THE XINJIANG PIANO SUITES
OF SHI FU

D. M. A. DOCUMENT

Presented in Partial Fulfillment of the
Requirements for the Degree Doctor of Musical
Arts in the Graduate School of
The Ohio State University

By

Sally Liew Sansbury, B.M., M.A.

****

The Ohio State University
2007

Document Committee:                        Approved by
Professor Steven Glaser, Adviser
Professor Burdette Green
Professor Udo Will

                             ________________
                         Adviser
                             School of Music
ABSTRACT

A distinguished Chinese ethnomusicologist and composer, Shi Fu has spent considerable time researching and collecting minority folk songs in Xinjiang, a province in the northwest region of China. His extensive knowledge in this field is reflected in almost all of his music. In particular, his three Xinjiang Piano Suites are windows through which one can learn more about individual minority folk music and culture. Each piece is a colorful picture of a folk scene depicted through music. Altogether, his music can be described as a fusion of ethnic folk idioms and Western romantic music traditions.

Although Shi Fu is recognized as an important composer in his own country, he is relatively unknown to the English-speaking world, largely because of the language barrier. This is due to the dearth of information available in English and also the added task of translating relevant material from Chinese to English. Furthermore, while some of his piano music has been published, it is available only in China, and hence, not readily accessible to the Western world.

This document attempts to bridge the language barrier to introduce Shi Fu and his piano music to the English-speaking world. It gives a brief historical and musical background of the Xinjiang province so as to provide a backdrop for the understanding of the Xinjiang Piano Suites. It furnishes a brief history of Xinjiang piano music. It presents the composer’s biography along with a representative listing of his works, and
an overview of his piano writing. There is a detailed description on the three Xinjiang Piano Suites, highlighting the folk elements found in these works. This document concludes with a brief discussion on the composer’s Xinjiang compositional style and a summary. As a further aid, the Appendix provides a translation for every Chinese title, descriptive term or relevant information in the piano publication.

Because China is on centerstage in the twenty-first century, I hope this document will prove useful in extending knowledge of this prominent Chinese composer, Shi Fu, and to promote interest among the academic and performing community into exploring his unique Xinjiang piano works.
Dedicated to my husband, Bryan
ACKNOWLEDGMENTS

I would like to express my gratitude to my advisor, Professor Steven Glaser, who has inspired me with his teaching and wonderful musicianship over the years, and has been instrumental in my growth as a performer and musician.

I would also like to express my appreciation towards my Committee members: Dr. Burdette Green for his tutelage and guidance over the years, under whom I have learned to hone my analytical and writing skills; and Dr. Udo Will for his time and help in this project.

I wish to express my gratefulness to Shi Fu for his kind and generous help in making information readily available to me, and for his gracious and encouraging words in the completion of my degree. This document would have been impossible without his input.

Many thanks to LiLi and Charles Card for their kind and gracious help in acting as the intermediary when additional information was needed.

My thanks and appreciation also to the following people: Dr. Sylvia Eckes who first introduced me to Shi Fu’s music; Dr. Hailing Zhang for making the initial telephone contact with Shi Fu; Zhichun Lin for befriending an unknown friend and helping to obtain good research material; Dr. Sharon Lee for her tremendous help in interpretation and translation; Jie Liu for assistance in translating
email correspondence; all my wonderful Chinese friends who have helped with translation work at one time or another; my student, Richard Jeric, for help with providing notated musical examples;

My friends: Dr. Caroline Salido and Dr. Judit Bach, who have walked this path before me and knew how to encourage me;

My family: my mother Mdm. Liew Lay Keng, older brothers Rev. David Liew and Peter Liew, and sister Lily Liew for their love and support through the years;

My dear husband, Bryan, for enduring patience and unfailing support, without whom I would never have been able to complete my degree;

And most importantly, God, my Heavenly Father, to whom all glory is given.

“The fear of the Lord is the beginning of wisdom,
And the knowledge of the Holy One is understanding.”

Proverbs 9: 10 – 11.
VITA

1991…………………………….Bachelor of Music,  
Ohio Wesleyan University

1995…………………………….Master of Arts  
The Ohio State University

1992 – 1997…………………….Graduate Teaching Associate,  
The Ohio State University

FIELDS OF STUDY

Major Field:  Music

Studies in:  Piano Performance and Pedagogy
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Dedication</td>
<td>iv</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>v</td>
</tr>
<tr>
<td>Vita</td>
<td>vi</td>
</tr>
<tr>
<td>List of Examples</td>
<td>xi</td>
</tr>
<tr>
<td>List of Tables</td>
<td>xv</td>
</tr>
<tr>
<td>List of Illustrations</td>
<td>xvi</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td><strong>Chapter 1</strong></td>
<td></td>
</tr>
<tr>
<td>1.1  The Moors in Spain</td>
<td>4</td>
</tr>
<tr>
<td>1.2  Arabs and Turks in Central Asia</td>
<td>4</td>
</tr>
<tr>
<td>1.3  Political History of Xinjiang</td>
<td>6</td>
</tr>
<tr>
<td>1.4  Xinjiang Province</td>
<td>7</td>
</tr>
<tr>
<td>1.4.1 A geographical, demographical background</td>
<td>7</td>
</tr>
<tr>
<td>1.4.2 A cultural, musical background</td>
<td>9</td>
</tr>
<tr>
<td><strong>Chapter 2</strong></td>
<td></td>
</tr>
<tr>
<td>2.1  Brief History of Xinjiang Piano Music</td>
<td>14</td>
</tr>
<tr>
<td>2.2  Biography of Shi Fu</td>
<td>18</td>
</tr>
</tbody>
</table>
2.3 Representative Listing of Works ......................................................... 24

Chapter 3

3.1 Overview of Shi Fu’s Piano Output ......................................................... 29
3.2 Brief Discussion of the Persian-Arabic Modal System ............................. 39

Chapter 4

Xinjiang Suite No. 1 .................................................................................. 46
4.1 Ice Mountain Song .............................................................................. 47
4.2 Kashgar Dance ..................................................................................... 53
4.3 Tajik Drum Dance ............................................................................... 58

Chapter 5

Xinjiang Suite No. 2 .................................................................................. 67
5.1 Tarim People ......................................................................................... 68
5.2 The D-String Song ............................................................................... 76
5.3 Nocturne .............................................................................................. 82
5.4 Dance of the Eagle Flute .................................................................... 87

Chapter 6

Xinjiang Suite No. 3 .................................................................................. 97
6.1 Silk Scarf Dance .................................................................................. 98
6.2 Little Player .......................................................................................... 101
6.3 Happy Gathering ................................................................................ 104

Chapter 7

“Xinjiang Compositional Style” of Shi Fu ................................................. 109
## LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td><em>Xinjiang Dance No. 1</em>, Op. 6, by Ding</td>
<td>15</td>
</tr>
<tr>
<td>2.2</td>
<td><em>Xinjiang Dance No. 2</em>, Op. 11, by Ding</td>
<td>16</td>
</tr>
<tr>
<td>3.1</td>
<td>Persian-Arabic Tetrachords</td>
<td>41</td>
</tr>
<tr>
<td>3.2</td>
<td>Persian-Arabic Modes</td>
<td>42</td>
</tr>
<tr>
<td>3.3</td>
<td>Combination of <em>nawā athar</em> pentachord and <em>hijāz</em> tetrachord</td>
<td>43</td>
</tr>
<tr>
<td>3.4</td>
<td>Combination of <em>’ajam</em> and <em>hijāz</em> tetrachords</td>
<td>43</td>
</tr>
<tr>
<td>3.5</td>
<td><em>Asbu’ayn</em></td>
<td>43</td>
</tr>
<tr>
<td>3.6</td>
<td><em>Rasdu-dh Dhil</em></td>
<td>43</td>
</tr>
<tr>
<td>3.7</td>
<td><em>maqām nahāwand</em> on G</td>
<td>45</td>
</tr>
<tr>
<td>4.1</td>
<td><em>maqām nahāwand</em></td>
<td>49</td>
</tr>
<tr>
<td>4.2</td>
<td><em>Ice Mountain Song</em>, mm. 6 – 13</td>
<td>50</td>
</tr>
<tr>
<td>4.3</td>
<td><em>Ice Mountain Song</em>, mm. 26 – 28</td>
<td>50</td>
</tr>
<tr>
<td>4.4</td>
<td><em>Ice Mountain Song</em>, mm. 46 – 49</td>
<td>51</td>
</tr>
<tr>
<td>4.5</td>
<td><em>Ice Mountain Song</em>, mm. 56 – 58</td>
<td>52</td>
</tr>
<tr>
<td>4.6</td>
<td><em>Ice Mountain Song</em>, mm. 72 – 74</td>
<td>52</td>
</tr>
<tr>
<td>4.7</td>
<td><em>Ice Mountain Song</em>, mm. 81 – 84</td>
<td>52</td>
</tr>
<tr>
<td>4.8</td>
<td><em>maqām nahāwand</em> on G</td>
<td>55</td>
</tr>
<tr>
<td>4.9</td>
<td>Rhythmic motive from <em>Kashgar Dance</em></td>
<td>55</td>
</tr>
</tbody>
</table>
4.10  Kashgar Dance, mm. 1 – 6 ................................................................. 56
4.11  Kashgar Dance, mm. 19 – 24 ............................................................ 56
4.12  Kashgar Dance, mm. 35 – 39 ............................................................ 57
4.13  Kashgar Dance, mm. 50 – 53 ............................................................ 57
4.14  Kashgar Dance, mm. 62 – 67 ............................................................ 58
4.15  Scale used in Tajik Drum Dance ....................................................... 61
4.16  Tajik Drum Dance, mm. 11 – 16 ......................................................... 61
4.17  Tajik Drum Dance, mm. 23 – 28 ......................................................... 62
4.18  Tajik Drum Dance, mm. 47 – 51 ......................................................... 62
4.19  Tajik Drum Dance, mm. 55 – 59 ......................................................... 63
4.20  Tajik Drum Dance, mm. 71 – 75 ......................................................... 63
4.21  Tajik Drum Dance, mm. 82 – 85 ......................................................... 64
4.22  Tajik Drum Dance, mm. 118 – 121 ...................................................... 64
4.23  Tajik Drum Dance, mm. 130 – 133 ...................................................... 65
4.24  Tajik Drum Dance, mm. 138 – 141 ...................................................... 65
5.1   Tarim People, mm. 1 – 5 ................................................................. 71
5.2   Hungarian Rhapsody No. 2 by Liszt .................................................. 71
5.3   Tarim People, mm. 19 – 24 ............................................................... 72
5.4   Tarim People, mm. 27 – 32 ............................................................... 73
5.5   Tarim People, mm. 46 – 48 ............................................................... 73
5.6   Tarim People, mm. 64 – 70 ............................................................... 74
5.7   The D-String Song, mm. 1 – 12 ......................................................... 78
5.8   The D-String Song, mm. 32 – 39 ......................................................... 79
| 5.9 | *The D-String Song*, mm. 23 – 24 ................................................................. 80 |
| 5.10 | *The D-String Song*, mm. 44 – 46 ................................................................. 80 |
| 5.11 | *The D-String Song*, mm. 60 – 62 ................................................................. 81 |
| 5.12 | *Nocturne*, mm. 1 – 3 .................................................................................. 84 |
| 5.13 | *Nocturne*, mm. 5 – 7 .................................................................................. 84 |
| 5.14 | *Nocturne*, mm. 7 – 9 .................................................................................. 85 |
| 5.15 | *Nocturne*, mm. 13 – 16 .............................................................................. 85 |
| 5.16 | *Nocturne*, mm. 17 – 18 .............................................................................. 86 |
| 5.17 | *Nocturne*, mm. 19 – 21 .............................................................................. 86 |
| 5.18 | *Nocturne*, mm. 23 – 27 .............................................................................. 86 |
| 5.19 | Scale resembling *Asbu’ayn* ........................................................................ 90 |
| 5.20 | *Dance of the Eagle Flute*, mm. 16 – 20, motive *a* ....................................... 92 |
| 5.21 | *Dance of the Eagle Flute*, mm. 24 – 27, motive *b* ....................................... 92 |
| 5.22 | m. 40 ............................................................................................................. 92 |
| 5.23 | m. 44, motive *c* ......................................................................................... 92 |
| 5.24 | m. 49, motive *d* ......................................................................................... 92 |
| 5.25 | *Dance of the Eagle Flute*, mm. 53 – 56, motive *e* ....................................... 93 |
| 5.26 | *Dance of the Eagle Flute*, mm. 61 – 64, motive *f* ....................................... 93 |
| 5.27 | *Dance of the Eagle Flute*, mm. 95b – 97 ...................................................... 94 |
| 5.28 | *Dance of the Eagle Flute*, mm. 130 – 133 .................................................... 95 |
| 5.29 | *Dance of the Eagle Flute*, mm. 144 – 150 .................................................... 95 |
| 6.1 | *Silk Scarf Dance*, mm. 1 – 8 ....................................................................... 100 |
| 6.2 | *Silk Scarf Dance*, mm. 19 – 22 ................................................................... 100 |
6.3  Silk Scarf Dance, mm. 25 – 28 .................................................................101
6.4  Little Player, mm. 1 – 4 ......................................................................103
6.5  Little Player, mm. 29 – 32 .................................................................103
6.6  Little Player, mm. 41 – 44 .................................................................104
6.7  Happy Gathering, mm. 5 – 12 ...............................................................106
6.8  Happy Gathering, mm. 21 – 28 ..............................................................107
6.9  Happy Gathering, mm. 33 – 38 ..............................................................108
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1</td>
<td>Shi Fu’s <em>Collection of Piano Works</em>, published in May 2001, listed by year of composition, including level and influence</td>
<td>31</td>
</tr>
<tr>
<td>4.1</td>
<td>Outline of <em>Ice Mountain Song</em></td>
<td>48</td>
</tr>
<tr>
<td>4.2</td>
<td>Outline of <em>Kashgar Dance</em></td>
<td>54</td>
</tr>
<tr>
<td>4.3</td>
<td>Outline of <em>Tajik Drum Dance</em></td>
<td>59</td>
</tr>
<tr>
<td>5.1</td>
<td>Outline of <em>Tarim People</em></td>
<td>69</td>
</tr>
<tr>
<td>5.2</td>
<td>Outline of <em>The D-String Song</em></td>
<td>77</td>
</tr>
<tr>
<td>5.3</td>
<td>Outline of <em>Nocturne</em></td>
<td>83</td>
</tr>
<tr>
<td>5.4</td>
<td>Outline of <em>Dance of the Eagle Flute</em></td>
<td>88</td>
</tr>
<tr>
<td>6.1</td>
<td>Outline of <em>Silk Scarf Dance</em></td>
<td>99</td>
</tr>
<tr>
<td>6.2</td>
<td>Outline of <em>Little Player</em></td>
<td>102</td>
</tr>
<tr>
<td>6.3</td>
<td>Outline of <em>Happy Gathering</em></td>
<td>105</td>
</tr>
</tbody>
</table>
# LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Illustration</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 Map of Xinjiang Province</td>
<td>9</td>
</tr>
<tr>
<td>2.1 A picture of Shi Fu as a young man in Xinjiang</td>
<td>23</td>
</tr>
<tr>
<td>2.2 Another picture of Shi Fu in Xinjiang</td>
<td>24</td>
</tr>
<tr>
<td>3.1 Autograph Copy of <em>Ice Mountain Song</em></td>
<td>36</td>
</tr>
</tbody>
</table>
INTRODUCTION

