The ninth staff (measure 76) features a triplet of eighth notes and a dynamic marking of p. The tenth staff (measure 78) includes a triplet of eighth notes and a dynamic marking of p. The score concludes with a 'V. S.' instruction.

Flute

79 *tr*

*pp expressive cresc. poco a poco*

81

83

85 *3 3 3 3 6*

86 *pp expressive*

88 *3*

89 *pp 3 tr tr tr*

91 *p expressive dim. poco a poco becoming hardly more than air pp*

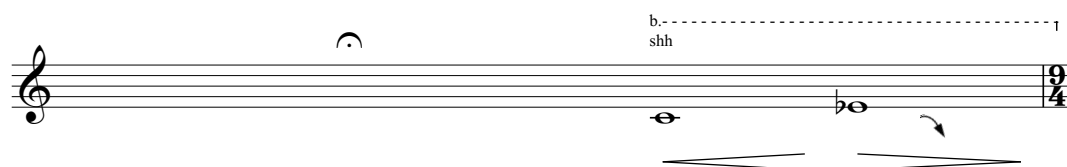
93

# The Whispering Moon

for occasionally improvised flute & improvised percussion

Martin Gaughan 2017

The piece should start with the Percussionist onstage playing a Waterphone/s alone, freely, perhaps even as the audience enter. Then slowly, like a ritual, the flute player should enter the performing area, playing bells, metallic wind-chimes and/or metallic sonorous percussion, again, freely. The flute player can also sing quietly, blow air into the flute & quietly rattle keys. The Percussionist may add Cymbals, Gongs & sonorous sounds. As the flute player arrives onstage they should begin playing tremolos & lead naturally into the notated music.



## Shimmering/not too slow/rubato

*pp* with a warm but somewhat breathy tone/  
fast enough to sound like irregular tremolos  
(almost like a wooden Chinese flute  
or traditional Irish Whistle),  
add arabesques to the written material

1

2

3

4

becoming hardly more than finger & key noise

pp

# Flute

5 *tr. L3* *6* *tr. R2 R3 R4* *3* *3*

6 *b.t. - - 1* *t. - - - - - b.t. - - - - - n. - - - - -* *3* *3* *3* *3* *3* *pp*

7 *6* *3* *2* *tr. R2 R3 R4* *3* *6* *6*

8 *R4* *2* *1 2* *1* *3* *3* *3* *3* *3* *3* *3* *flz. - 1*

9 *becoming hardly more than finger & key noise* *2* *1* *1 flz. - 1* *R3*

10 *3* *3* *3* *6* *2* *tr. R2 R3 R4* *2*

11 *tr. L3* *tr. R5b R5c* *R3* *tr. R2 R3 R4* *p expressive*

12 *flz. - - - - -* *gliss.* *b* *1 2* *1 2* *2*

The musical score for Flute consists of measures 5 through 12. Measure 5 features a trill on L3, followed by a sixteenth-note sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet. Measure 6 includes a breath mark (b.t.), a trill (t.), and a breath mark (b.t.), followed by a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet. Measure 7 shows a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet. Measure 8 contains a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet. Measure 9 is marked 'becoming hardly more than finger & key noise' and includes a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet. Measure 10 shows a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet. Measure 11 includes a trill on L3, a trill on R5b R5c, a sixteenth-note triplet, and a trill on R2 R3 R4. Measure 12 features a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet.

# Flute

14 *becoming hardly more than finger & key noise*  
*bend the pitch down a quarter-tone & back again*  
*pp expressive*

15 *quarter-tone sim.*  
*pp expressive*

16 *gliss.*  
*gliss.*  
*p expressive*

17 *p expressive*

18 *p expressive*

19 *tr: R2 R3 R4*  
*p expressive*

21 *p expressive*

The musical score for Flute, measures 14-21, is written in treble clef. Measure 14 features a triplet of eighth notes, followed by a quarter note and a half note. Measure 15 includes a quarter-tone simulation and a triplet of eighth notes. Measure 16 shows a glissando and a triplet of eighth notes. Measure 17 contains a triplet of eighth notes and a half note. Measure 18 features a triplet of eighth notes and a half note. Measure 19 includes a triplet of eighth notes and a half note. Measure 21 shows a triplet of eighth notes and a half note. Fingerings are indicated by numbers 1-3. Breath marks are shown as wavy lines. Dynamic markings include *pp* and *p*. Performance instructions are provided for measures 14, 15, and 16. Diagrams of the flute key mechanism are included for measures 15, 16, 18, 19, and 21.

# Flute

23  

24 

25 

26 *quarter-tone sim.* *pp expressive* 

28 *b.* 

29 *f cresc.* *fff dim.* *ff* 

30 *b.t. -----* 

*gliss.*

# Flute

31 

32 

34 

36 

38 

39 

40 

41 



# Flute

42 *gliss.*

*ppp cresc. poco a poco*

44 *tr. R3* *tr. R2 R3 R4* *tr. R3* *tr. R3*

*ff*

46 *tr. R3 R4* *fff dim. poco a poco* *p*

47 *b.t. ----- 1* *pp* *p* *ppp cresc. poco a poco*

49 *3* *3* *3* *3* *3* *3* *3* *3* *3* *6*

50 *quarter-tone sim.* *tr. R2 R3 R4* *b.t. ----- 1* *chew* *gliss.* *3* *3*

*mf dim. poco a poco*

51 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *b.t. ----- b. .... 1* *tr* *pp*

52 *ppp cresc. poco a poco* *2* *3* *3* *3* *3* *3* *3* *3* *3* *6* *L1* *R2*

# Flute

53

54 *quarter-tone sim.* *b.t.* *mp*

55 *tr. R4* *only* *fff*

56 *b.t. --- 1*

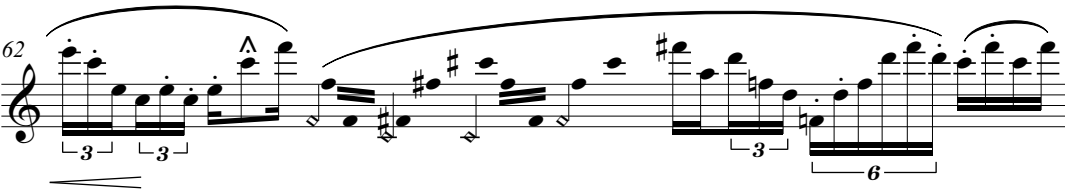
57 *R2* *p*

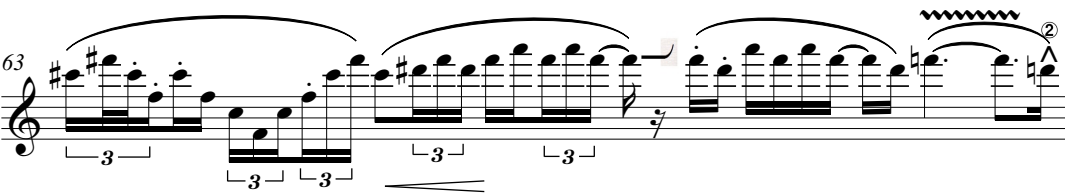
58 *b.t. -----* *ppp*


59 *pp expressive cresc. poco a poco* *i. 2*


61 *3* *3*

# Flute

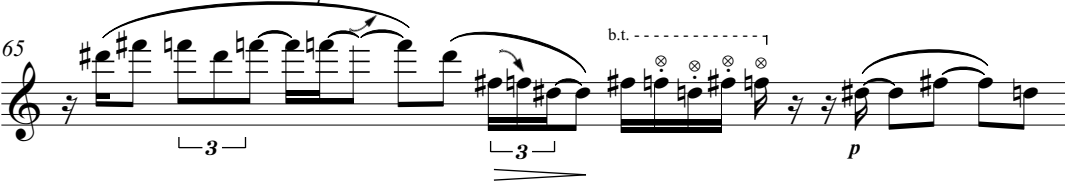
62 

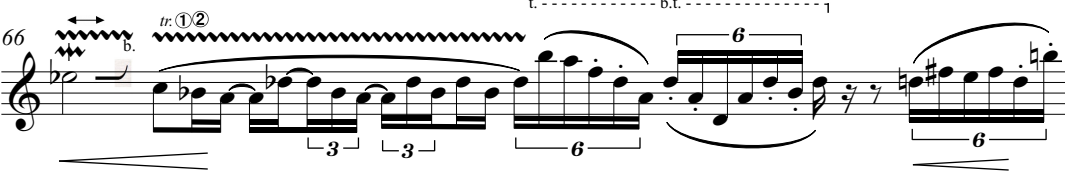
63 

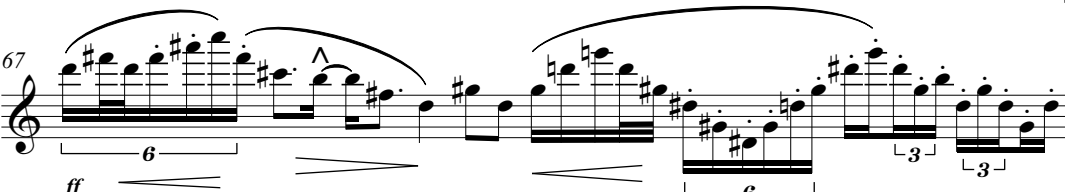
64 




quarter-tone sim.