When researching a paper related to Spanish music a few years ago, I realized that this topic really interested me. Hence, for my last doctoral piano recital, the idea to program a selection of Spanish music crossed my mind. However, it did not seem to fit into the overall program. About that time, I found out that my piano professor was going on a year’s sabbatical leave and would be replaced by a substitute professor, Dr. Sylvia Eckes, during the following year. I mentioned the need for new repertoire ideas to her and upon learning that I was interested in exotic, ethnic music, she recommended a Chinese piano suite that had “middle eastern” influence. That piqued my curiosity and once I listened to the music, I was immediately drawn to it. Strangely, it had a “Spanish” flavor to it that I would never have associated with traditional Chinese music. I wondered if there was a connection to Spanish music.

Although the “Spanish” nature of the Xinjiang Piano Suite drew me to it in the first place, I also realized that my Chinese roots made it compelling enough for me to want to explore a Chinese composer and in the process, learn more about the general history of China. My father was from China and had emigrated to Singapore as a boy with his family. I was born as a first-generation Chinese in Singapore. I learned English as my first language and Mandarin Chinese as a second language. If I had
known as a child how important language studies are, I would have paid more attention. As it was, my Chinese language skills were inadequate, but nevertheless, I knew enough to be dangerous!

As I started researching, I discovered that there was no mention of the composer, Shi Fu, in English research databases and materials, or the English internet. Indeed, even his music is not available here in the U. S. My teacher’s connection to Chinese music came indirectly through her brief teaching stint in China quite a few years ago. One of her former Chinese students came to visit her in the States and brought with her a stack of Chinese music and CDs. After listening through the whole stack of CDs, my teacher stumbled upon this suite by Shi Fu. It caught her ear, just as it did mine. The piano suite was published by a Shanghai Publishing Co. as part of a collection of piano pieces in a book. All the titles were in Chinese, including the preface. There were no opus numbers, no dates of composition, and no biography of the composer.

With the help of a Chinese friend, we did a cursory search on the Chinese internet and found some references to Shi Fu and his music on CDs, but nothing substantial about his biography and works. At this point, I realized that contact had to be made with the composer in order to find out relevant information about the music. Tracking down the composer himself was no easy task, and it required some detective work. However, after some unfruitful leads, we managed to find the number of the Shanghai firm on the Chinese internet, and they were able to give us Shi Fu’s telephone number. After repeated tries, we finally made contact with Shi Fu himself. It was a major breakthrough! He was very gracious in sending me relevant material about himself and his works, the majority of which was in the Chinese language. I was also able to make
contact with his daughter, LiLi, who now resides in Canada, and she was able to act as an intermediary for us because she speaks English.

Shi Fu, I learned, was not only alive and well, but also a prolific and well-known composer in China. He has written works in many genres, from small-scale works like songs and solo instrumental pieces to large-scale works like symphonies and ballet dramas. Many of his large-scale works have been performed in China. Though famous in his own country, he is barely known to the rest of the world. What was most interesting was the fact that he had spent a considerable amount of time researching and collecting folk-songs in the Xinjiang province. His ethnomusicological background was extensive due to the amount of material he collected and published over the years. As a result of his work in Xinjiang, many ethnic folk-tunes have become the basis of his numerous compositions in different genres.

In the opening chapter, the connection between Spanish music and Xinjiang music will be initially explored. After this brief discussion, the chapter will present a concise political, geographical, demographical, cultural and musical background of the Xinjiang province, providing a necessary framework for understanding and analyzing the Xinjiang Piano Suites.
CHAPTER 1

1.1 The Moors in Spain

Spain was conquered by the Moors in 711 and would remain under Moorish rule for over 700 years. It was only in the 15th century that Spain was able to muster the military strength to drive out the Moors. During their long reign in Spain, the Moors, who were Arabs, Berbers (or Africans) and of mixed race, brought about significant influences in culture, architecture and learning. As a result, Spanish folk-music has a distinctive flavor due to, predominantly, its fusion of Hispanic-Arabic modes with Andalusian folk idioms.

1.2 Arabs and Turks in Central Asia

Arab conquests began in the 7th century (AD 637) when tribes from Arabia, bearing the message of Islam, started spreading throughout the Middle East. By 715, its empire stretched from the Indus and Central Asia (present-day Pakistan) in the east to Spain in the west. During their reign, the Arabs dominated the conquered populations by
imposing Islamic conversion, the adoption of Arabic as a common language, and by intermarriage. Conversely, they were influenced by the Persian and Byzantine civilizations that they had defeated. The Turks from Central Asia, who converted to Islam c. 970, were an important source of mercenaries for the Arab armies: many Turks achieved positions of power and influence. Although the Arabs rose to power quickly, they were not able to maintain their rule due to tribal dissensions. By the late 990s, the Seljuk Turks were able to overturn the tables and grapple control from part of the Arabic empire, beginning with the eastern region and rapidly extending its power to the west until Anatolia (present-day Turkey). Turkish power was to rise and wane before the Ottoman Turkish empire emerged out of it to become a dominant force in the 16th and 17th century. The empire lasted until 1922, after it was defeated in World War I.

The influence of the Arabs and Turks in Central Asia can still be felt to this present day in the language, culture and religion of the people in that region.

The development of Arabic music in the most western leg of its empire, described as a direct descendant – or even a survival – of the Andalusian music of Moorish Spain, is seen to be distinct from that of its eastern region. It remained largely insulated from the effects of the process of interaction between Arab and Persian (and subsequently, Turkish) elements that characterized developments in the eastern Arab world.

---


1.3 Political History of Xinjiang

Xinjiang has had a rather complex and turbulent history. In the 1st century B.C., China first took control of it when the emperor Wudi sent a Chinese army to defeat the Huns and occupy the region. By the 2nd century A.D., China’s ruling dynasty had collapsed and lost control of that territory. However, towards the end of the 6th century, the Chinese had regained its power and formed an alliance with Turkic tribes. They were able to take advantage of this association to reclaim control of Xinjiang in the 630s and 640s using allied Turkic forces. It is said that this conquest marks the beginning of ‘Turkicization’ of southern Xinjiang. The region fell briefly to the Tibetans in the late 7th century but was retaken by the Chinese. The Uigurs were the next to rise to power and established a kingdom in the 8th century. To the west of the region, Arab rule was weakening and around 1000 AD, the Karakhanid Turks took advantage of the situation to seize control of the Central Asian region. Under their rule, much of Xinjiang’s population became Muslims. The Mongols, the next to arrive on the scene in the 13th century, quickly subjugated and annexed Xinjiang into their massive empire. A period of anarchy followed in the next few centuries until the Manchus conquered the region in 1765 and reigned until the Chinese revolution in the 20th century. The ensuing relations between Xinjiang and China have been marked by bloody uprisings, cultural and

---

3 James A. Millward and Peter C. Perdue, “Political and Cultural History of the Xinjiang Region through the Late Nineteenth Century”, Xinjiang: China’s Muslim borderland, p. 38.
relational clashes, and tribal dissensions. Xinjiang became a Chinese province in 1884
and remained more or less self-governing even with the establishment of the Chinese
republic in 1912. In 1955, Xinjiang as a whole became the Xinjiang Uyghur
Autonomous Region (XUAR).

1.4 Xinjiang Province

1.4.1 A geographical, demographical background

Located in the north-west region of China, the Xinjiang Province is bordered by
Tibet to the south and Qinghai and Gansu provinces to the southeast, Mongolia to the
east, Russia to the north, and Kazakhstan, Kyrgyzstan, Tajikistan, Afghanistan and
Kashmir to the west (See Map in Example 1.1). With a land mass that covers over
600,000 square miles, it is one-sixth of China’s total territory, thereby making it the
largest province. Xinjiang is home to more than 16 ethnic minorities with a population
of about 16 million people, the majority of whom practice Islam as their religion.

The Uyghurs form the largest ethnic minority group (45%) in Xinjiang, followed
by the Kazaks (7%). These two people groups, along with the Kyrgyz, Uzbek and Tatar
are Turkic-speaking while using the Arabic alphabet. The Tajiks are quite likely related
to the people across the border in Tajikistan where they speak a form of Persian dialect
and have a culture similar to the Iranians. Other ethnic minority groups are: Hui,
Mongol, Miao, Dongxiang, Xibe, Manchu, Tujia, Russian. Due to encouraged immigration from the government, the Han Chinese now form more than one-third of the population in Xinjiang.

Xinjiang province is enclosed by mountain ranges on all sides except the northeastern part. The Tianshan mountain range running east to west basically divides the province into northern and southern regions. Each region contains a basin bordered by the mountains where there are flat desert wastes. Tarim Basin in the south is famous for its Taklimakan Desert, one of the largest moving deserts in the world, second only to the Sahara. Fruit-bearing oases can be found near the foot of the mountain ranges that are irrigated by snow and glacier melt. There are also valleys suitable for farming and grazing. The Uyghurs and Uzbeks are similar in that they are both sedentary agriculturalists; the latter are also heavily involved in trade. The Kazaks, Kyrgyz and Tajiks are nomadic pastoralists who raise livestock.
1.4.2 A cultural, musical background

Due to the geographical proximity of the region and the migratory patterns of the ethnic tribes from the surrounding areas, the Xinjiang region eventually came to be inhabited by people of many ethnic origins. As a result, the people in Xinjiang province have closer cultural ties to the people across the border in Central Asia than to the rest of
the Han Chinese who constitute about 92% of the total population of China. Each ethnic minority group in the Xinjiang region has its own developed cultural tradition that includes singing and dancing.

An important element that has played a part in the cultural history of this region was the establishment of the Silk Road (See Illustration 1.1). This historical network of land routes, going as far back as 1st century B.C., began from the Chinese capital of Chang’an, present-day Xi’an, going up through the Xinjiang region all the way across Central Asia and Europe, reaching as far west as Rome. The Silk Road was not only the means through which the east and the west met in Xinjiang, but also paved the way for increased cultural exchanges between the peoples of the northwestern and central China.

A brief summary of the musical culture of the northwestern minorities will have to suffice as it would be too lengthy to talk about each one of them. There will be reference to particular ethnic groups that are relevant to the discussion on the Xinjiang piano music.

The traditional music of the northwestern minorities fall into three categories depending on the type of music system used: Chinese, Arabian and European. Some minorities who practice music of primarily one system can be called ‘single music system’ people, while those that practice music of two or three systems concurrently can be considered ‘multiple music system’ people. The Uyghur, Uzbek and Kazak peoples fall into the latter category.

The Chinese musical system is used by the northwestern minorities except for the Russians. A description of its distinguishing trait is as follows:
“The most important characteristic of this system is that it is based on regional, often special-purpose, tunes. The meaning of this music is expressed through the shape of the melody and variables such as pitch, dynamics, and timbre that together determine *yinqiang* ‘melody type’. *Yinqiang* is not a system of fixed pitches but a warehouse of countless patterns of sound movement. These patterns are the smallest units – that is, the indivisible units – of musical structure. The use of *yinqiang* elevates the Chinese music system to an aesthetic approach.”

It uses the pentatonic modes which are based on five-note patterns of major seconds and a minor third. There are five different kinds of pentatonic modes, each beginning on a given note: *gong, shang, jue (jiao), zhi,* and *yu* (do, re, mi, sol, and la). Two main types of rhythmic organization are used: free (*sanban* ‘scattered beat’) and metered. There are two categories of metered music: regular and irregular. The most commonly used rhythms in the Chinese music system are *sanban* and irregular meters. Most traditional music in the Chinese system is monophonic and characterized by vocal pieces accompanied with regional instruments in the northwest.

The Persian-Arabic music system is used primarily by the Uyghur, Tajik and Uzbek peoples. This system subdivides the whole step into halftones and smaller intervals. It is further described thus:

“Besides major and minor intervals, there are also scalar divisions of quarter tones, a three-quarter tone, and a tone and a quarter. Most of the traditional works of the Uyghur, Uzbek, and Tajik people using the Persian-Arabic music system include sliding tones: *huoyin*, Chinese for living notes. In singing and playing instruments, sliding tones are limited to a narrow range of movement either up or down from a quarter tone to a half tone. The frequent use of *huoyin* greatly enhances expressiveness; it also provides a standard by which the artistry of performers can be judged.”

---


5 Ibid.
In the Persian-Arabic music system, there are many modes in existence. In Uyghur traditional music, the commonly used modes are: nawa, oshaq, panjirka, and sigah. Though there are similarly named Persian-Arabic modes, they are not identical in nature. Moreover, the northwestern minorities have their own unique modes. The most important trait of folk music in the Persian-Arabic system is the use of a fixed rhythmic pattern established by a percussive instrument such as the dap, the nagra, or another instrument. Constructed from one or more measures, the rhythmic pattern remains regular from beginning to end without any deviation, regardless of long repetitions. Sometimes, another contrasting rhythm may be mixed in with the regular rhythm.

The European system of music, used primarily by the Kazak, Kyrgyz, Russian and Tatar peoples, was brought over by the Russians and Tatars when they emigrated from Europe to China. The occasional use of regional tunes in traditional pieces based on the European music system is always coupled with fixed-form characteristics. In these instances, melody types are not the main distinctive trait. Traditional music using the European system commonly employs the following scales: natural major, minor, harmonic minor, Dorian, Mixolyxian, and melodic minor. The pieces are generally monophonic or polyphonic in nature.  

There are many different characteristics in the folk music of the northwestern minorities. However, they all view music in a similar way. They see music as a means of sharing feelings and information with other people. There are 6 different categories that traditional music of the northwestern minorities fall into: (1) song, (2) song and

---

6 Ibid., p. 457.
dance, (3) instrumental, (4) narrative, (5) theatrical, and (6) *muqam*, or “mukamu” in Chinese.

Song and dance can be further divided into drum dance, *tiaoyue*, and *tage* (latter two are Chinese terms). Drum dance, a foot-stomping form, uses percussion instruments as accompaniment. *Tiaoyue* is dance with instrumental accompaniment but without singing. *Tage* is part song, part dance, or alternating song and dance form, and can be divided into simple form, compound form, or suite form. The *muqam* is a large-scale suite synthesized from song, instrumental music, and dance music.\(^7\)

\(^7\) Ibid.
2.1 Brief History of Xinjiang Piano Music

Although western music began flourishing in the early 20th century in China, it was not until the 1940’s when piano compositions using Xinjiang folk music began to be written.  Xian Xinghai, a Chinese composer who had studied in Kazakhstan, wrote one of the earliest known pieces.  His 1944 composition, entitled *Kazak Dance Tune, 3 pieces*, is based on an existing folk-song.

After the founding of the People’s Republic of China in 1949, more composers began writing piano music in the “Xinjiang style”.  There were two phases in the development of this style: the first phase was using an existing folk-melody in the composition; the second phase was composing the piece in “Xinjiang style”, creating a new melody in place of an existing folk-tune.  In the process of development, this “Xinjiang style” became a fusion of Xinjiang folk music idioms with compositional techniques borrowed from European musical traditions.

The following two pieces by Ding Shande, another Chinese composer, represent the two different stages in the early evolvement of this “Xinjiang style”.  They are rather
rudimentary in nature and lack the polish and sophistication in comparison to the works of later composers.

_Xinjiang Dance No. 1_, Op. 6 was written in 1950. Using a prevailing folk melody _Song of the Cart Driver_ which Ding revised in his music (See Example 2.1), it represents the first phase of development of the “Xinjiang style”.

Example 2.1. _Xinjiang Dance No. 1_, Op. 6, by Ding.

A closer examination of this piece reveals some weaknesses in its construction. Built on a ternary structure, the theme is formed basically on two phrases that are repeated in different registers. The accompaniment uses patterned eighth notes for the most part with some variation towards the end. Although it has a middle section, it is not well-defined and not suitably contrasted with the outer sections; it is still in the same key and utilizes a motive that is truncated from the theme. The prominent use of discordant
minor second intervals in the harmony results in jarring sounds at times. Other than the fact that it uses an existing folk tune, it does not hold much interest as a composition.

*Xinjiang Dance No. 2*, Op. 11, written later in 1955 by the same composer, is illustrative of the second phase of development. It was also composed in the “Xinjiang style”, however, with a constructed new melody (See Example 2.2).

Example 2.2. *Xinjiang Dance No. 2*, Op. 11, by Ding.

Structured on a ternary form again, there is more of an attempt to inject more melodic interest and variety into this piece. However, it still has its awkward spots and lacks cohesiveness as a whole. The theme is built on three extended phrases with a little more melodic activity; a patterned rhythmic accompaniment is used throughout the piece except for a short episode. The middle section is in two parts and in different keys; the first part is shorter and has a more lyrical feel while the second segment brings back the
rhythmic accompaniment of the beginning section with a new melody. Throughout the piece, there is brief tonicization in different keys at times. However, this attempt to create more interest with the use of more keys actually leads to a feeling of disjointedness and a lack of cohesion. The transitions between sections also seem awkward and rather abrupt. Although the diatonic harmony with added chromaticism is not quite as jarring as the first dance, it is still not interesting enough. Altogether, it is not a well-crafted piece and lacks sophistication.

These earlier compositions were crude, unsophisticated, and not well-constructed. Nonetheless, they still probably inspired later composers to begin writing more “Xinjiang-style” compositions, such as these:

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guo Zhihong</td>
<td><em>Xinjiang Fantasy</em></td>
</tr>
<tr>
<td>Shang Deyi</td>
<td><em>Xinjiang Orchard</em></td>
</tr>
<tr>
<td>Li Binyang</td>
<td><em>Ah Fan Ti Suite</em> (Ah Fan Ti is the name of a person who could have been a legendary person or a fiction figure based on a real person; as a hero, he helps people by using his wit and intelligence)</td>
</tr>
<tr>
<td>Chu Wanghua</td>
<td><em>Xinjiang Capriccio</em></td>
</tr>
<tr>
<td>Zhuang Yao</td>
<td><em>Xinjiang Dance</em></td>
</tr>
<tr>
<td>Liang Mingyue</td>
<td><em>Song of Tu Lu Fan</em> (Tu Lu Fan is the name of a place)</td>
</tr>
<tr>
<td>Yu Jingjun</td>
<td><em>Tajik Folk Song Theme, 4 pieces</em></td>
</tr>
<tr>
<td>Shi Fu</td>
<td><em>Kashgar Dance, Nocturne, Tarim People, Tajik Drum Dance</em> (1957 – 1962)</td>
</tr>
</tbody>
</table>

Shi Fu’s early Xinjiang piano pieces written just a few years after Ding Shande’s *Xinjiang Dance No. 2* show a level of sophistication and excellent craftsmanship that is
quite remarkable. Based on his real life experiences, his compositions show a depth of knowledge and understanding of folk musical idioms. His superb compositional skill is a product of his thorough training and meticulous research of other composers’ works. Consequently, his ability to synthesize minority folk music idioms with Western romantic music effectively have resulted in original works with a fresh appeal.

2.2 Biography of Shi Fu

Shi Fu’s full name is Guo Shi Fu; he was born September 18, 1929, in Hunan Province, Xiang Tan County, hometown of Pai Tou Lin. Growing up on a farm, he has had a love for music and was greatly influenced by folk opera. At the age of twelve, he started learning on the pedal-organ (a four-octave keyboard instrument with pneumatic key-action operated by foot-pedals), later switching to piano in his teenage years. After graduating from elementary school in 1942, he proceeded to study music, art and drama at Huazhong Advance Art Normal School. Coming from a family of little means, he had to drop out of school several times. While in high school, he began composing songs as a demonstration of his patriotism in response to anti-Japanese activity; following the war (WWII), he moved to Changsha, capital of Hunan. In 1949, upon graduation from Huazhong, he began teaching at an elementary school on the east side of Changsha where he established and conducted a children’s chorus.
His interest in Xinjiang music began during the war when he started reading the New Music Magazine published in Chongqing (in Sichuan Province). It was his first exposure to the music of western China, including Xinjiang folk songs which captured his fascination. Responding to an invitation for young people to explore the west in the fall of 1950, he quit his job to join the army and was relocated to Xinjiang along with his company. Consequently, he became composer and editor of the Xinjiang Political Cultural Department. In April 1951, he premiered a song entitled *Hundred Thousand Hands Cultivating Rural China* which was well received by the soldiers and became very popular.

During the seven years in Xinjiang, under the guidance of a mentor, Shi Fu worked diligently to collect and organize the folk music of ethnic minority peoples in the Xinjiang area. He explored the region thoroughly, from AhErTai Farm in north Xinjiang to the Tarim desert in the south, from Pamir Highlands in the west to TuLuFan Valley in the east, climbing over Tianshan mountains and tracing the Gobi Deserts. Furthermore, he experienced life among the minority people and studied with folk artists and singers. Befriending famous old artists, he even learned to play folk instruments like the *dombra* (“dongbula”) and the *rawap* (“rewapu”). With the help of these people, he collected and recorded nearly 2,000 Xinjiang songs, instrumental pieces, and related historical material which later became the basis for many of his compositions. Some examples of his early songs were: *Wa-Ha-Ha; Fellow Comrades, Please Slow Down*, which are still sung today. The latter song, written in 1956, is based on a Kazak folksong *Lady, Please Take Me With You*. Together with co-author MianXing, he compiled and published two collections of Uyghur and Kazak folk songs in 1956.
Realizing a need to further his compositional skills, he applied to Central Conservatory of Music and began his music studies in 1957; his principal teachers were Xiao ShuXian and Du MinXing. In the summer of 1958, he joined a team of researchers who were studying the history and society of ethnic minority people groups. He returned to Xinjiang for another year to do a more thorough investigation. This became a detailed and broadened research and exploration into the origins and development, sociological, cultural and musical history of each of the minority people groups in Xinjiang. As a result of this work, he wrote two research papers: Uyghur Folk Music Research Paper and Kyrgyz Folk Music Research Paper and, consequently, joined an editing team that was working on the history of Uyghur people group and Kyrgyz people group. All of his investigative and research work was compiled into a textbook that was published in 1962 by Central Music Conservatory. He also taught a class in this subject at the Conservatory that was well received by the students.

During his musical training at the Central Music Conservatory, Shi Fu studied all the different compositional techniques in depth and became knowledgeable in Western European traditional music, Russian contemporary music, and music of the minority people of the former Soviet republics. He also did a thorough research of the works of Aram Khachaturian, a Soviet Armenian composer whose compositions reveal the influence of folk music and a remarkable ability to bridge European and Eastern traditions in the 20th century. In the process of developing his own creativity, Shi Fu was able to keep a strong Chinese folk style while assimilating and borrowing compositional techniques from other sources. Some pieces that he wrote about this time were: *Sanbei Folk Song Variations*, violin piece *Song of My Heart*, double concerto for
piano and cello *Nostalgic Memories of Hometown*, piano pieces *Tajik Drum Dance*, *Impromptu, Kashgar Dance, Nocturne* and *Tarim People*. The violin piece *Song of My Heart* is based on a Xinjiang folksong and uses a playing technique that depicts a particular instrument performed by folk musicians.

Upon graduation in 1963, he was posted to Xi’an Music College to teach in the Composition Department. He continued to delve deeper into the folk music of the western region and entered into a new realm of research that encompassed different types of music. This included simple folk songs from northern Shan Xi, beautiful and unornamented songs from Yu Lin, and high-pitched, piercing songs from QingHai Hua’er. All of this additional research served to broaden and enrich his repertoire of folk music. In late 1963, he composed a big-scale symphonic poem *Pamir Song* (revised in 1979) that is dedicated to the Tajik people. This is an extended one-movement work that depicts the strength of the Tajiks and their enduring struggle for survival.

In Nov. 1964, in response to an invitation from the Central Opera Theatre, Shi Fu went to Beijing and collaborated on the opera *Ayiguli* (adapted from the film *Tianshan’s Red Flower*). It is based on Kazak and other similar ethnic folk music but follows the dramatic opera style. *Ayiguli* was premiered in Beijing on New Year’s Day in 1966. In April of the same year, he was invited to the south to produce *Ayiguli* in Guangzhou province. The response was not as warm this time. The cultural revolution was on the horizon as the left wing grew increasingly in power. Under this political climate, the opera was criticized as being “too westernized” and that the heroic character was deemed
inappropriate and, hence, unsuitable for the stage. The opera would not be performed again until in 1979 and 1982 in Beijing, where it finally received its due accolade.

During the 10-year disastrous Cultural Revolution (Oct. 1966 – Oct. 1976), Shi Fu went back to Xi’an and continued to work on operas. He adapted a few Beijing operas (eg. *Sa Jia Bing*, *Hai Gang*, *Red Light Diary*) to the Qing Qiang genre which became popular among the local people. Under his direction, he made innovative changes to the structure of the orchestra as well as the performance format, adopting a mixture of eastern and western traditions. As his career began to thrive, he personally conducted hundreds of performances hosted by Shan Xi Province Opera Theatre. Because of his success, many opera troupes from the northwestern region came to Xi’an to learn from him. Subsequently, the Qing Qiang modern operas adapted by Shi Fu became very popular in the northwest too.

During his time in Xi’an, Shi Fu had been invited to Beijing many times to collaborate with other artists in creating new works. Nevertheless, it was not until 1974 that he was invited to be resident composer at the Central Opera Theatre. He finally reached the pinnacle of his career in 1983 when he was commissioned as the Resident Composer of the National Opera and Ballet, fulfilling a lifelong dream. In this coveted position, he had the capacity to compose additional operas, dance operas and dance music, some of which have been performed both locally as well as overseas. His dance drama, *Lin Daiyu*, an adaptation from the famous classical Chinese novel, *A Dream of Red Mansions* received much acclaim. The opera *Gulan Danmu*, based on Tajik folk music, is characteristic of his mature compositional style. While all the basic components of the opera were present, the art-form itself did not stay within the confines
of traditional boundaries but was enlarged and expanded. In addition to fulfilling his obligations as a composer, he was also appointed to other notable positions as Deputy Chief of the Composition Committee and Council Member of the Chinese Musician’s Association.

Since his retirement in 2000, Shi Fu has channeled his energy into compiling and publishing folk music, arranging Chinese classical music, and creating music curriculi for teaching. During the 40 or more years in his career as a composer, he has shown himself to be both prolific and accomplished. He has not only produced an enormous output of music in many genres but also garnered many awards for his compositions and contribution to Chinese music.

Illustration 2.1. A picture of Shi Fu as a young man in Xinjiang.
Illustration 2.2. Another picture of Shi Fu in Xinjiang.