65 

66 

67 

68 

# Flute

69 *ppp* whispering & murmuring/  
cresc. poco a poco

70 *pp* *gliss.*

71 quarter-tone sim.

72 *mp*

73 *mp*

74 *fff* *mp*

75 *fff* *pp* quarter-tone sim.

Detailed description of the musical score: The score consists of seven staves of music for a flute.   
 - Staff 69: Starts with a triplet of eighth notes, followed by a trill (tr.) on R4, and continues with more triplets.   
 - Staff 70: Features a triplet of eighth notes, a grace note (gr.), and a glissando (gliss.) leading to a half note.   
 - Staff 71: Includes a quarter-tone simulation (quarter-tone sim.) and a triplet of eighth notes.   
 - Staff 72: Contains a triplet of eighth notes and a trill (tr.) on R2, R3, and R4.   
 - Staff 73: Shows a triplet of eighth notes, a sixteenth note (6), and a triplet of eighth notes.   
 - Staff 74: Features a triplet of eighth notes, a sixteenth note (6), and a triplet of eighth notes.   
 - Staff 75: Includes a triplet of eighth notes, a sixteenth note (6), and a triplet of eighth notes.

# Flute

76 *p gliss. gliss.*

78 *p gliss. gliss.*

79 *pp expressive cresc. poco a poco*

81 *pp expressive cresc. poco a poco*

83 *pp expressive cresc. poco a poco*

85 *pp expressive cresc. poco a poco*

86 *pp expressive*

t.-----b.t.-----

235





BASIL ATHANASIADIS

# Book of Dreams II

For Alto Flute & String Quartet

*& ump*  
UNITED MUSIC  
PUBLISHING LIMITED

Basil ATHANASIADIS

# BOOK OF DREAMS II

for Alto Flute and String Quartet

Book of Dreams II was composed in 2017.  
It was recorded at Goldsmiths Music Studios on 29 September 2018 by  
Lin Lin, Elena Abad Martinez, Chloë Meade, Daichi Yoshimura, Henry Hargreaves, directed by Noah Max

Duration: c.18 minutes

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## PROGRAMME NOTE

*Book of Dreams II* was composed at the request of the flautist Lin Lin as part of her PhD research on traditional Chinese instrumental techniques. The material the piece is based on, includes a collection of traditional and modern pieces for solo hulushi, gathered during the flutist's fieldwork at a remote rural area in China, accompanied by video footage featuring daily life scenes such as a young woman making yarn the traditional way, aspects of village and surrounding nature.

The resulting work, consists of nine movements inter-connected into a single-movement structure. The melodic material derives largely from short melodic fragments and rhythms taken from the original folk tunes. As reference to the imagery of traditional weaving, the string quartet material is built almost in its entirety on repetitive melodic patterns of varied lengths, superimposed so as to create a polychromatic tapestry, reminiscent of the imagery of traditional Chinese textiles. The melodic material was composed in a flexible manner so as to allow the performer add their input. The lack of melodic development and rational structural organisation, shows an affinity to the eastern aesthetics rather than the western idea of cause and effect. The melodic simplicity, lyricism and modal harmonic character prevalent throughout the work mirror the folk character of hulushi.

B.A.

dedicated to Lin Lin

# BOOK OF DREAMS II

for Alto Flute and String Quartet

Basil Athanasiadis  
(b.1970)

Transposed Score

$\text{♩} = 69$

Alto Flute

Violin 1

Violin 2

Viola

Cello

*p* well articulated  
well

*p* well articulated

6

①

*p* expressive, single

*p* expressive, single

*p* expressive, single

*pp* expressive, embellish ad lib.

11

*pp*

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16

pp vibr. mf p pp p

21

pp p p p p

26

mf p f p pp vibr. mf vibr. p pp

31

senza sord.

*p*

*pp*

*ppp*

senza sord.

36

②

$\text{♩} = 84$

*pp*

*p*

*mp*

*ppp*

41

*pp*

*mf*

*p*

*mp*

*pizz.*

*mp*

46

*pp* *mf*

*simile*

*simile*

*pizz.* Lh. tap F on the fingerboard

50

*p* *mp* *pp* *mf*

*pizz.*

54

*p* *mp* *pp* *mf*

*tap as before* *pizz.* *mp*

58

*mf*

3

62

*p* *mf* *pp*

*pp* *mp* *pp*

*mp* *pp* *pp*

*pizz.* *mp*

66

*mp* *pp* *mf* *p*

*pp* *mp* *pp*

*mp* *pp*

*simile*

70

*mf* *pp* *mp* *pp*

74

*mf* *mp* *pp* *mp* *pp*

78

*mf* *pp* *mp* *pp*

82

*mf* *mp* *mf* *pp* *mp* *pp* *mp* *pp* *f* *f*

87

*pp* *mf* *mf* *mp* *pp* *mp*

92

④ = c. 108

*mf* *p* *f* *ppp* *ppp* *ppp* *ppp*



97

*p* *f* *p* *f*

101

*p* *f*

*mf* *pp* *f*

*mf* *pp* *f*

105

⑤ timbral trills throughout this section

*pp* *mf*

*p* *p*

109

*pp* *mf*

arco *mp* arco *mp*

113

*mf*

117

*mf*

121

*mf*

*mf*

125

*f*

*f pp*

*f pp*

*f*

*f*

129

*ff*

*ff*

*ppp*

134  $\text{♩} = \text{c. } 116$  (6) *norm.*

*ppp* *mf* *pp*

*sul tasto* *ppp* *mf*

140

*ppp* *mf* *pp*

145

*ppp* *mf* *pp*

150

*ppp* *mf*

155

♩ = 60 (7)

*f* *mp* *p* *mf*

161

expressive

*pp* *mp* *p*

*p* *mf* *mf sub.*

166

ppp < mf > pp < mp > p < mp > mf sub.

171

pp < mf > mp < pp > mp < p > expressive

pizz. (norm., wide vibr. or gliss ad lib.)

176

mf < ppp > p sub. < mf > p < mp > p < mf sub. > p < mf >

181

pp mf pp f pp mf mp

186

ppp mf

191

p mf p mf

195

colian tone

pp

norm.

mp

200

norm.

pp

mp

p

e.t.

9

205

norm.

pp

mf

pp

mp

pp

mp

pp

p

arco

p

mf

p



209

*pp* *mp* *mf*

*pp*

*pp*

*mf* *pp*

*pp* *pp* *p*

212

*mf*

*p*

*p*

*pp* *p*

*mf* *p* *pp*

*improvise in the style of previous phrase*

216

*pp* *mf*

*as before*

*< mf*

*pp* *p*

*p* *mf* *p*

220

*mf* *mf* *pp* *mf* *p*

*mf* *pp* *p*

224

*f* *pp*

*mf* *pp* *p*

228

*f* *pp*

*f* *ppp*

*f* *mf* *ppp*

233 *lyrical*

*mp* *mf*

sord. *ppp* *mp*

*ppp* *mp* *mp*

*mp*

238

*pp* *mf* *f*

*ppp* *mp* *mp*

243

*ppp* *mf* *ppp* *p* *mf*

*ppp* *mf*

Con sord. *expressive* *p* *mf*

Con sord. *expressive* *p* *mf*

*ppp* *mf*

249

*p* *mf* *ppp*

senza sord.

*mp* *mf* *p*

*p* *mf* *p*

*pp* *mp* *pp* *mp* *pp* *mp* *pp* simile

254

*p* *mf*

*mp* *mf* *p*

*mf* *p*

258

*pp* *mf*

*mp* *mf* *p* *mp*

*mf* *p* *mf*

262

*mf* *ppp* *mp* *mf* *p*

266

*mf* *ppp* *mf* *mp* *mf* *p* *mf*

270

(12)

*ppp* *mf* *p* *mp* *mp* *p* *mf*

274

*f*

*mp*

*mf*

*p*

*mf*

278

*ppp*

*mf*

*mp*

*mf*

*p*

*mf*

*p*

282

⑬

*ppp*

*mp*

*mp*

*mf*

*p*

*mf*

*p*

286

(14)

Musical score for measures 286-290. The score is written for four staves: Treble, Violin, Viola, and Bass. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff (Treble) has a long rest in measure 286. The second staff (Violin) has a long rest in measure 286. The third staff (Viola) has a long rest in measure 286. The fourth staff (Bass) has a long rest in measure 286. The score includes dynamic markings such as *mf* and *p*. The score also includes various musical notations such as notes, rests, and dynamic markings.

290

Musical score for measures 290-294. The score is written for four staves: Treble, Violin, Viola, and Bass. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff (Treble) has a long rest in measure 290. The second staff (Violin) has a long rest in measure 290. The third staff (Viola) has a long rest in measure 290. The fourth staff (Bass) has a long rest in measure 290. The score includes dynamic markings such as *mf* and *p*. The score also includes various musical notations such as notes, rests, and dynamic markings.

295

Musical score for measures 295-299. The score is written for four staves: Treble, Violin, Viola, and Bass. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff (Treble) has a long rest in measure 295. The second staff (Violin) has a long rest in measure 295. The third staff (Viola) has a long rest in measure 295. The fourth staff (Bass) has a long rest in measure 295. The score includes dynamic markings such as *mf*, *ppp*, and *mp*. The score also includes various musical notations such as notes, rests, and dynamic markings.

300 (15) e.f. *p*

*ppp*

*p* subtle dynamic variations

slow col legno gliss (combine vertical and horizontal bowing, move up and down along the fingerboard) mute strings with Lh. fingers

306

312 (16) *ppp*

*ppp*



# BOOK OF DREAMS II

## for Alto Flute and String Quartet

Alto Flute

Basil Athanasiadis

♩ = 69

9 ①

b. - - - - - s. - - - - - 1  
shh  
expressive, embellish ad lib.

pp

15

pp

20

i. ②

pp

25

vib. - - - - - tr. R4

R3

pp

mf

R3

L4

p

f

29

flz.

vib. - - - - - b. - - - - - t. - - - - - b.t. - - - - - 1

5

38

♩ = 84

②

p

mp

pp

mf

tr. L4

44

②

flz.

p

mp

pp

mf

3

3

50

②

p

mp

pp

mf

ch-u ①

tr. R5b R5c

3

L3

53 *tr. L4* *p* *mp* *pp* *mf* *tr. R5b R5c* *flz.*

58 *b.t. sh - u* *mf* *p* *3* *2*

63 *tr. L3* *b.t. ----- b. --- 1* *shua* *pp* *mp* *pp* *mf* *R4*

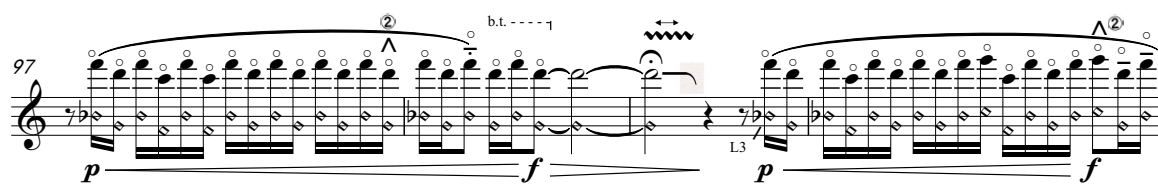
68 *flz.* *p* *mf* *pp* *tr. L3*

73 *flz. ch-u* *mf* *mp* *mf* *flz.* *L3*

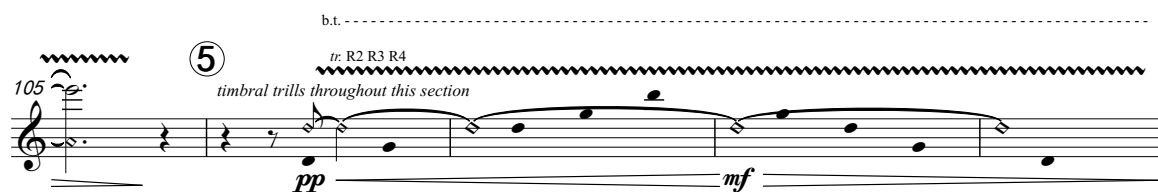
79 *tr. L3* *b.t. ----- b. --- 1* *tr. R4* *pp* *mp* *pp* *mf*

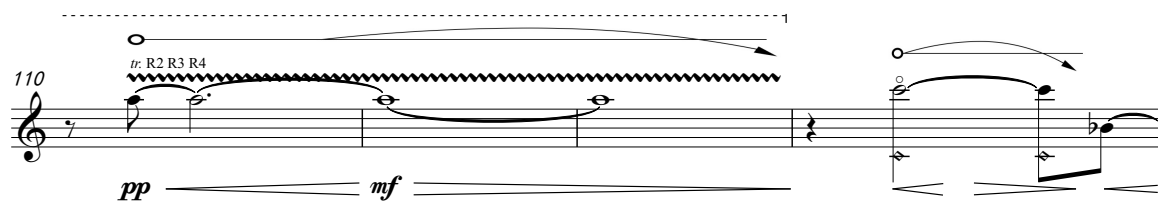
84 *flz.* *mp* *mf* *pp* *3*

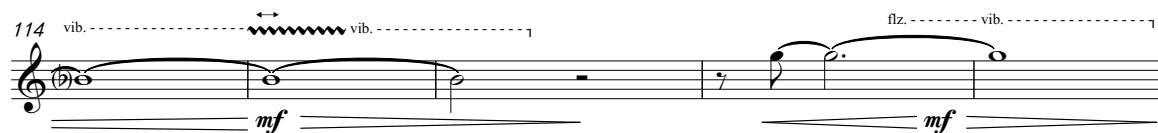
93 *4* *= 108* *L1* *i. R3* *p* *f* *tr. 1* *2*

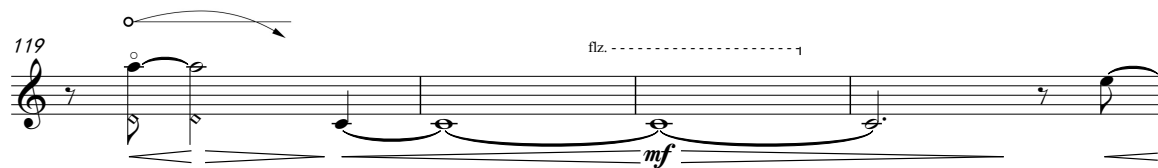
97 

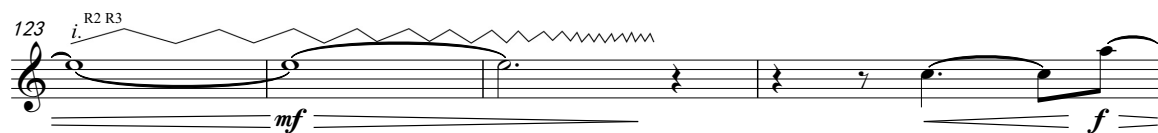
101 

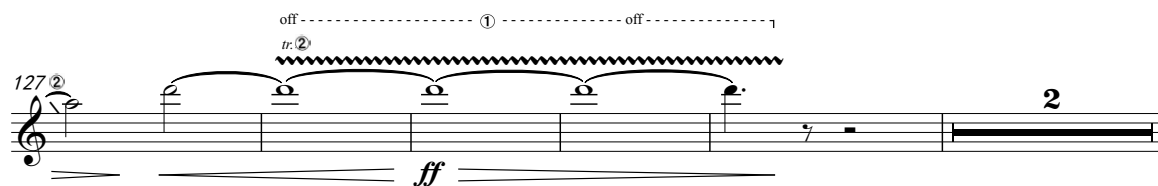
105 

110 

114 

119 

123 

127 

♩ = 116 (6)

134

b. ----- b.t. -----

norm.

tr. L1

ppp mf

vib.

139

b. ----- b.t. -----

tr. L1

ppp mf

off ----- (2) ----- off

145

b. ----- b.t. -----

tr. L3

ppp mf

flz.

150

tr. L3

ppp mf

♩ = 60 (7)

155

2 5

expressive

pp

165

b.t. -----

tr. R4

mp p ppp mf

3

3

3

3

169

b.t. -----

tr. L1

pp mf

flz.