2.3 Representative Listing of Works

More than 500 art songs, for example:

- Shepherd’s Song
- Snow Lotus Flower
- Friendship Song
• Long-time Best Friend
• Joyful DaLiang Mountain

Rearrangements of Xinjiang folksongs, for example:
• Drink and Celebrate
• Little Shepherd’s Song
• Wa-Ha-Ha

Operas
• Ayiguli
• Hot Land
• Gulan Danmu
• Miss Ah Mei  (recipient of 3 different awards – Music Cultural Award, Fujian Province Creative Art Award)

Dance Dramas – more than 10
• Children of Pasture  (collaborative work)
• DuQuan Mountain  (collaborative work)
• Sea Swallow
• Princess Wen Zheng  (recipient of Cultural Art 2nd prize on 30th Anniversary of the Founding of Democracy; cited in 20th Century Book of Nominations)
• Lin Dai Yu  (performed in United States, Canada, Japan, Philippines, Taiwan; received many good reviews)
• Haunted Dream  (1st prize award in 1988 International Dance Music Festival)
• King of South Vietnam
• Kingdom of the Female Dragon

Symphonic Works
• Pamir Song  (symphonic poem)
• Symphonies Nos. 1 – 4
• Ballet Symphony
• Departure of the God of Dance
- Yizhou Song Suite
- Silk Road Suite, 10 pieces
- Four Taiwanese Folk Songs

Symphonic Choral Works
- Yellow River, Bright Sun
- We Never Grow Old
- Cantata – Mu Lan’s Tale

Concertos
- Trumpet Concerto in A minor
- Violin Concerto in A minor
- Cello Concerto
- Guitar Concerto

Piano Works – large output
- Xinjiang Suites Nos. 1 – 3  (Suite No. 2 received 3rd prize in the 1986 Shanghai International Piano Composition Competition; individual pieces from Suite No. 3 were awarded prizes at the 1986 Beijing Hsinghai Cup Children’s Composition Competition)
- Numbers  (chosen for performance at “The 15th Kyushu Modern International Music Festival of Japan”)
- Dance of the Fawn
- Zither Music
- Wa-Ha-Ha Variations
- 2001 publication of a piano collection – 18 pieces (includes all pieces mentioned above)
- 2001 publication of teaching works – 21 pieces
- unpublished works include a double concerto for piano and cello and a chamber piece featuring piano, flute and string ensemble
many works have been used as teaching material in conservatories and programmed by concert artists

Small Symphonic Works & Folk Chamber Music – large output

- Song of Spring
- JaYiEr
- In the middle of the Mediterranean Sea
- Silk Road Lute Music
- Water Music
- The Proud Dancing Partner, 12 pieces
- Dance for the Young, 10 pieces
- Song of Ancestors Suite
- Southern Xinjiang Musical Paintings, 10 pieces

Movie Soundtracks (3 sets)

- Enemies Scarcely Meet
- Spirit of the Sword
- Celestial Love and Hatred

TV Movie Music

- Silk Road and Pastures
- Xinjiang Emotions
- Child Lutist

Drama / Skit

- King Zao Jun

Besides the published piano solo music, other published works from the above include vocal solo music, opera music, folk song collections and others such as:

- Ayiguli selected works
- Anthology of Xinjiang Folk Songs
• China Western Folk and Creative Works, Vols. 1 – 3
• Kazak Folk Songs
• Uyghur Folk Songs
• Shepherd Songs selected works
• The Song of My Heart – violin work
• Broken Bridge

Music Critique and Research Papers
• more than 10 music articles published nationally especially in Chinese opera and dance drama, which are areas of expertise.
• in-depth research into Xinjiang folk music published in *research papers:
  • Uyghur Folk Music Research Paper
  • Kyrgyz Folk Music Research Paper
  • Discussion of Kazak Folk Music
  • Discussion of Kyrgyz Folk Music
  • Discussion of Tajik and Tatar Folk Music
  • Musical Characteristics of Dolan Muqam

* It should be noted here that these “research papers” are actually monographs – or books, in effect. They were originally printed in small numbers and are long out of print. Copies would likely be found only in Chinese universities and conservatories.
CHAPTER 3

The purpose of this chapter is to give an overview of Shi Fu’s piano output and include a short description of each piece. There is a listing, by year of composition, of his piano works in the 2001 published collection, along with relevant information. Included here in the appendix is a translation of every Chinese title, term, or writing that appears in chronological order in the book. Also included in this chapter is a brief discussion on the Persian-Arabic musical system as it pertains to the Xinjiang works.

3.1 Overview of Shi Fu’s Piano Output

Shi Fu was very prolific as a composer and wrote many works in different genres, specializing in the big art-forms. Nevertheless, his piano output is still quite sizable in comparison to some of his other genres. His piano compositions can be classified into 4 different categories:

1) Xinjiang suites

2) Other works incorporating folk music element

3) Teaching pieces for children

4) Unpublished works
In his *Collection of Piano Works*, published by Shanghai Music Publisher in May, 2001, there are three Xinjiang suites which contain a total of ten pieces; also included are eight other works. The first two categories are represented in this publication.

Shi Fu began his piano output with *Kashgar Dance*, which was written in 1957. The last piece listed in the book, *Wa-Ha-Ha Variations* (1997), was also the latest to be composed. This covers a span of four decades.

Listed on the next two pages, by year of composition, are all of the piano works in the 2001 publication (See Table 3.1). Also included are relevant information such as year of first publication, level of difficulty as well as the folk music elements used in each piece.
<table>
<thead>
<tr>
<th>Title</th>
<th>Year Written</th>
<th>First Published</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kashgar Dance</td>
<td>1957</td>
<td>1959</td>
<td>Early advanced level to advanced level Uyghur</td>
</tr>
<tr>
<td>Little Player</td>
<td>1958</td>
<td>1959</td>
<td>Late intermediate level Uyghur</td>
</tr>
<tr>
<td>Nocturne</td>
<td>1959</td>
<td>1963</td>
<td>Advanced level Kazak</td>
</tr>
<tr>
<td>Impromptu</td>
<td>1959</td>
<td>1959</td>
<td>Advanced level Mongolian</td>
</tr>
<tr>
<td>Tarim People</td>
<td>1961</td>
<td>1985</td>
<td>Advanced level Uyghur</td>
</tr>
<tr>
<td>Tajik Drum Dance</td>
<td>1962</td>
<td>1964</td>
<td>Advanced level Tajik</td>
</tr>
<tr>
<td>Lu Shen Dance</td>
<td>1978</td>
<td>2001</td>
<td>Advanced level Miao</td>
</tr>
<tr>
<td>Ice Mountain Song</td>
<td>1979</td>
<td>2001</td>
<td>Advanced level Tajik</td>
</tr>
</tbody>
</table>

Continued

Table 3.1. Shi Fu’s *Collection of Piano Works*, published in May 2001, listed by year of composition, including level and influence.
Table 3.1 continued

<table>
<thead>
<tr>
<th>Dance of the Eagle Flute</th>
<th>1980</th>
<th>2001</th>
<th>Advanced level</th>
<th>Tajik</th>
</tr>
</thead>
<tbody>
<tr>
<td>The D-String Song</td>
<td>1981</td>
<td>1996</td>
<td>Advanced level</td>
<td>Kyrgyz</td>
</tr>
<tr>
<td>Silk Scarf Dance</td>
<td>1982</td>
<td>1986</td>
<td>Late intermediate level</td>
<td>Uyghur</td>
</tr>
<tr>
<td>Happy Gathering</td>
<td>1982</td>
<td>1986</td>
<td>Late intermediate to early advanced level</td>
<td>Uyghur</td>
</tr>
<tr>
<td>Zither Music</td>
<td>1984</td>
<td>1984</td>
<td>Advanced level</td>
<td>Han Chinese</td>
</tr>
<tr>
<td>Dance of the Fawn</td>
<td>1984</td>
<td>1984</td>
<td>Advanced level</td>
<td>Cantonese</td>
</tr>
<tr>
<td>Romance</td>
<td>1986</td>
<td>2001</td>
<td>Advanced level</td>
<td>Han Chinese</td>
</tr>
<tr>
<td>Mountain Song</td>
<td>1991</td>
<td>1991</td>
<td>Advanced level</td>
<td>Mongolian</td>
</tr>
<tr>
<td>Numbers</td>
<td>1996</td>
<td>2001</td>
<td>Advanced level</td>
<td>Ancient Chinese 12-tone</td>
</tr>
<tr>
<td>Wa-Ha-Ha Variations</td>
<td>1997</td>
<td>2001</td>
<td>Advanced level</td>
<td>Uyghur</td>
</tr>
</tbody>
</table>
The Xinjiang Piano Suites were written in two phases, with half the pieces composed in an earlier period between 1957 – 1962; the other half was produced about two decades later from 1979 – 1982. All of the three suites have early pieces mixed in with the more recent works. Listed below are the compositions from the two different phases, organized later into the three Xinjiang suites:

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Kashgar Dance ('57)</td>
<td>Ice Mountain Song ('79)</td>
</tr>
<tr>
<td>Little Player ('58)</td>
<td>Dance of the Eagle Flute ('80)</td>
</tr>
<tr>
<td>Nocturne ('59)</td>
<td>The D-String Song ('81)</td>
</tr>
<tr>
<td>Tarim People ('61)</td>
<td>Silk Scarf Dance ('82)</td>
</tr>
<tr>
<td>Tajik Drum Dance ('62)</td>
<td>Happy Gathering ('82)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Suite No. 1</th>
<th>Suite No. 2</th>
<th>Suite No. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Ice Mountain Song</td>
<td>1) Tarim People</td>
<td>1) Silk Scarf Dance</td>
</tr>
<tr>
<td>2) Kashgar Dance</td>
<td>2) The D-String Song</td>
<td>2) Little Player</td>
</tr>
<tr>
<td>3) Tajik Drum Dance</td>
<td>3) Nocturne</td>
<td>3) Happy Gathering</td>
</tr>
<tr>
<td></td>
<td>4) Dance of the Eagle Flute</td>
<td></td>
</tr>
</tbody>
</table>

With the exception of Little Player, which is a teaching piece, the four early pieces (Tarim People, Kashgar Dance, Nocturne, Tajik Drum Dance) have been grouped collectively as a suite in certain instances like in a CD recording and a music research article. However, they were never published together as a suite.
It is interesting to note how the pieces are organized into different suites, perhaps a reflection of his Chinese heritage. In Chinese music, many “suites” and larger musical pieces are commonly put together through the combination of various *qupai* or fixed melodies that are mostly derived from traditional operatic interludes and other sources. Therefore, as a Chinese composer, it would not be unusual for one to take various pieces from different periods to form a larger work or suite.

Based on Shi Fu’s life experiences, these works are a colorful depiction of Xinjiang culture and geography. Combined with a synthesis of Xinjiang folk idioms and Western romantic music traditions, and infused with his personality, the compositions are indeed musical gems that sparkle with originality and fresh appeal.

As we examine these works, it will not only reveal a highly sophisticated style of composition but also that which is indicative of idiomatic piano writing. Most of the Xinjiang works have been recognized in some form or another:

*Kashgar Dance* – won an award in 1959 for excellence in the Central Music Conservatory Piano Composition Contest.

– included in the National Higher Education Artistic Institute Piano Composition Selections.


*Xinjiang Suite No. 2* – won a third prize at the 1986 Shanghai International Piano Composition Competition.
*Xinjiang Suite No. 3* – individual pieces were awarded prizes in the 1986 Beijing Hsinghai Cup Children’s Composition Competition.

The three *Xinjiang Piano Suites* will be analyzed in detail in the next three chapters, with distinctive folk elements highlighted in each piece. All of the musical examples are taken from the 2001 publication, *Collection of Piano Works*, by Shi Fu.

The following shows an autograph copy of the first page of *Ice Mountain Song*:
Illustration 3.1. Autograph Copy of *Ice Mountain Song*.
The second category of piano works refers to pieces listed in the piano collection other than the Xinjiang suites, which also incorporates folk elements from different ethnic people-groups including the Han Chinese. For example, *Dance of the Fawn* (1984) uses Cantonese folk elements while both the *Impromptu* (1959) and *Mountain Song* (1991) utilize Mongolian folk music idioms.

*Zither Music* (1984) employs a couple of ancient Han Chinese tunes associated with the *Gu Qin*, a bridgeless zither. It was a highly venerated Chinese instrument for many centuries and is still in use today, with a slightly larger modern frame. These musical themes were taken from the second scene of the ballet drama *Lin Dai Yu*, an adaptation from a famous classical Chinese novel, and rearranged for piano. *Romance* (1986) is another piece that uses musical themes from the same ballet drama and rearranged into a piano composition.

*Lu Shen Dance* (1978) incorporates elements from Miao folk music. *Lu Shen* is a type of panpipe instrument that uses bamboo pipes (as many as 10 – 20) of varying lengths tied together with a sound-box at the bottom. In this piece which utilizes three staves, a motive that often appears in the top staff emulates the performance style of the *Lu Shen* (See Appendix, p. 128).

*Wa-Ha-Ha Variations* (1997) has nine variations with an alternate ending for a more advanced player; it is the only piece in this genre. The theme *Wa-Ha-Ha*, referring to a laughing doll, was an original children’s song composed by Shi Fu in 1958, in celebration of the birth of his daughter, LiLi. This song became very popular throughout China and subsequently, the title was expropriated in the 1980’s by a
beverage company and used as its corporate name. The variations incorporate elements from Uyghur folk music.

Written in 1996, *Numbers* was chosen to be performed at “The 15th Kyushu Modern International Music Festival of Japan.” It is based on ancient Chinese 12-tone, similar to the modern 12-tone system. During an archeological dig, an ancient Chinese instrument *Bian Zong* was unearthed; when tested, this set of bells was found to have 12 tones. It is the only work composed with three movements, which has a “contemporary” or “modern” sound. The first movement uses *sanban* or free meter; the middle movement is metered music while the third movement utilizes a mixture of *sanban* and conventional time-signatures. Consequently, there are a few “modern” notational techniques employed which are explained at the bottom of the last page of the work (See Appendix, p. 128)

Shi Fu also composed a set of 12 pieces for the piano in 1984, which was subsequently published in 1985. Entitled *Under the Silver Moonlight*, these are rearrangements of Chinese popular tunes in a contemporary popular style. They are meant to be accessible to the general public.