3

3

3

3

(8)

173

tr. L3

t. ----- b.t. ----- b. -----

mp pp mf

3

3

3

3

flz.

t. ----- b.t. -----

177 *b.-----1* *b.t.-----1* *flz.* *tr. R4*

*chu-ke.*  
*cha-ke.*

*shua*

*ppp* *p sub.* *mf* *p*

181 *pp* *mf* *pp* *7* *10* *12* *f*

184 *pp* *mf* *mp*

187 *b.t.-----1* *tr. R2 R3 R4*

*ppp* *mf*

191 *tr. R2 R3 R4* *tr. R5b R5c*

*p* *mf* *p* *mf*

195 *b.-----1* *norm.*

*solian tone*

*pp* *mp*

199 *b.t.-----1* *norm.* *flz.* *tr. R5b R5c* *e.t.*

*chu-ke.*  
*cha-ke.*

*pp* *mp* *p*

203 *b.-----1* *norm.*

*pp* *mf*

209 *pp* *mp*

211 *mf* b.t. - - - - - 1 *mf* [ - - o.b. - - - 1 ] ,  
 chew [ chu-ke ]  
 [ cha-ke ]

213 *pp* *mf* *pp* [ - - o.b. - - - 1 ]  
 b.t. flz. [ chu-ke ]  
 [ cha-ke ] chew

217 *mf* tr. R2 R3 R4 ,

220 flz. *mf* flz. *mf*

222 *pp* *mf* *p* *f* shua flz. tr. R5b R5c  
 5 3

225 b.t. - - - - - 1 *pp* [ - - o.b. - - - 1 ]  
 [ chu-ke ]  
 [ cha-ke ] 3

227 *pp* *f* ch - u

230 *pp* *mp* s. - - - - - 1 lyrical ② 3 3 tr. R3  
 3 3 R2

10

236

3 3 5

tr. L2 tr. R3

flz. ----- vib. - 1

mf

pp

mf

241

tr. L1

11

4

flz.

f

ppp

250

3 5

R2 R2

flz.

p

mf

ppp

254

t. ----- b.t. ----- 1

|| chu-ke. ||  
|| cha-ke. ||

3 5

tr. L3 ②

p

mf

257

tr. L2

3

R2

5

pp

mf

261

tr. R2 R3 R4

flz.

3

mf

ppp

265

3 3

b.t.

tr. R3

vib. -----

mf

pp

mf

269 12 b.t. ----- 1

|| chu-ke.  
|| cha-ke.

*ppp* *mf*

273 <sup>②</sup> 3 5 flz. flz. *tr*: L3 *tr* *p* *f* 3

277 b.t. ----- 1

*tr*: R2 || chu-ke.  
|| cha-ke.

*ppp* *mf*

283 13 b.t. ----- 1

*tr*: R3 --- R2 --- L4 --- R2 --- R3 14 12

*ppp* *mp*

300 15 b. ---  
chew  
e.f. *tr*: L3 *p*

304 <sup>②</sup> *tr*: L2 *tr*: L3

309 *tr*: L2 *tr*: R3 *tr*: L3

313 16 shh ----- 1

*ppp*





*For Lin Lin*

Sandy Clark

Sang Liang & Shao Yu  
Flute Concerto

2017

# Sang Liang & Shao Yu Flute Concerto

c. 29 mins

## Instrumentation

Solo Flute

Percussion

(Glockenspiel, Marimba, Shaker, Suspended Cymbal,  
Tan-tan, Tom-toms, Water Bowl, Waterphone)

Violin I

Violin II

Viola

Violoncello

## Technical Requirements

A microphone should be placed with the percussionist over the Water Bowl to pick up and amplify the sound. However there should also be enough room to play a shaker underneath the microphone. A reverb effect should also be applied to the sound before being outputted.

This will require a speaker and likely a computer with appropriate live processing software in order to create a reverb effect.

### Sang Liang & Shao Yu Flute Concerto

Long ago, in the Dai village, where they grow bamboo and gourds, lived a kind young man named Sang Liang. Not only was he good at farming, but also talented in music and dance. Therefore, he was a very worthy bachelor and many girls liked him. But Sang Liang believed he would soon meet his true love.

In the Autumn, during the harvest season, the people of the village celebrated the Gan Duo Festival. On the way to market one day with his friends, Sang Liang saw an old lady struggling with a yoke full of gourd seeds. Suddenly, the old lady fell to the floor, and the gourd seeds scattered all over the floor. Sang Liang helped the old lady up and picked up all the gourd seeds. He then carried the yoke for her to the market. The old lady was very appreciative, showering Sang Liang with thanks and blessings. She also told Sang Liang that he would meet his true love who would be coming to buy a bag of gourd seeds very soon. However she also said that if they fell in love with each other, a disaster would befall them. Whether they could survive it depended on their Fu Qi, their luck.

Sang Liang said goodbye to the old lady and started to wander around the market. Suddenly it began to rain heavily, so he hid in a stall to take shelter from the rain. Two beautiful girls were running trying to find cover, so Sang Liang called them over and gave his place to them. It rained for a long time, so they had a lot of time to get to know each other. One of the girls, named Shao Yu, impressed Sang Liang very much. She was very beautiful; her eyes shone like diamonds, her small mouth reminded Sang Liang of a cherry and her voice was clear like yellow warbler. They fell in love at first sight and they agreed to go shopping together after the rain. Shao Yu left her handkerchief where they were hiding from the rain, so Sang Liang got it back for her. It dropped on the floor and he saw that gourd seeds were wrapped inside. Remembering what the old lady said to him, he discovered that Shao Yu had bought the seeds from the same lady, so he was sure that Shao Yu was his true love.

The lovers planted lots of gourd and bamboo by the Meng Yang river to remember the old lady who brought them together. With a great harvest, they used the gourds and bamboo both to eat and to sell. They decided that, after harvesting all their produce and decorating their new house, they would set a date for their wedding.

One day, whilst they were harvesting gourds, an unusually severe storm struck, and all the villages were flooded. In order to escape, Sang Liang cut the bamboo and made a raft. Shao Yu tied the dried gourds which they were about to use to decorate the house on to the raft to keep it afloat. However the tiny raft could only take one person's weight, so Shao Yu jumped into the flood in order to save the man she loved. Sang Liang sobbed, shouting out Shao Yu's name over and over again desperately.

Shao Yu died in the flood and left Sang Liang alive, but alone. He fell into a deep sadness and hardly wished to live. Every day, he would sit on the raft crying and lamenting his loss. In order to remember Shao Yu, he took one of the gourds from the raft, and insert a thin bamboo tube into it. Every time he missed Shao Yu, he took his creation out and put it close to his heart or next to his face. One time, he put the bamboo tube in mouth and blew. The object unexpectedly made a sound and Sang Liang suddenly had an idea, he wanted to use the gourd and bamboo tube to make an instrument, and play a lament to Shao Yu. He soon completed the instrument, now known as a Hulusi, and played his lament through it all the time. As time passed, the sound formed a melody which sounded like crying. Later on, others named this music 'cry tune', and handled it down from age to age, known as Dai Hulusi 'old tune' nowadays.

Sang Liang's story moved the Buddha so much that came to the Meng Yang river holding a cloud in his hands. With a point of his finger, golden rays appeared in the sky lighting up the Dai village. Suddenly, flowers blossomed, peacocks flaunted their tails and hundreds of birds began to sing together. Shao Yu was lifted upon the surface of the river by a giant gourd and was reborn. Henceforth, Sang Liang and Shao Yu played the Hulusi beautifully together, and lived happily ever after.

### Performance Directions

#### Movement I - The Lovers

The opening is in free time and all players are to play individually at their own speed. Performers are to play their given material in the time brackets given.

**Percussion:** Water Bowl - this should be a bowl filled with water and amplified with live reverb. The percussionist should move their hands around the water gently, unsettling it and ensuring that the sound is picked up by the microphone.

#### Movement II - The Storm

Performers are to play the given material as cells. **Strings** when not playing cell material should return to the material given in the top left.

The dynamics of the whole movement, as indicated by the conductor, should begin quietly, swell towards the middle and die away towards the end.

#### Movement III - Cadenza, Sang Liang's Lament

**Solo Flute** should play material similarly to *Movement II*, selecting cells in an improvisatory manner. **Strings TACET**.

When playing as a piece on its own, **Violins I & II** should play sustained A & E from beginning to end of the movement. **Viola, Violoncello & Percussion TACET**.

#### Movement IV - The Buddha's Gift

-

Sang Liang & Shao Yu Flute Concerto

Movement I - The Lovers

Sandy Clark (2017)

Molto rubato, tempo libre

Conductor should indicate each 30 secs.

c.2 mins

Flute

*p* *ad lib.*

3

*meno mosso*

Percussion

Improvise **gentle** movements in amplified water bowl, ***pp-p***

Violin I

*pp* *con sord.*

*ad pont.* (norm.)

*ad tasto* (norm.)

play as legato long notes for unspecified length, as long as you like

Violin II

*pp* *con sord.*

*ad pont.* (norm.)

*ad tasto* (norm.)

play as legato long notes for unspecified length, as long as you like

Viola

*pp* *con sord.*

*ad pont.* (norm.)

*ad tasto* (norm.)

play as legato long notes for unspecified length, as long as you like

Violoncello

*pp* *con sord.*

*ad tasto* (norm.)

*ad pont.* (norm.)

*ad tasto* (norm.)

*ad pont.* (norm.)

c.2 mins

Fl.

3

*sf*

*p* *ad lib.*

Perc.

**BND**

Strings

20

**molto rit. . . . . A tempo**

Fl. *mf* *ff* *mf*

Glock. *pp* *p* *f*

To Sua Cym. *pp* *p* *f*

To Water Boatl *p* *mf* *pp*

Vln.I *mf* *f* *mf* *pp*

Vln.II *f* *mf* *pp* *p*

Vla. *f* *mf* *pp* *p*

Vc. *f* *mf* *pp* *p*

\*Resonance  
sord.

\_\_\_\_\_ c.2 mins

**B** Conductor should indicate each 30 secs.

44 *Improvise gentle movements in amplified water bowl. **p-mp***

Fl. *sf/force*

W Bowl

Vln. I *senza sord.* *gradually sul pont.* *molto sul pont.* *norm.* *gradually norm.*

Vln. II *senza sord.* *gradually sul pont.* *molto sul pont.* *norm.* *gradually norm.*

Vla. *senza sord.* *gradually sul pont.* *molto sul pont.* *norm.* *gradually norm.*

Vc. *senza sord.* *gradually sul pont.* *molto sul pont.* *norm.* *gradually norm.*

2C  
Lento ♩=64

54

FR.

W.Bowl

Vln.I

Vln.II

Vla.

Vc.

rit.

mp

p

ppp

solo

ppp

p

ppp

p

ppp

p

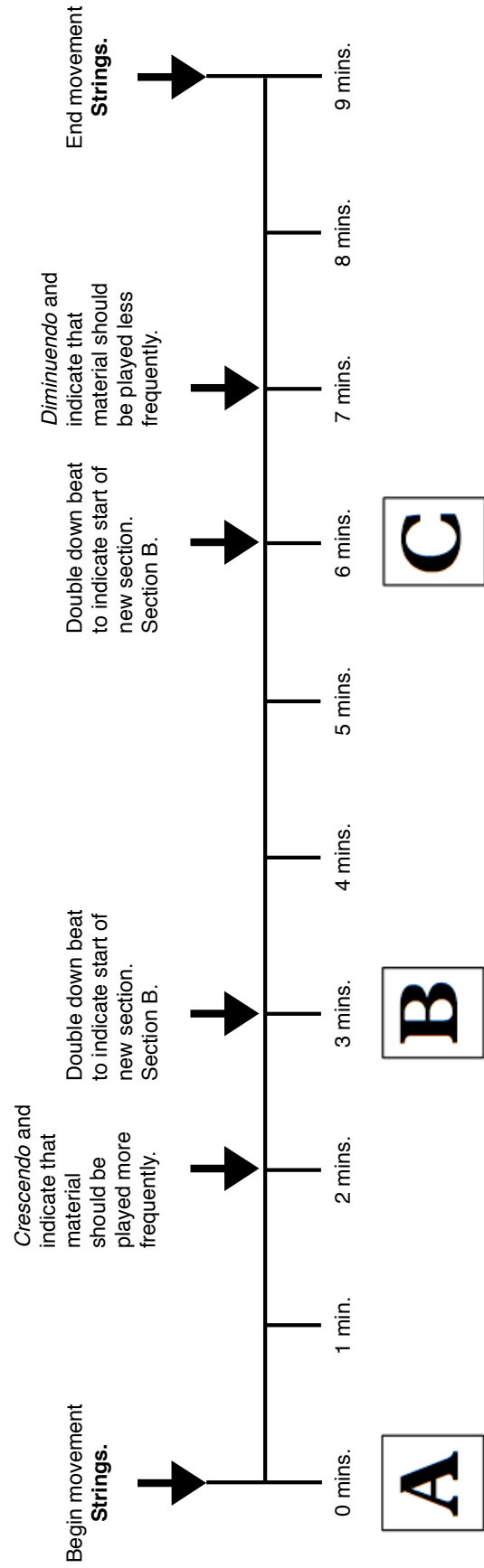
# Movement II - Storm

## Conductor's Score

Strings begin the movement on central material.

All players may play cell material freely throughout the movement.  
Conductor should indicate where sections begin/end and control the shape of the playing e.g. dynamics, frequency of cell material.  
These instructions have been detailed on the timeline below.

Strings end movement on central material.



## Movement II

Wait for strings to  
begin the movement.



*p*

-----c. 2 mins-----

-----c. 1 min-----

Gradually more frequent. As if the storm is worsening.

-----c. 2 mins-----

Can play material from first 3 mins, as well

-----c. 1 min-----

Only play material from below section

-----c. 2 mins-----

Gradually less frequent. As if the storm is dying down.

Begin the piece with this and return to it when not playing fragmented material

Violins  **p**

Can be played *norm.*, *sul pont.*, *sul tasto*, or *remalo* at an appropriate dynamic.



**f**




**p**

## Movement II

-----c. 2 mins-----

Can be played either *arco* or *pizz.*, where possible




-----c. 1 min-----

Gradually more frequent. As if the storm is worsening.

-----c. 2 mins-----

Can play material from first 3 mins, as well

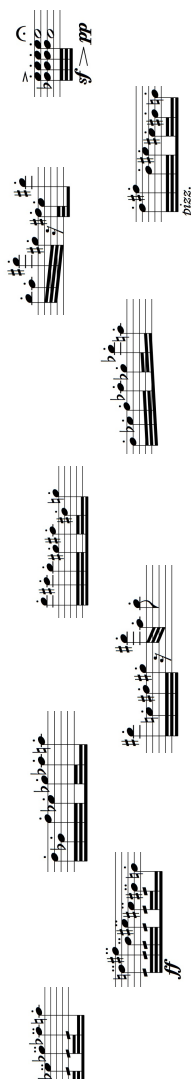



-----c. 1 min-----

Only play material from below section, as well as sustained A/E returning material

-----c. 2 mins-----

Gradually less frequent. As if the storm is dying down.




END 



# Movement II

Begin the piece with this and return to it when not playing fragmented material

**p**

Viola 

Can be played *norm.*, *sul pont.*, *sul tasto*, or *tremolo* at an appropriate dynamic.



**f**



**p**

-----c. 2 mins-----

Can be played either *arco* or *pizz.* where possible



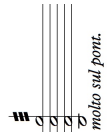



either 8ve

-----c. 1 min-----

Gradually more frequent. As if the storm is worsening.

-----C. 2 mins-----

Can play material from first 2 mins, as well

-----c. 1 min-----


Only play material from below section, as well as sustained E returning material




either 8ve

-----c. 2 mins-----

Gradually less frequent. As if the storm is dying down.

END 

## Movement II

Begin the piece with this and return to it when not playing fragmented material

***p***

Cello

Can be played *norm.*, *sul pont.*, *sul tasto*, or *tremolo* at an appropriate dynamic.



Can be played either *arco* or *pizz.*, where possible



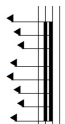
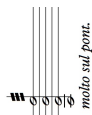
c. 1 min

Gradually more frequent. As if the storm is worsening.

c. 2 mins

Can play material from first 2 mins, as well

***f***



c. 1 min

Only play material from below section, as well as sustained A returning material



c. 2 mins

Gradually less frequent. As if the storm is dying down.

***p***

END

Wait for strings to begin the movement.

Perc.

*p*



*f*



*p*

## Movement II

-----c. 2 mins-----

Tom-toms

Waterphone, bowed  
into microphone

Marimba

Tom-toms  
on the rim

Tam-tam  
pp

Glock.  
pp bowed,  
these notes

-----c. 1 min-----

Gradually more frequent. As if the storm is worsening.

-----c. 2 mins-----

Can play material from first 3 mins, as well

Tom-tam

Tam-tam  
Thunder effect

Sus. Cym.  
bowed

Shaker  
into microphone

Thunder tube  
mf

-----c. 1 min-----

Only play material from below section

Tom-toms

Waterphone, bowed  
into microphone

Marimba

Tom-toms  
on the rim

Tam-tam  
pp

Glock.  
pp bowed,  
these notes

-----c. 2 mins-----

Gradually less frequent. As if the storm is dying down.

# Movement III - Lament

Alto Flute



Movement lasts c. 2 mins





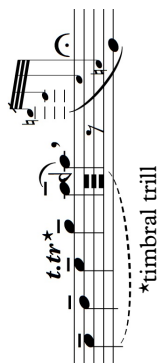
accel.

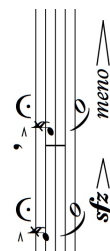



Only play if the movement is performed as a stand-alone piece. If played as part of the whole, TACET.  
Play until end of movement.  
c. 2 mins  
Percussion, viola & violoncello TACET.