In order to encourage and promote interest in minority folk music for children, Shi Fu wrote many teaching pieces for piano which were compiled into a book entitled, *Wa-Ha-Ha: Piano Album for Children*. It contains a total of twenty-one pieces and was published in 2001. The pieces are arrangements of familiar children’s songs, and they incorporate elements of minority folk music from different provinces such as: Xinjiang, Shanxi, Qinghai, Gansu, among others. Examples of some pieces are: *Wa-Ha-Ha, Little*
Player (from Xinjiang Suite No. 3), Our Nation is a Garden, Floral Umbrella Dance Suite, Songs of Fishermen, Little Puppy Chases Me.

Shi Fu is now in the process of compiling a second book of piano works which will be published within a year. It will contain at least twenty pieces incorporating elements of ancient Han Chinese music, many of them arrangements of well-known Chinese songs. Some examples are: Yang Guang San Die, Mei Hua Ling, Chun Jiang Hua Ye Yue, Xiao Ying Qiang. Most of these compositions were written in the 1990’s, with some from the 1980’s and 1960’s.

There is a double concerto with orchestra for piano and cello written in 1962, which is still unpublished. It is entitled Nostalgic Memories of Hometown, a reference to the composer’s hometown in Hunan Province. A chamber work featuring piano, flute and string ensemble, called My Dombra, was written in 1979 but remains unpublished. The title refers to the popular Kazak dombra, a fretted string instrument played by strumming or plucking; it is used to accompany singing or playing an instrumental piece.

### 3.2 Brief Discussion of the Persian-Arabic Modal System

Before entering into an in-depth analysis of the Xinjiang pieces, a brief discussion of the Persian-Arabic system will be helpful as it underlays most of the works. To my knowledge, there is no written record of the modes used in Xinjiang folk music, at least not in English. Therefore, the modern Persian-Arabic modal system will be useful as a point of reference.
It has been pointed out earlier in the first chapter that some of the modes used in Xinjiang folk music may bear similar names to the Persian-Arabic modes but are nonidentical in nature. In all likelihood, the minority folk music would have developed their own unique modes over many centuries. Nevertheless, it is still helpful to look at the Persian-Arabic modal system and understand how the modes are created and used. At the same time, we can also examine and trace the influence of performance practices in Persian-Arabic music that would have carried over into the Xinjiang culture.

The Arab tonal system, which uses quarter-tones, is fairly complicated to explain and is outside the scope of this study. However, it does use melodic intervals which include the whole step and the half-step, similar to the European musical system. Therefore, this discussion will be limited to those modes that can be applied to European instruments with equal-tempered tuning.

Because the piano compositions are written in Western staff notation and analyzed with Western and contemporary terminology, I will also use some terms (like major and minor keys) interchangeably in the analysis chapters. For example, in *Tajik Drum Dance*, even though the piece takes its scale from a Persian-Arabic mode, it is notated as using the key-signature of A major with the theme stated first in the A major and then transposing to F# minor *etc*.

Due to the limited scope of this discussion, it will suffice to say that the Persian-Arabic modal system resembles the western scale in the aspect that it also employs a combination of tetrachords to create its tonal space. The designation refers to the system of Persian and Arabic names used in identifying the modes, dating back to medieval roots. Furthermore, present-day Arab music theory commonly recognizes a group of
tetrachords using different intervals; the ones that are applicable are given below (See Example 3.1). The term *tetrachord* is used here loosely to include a five-note grouping in addition to the standard four-note grouping.

Example 3.1. Persian-Arabic Tetrachords.


The modes are created by joining the tetrachords in two ways: (1) disjunct, when the second tetrachord starts after the first without sharing any note; and (2) conjunct, when the second tetrachord begins with the last note of the first tetrachord (as in the *maqâm hijâz*). The following modes can be seen to resemble the harmonic minor and major mode of the European musical system (See Example 3.2):
Example 3.2. Persian-Arabic Modes.


The first two modes are more commonly used; maqām nahāwand is based on C tonic while maqām hijāz is based on D. All the modes can be transposed to other starting keys. The prominent use of the augmented second in music using the Persian-Arabic modes stems from the presence of the hijāz tetrachord in the first two modes.

Besides the above modes, additional ones are created by using different combinations of tetrachords, for example, nawā athar pentachord and hijāz tetrachord (See Example 3.3) or ‘ajam tetrachord and hijāz tetrachord (See Example 3.4) giving thus:
Example 3.3. Combination of nawä athar pentachord and hijäz tetrachord.

Example 3.4. Combination of 'ajam and hijäz tetrachords.

The first mode (Example 3.3) is used prominently in *Dance of the Eagle Flute* while the second one (Example 3.4) is employed in *Tajik Drum Dance*.

As a point of comparison, there are Hispanic-Arabic modes that bear a resemblance to some of the Persian-Arabic modes given above. The following two, *Asbu’ayn* (See Example 3.5) and *Rasdu-dh Dhil* (See Example 3.6), are listed as examples:

Example 3.5.  *Asbu’ayn*

Example 3.6.  *Rasdu-dh Dhil*
These modes are found in the music of the Moors and their ancestors in Southern Spain and North Africa. ¹ The Asbu’ayn mode was used in La Soiree dans Grenade, the second piece from the Estampe suite by Debussy, while the Rasdu-dh Dhil mode was employed in La Puerto del Vino, the third prelude in the second volume of Preludes, also by Debussy. Colorfully written in a way that exudes exoticism and sensuality, these two works are Debussy’s best depictions of Spain.

A common practice in Arabic performance that appears to have carried over to Xinjiang folk music is the use of characteristic accidentals. Both the nahāwand and kurd modes feature accidentals prominently. For example, in the nahāwand on C, the E-flat may be momentarily replaced by an E-natural to function as a lower neighboring tone to F. This feature is seen rather prominently in Ice Mountain Song.

Another possible influence carried over from Arabic music is the practice of modulations to other modes. (In this context, modulations should not be understood in the way they are used in the European musical system.) Modulations might be sudden and very conspicuous or subtle and virtually seamless. Either way, they are a highly valued aspect of performance practice.² Modulations are common to modes that share the same tonic, for instance, to kurd on D or to hijāz on D (See Example 3.7). This trait is evident in Tarim People. It is also standard to modulate to modes based on the

---


root note of the second tetrachord. ³ This practice can be seen to a certain degree in *Dance of the Eagle Flute* where the melodic theme is stated initially in G minor and later modulates to D minor.

Example 3.7. *maqām nahāwand* on G.


Another aspect of performance in Xinjiang folk music that should be pointed out is the use of sliding tones called *huoyin*, as mentioned in Chapter 1, where its frequent use “greatly enhances expressiveness”. This practice is quite common in most Central and East Asian as well as Middle Eastern cultures. In the piano works, this tonal ornamentation is alluded to in the form of grace-notes and acciaccaturas.

³ Ibid.
CHAPTER 4

XINJIANG SUITE NO. 1

This suite comprises the following pieces:

1) Ice Mountain Song (Tajik)
2) Kashgar Dance (Uyghur)
3) Tajik Drum Dance (Tajik)

While *Kashgar Dance* and *Tajik Drum Dance* were written in an earlier period between 1957 – 1962, *Ice Mountain Song* was actually composed about two decades later.

The suite is a portrayal of different folk settings: *Ice Mountain Song* refers to the Pamir Mountains, the home of the Tajik people; *Kashgar Dance* captures the personality and charm of graceful Uyghur dancers; and *Tajik Drum Dance* depicts the passionate spirit of the Tajik people expressed through a dance form. As a whole, the outer movements are livelier and longer while the middle piece is slower and quieter. The last piece, *Tajik Drum Dance*, is greater in scope and technical demands, serving well to round up the suite with a brilliant ending.
4.1 Ice Mountain Song

Composed in 1979, Ice Mountain Song is a piece that expresses the passion and spirit of the Tajiks, borne of a persevering will for survival. The majority of the Tajik people live in the Pamir Mountains, also nicknamed “the Roof of the World”. The eastern portion of the region features high undulating grasslands dominated by even higher mountain peaks covered by ice. The mountain plateau is dotted with clear, calm lakes while the valleys below are carved out by fast, flowing rivers. Because the whole area is watered by the melting of snow and glacial ice, the region is able to support agriculture and pastoralism. Living conditions can be difficult especially during the frigid winters. Nonetheless, the Tajiks have learned to endure and survive despite hardships, their inner spirits being strengthened and refined through the trials of life.

Tajik folk music is characterized by distinctive musical traits – their melodies, mostly sung, are very short and monothematic, with a rapid tempo and a clear preference for rhythms in 7-time and 5-time (e.g. 7/8 and 5/8 time-signatures). ¹ Their music is also based on the Persian-Arabic musical system which exudes a colorful and exotic sound.

An outline of the piece is given in the following table:

---

<table>
<thead>
<tr>
<th>Measures</th>
<th>Key</th>
<th>Time-signature</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 – 5</td>
<td>3 flats, tonal center on C</td>
<td>sanban</td>
<td>Tempo rubato. Rhythmically free. Uses extensive rubato,</td>
</tr>
<tr>
<td>6 – 25</td>
<td>4 flats, F minor</td>
<td>7/8, division of 4 + 3</td>
<td>Allegro, Rustico, “in a rustic style”. 4-bar interlude. Cantabile, lively theme stated in m. 10. It is repeated in m. 18, using thinner texture in a higher register.</td>
</tr>
<tr>
<td>26 – 33</td>
<td>Unstable</td>
<td>7/8, 5/8, 3/4, 6/8</td>
<td>Con delicatezze. Like a refrain. Thematic material emerges from the cantabile theme.</td>
</tr>
<tr>
<td>34 – 45</td>
<td>Unstable</td>
<td>7/8, 5/8, 3/4, 6/8</td>
<td>Like a codetta.</td>
</tr>
<tr>
<td>57 – 72</td>
<td>F minor</td>
<td>Interchanges between 7/8 and 9/8</td>
<td>Refrain from mm. 26 – 33 restated in m. 57 in different form. 4-bar extension from mm. 69 – 72.</td>
</tr>
<tr>
<td>73 – 80</td>
<td>F minor</td>
<td>Mostly 9/8, 1 bar of 6/8</td>
<td>A short episode in which m. 73 is derived from the refrain in mm. 57 – 58 and treated sequentially in the next 4 bars. Extension from mm. 78 – 80.</td>
</tr>
<tr>
<td>81 - 98</td>
<td>F minor</td>
<td>7/8, 4/4, 9/8, 2/4</td>
<td>Con tenerezza. Return of the cantabile theme as a quiet reminiscence.</td>
</tr>
</tbody>
</table>

Table 4.1. Outline of Ice Mountain Song.

This work does not fit into any conventional form. Cast in several sections, the bulk of this piece is constructed on a melodic theme in mostly 7/8 rhythms that convey a strong sense of dance. While the opening section sets the scene and is impressionistic in nature, the ending segment serves as a quiet reminiscence with music that gradually
winds down. Aside from the introductory material, the texture generally features a melody that is frequently embedded in chordal textures and accompanied by a moving bass line. The harmony is built on diatonic chords with added chromaticism which give a unique flavor to the music. Although four-measure phrases are typical, we commonly find extended or irregular phrasing from two to six measures long.

This work uses a scale that corresponds with the Persian-Arabic *maqâm* nahâwand (See Example 4.1), further transposed to F in the piece.

![Example 4.1. *maqâm nahâwand.*](image)

The mode uses a characteristic accidental where, occasionally, E-natural is used in place of E-flat, which is quite evident in this work (transposed to F: A-natural in place of A-flat). The augmented 2\textsuperscript{nd} interval, featured quite prominently in this piece due to the presence of the *hijâz* tetrachord, is one of the distinctive traits of Tajik music. (Refer to the section on the Persian-Arabic modal system in Chapter 3).

The introductory section employs *sânban* or free meter, using dotted lines in place of barlines to indicate divisions. It is improvisatory in style with extensive chromaticism that portrays a scenic picture. The slow-moving chords suggest a majestic mountain while the fast 16\textsuperscript{th}-note passage paints an image of clouds swirling around it.
In the next section beginning in m. 6, there are 4 measures of interlude that establishes a new lively mood, depicting a tribal scene. A *cantabile* theme that has a certain amount of sprightliness over a patterned accompaniment is introduced in m. 11 (See Example 4.2).

![Example 4.2. Ice Mountain Song, mm. 6 – 13.](image)

After a varied repetition of the *cantabile* theme, the music breaks into full chorus like a refrain in m. 26 and then subsides. The thematic material can be seen as an outgrowth of the *cantabile* theme (See Example 4.3).

![Example 4.3. Ice Mountain Song, mm. 26 – 28.](image)
Starting in m. 34, the music intensifies and becomes increasingly animated using rhythmic chords which ascend stepwise; it works up to a frenzy as though reaching a crisis and then stops abruptly in m. 45.

There is a complete change of mood in m. 46 as a new musical idea is stated with relaxed eighth and sixteenth notes; it has a light and delicate feel, likened to a calm after the storm (See Example 4.4). After two measures, the music shifts into a different tone as it develops thematic material taken from the *cantabile* theme (See Example 4.4, mm. 48 – 49).

Example 4.4. *Ice Mountain Song*, mm. 46 – 49.

Initially with a quiet, flowing feel, it begins to grow and become increasingly animated. The music climaxes at m. 57 with the return of the refrain (from m. 27) which undergoes a thematic transformation, being varied in both melody and accompaniment with a fuller texture and sound (See Example 4.5). It is a vivid picture of, perhaps, joyful singing and passionate dancing. At m. 69, the passage is extended by four measures in which the music gradually weakens to a gentle stop.
Example 4.5. *Ice Mountain Song*, mm. 56 – 58.

Beginning in m. 73 is a short sequential passage derived from the refrain (See Example 4.6); it is extended through mm. 78 – 80, coming to a quiet stop. It is in complete contrast to the section before, now acting as a quiet reminder of the refrain.

Example 4.6. *Ice Mountain Song*, mm. 72 – 74.

Example 4.7. *Ice Mountain Song*, mm. 81 – 84.
The last section brings the return of the cantabile theme in a soft, tender mood, as a reminiscence of its first appearance (See Example 4.7). It is a variation of the theme as the texture is thinned out to three parts with a flowing accompaniment. At the end, the music gently dies away.

4.2 Kashgar Dance

Kashgar is an important oasis town located in the south-western part of the Tarim Basin. It has a historical significance dating back to ancient times when it was a major converging destination along the Silk Road, due to its close proximity to the western border. During its heyday, it was considered to be one of the cultural centers of Central Asia. Mostly populated by the Uyghurs today, it is the Islamic heartland of Xinjiang.

Composed in 1957, Kashgar Dance was the earliest Xinjiang piece written by Shi Fu. It is a short, concise dance that captures the personality of Uyghur people in Kashgar, an ethnic group known for their singing and dancing. The Uyghurs have a rich, cultural history dating back many centuries. In Kashgar more than any other place, the people have retained much of their cultural heritage in their folk music, traditional costumes and cultural customs. This piece uses typical dance rhythms to show the light, intricate steps of the Uyghur folk dancing.

A distinctive trait in Uyghur folk music is the use of the fixed rhythmic form, called läpär rhythmic form (“lai pai er jie zou xin” in Chinese). This rhythmic pattern has many variations but is always in 2/4 time-signature and often used in small ensemble
dances, either solo or duet. It has the character of being light, energetic and fast. In this dance piece, the rhythmic motive is introduced right from the beginning and employed in both its original as well as adapted form throughout the work.

An outline of the piece is given below:

<table>
<thead>
<tr>
<th>Form</th>
<th>Measures</th>
<th>Key</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A’</td>
<td>19 – 34</td>
<td>F# minor</td>
<td>“Skillfully light”. Variation of the dance folk-tune using the same structure.</td>
</tr>
<tr>
<td>B</td>
<td>35 – 49</td>
<td>2 sharps (F# minor)</td>
<td>Tenor melody stated, then repeated with extension. Tonicizes briefly in A major and transitions to B minor in m. 49. Irregular phrases.</td>
</tr>
<tr>
<td></td>
<td>50 – 61</td>
<td>B minor</td>
<td>2-bar sequence repeated in mm. 50 – 53 and condensed in mm. 54 – 55. Uses 4-bar phrases.</td>
</tr>
<tr>
<td>A’’</td>
<td>62 – 78</td>
<td>3 sharps, F# minor</td>
<td>Return of dance folk-tune in another variation with different accompaniment.</td>
</tr>
</tbody>
</table>

Table 4.2. Outline of *Kashgar Dance*.

Built upon a modified ternary structure, this piece uses a melody with rhythmic accompaniment throughout the piece, highlighting its dance nature. It begins with a simple two-voice texture initially, increasing to thick vertical chords and octaves at the

---

2 GuLi MiNa, “Cong dongfang Yisilan Xinjiang yinyue kan ShiFu de gangqinqu”, Master’s Thesis, Harbin Teachers’ Normal University, April, 2005, p. 13.
climax before returning to its original simple texture again to end the work. The piece is constructed on a classical four-measure framework in the outer sections while the contrasting middle section uses irregular phrasing occasionally. Its unusual use of the leading-tone instead of the dominant, the presence of augmented seconds and occasional chromaticism lend an alluring touch to the work.

This piece uses a scale that corresponds most with the Persian-Arabic *maqâm* nahâwand on G (See Example 4.8), further transposed to F# in this work:

![Example 4.8. maqâm nahâwand on G.](image)

The extra accidentals indicate the different modes it can modulate to. For this piece, modulations frequently occur and are quite subtle and seamless.

The two measures of introduction uses the following rhythmic motive to represent the läpär rhythmic form in this dance piece (See Example 4.9):

![Example 4.9. Rhythmic motive from *Kashgar Dance*.](image)
The dance folk tune is immediately presented in m. 3 in the key of F# minor and briefly tonicizes the relative major key; it has a lilt-like quality and moves along with some liveliness (See Example 4.10). The dance theme is repeated in mm. 19 – 34 as a variation, using a higher register and a lighter touch (See Example 4.11).

![Example 4.10. Kashgar Dance, mm. 1 – 6.](Image)

![Example 4.11. Kashgar Dance, mm. 19 – 24.](Image)

Although there is a change in key-signature in the contrasting middle section, the first ten measures from mm. 35 – 44 is still in F# minor key. A new melody in the tenor voice is introduced in m. 35 (See Example 4.12), repeated with a different accompaniment after an elided cadence in m. 39, and then extended for two measures.
Whenever the melody has sustained notes, the motive in the accompaniment is varied to keep the rhythmic flow of the music. This sounds like a brief solo dance, first by one dancer, then followed by another. The music ventures briefly into A major at m. 45, using some chromaticism for added color before making a transition to B minor in m. 49. It is actually a variation of the tenor melody from m. 35. Syncopation is also introduced into the rhythmic accompaniment in m. 49 and used in some form for the rest of this section. One can imagine a few more dancers getting involved in a different aspect of the entire dance in this brief A major episode.

The B minor section actually starts from m. 50 with the return of the melody to the treble voice (See Example 4.13).

Example 4.13. *Kashgar Dance*, mm. 50 – 53.
It is a sequential passage that builds with intensity as it rises in pitch and becomes thicker in texture. A descending octave bass line is added in m. 54, increasing the excitement. The music reaches a big climax in m. 60 on an F# major chord which resounds with exultance and immediately returns to F# minor. The descent from the climax in the next four measures also acts as a transition back to the dance theme, pausing first at the end of m. 61.

![Example 4.14. Kashgar Dance, mm. 62 - 67.](image)

The return of the dance tune is stated as another variation with the melody in the tenor voice first (See Example 4.14) and then moving into the soprano voice in the second period at m. 70. The music ends quietly with a little lift in the bass.

### 4.3 Tajik Drum Dance

The *Tajik Drum Dance* was composed in 1962 and is one of Shi Fu’s better known piano compositions. In Tajik folk dancing, the drum dance is accompanied by percussion instruments, one of which is usually a hand-drum. Oftentimes, the dancer
would hold a hand-drum and move at the same time. Characterized as a vigorous dance which includes foot-stomping, it is full of passion and fire. This piece uses a variety of rhythms, with differing levels of complexity, to show the different styles of drumming. It also displays frequent changes in character that is distinctive of Tajik folk music, demonstrating versatility and diversity in their freedom of expression and interpretation.

An outline of the piece is given below:

<table>
<thead>
<tr>
<th>Measures</th>
<th>Key</th>
<th>Time-signatures</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 – 10</td>
<td>3 sharps</td>
<td>2/4</td>
<td>Allegretto con fuoco affetuoso. 10-bar introduction.</td>
</tr>
<tr>
<td>10 – 30</td>
<td>A major,</td>
<td></td>
<td>4-bar interlude. Dance theme in lyrical form; modulates to relative key in m. 23. Simple two-voice texture.</td>
</tr>
<tr>
<td></td>
<td>(F# minor)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31 – 46</td>
<td>Unstable</td>
<td></td>
<td>Dance theme is repeated with variation. Mm. 38 – 42 have a triplet feel.</td>
</tr>
<tr>
<td>63 – 81</td>
<td></td>
<td></td>
<td>Sequential passage from mm. 63 – 70. Dance theme is further developed in m. 71. Music reaches its first climax of fff in m. 78.</td>
</tr>
</tbody>
</table>

Table 4.3. Outline of Tajik Drum Dance.

---

3 Ibid., p. 53
Table 4.3 continued

| 82 – 98 | 2 sharps, B minor | Interchanges between 3/4 and 5/8 | Allegro con moto. New theme stated in m. 84. Mm. 88 and 96 have 17- and 15-note groupings respectively. |
| 99 – 112 | D major | 3/4 and 5/8 | Similar to mm. 82 – 98. More insistent. M. 103 has 19-note grouping. |
| 113 – 129 | Unstable | Mostly 5/8 and 2/4, one bar of 3/4 | Music grows in intensity through thicker textures and increase in dynamic levels. |
| 130 – 145 | 3 sharps, A major | 2/4, 3/4 | Homophonic texture alternates with melody and accompaniment. Transformed lyrical melody. |
| 146 – 157 | | 2/4, 3/4 | Segment of the transformed theme is stated and extended in mm. 146 – 151, continued in m. 152. M. 157 features descending arpeggiating figures. |
| 158 – 171 | | 2/4 | Alternates between vigorous chord-vamping and soft, flowing passages. Music grows and maintains intensity from m. 168 onwards. |
| 172 – 194 | | 4/4, 3/4, 2/4 | fff in m. 179 to the end. Rhythmic motives are gradually truncated. Brilliant finish. |

This piece is a showcase for variety and color, exploring the full range of the keyboard as well as the whole spectrum of dynamic expression. Constructed upon an expanded three-part form, the work features thematic transformation prominently as a compositional technique. After an impressive introduction, it gradually builds upon a simple two-voice texture to extended vertical chords in both hands and bass octaves for
full resonance in the latter portion. The movement of the drum dance is demonstrated through the alternate use of 2/4 and 3/4, along with the occasional 5/8 time-signatures. A bravura-style work that displays technical skill and brilliance, it has an exciting and powerful ending that makes it a wonderful concluding piece for a recital.

The scale that is used in the piece is given as follows (See Example 4.15):

Example 4.15. Scale used in *Tajik Drum Dance*.

Besides a prominent use of the lowered 6\(^{th}\) throughout most of the piece, there is also an occasional reference to the augmented 2\(^{nd}\) interval in the middle section.

It begins with a bold, dynamic drum-like opening which covers the range of the piano. The four-measure interlude introduces a rhythmic accompaniment that imitates the style of the hand-drum and maintained after the theme enters (See Example 4.16, mm. 11 – 13):

Example 4.16. *Tajik Drum Dance*, mm. 11 – 16, motive \(a\).

The dance theme is presented as a quiet lyrical melody, motive \(a\), with a syncopated rhythm which is complemented well by the accompaniment (See Example 4.16, mm. 11 – 13):
14 – 16). It modulates to the relative minor key in m. 23, motive b, displaying some buoyancy or liveliness with the staccato articulation (See Example 4.17).


When the theme and its minor counterpart are repeated in m. 31, they appear in a varied form with an added voice or a different rhythm. When restated a third time, the themes undergo more transformation; the major segment has fuller textures, becoming motive c (See Example 4.18), while the minor portion uses marked octaves to make a bold statement (See Example 4.19).


The F# minor sequential-like passage (mm. 63 – 70) gradually becomes more insistent, leading into a further development of motive c in m. 71. At this point, the music explodes with bright, rhythmical chords in the higher register (See Example 4.20); this increases in intensity to the first climax in m. 78, after which it cascades down to a stop in m. 81.


The next section features a change in key, alternating time-signatures, new thematic material and varied rhythms. It begins in B minor with a quiet, rhythmical accompaniment; a new theme enters in m. 84 which imitate the ringing of distant bells initially (See Example 4.21). It grows more insistent from mm. 92 – 95.

The above new thematic material is repeated in mm. 99 – 112, this time in the relative key of D major with octave reinforcement, sounding even more persistent. The music has 17-, 15- and 19-note groupings that imitate the strumming of a lute-like instrument, perhaps reflecting the sound of the wind rustling through the trees.

Beginning at m. 113, there is a subtle change of character in the music. Using a chordal texture, it starts quietly and continues to grow in intensity. When it reaches m. 120, the music explodes with big chords in extreme ranges followed by bursts of chord-vamping in the middle range, painting the picture of vigorous dancing with foot-stomping (See Example 4.22).

Example 4.22. *Tajik Drum Dance*, mm. 118 – 121.
The return of the dance theme is marked by dramatic transformation in m. 130 where it has metamorphosed into a powerful, stimulating dance with rhythmic full-textured chords; it is a further development of the motive c (See Example 4.23). The quieter F# minor section is in triplet feel (See Example 4.24), taken from an earlier triplet section (mm. 38 – 42); it grows in the last two measures to bring back varied portions of the transformed theme, still maintaining the drive.

Example 4.23. *Tajik Drum Dance*, mm. 130 – 133.


Sandwiched in between the loud sections are two soft, dreamy lulls in mm. 163 – 164 and 166 – 167.
The latter portion of the piece is marked by a growing intensity in the music that drives to the end with a big flourish. The music is characterized by brilliant unison octaves in both hands, a dazzling glissando, an exciting arpeggiating run and challenging jumps in both hands. It uses the entire range of the keyboard and the full resonance of the piano.
CHAPTER 5

XINJIANG SUITE NO. 2

This suite comprises the following pieces:

1) Tarim People (Uyghur)
2) The D-String Song (Kyrgyz)
3) Nocturne (Kazak)
4) Dance of the Eagle Flute (Tajik)

While Tarim People and Nocturne were written at an earlier phase along with Kashgar Dance and Tajik Drum Dance, The D-String Song and Dance of the Eagle Flute were composed two decades later in the 1980’s, in the same period with Ice Mountain Song.

Contrasting in content, mood and tempo, the four pieces depict different folk scenes that portray a unique aspect of each of the minority groups: Tarim People paints a picture of Uyghur folks riding a train of camels in the Tarim desert; The D-String Song imitates the performance style of the Kyrgyz instrument komuz; Nocturne is a deeply expressive Kazak love song; and Dance of the Eagle Flute characterizes the improvisational playing of the eagle flute, a popular Tajik instrument. The last piece in
this suite is comparable in scope and technical difficulty to the *Tajik Drum Dance* from the first suite and also functions well as a concluding movement with a brilliant finish.

### 5.1 Tarim People

*Tarim People* refer to the people living in the Tarim Basin (“talimu pendi” in Chinese) in southern Xinjiang, who are mostly the Uyghurs. Composed in 1961, this piece depicts a group of people riding camels in the desert. It is a tribute to the courage of these people who have learned to live with the harsh conditions of the desert, namely the Taklimakan Desert.