Violins I & II



**SS=**

23 **A tempo ma rubato**

39 Fl. *mp*

Perc. *To Glock.* *[BND]* *Glockenspiel bowed* *To T-t.*

Vln. I *pp* *L.V.*

Vln. II *pp*

Vln. *pp*

Vc. *pp*

65 Fl. *mf* *cresc. poco a poco*

Glock. *mf* *Tam tam* *To Sus Cym.* *To Glock.* *Suspended Cymbal, Soft beater* *L.V.*

Vln. I *mf* *cresc. molto*

Vln. II *mf* *cresc. molto*

Vln. *mf* *cresc. molto*

Vc. *mf* *cresc. molto*

87 Fl. *rit.* *Meno mosso ♩=50* *p* *delicissimo*

Glock. *pp* *To Shaker* *To Mar.* *Shaker* *into microphone*

Vln. I *p*

Vln. II *pp*

Vln. *pp*

Vc. *p*







157

Fl.

Glock.

Vln. I

Vln. II

Vla.

Vc.

*p* *ritard.*

*piu az.* *arco*

Wait for conductor to bring you in.

[illegible]



Flute



# Sang Liang & Shao Yu Movement II - The Storm

Sandy Clark (2017)  
Creative Realization: Lin Lin

**A**

b. || chu-ke ||  
 || cha-ke ||  
 b.t. -----  
 tr. R2 R3 R4  
 p  
 mp  
 poco accel. -----  
 mf  
 ff  
 tr. L5  
 tr. L4 - L5  
 L4  
 L5  
 t. ----- b.t. -----  
 || chu-ke ||  
 || cha-ke ||  
 mf

slur --- double tongue / b. --- o.b. / slow --- fast / ppp --- fff

flz.  

**B**

*fff*

*f*

*tr L3*

*tr R4*

*chew*

*tr R3 R4*

*s.*

*f*

*flz.*

*tr L3*

*tr R4*

*tr R3*

*tr L1*

*b.t.*

*f*

*ff*

*tr R3*

*etc.*

*fff*

flz. --- double tongue --- slur / o.b. --- b. / fff --- ppp

**C**

*pp*

*mf*

*tr L5*

*tr R2*

b.t. ----- b. ----- b.t. ----- 1  
 0  
 || chu-ke. ||  
 || cha-ke. ||  
 tr. L5  
 f  
 tr. R2 R3 R4  
 flz.  
 f  
 b. ----- 1  
 tr. L5  
 f  
 tr. L3  
 flz.  
 1  
 flz.  
 t ----- b.t. ----- b. ----- b.t. ----- 1  
 tr. R2 R3 R4 - L5  
 || chu-ke. ||  
 || cha-ke. ||  
 flz.  
 pp  
 f

Alto Flute

Sang Liang & Shao Yu  
Movement II - Lament

Sandy Clark (2017)  
Creative Realization: Lin Lin

The musical score for the Alto Flute part of "Movement II - Lament" is composed of five staves. The first staff begins with a wavy line and a "sfz" marking, followed by a "meno" marking. The second staff starts with an "accel." marking and includes various rhythmic notations like "R4", "R3", and "R4". The third staff features a "trm" marking and "etc." markings. The fourth staff has "etc." markings and a "meno" marking. The fifth staff begins with a "sfz" marking and a "meno" marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Flute

# Sang Liang & Shao Yu Movement IV - The Buddha's Gift

Sandy Clark (2017)

1 **Lento**  $\text{♩} = 55$  **12**

*p*

b.t. ....

**2** *tr L2*

**20** *rit.* *b.t.* *A tempo ma rubato* **A**  $\text{♩} = 55$  **14**

*pp* *flz.* *chu-ke.* *cha-ke.* *chew* *①* *②* *mp ad lib. heavy ornamentation*

b.t. ....

**38** *flz.* *tr R5b* **4**

*mp*

b.t. ....

**51** *flz.* *chu-ke.* *cha-ke.* **3**

**65** **B** *tr R3* *tr R3* *p* *mf* *cresc. poco a poco*

*p*



Flute

73  $\text{mf}$   $\text{flz.}$   $\text{tr. L4}$   $\text{tr. L1}$   $\text{flz.}$   $\text{R2}$   $\text{fff}$

84  $\text{rit.}$   $\text{flz.}$   $\text{tr. R3}$   $\text{L1}$   $\text{p dolcissimo}$

95 **Meno mosso**  $\text{♩} = 50$   $\text{tr. R3}$   $\text{b.t.}$   $\text{t.}$   $\text{b.t.}$   $\text{1}$   $\text{3}$

104 **C Più mosso**  $\text{♩} = 70$   $\text{b.t.}$   $\text{tr. L3}$   $\text{tr. R3}$   $\text{flz.}$   $\text{p}$

111  $\text{b.}$   $\text{chu-ke.}$   $\text{cha-ke.}$   $\text{tr. R5b R5c}$   $\text{flz.}$   $\text{tr. L3}$

117  $\text{R5b}$   $\text{flz.}$   $\text{p}$

Flute

120

125

128

132

138

rit.

A tempo

tr R3

b.t.

chu-ke.

cha-ke.

pp

# Flute

151 **A tempo**

160

*p*

*flz.*

*b.t.*

*b.t.*

*p rubato*

## Appendix E – Recital Programme

This printed recital programme is for the project concert held on November 30<sup>th</sup> 2019 at Council Chamber Room, Deptford Town Hall, London, UK.



**5245 miles from London lies the Dai village.** Here, people use dried gourds and bamboo tubes to construct musical instruments and play the same songs across generations to tell the ancient legend of **love and sincerity.**

There is an exploration of the vanishing traditions of the Dai hulusi, which remain hidden behind ancient tunes in new collaborative compositions. A unique flute enhances the style built over four years of experimentation.

This will be a **musical journey like no other.**



## LIN LIN

Music Artist

Described by conductor Jonathan Tilbrook as 'an exceptional musician, a phenomenal flute player and a wonderfully gifted pianist', and by composer Peter Weigold as 'a very fine and creative musician'. Lin has established herself as one of the most exciting young musicians of today by giving a large number of solo and chamber recitals in major concert halls and music festivals throughout Europe and Asia, including Wigmore Hall, Cadogan Hall, Bridgewater Hall, Blackheath Great Hall, Birmingham Symphony Hall, Fazioli Concert Hall, etc. Lin has also collaborated with composers since 2013 in the creation of new art music, including: recent recordings for CD *Soft Light* and *Book of Dreams* for Basil Athanasiadis' new flute compositions; the recent performance with King's Choir for John Rutter's new work 'Second Farewell to Cambridge'; and with Trinity Symphony for Sandy Clark's flute concerto 'Hua Mulan Saga'.

Lin has studied and worked with many well-known musicians including Anna Noakes, Susan Milan, Paul Edmund Davies, Sue Thomas, Nigel Clayton, Martino Tirimo and Dmitri Alexeev at the Royal College of Music and Trinity Laban Conservatoire of Music and Dance. She is completing her performance research at Goldsmiths College under Dr Barley Norton and Dr Pete Furniss. Unusually, while she never stopped her practice on both instruments, Lin Lin has a Master's degree in Science & Engineering, having studied material science and engineering at Queen Mary University of London from which she graduated with first class honours in 2009, the only student in her year to have a research essay published. Lin's life change to musical art story has been filmed in the documentary film 'Great Britain, Great Experience' by the British Embassy in China in 2015.

## COMPOSERS



**ALEX MCGERY** was born in Greenwich London in 1987. He is a composer, arranger and music teacher who studied at the Royal Academy of Music from 2009 to 2015, obtaining a Bachelor's degree in composition. With each piece that he writes, be it an original composition, a soundtrack to accompany a film, or an arrangement of somebody else's work, he strives to achieve two things. The first is a high level of quality, and the second (and equally important) is accessibility. His aim is to produce well-written music that can be enjoyed not just by academics, classical performers and people who make music their career, but by everyone with an interest in classical or media music. He is inspired by the great composers who wrote music that could be enjoyed almost universally and for generations to come, transcending time and culture without sacrificing their aesthetic quality.



**MARTIN GAUGHAN** was born in York of Irish descent. He attended Trinity College of Music, London where he won the 1st year prize for most outstanding student, the Chappell Composition Prize twice and took part in a number of composition workshops as well as being asked to write a work for the 'Principals Concert'. He completed his studies with two concerts dedicated to his work. In 2011 Martin returned to education at Morley College with a number of performances and a graphic score project in celebration of Cornelius Cardew. Martin completed a MMus in composition with Roger Redgate at Goldsmith's University, London and is planning on beginning a PhD. Martin's music is dark, atmospheric and often nocturnal, due in part to his being an insomniac, and so his work is often infused with images of night and the gothic. Being a poet as well as a composer, Martin's music often contains quotations and poetic fragments from his own poetry and the work of other poets. Martin has worked closely with a number of singers and performers including the Scottish new music group 'Red Note Ensemble' and the Tête-à-Tête Opera Festival.