The form of this piece is based upon the tripartite structure of the Uyghur 12 *Muqam* (“mukamu”). Originating in the south – more precisely, in Kashgar – it is an important classical art-form that incorporates song, instrumental music and dance into a large-scale suite. In a condensed outline, the first part begins with an unmeasured sung prelude. This is followed by the middle section which is song alternating with instrumental passages, at a progressively accelerating tempo. The final section of the *muqam* is characterized by passionate and joyful dancing. The return of the ‘*muqam* heading’ brings the suite to a close.

---

1 GuLi MiNa, “Cong dongfang Yisilan Xinjiang yinyue kan ShiFu de gangqinqu”, Master’s Thesis, Harbin Teachers’ Normal University, April, 2005, p. 21.
The piece is outlined below as follows:

<table>
<thead>
<tr>
<th>Measures</th>
<th>Key</th>
<th>Time-signature</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>19 – 26</td>
<td>1 # A mix of Mixolydian and G minor</td>
<td>5/4 with 3 + 2 division</td>
<td>Aria section. 2-bar introduction. Lyrical, flowing theme is stated in m. 21. 6-bar phrases.</td>
</tr>
<tr>
<td>27 – 34</td>
<td>G major and Mixolydian</td>
<td>5/4 with 3 + 2 division</td>
<td>Two-part counterpoint from mm. 27 – 29. <em>con gusto</em> at m. 30. <em>Sostenuto</em> pedal can be used at mm. 30 – 31 to sustain the long bass D.</td>
</tr>
<tr>
<td>35 – 46</td>
<td>Mixolydian and G natural minor</td>
<td>5/4 with 3 + 2 division</td>
<td>Return of the lyrical, flowing theme with octave doubling. Mm. 27 – 32 is repeated in mm. 41 – 46 using a different setting.</td>
</tr>
<tr>
<td>47 – 53</td>
<td>G major and Mixolydian</td>
<td>5/4 with 3 + 2 division</td>
<td>New musical idea derived from the lyrical theme. <em>animando</em> at m. 57.</td>
</tr>
<tr>
<td>54 – 63</td>
<td>Mixolydian and G natural minor</td>
<td>5/4 with 3 + 2 division</td>
<td>Repeated motivic pattern is restated every two measures at a higher pitch. Thicker texture. <em>grandioso</em> at m. 58.</td>
</tr>
<tr>
<td>64 – 80</td>
<td>Unstable</td>
<td>4/4 at m. 70</td>
<td><em>accel.</em> at m. 67. <em>ff deciso</em> at m. 70. Dance section. Passage is characterized by full, rhythmical chords and a descending bass line with a push to the climax at m. 72. Gradual descent to reach a pause at m. 80.</td>
</tr>
<tr>
<td>81 – 89</td>
<td>Mixolydian and G har. minor</td>
<td>5/4 with 3 + 2 division</td>
<td>Restatement of the lyrical theme from m. 19. Varied fill-ins (mm. 85 – 86, m. 89).</td>
</tr>
<tr>
<td>90 – 105</td>
<td>Mixolydian and G har. minor</td>
<td>Interchanges between 5/4, 7/4 and 6/4</td>
<td>Codetta section. Theme is truncated incrementally.</td>
</tr>
</tbody>
</table>

Table 5.1. Outline of *Tarim People.*
This piece is a skillful adaptation of a classical art-form, suffused with the composer’s creativity and superb craftsmanship. Except for a few measures of polyphonic writing, the texture uses a melody and accompaniment throughout the piece. After the introductory segment, the melody begins with a single line initially, progressively adding voices to encompass large, extended chords at the climax for a full resonance. There is a clear architecture with the way the music is constructed; it begins with a simple melodic statement in the song section, gradually growing in excitement as it pushes towards a powerful culmination, and then a gradual descent and a return to the simple restatement. Unlike the *muqam* which repeats the recitative heading, this piece recalls the aria section.

This work uses a scale that corresponds most with the Persian-Arabic *maqām nahāwand* on G (See Example 4.8). For the prelude section, the scale is transposed to C. The lowered 7th (F-natural) is used prominently as a characteristic accidental, along with the augmented 2nd interval between the unaltered 7th and 6th degree of the scale. The modal sounds, complemented by occasional chromaticism, lends an exotic, middle eastern quality to the work. The use of 5/4 rhythm as well as syncopation are distinctive traits in Uyghur folk music.

The introductory section of this piece is based on the first part of the Uyghur Twelve *Muqam* called *chong nāghmā* (“qiong nai er man”). It is similar to an operatic recitative that is sung in free rhythm and accompanied by sparse chords. In a classical *muqam*, the introduction is initially in the lower register and in a slow tempo, as emulated in this work. It begins with a tenor voice that is supported by occasional chords (See
Example 5.1); at m. 12, it is joined by a higher voice in unison and returning to a single
voice in m. 17 to slowly fade out. This gives the image of a person telling a story with
the nuances and rhythmic freedom of speech, except in song. This introductory section
bears a resemblance to the opening dramatic section of the *Hungary Rhapsody No. 2* by
Franz Liszt (See Example 5.2).

Example 5.1. *Tarim People*, mm. 1 – 5.

Example 5.2. *Hungarian Rhapsody No. 2* by Liszt.

The second section is based on the middle part of the *muqam* called *dastan* (“da si
tan”). This corresponds with the aria section of an opera which is sung and
accompanied by instruments. In a *muqam*, there are also instrumental sections
alternating with the sung sections. There are two measures of introduction that feature a rhythmic accompaniment in the left hand (See Example 5.3, mm. 19 – 20). The rhythmic motive imitates the tapping of a *dap*, a simple hand-held drum which uses the fingers of both hands to produce different sounds and rhythms. A lyrical melody (aria theme) enters in m. 21 in a higher register which paints the picture of a distant group of people riding on a train of camels (See Example 5.3, mm. 21 – 24).

![Example 5.3, Tarim People, mm. 19 – 24.](image)

The passage from mm. 27 – 34 (See Example 5.4) is like an instrumental interlude in a *muqam*. It uses two counter-melodies like a couple of people having a dialogue. The displaced accents and staccato articulation (See Example 5.4, mm. 30 – 31) contribute to some feeling of agitation and turbulence; it can be seen as a short musical episode that evokes a little tumultuous scene.
Example 5.4. Tarim People, mm. 27 – 32.

The lyrical theme re-enters in m. 35 reinforced at the octave, sounding a little more insistent or pronounced. The thematic material in mm. 41 – 46 is taken from the earlier turbulent or agitated episode of mm. 27 – 34, except it uses a quieter and more subdued setting.

At m. 47, a new musical idea is introduced which is developed from the first lyrical theme; it is more animated and assertive (See Example 5.5, mm. 47 – 48).

Example 5.5. Tarim People, mm. 46 – 48.
This animated theme is followed by a section in which a chord pattern is treated sequentially, moving up higher in pitch each time. There is a sense of growing excitement as the music increases in intensity, driving seamlessly into the next segment.

The third section, based on the māshrāp (“mai xi re pu”) of the muqam, explodes into a series of pounding chords in both hands that continues to drive the music forward. The passage is further intensified with accelerated and rhythmic chords in the treble, a series of ascending middle register chords and a descending bass line, using the whole range of the keyboard. The music speaks of sheer exuberance in passionate, vigorous dancing that includes foot-stomping.

Example 5.6. *Tarim People*, mm. 64 – 70.
After reaching a huge climax in m. 72, the music begins a gradual decline and comes to a quiet standstill in m. 80.

Beginning in m. 81, the music returns to a restatement of the lyrical theme from m. 19, with slight variations in the fill-ins. The music gradually winds down using the compositional technique of incremental truncation of the theme, ending on a quiet, peaceful note.
5.2 The D-String Song

Composed in 1981, this piece adopts the performance style of the Kyrgyz instrument *komuz* ("kao mu zi").

A lute that is also found in other parts of Central Asia, it is typically made from the wood of the red willow tree and played with the fingers. It has three strings strung across its wooden sound box with the middle string holding the highest pitch in most common tunings. Other unusual aspects are its lack of frets and its emphasis on varied right-hand strokes. It can play up to three-note textures and is rich in musical expression. In an example of a piece entitled *Mash botoi*, it consists of a simple tune repeated many times, each with a new stroke, as a test of the performer’s skill and creativity.

The Kyrgyz minority group live in southern Xinjiang. Being a music-loving people, they always play and sing with the *komuz* after work or during holidays. It is a popular instrument with a long tradition behind it. Because of its versatility, it is not only used to accompany singing but more frequently, it is also used for performing Kyrgyz instrumental music which has a narrative element in almost every piece.

The piece is outlined below in the following table:

---

2 Ibid., p. 58.

<table>
<thead>
<tr>
<th>Form</th>
<th>Measures</th>
<th>Key</th>
<th>Time-signature</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 – 31</td>
<td>Phrygian on D</td>
<td>Alternating between 2/4 and 3/4</td>
<td>Allegretto giusto. Rhythmic motives. Mm. 1 – 4 is varied in mm. 15 – 17. Mm. 8 – 11 is varied in mm. 18 – 20. Mm. 32 – 33 is condensed from mm. 1 – 4. Mm. 34 – 39 is taken from mm. 5 – 12. Mm. 40 – 43 is expanded from mm. 13 – 14. Mm. 44 – 49 is derived from mm. 23 – 29. Mm. 18 – 22 is repeated in mm. 50 – 54. Extension from mm. 55 – 57. Mm. 58 – 59 is transition to key of A major.</td>
</tr>
<tr>
<td></td>
<td>32 – 59</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>60 – 68</td>
<td>A major</td>
<td>4/4, 5/4</td>
<td>Andantino con spirito. Contrasting lyrical theme. First phrase of 5 bars (mm. 60 – 64). Repetition and condensation of first phrase in mm. 65 – 68. Lyrical theme in subdominant key of D major from mm. 69 – 71. Extension from mm. 72 – 79. Mm. 80 – 82 is transition back to opening section.</td>
</tr>
<tr>
<td></td>
<td>69 – 82</td>
<td>D major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A’</td>
<td>83 – 113</td>
<td>Phrygian on D</td>
<td>2/4, 3/4</td>
<td>Repetition of mm. 1 – 31 except that mm. 83 – 84 is slightly changed from mm. 1 – 2. Repetition of mm. 32 – 55. Last 4 bars are modified.</td>
</tr>
<tr>
<td></td>
<td>114 – 141</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 5.2. Outline of *The D-String Song*.

Although this piece is constructed on a conventional ternary form in its overall structure, it does not conform to classical or traditional norms within each section. The phrasing is irregular, with five to seven measures in most phrases, and the cadences deviate from customary practice. Based on the European system of music, it utilizes the
Phrygian mode on D in the outer sections and A major in the middle contrasting section. The A sections are predominantly rhythmic in nature, built on short, rhythmic motives that are repeated in various melodic shapes while the B section has more lyrical lines with a flowing accompaniment. An important characteristic in this piece is the use of repeated notes to imitate a particular technique of playing on the komuz which involves repeating one note with different fingers. Mixed meters are also employed in this work. The music has a character of being light and energetic with some humor.

The piece begins quietly, in a steady driving rhythm, with no slackening until the middle section. While the melodic line uses mainly a single-voice texture with an occasional added second part, the accompaniment is characterized by short, rhythmic bursts that provide energy and impetus (See Example 5.7).

Example 5.7. The D-String Song, mm. 1 – 12.
Some of the thematic material reappears in a varied form, perhaps imitating the komuz player in the way he varies his strokes.

[One particular example to point out is how m. 20 differs from m. 52, m. 102 and m. 134 which are all similar. Thinking that it was a possible typo, the author checked with the composer who pointed out that m. 20 was stated first and then developed later. Hence, the difference from the latter three measures.]

Beginning from m. 23, the music builds in intensity, driving to a climax in m. 29. The passage is extended by two measures in which the music descends from that climax. The opening measures (See Example 5.7, mm. 1 – 2, 5 – 11) are restated in a varied form at m. 32 – 39 (See Example 5.8) and continues its relentless rhythm and increasing intensity, short of another climax.


The motive from mm. 23 – 24 (See Example 5.9) is developed in mm. 44 – 45 (See Example 5.10), and then repeated in a varied form in mm. 45 – 46 (See Example
5.10) like an echo. This is followed by a reiteration in the next three measures with minor changes. This alternation between loud and very quiet passages is another way of creating interest in the music, perhaps depicting a little humor.

Example 5.9. *The D-String Song*, mm. 23 – 24.

Example 5.10. *The D-String Song*, mm. 44 – 46.

The passage from mm. 18 – 22 is restated in mm. 50 – 54 and extended for the next five measures in which the music diminishes and transitions into the next section.

The contrasting middle section is more lyrical in nature, though still retaining a somewhat lively spirit. In addition to longer melodic lines, the texture is fuller and the accompaniment is more flowing. The use of A major tonality is a contrast to the D Phrygian mode, adding to the lyric feel.
Example 5.11. *The D-String Song*, mm. 60 – 62.

The lyrical theme (See Example 5.11) is repeated three times, the third time on the subdominant of D. This interplay between D and A was also evident in the opening section. At times, there is a little dialogue between the treble and bass lines, for example, in mm. 60 – 61 (See Example 5.11).

When the theme is restated a third time, the music continues into an extended passage where it descends in pitch and volume, persisting in the bass line until it reaches the lowest E. After a pause, it begins a slow ascent starting with the lowest note A to transition back to the opening section. The return of section A is marked by only minor changes at the beginning while the ending is modified to provide an appropriate and quiet conclusion.
5.3 Nocturne

Written in 1959, this piece was based on an existing Kazak love song which Shi Fu discovered in 1952. In Kazak folk music, a love song is categorized as *en* or ‘melody’ type according to the song’s beauty, text pattern and title. *En* songs can be solo or accompanied. The solo songs have unhurried melodies and lyrics and usually in simple two-part form. Common meters are 3/4 and 2/4. In accompanied *en* songs, the singer plucks a *dombra* (lute). Melodies overflow with enthusiasm, and most have an expanded two-part form. The most common meter is 3/8, but many songs have mixed meters.  