**BASIL ATHANASIADIS** is a Greek composer based in London. His works are characterised by a strong visual identity; his performances have often been accompanied by dance or stage action. Early influences can be traced in Sergiu Celibidache's views on aspects of ambience and acoustic space (Athanasiadis attended Celibidache's Munich seminars in 1994), and in composers such as Christou, Feldman and Takemitsu. His most recent works focus on the Japanese aesthetic of wabi-sabi, which has also been the main subject of his doctoral and postdoctoral research since 2004. Basil's music has been released on CD by Sargasso Records, Divine Art Recordings, Dutton Epoch, Regent Records, Fonorum and the Choir & Organ Magazine (cover CD for March/April 2009 issue). His scores are published by United Music Publishing and Oxford University Press. His works have been performed in Europe, the US, Canada and Asia by ensembles such as the London Sinfonietta, Amsterdam Loeki Stardust Quartet, the New London Chamber Ensemble, the Silk String Quartet, Okeanos, Mondriaan Quartet, Alea III, Shonorities and choirs such as the BBC Singers, Wells Cathedral Choir, Cambridge Chapel Choir of Selwyn College and Montreal Christ Church Cathedral Choir.

5



**SANDY CLARK** is a British composer based in Kingston-Upon-Hull. His compositions have been performed across the UK and internationally by ensembles such as the Portumnus Ensemble, the Berkeley Ensemble, the Piatti Quartet and Trinity Laban Symphony Orchestra, and he has attained several prizes for such compositions. He has collaborated as a composer with many musicians including flautist Lin Lin, pianist Matthieu Esnult, violist Emily Hoyle, oboist Jurij Likin and trumpeter Simon Desbruslais. As an orchestrator, he has provided material for several singers including Adrien Mastro-simone, Vidal Sancho and Béatrice de Lar-ragoïti, and instrumentalists such as harpist Solenn Grand and string group Chiqas. His recent composition includes culminating in a 75-minute opera, *The Siren*, focussing on audience accessibility. Sandy is also a keen conductor and is currently Musical Director of Hessle Sinfonia. He has worked with a variety of ensembles including choirs, orchestras, opera, musical theatre, wind bands and brass bands.

COMPOSERS



# CONCERT PROGRAM

## PART I – THE BIRTHPLACE

LEGENDS UNFOLD



### DAI VILLAGE for FLUTE AND PIANO (2016)

Alex McGery

*It tries musically blending the East and West cultures, respecting the other and creating a cross-cultural sound. Using key components of hulusi music, I combined this with Western harmony and musical structure. Lin's use of embellishments further enhances the piece, increasing its depth in a manner that even I had not foreseen.*

6

The Dai village is located in Lianghe County, in western Yunnan Province in China. People there use dried gourds and bamboo tubes to construct musical instruments. In Mandarin, the instrument is called a hulusi. The Dai people use it to pass on a unique song to the next generation, which tells an ancient legend about love and sincerity.

The song is entitled 'Ancient Melodies'. It is the only traditional hulusi piece which is passed on to the next generation, yet today very few people can play it. To understand more about this disappearing music tradition, I flew to Dai village in April 2016, a distance of 5245 miles from London.

All music in the concert is inspired by the Dai style of hulusi music, and has been created through collaborating with four UK based composers. The flute melodies are personally embellished based on Dai hulusi and modern flute techniques and are the unique results of my performance PhD research since 2015.

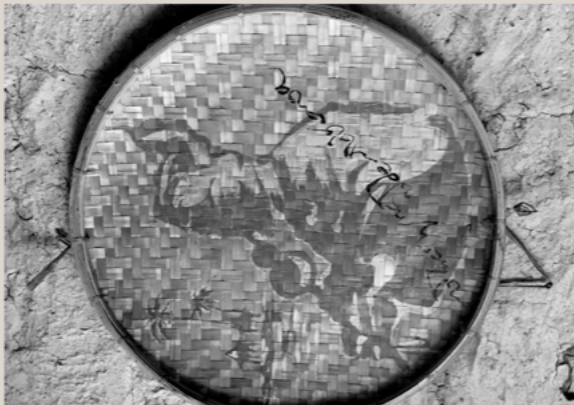
Lin Lin

This music is the first collaboration work made in Lin's research project in 2016. It uses pentatonic scales in the melodic lines of the flute, and relentless rhythmic patterns in the piano part. These are combined with diatonic harmonies, and bass ostinatos, to depict an image of life in the Dai village. The composition has two echo sections at the beginning and end played over an audio recording of a burbling spring. Both have a loose rhythm and various tempo changes, making them sound like improvisations. The sound of spring was recorded at Manggun village in Lianghe, where the birthplace of the hulusi in legends.



The Dai have a legend about the origin of music: A Dai girl is attracted by the sounds made by water from a holy spring. She sits next to it, listens, and resonates with it every day, from this she learns and creates a tune, and shares it with others.

Lin Lin



## THE WHISPERING MOON for FLUTE AND IMPROVISED PERCUSSION (2017)

### Martin Gaughan

*One of the flute parts was intriguing, and allowed the performer to add their own character to my notated material. Lin embraced this challenge enthusiastically, with skill and beautiful musicality. My intention was to combine the playing of notated and freely improvised percussion, making each performance have a fascinatingly different combination of Western and Asian playing styles.*

This composition uses narrative-like atonal flute melodies with breathy timbral colours derived from Dai hulusi music, and percussion sonorities to create the atmosphere of the mythical story about the Dai people's belief that their music comes from water. There is also a strong theatrical feel to the piece, particularly at the beginning, and the flautist is required to play percussion too. Moreover, collaborations have also taken place between Lin and pianist Gen Li in order to get the flowing water-like nocturnal atmosphere.

PROGRAMME

## PART II - THE DYING TRADITIONS

LEGENDS UNFOLD



The Dai hulusi was a traditional musical instrument used for courtship. The playing of it incorporated linguistic information. Young fellows played using the lyrics of Dai folk songs to serenade their sweet-hearts. If the girl reciprocated that interest she responded with the rhythm of the wooden hand-loom.

Today, no young man uses hulusi to find love in Dai society. Because of industrialisation, the hand-loom is gradually being phased out. In the Dai villages I visited only two still had a traditional loom, which even then was rarely used.

Lin Lin



## BOOK OF DREAMS II for ALTO FLUTE AND STRING QUARTET (2017)

### Basil Athanasiadis

*The melodic line in Book of Dreams II was composed in a flexible manner so that Lin Lin can add her own embellishments and tone colouring. After the first rehearsal, I was pleasantly surprised to discover many different sounds and timbres tastefully chosen not originally included in the score. These, not only enrich the overall musical texture but also help further accentuate the two contrasting worlds: the Eastern fluidity vs. the Western fixity. In a sense, this piece demonstrates a collaboration example between composer and performer in its most true form.*

**This music work is structured as one single movement comprising nine inter-connected sections. Flute melodies derived from Dai hulusi folk melodies lead across the entire work. The string quartet material is extremely minimal and built on repetitive melodic patterns of varied lengths. It consists of nine repeated patterns for each string and one for each section. All these are superimposed to create a polychromatic tapestry reminiscent of the imagery of traditional Dai textiles made by the vanishing wooden hand-loom.**

8



The love expressed through hulusi merges into the sincerity legend, condensed into the 'Ancient Song' heard at the start of the concert. Based on the tunes and legend, Sandy and I collaborated on the creation of a new flute concerto, as an echo to the ancient, which continues the disappearance tradition in another way.

Lin Lin



## SANG LIANG & SHAO YU for FLUTE, STRING QUARTET AND PERCUSSION (2017)

### Sandy Clark

*When arranging a composition to reflect an existing story, I attempt to embody the emotion of the characters and portray them using harmony. My intention is to combine evocative percussive moments with rich string textures to create a bed of contemporary western diatonicism. Lin uses the basic flute part and adds colour through inflections so that the part stands out from the accompaniment. Her interpretation becomes the essence of the music, causing the flute part to be enhanced to a greater musicality level. The ornamentation and nuances entice the listener, providing a rich musical rendering of her clearly meticulous research. The combination of my composition with Lin's artistic realisation emotively aims to take the listener on a musical journey to the Dai village, where the legend originates.*

The composition has four movements based on the plot of the legend behind the traditional Dai hulusi music 'Ancient Melodies'.

#### 1ST MOVEMENT: THE LOVERS

Sang Liang, a young Dai bachelor, is warned that he will find his true love, but that this will result in bad things. That day he falls in love with a girl, Shao Yu, who he subsequently marries and together they farm gourds and bamboo in the village.

#### 2ND MOVEMENT: THE STORM

One day, a storm floods the village. The couple try to escape on a makeshift raft, but it can only support one person. To save her love, Shao Yu jumps off the raft and drowns.

#### 3RD MOVEMENT: LAMENT

Sang Liang cries, heartbroken, takes a gourd, and inserts a thin bamboo into it. Whenever he feels sad, he blows the sound through it. This became the musical instrument known as the hulusi.

#### 4TH MOVEMENT: THE BUDDHA'S GIFT

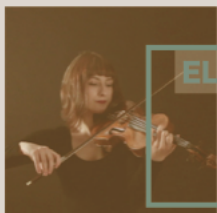
The Buddha hears Sang Liang's music and is moved by such true love and sincerity. He visits the village and resurrects Shao Yu in a giant gourd. Flowers blossom, peacocks display their tails and birds begin to sing. The young couple live happily ever after.

## PERFORMERS



**JOHN WARNER**  
conductor

John is Founder and Artistic Director of Orchestra for the Earth, and Chief Conductor of Central London Orchestra. Recent conducting engagements include staged excerpts from *Tristan und Isolde* at the Sheldonian Theatre (Oxford), Smyth's *The Boatswain's Mate* at Grimeborn Opera Festival. Since 2018 John has also assisted Antony Negus at Longborough Festival Opera. Upcoming projects include a return to Grimeborn with Amy Beach's *Cabildo*, a debut with the Oxford University Orchestra, a masterclass with the BBC Philharmonic, and Mahler's Fourth Symphony in Amsterdam as part of Het Concertgebouw's Mahler Festival 2020.



**ELENA ABAD**  
violin

Born in Spain, and moved to London in 2007, Elena has performed in major venues in the UK including the Queen Elizabeth Hall, Royal Albert Hall, Barbican Hall, Wigmore Hall, Cadogan Hall, St Martin-in-the-Fields, St John's Smith Square and St James's Piccadilly. She has also performed various violin concertos with orchestras such as the Torbay Symphony Orchestra, the Harrow Symphony Orchestra and the Promusica Orchestra. As a chamber musician, she was selected on three occasions to perform at the Wigmore Hall. She was also recently awarded the first prize at the Leonard Smith and Felicity Young Duo competition.

Described as 'the pianist with golden fingers' by BBC radio and arts broadcaster Sean Rafferty, Gen has given the solo performance at many of the world's finest venues and receiving high praise from both public and critics alike. As a pianist who won many international piano competitions, he performed concertos with Royal Philharmonic Orchestra, Armenian State Symphony Orchestra, Portuguese Philharmonic Orchestra and etc. He is now a jury member of many international piano competitions under Alink-Argerich foundation, and has been invited to give masterclasses and concerts at conservatoires all around the world.



**GEN LI**  
piano

Chloë is a member of the Frinton Quartet and has performed chamber works by Brahms, Debussy and Clara Schumann at the Purcell Room, St. James's Church, etc. She was a Beckenham Festival Musician of the Year Finalist in 2009 and 2012 and was awarded the Maxine Kwok and Daniel Bates Cup for the most promising string player at the Festival in 2012. In 2014, she was the soloist in a performance of the revered Bruch Violin Concerto No. 1 in G minor at St. John's, Smith Square, and in 2016 performed Bach's A minor Violin Concerto at All Souls Church, Coventry, as well as leading a performance of Verdi's Requiem at the Royal Festival Hall.



**CHLOË MEADE**  
violin



Born in Japan and raised in England, Daichi Yoshimura is a violist/violinist and comes from a musical background as both his parents are professional musicians. He received highly commended in the Hugh Bean memorial violin competition several times. During his study time at Chetham's School of Music, he has had the opportunity to play in various string quartets and orchestras. His quartet were finalists of the Fiona Ord string chamber music competition in 2015 and 2016. His concerto debut came in June 2015 when he played the Malcolm Arnold Viola Concerto with the Athenean Ensemble as part of the Didsbury Festival under the baton of Nicholas Simpson.



Ethan is a Scottish percussionist who has played with various music ensembles and orchestras, such as the National Youth Orchestra of Scotland, Pegasus Opera Company and more recently Shadwell Opera with performances in the Mariinsky Theatre in St Petersburg and at Alexandra Palace in London. Ethan currently studies percussion with Andrew Barclay and timpani under Simon Carrington at Royal Academy of Music. Ethan loves to perform, especially in an orchestral setting. He is also keen to encourage others into music and has tutored younger students, instilling his own passions with patience, talent and enthusiasm.

Henry is principal cello with Ernest Read Symphony Orchestra and assistant cello tutor at Youth Music Centre, Golders Green. He has won many prizes, including the May Mukle Prize (Academy cello prize) and an award from the Raphael Sommer Foundation. Henry has been invited to perform concertos at venues in Spain, France, Italy and around the UK. He regularly gives recitals for music clubs and residential homes in the UK. In addition to Henry's position with the Ernest Read Symphony Orchestra, he also regularly performs with the Academy Symphony Orchestra (principal) and is often invited as guest principal with leading semi-professional orchestras in London.



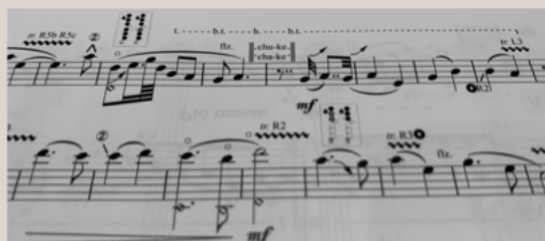
Evie is a dance artist currently working and touring 'Future Proof your Body' with IJAD dance company. As well as working with IJAD, Evie is constantly collaborating and working on other various projects as well as her own work. Some collaborations include choreographic work for VETO Theatre Co, performance work for Jacob Roberts commercial dance work for Jamie Neale. Working on this project with Lin Lin has been a beautiful continuation from her music video project 'Dai Village' in 2016. Evie is really looking forward to performing Lin's ideas and concepts live alongside the incredible team of musicians.



## BEHIND THE SCENES



Dancer Evie Oldham and Lin are shooting music video for 'Dai Village' at film studio in University of Westminster. (Dec. 2016)



Flute score with Lin's creative embellishments.



Make-up artist Acacia Lam is styling Lin's hair for the 'Lament' music video shooting at London Kii Studios. (Jul. 2017)



Lin's manuscript for creating flute melodies of 'The Storm' based on the music fragments written by Sandy Clark.



Lin is collaborating with composer Basil Athanasiadis for creating the new composition 'Book of Dreams II'. (Sept. 2018)



The music ensemble is recording at Goldsmiths Music Studios. (Sept. 2018)



**All music of the concert is included in the 'Anatta' album, available at reception.**

Anatta is a Buddhist expression meaning 'non-self'. It expresses the belief that living beings have no unchanging, permanent self. The realisation that's beyond the self-assembled boundaries lies unlimited everything made me stop sorting the music I play into categories. **I play what I have to play, from the true heart by the changing non-self.**

Lin Lin



## PREVIOUS PROJECT



### A Musical Fusion of East & West

May 14th 2015 saw Blackheath Concert Hall hosting an evening described by Chopstick Club CEO Theresa Booth as, 'The most wonderful concert!'. The concert was organised by ACTIVE company to showcase Chinese flautist and pianist Lin Lin, described by composer Peter Weigold as a 'very fine and creative musician' and by conductor Jonathan Tilbrook as 'an exceptional musician, a phenomenal flute player and a wonderfully gifted pianist.' The programme designed by Lin was the first public introduction to her experiments in integrating elements of Chinese music into 21st century classical music and attracted a large, appreciative and enthusiastic audience, with every ticket sold a week in advance.

LEGENDS UNFOLD

14

**The programme presented a variety of musical works in which the sound worlds and musical structures of China and the West were brought together by Chinese and Western composers and through Lin's own arrangements.**

Works ranged from traditional Chinese tunes arranged for Western instruments and voice to work by famous Chinese-born composers Zhou Long and Chen Yi. The showpiece was the world premiere of the 'Hua Mulan Saga', a new work for flute, orchestra and traditional Chinese instruments by British composer Sandy Clark who has used the pentatonic scale and traditional instruments to illustrate the story of Chinese legend Hua Mulan.



The European premiere of Chen Yi's 'Golden Flute concerto' was also a great success and the audience were quick to praise British conductor Jonathan Tillbrook, Lin Lin and Trinity Symphony Orchestra augmented by three traditional Chinese instrumentalists from China Art Band.

LINLINMUSIC.COM



**A MUSICAL JOURNEY ABOUT LOVE AND SINCERITY**

**LEGENDS UNFOLD WITH LIN LIN**

Presented by Miraco Studio and World Musicians League

Produced by Lin Lin

Performance Research Supported by

Goldsmiths College, Dr Barley Norton, Dr Pete Furniss, Denny Driver,  
Anna Noakes, Gary Kettel, Ni Kaihong, Gen Congguo and Feng Shaoxing.

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