A defining characteristic of Kazak traditional music is that the melodic lines are wave-form, rising and falling comparatively widely and rapidly. The melodies are simple and plain with little ornamentation. Another characteristic is the frequent use of mixed meters in a piece. It is very rare to have an unchanging meter from start to finish. In general, most regular meters break, becoming irregular mixed meters. A further trait to point out would be the *küj basi*, a shoutlike call found at the beginning of a traditional Kazak piece. The *küj basi* is used for motivic development, serving as a theme, and often it establishes the modal foundation of a piece; it also occurs within pieces or songs at phrase endings and transitions.  

---


5 Ibid., p. 461.
An outline of the piece is given below:

<table>
<thead>
<tr>
<th>Measures</th>
<th>Time-signature</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 – 3</td>
<td>5/4, 4/4</td>
<td>Call motive in m. 2 with moving bass line.</td>
</tr>
<tr>
<td>4 – 13</td>
<td>6/4, alternating 4/4 and 5/4</td>
<td>Motive development in m. 6 and m. 8. Call motive reappears in m. 12. Melody mostly in the soprano line, with considerable movement in the lower voices.</td>
</tr>
<tr>
<td>14 – 22</td>
<td>3/4, 5/4, 4/4</td>
<td><em>poco a poco animando.</em> M. 6 reappears in m. 17. M. 8 reappears in m. 20. Soprano counter-melody in long notes. Alto moving line in m. 22.</td>
</tr>
<tr>
<td>23 – 29</td>
<td>2/4, 4/4</td>
<td>Mm. 23 – 24 recalls mm. 10 - 11 in the soprano melody. Call motive reappears in m. 26. <em>accel., ad lib.</em> and <em>rit.</em> in mm. 27 – 29 indicates freer tempo like a cadenza.</td>
</tr>
<tr>
<td>30 – 35</td>
<td>4/4</td>
<td><em>Tempo I.</em> Like a coda. Call motive of mm. 2 – 3 restated in mm. 30 – 31 in a lower register, resolving into E flat major.</td>
</tr>
</tbody>
</table>

Table 5.3. Outline of *Nocturne.*

Constructed on an expanded two-part form with seamless sections, this piece is a wonderful blend of the composer’s skillful writing infused with Kazak folk music traits. Rich, lush harmonies abound while melodic lines, rising and falling like a wave-form, overflow with deep-felt expression. Based on the European system of music, this work uses the E flat minor key except for the ending which is in E flat major. The texture is thick, with melodic lines intertwined with chordal harmonies. Occasional chromatism, which arises as a result of stepwise movement, adds color to the music. The harmony is
mostly built on diatonic chords and enriched with 7th chords and added notes. It also utilizes mixed meters throughout the piece, a trait that is likewise found in Tajik folk music.

The piece begins quietly in the middle register with a call motive, or küj basi, presented in m. 2 (See Example 5.12). This call motive appears again at three other different times, functioning as a unifying feature in the piece. It is used in a transition and a phrase ending, as well as reappearing one last time in the ending.

The motive is developed in m. 6 (See Example 5.13), with a rising fourth, descending and ascending seconds, as if asking a question. It is developed again in m. 8 (See Example 5.14) with a rising fourth and descending line; this time the melodic line continues to be stretched out in a wave-form, as if going on a quest. The call motive is used at m. 12 in a seamless transition into the next section.
The texture in the second section (See Example 5.15, mm, 14 - 16) is more transparent, with the voices further apart. There is an underlying alto part in eighth note triplets that furnishes a constant accompaniment, keeping the music moving.

The tenor line carries the melody while the soprano has a counter-melody in longer note values; the bass provides an occasional rolled chord and some filler notes. As a result, the music sounds like a conversation going on between two lovers. This section has a pleading and urgent quality especially in the tenor melody. The motives from m. 6 and m. 8 reappear in this section in mm. 17 (See Example 5.16) and 20 (See Example 5.17) respectively, disguised in the tenor line with different harmonies.
Example 5.16. *Nocturne*, mm. 17 – 18.

Example 5.17. *Nocturne*, mm. 19 – 21.

The soprano line takes over in m. 23 and moves stirringly to the call motive in m. 26, at first asking and then finally giving a heart-felt plea like a tortured lover who cannot bear the thought of being separated from her partner (See Example 5.18). The music builds up to a climax in m. 28, followed by a quasi-like cadential passage before transitioning into the coda.

Example 5.18. *Nocturne*, mm. 23 – 27.
The coda recalls the introductory call motive from mm. 2-3 in a lower and deeper register before resolving into the tonic major key, which is like a relief following all the deep and heart-rending emotions that preceded it. After a series of ascending chords and a trill, the music ends very quietly on a high E flat, like the twinkle of a star under a moonlit night.

5.4 Dance of the Eagle Flute

Written in 1980, this piece draws upon distinctive traits from Tajik folk music. The eagle flute is one of the major Tajik instruments and it enjoys great popularity. Made from the eagle’s wing bone, it has only three holes and is twenty centimeters in length. Although it is small, the eagle flute compensates for its lack of richness with a bright tone. It is often heard at weddings, festivals or competitions, being played as a solo instrument or in combination with other instruments.  

The piece is outlined below in the following table:

---

6 GuLi MiNa, “Cong dongfang Yisilan Xinjiang yinyue kan ShiFu de gangqinqu”, Master’s Thesis, Harbin Teachers’ Normal University, April, 2005, p.31.
<table>
<thead>
<tr>
<th>Measures</th>
<th>Key</th>
<th>Time-signature</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 – 6</td>
<td>Tonal centers on D, C# and Db</td>
<td>None</td>
<td>Uses dotted lines to indicate division of music (‘6 bars’). Improvisatory opening. Mm. 1 – 4 have a tonal center on D. Mm. 5 – 6 have a tonal center on C# and Db.</td>
</tr>
<tr>
<td>7 – 15</td>
<td>2 flats G minor</td>
<td>7/8 with 3 + 4 division</td>
<td>Presto brioso. 9-bar interlude.</td>
</tr>
<tr>
<td>16 – 39</td>
<td>Unstable</td>
<td></td>
<td>con sentimento. Dance motive a at m. 16. Dance motive b at m. 24. 4-bar phrases. Chordal texture with moving outer parts.</td>
</tr>
<tr>
<td>40 – 52</td>
<td>Unstable</td>
<td></td>
<td>Thematic material derived from dance motive b and varied in mm. 40 – 43, extension of 2 bars in mm. 47 – 48. Further development into motive c at m. 44 and treated sequentially in mm. 45 – 46. Rhythmic motive d at m. 49 is derived from motive c and used in sequential form with repeats until m. 52.</td>
</tr>
<tr>
<td>53 – 64</td>
<td>Unstable</td>
<td>7/8</td>
<td>con spirito, slower tempo. Thematic material derived from dance theme b becomes motive e. Uses 2 bars stretched out over 4 bars (mm. 53 – 56) on the dominant of D. Starting interval of minor 6th. Segment of motive e is repeated three times (mm. 57 – 60) over the tonic. piano subito at m. 57. Delicatement at m. 61. Eighth-note stepwise figuration at m. 61 is motive f. Uses 3 against 2 cross rhythms and triplets.</td>
</tr>
<tr>
<td>65 – 75</td>
<td></td>
<td></td>
<td>Similar to mm. 53 – 64 in thematic material. Mm. 65 – 68 is stated over tonic and has starting interval minor 7th interval. Mm. 69 – 71 is stated over subdominant of C.</td>
</tr>
<tr>
<td>76 – 83</td>
<td>D minor</td>
<td></td>
<td>Thematic material at m. 76 is derived from motive d and varied in mm. 78 – 79. Mm. 82 – 83 recalls variation of motive e.</td>
</tr>
</tbody>
</table>

Continued

Table 5.4. Outline of Dance of the Eagle Flute.
Table 5.4 continued

| 84 – 95 | G minor | 7/8 | *Sotto voce,* uses pp. Return of dance theme *a* at m. 84 in varied form. Return of dance theme *b* at m. 92 also in varied form. |
| 96 – 111 | 2 # D major | Interchanging 5/8, 6/8 and 8/8 | *Capriccioso.* New musical idea derived from dance theme *b* and motive *f* at mm. 96 – 97, repeated in mm. 98 – 99 with minor changes and extended by 3 bars. Similar passage in mm. 103 – 109 with some changes. Mm. 110 – 111 feature a run in sweeping 16th-note patterns. |
| 112 – 129 | 2 flats G minor | 7/8, 5/8, 8/8, 6/8, 9/8 | Thematic material derived from dance theme *a* at m. 112, and treated sequentially in m. 113. Further developed in m. 114 and treated sequentially in m. 115. Mm. 116 – 117 is repeated passage of 8th-note figuration. M. 118 is derived from m. 114 and treated sequentially in m. 119. Mm. 120 – 121 is derived from dance theme *b* and treated sequentially in mm. 122 – 123, further truncated and treated sequentially from mm. 124 – 127. Mm. 128 – 129 is segue into the next section. |
| 130 – 146 | 1 flat D minor | 7/8, 9/8, 6/8, 3/4, 4/4, 2/4 | Return of dance theme *a* in transformed character. Mm. 143 – 146 is segue into next section. |
| 147 – 162 | (B flat minor, D flat minor) | 4/4, 3/4 | Further development of dance theme *a* at m. 147 in B flat minor, repeated at m. 154 in D flat minor with moving bass line. *poco a poco acceler.* beginning at m. 151. Mm. 157 – 160 is toccata-like passage using alternating hands. Mm. 161 – 162 features unison and alternating octaves in both hands. |
| 163 – 173 | 4/4, 3/4, 2/4 | *Martellando pesante.* *ff* at m. 163 and *fff* at m. 171. Motive at m. 163 is derived from m. 147, repeated and incrementally truncated. M. 170 is sweeping run with alternating hands. Series of loud, heavy chords at the end. |
This piece highlights the free, improvisational playing of the Tajik eagle flute. It ranges from soft and gentle to bright and bold sounds, exhibiting freedom as well as intricacy in its execution. The music is characterized by complex, perpetually changing rhythms driven by a strong emotional passion. Just as in *Ice Mountain Song*, this piece does not fit into any conventional structure. Delineated into sections, it not only uses different thematic material and contrasting moods, but also develops and restates old themes in a fresh setting, sometimes undergoing a dramatic transformation altogether. While this composition is marked by several peaks, the latter portion demonstrates an increasing intensity which culminates in a final big climax. The prominent use of the augmented second interval along with an expanded harmonic language using non-diatonic chords and added notes gives the music considerably more color. In keeping with the Tajik folk style, the composer also imbued this piece with much richness, beauty and imagination.

This piece uses the following scale (See Example 5.19) which bears a striking resemblance to the Hispanic-Arabic mode *Asbu’ayn* (See Example 2.6):

![Example 5.19. Scale resembling Asbu’ayn.](image)

A possible influence carried over from Arabic music is the practice of modulating to modes based on the root note of the second tetrachord. (Refer to the section on

---

7 Ibid.
Persian-Arabic modes in Chapter 3). It can be seen to a certain degree in this work where the melodic theme is stated initially in G minor and later modulates to D minor. Typical Tajik dance rhythms in 7/8 and 5/8 are used prominently in this piece, a feature not quite as distinct in the earlier *Tajik Drum Dance*.

The introductory section is dramatic and full of contrasts with rhythmic freedom and range of expression. Ornamentation that includes acciaccaturas, grace notes and trills imitate the performance style of the eagle flute. The rich low register sounds imply a full tutti of instruments while the music in the high register suggests the playing of the eagle flute as though from a distance. Different textures are employed for dramatic effect – full vertical chords and unison octaves for a resonant bass sound, melody accompanied by sparse chords in a high register, ascending and descending runs using one to four voices, and finally just a single recititative melody.

[There is a typo at the bottom of the first page where there is a solid barline. It should not be there because the accidentals from the bottom of the first page still need to apply to the first music system on the top of the second page. Therefore, there are only 6 so-called measures in the improvisatory opening section.]

The *Presto brioso* section begins with a nine-measure interlude that establishes an energetic and rhythmic tempo. The initial sentimental entrance of the dance theme uses a homophonic texture alternating between three to five voices. The dance theme can be broken down into two parts: motive *a* on the tonic at m. 16 – 17 (See Example 5.20) and motive *b* on the dominant at m. 24 – 25 (See Example 5.21). The theme is first stated in the soprano voice and then hidden in the tenor line in m. 32.
Beginning at m. 40, the dance theme $b$ is progressively developed, first in m. 40 (See Example 5.22), becoming motive $c$ at m. 44 (See Example 5.23), then motive $d$ at m. 49 (See Example 5.24). Through the use of various compositional techniques – motivic development, variation, repetition and sequence – the music is brought to a state of continual tension.
This musical tension is carried to fruition at m. 53 in which the lively thematic material is seen to be an outgrowth of the dance theme; it becomes motive $e$ (See Example 5.25), prolonged over four measures.

Example 5.25. *Dance of the Eagle Flute*, mm. 53 – 56, motive $e$.

With a sudden drop to a $p$ dynamic level, the music echoes the preceding measures with a condensed version of motive $e$ that is repeated twice and comes to a quiet pause. A passage in mostly stepwise eighth-note figurations follows (motive $f$) which is atmospheric and delicate in sound (See Example 5.26). The whole segment from mm. 53 – 64 is repeated in mm. 65 – 75 with some variations (see Table 5.4).


93
The passage from mm. 76 – 79 is derived from motive $d$ and played with an outpouring of emotion. This is proceeded by a passage in mm. 80 – 83 that recalls motive $e$ with variation in the tenor register.

Beginning in m. 84, the dance theme $a$ is restated in an undertone using the middle register and a different accompaniment. Midway, the music swells to allow the dance theme $b$ to be heard at an $mf$ level, varied with triplet eighth-notes.

A new whimsical idea is introduced in m. 96 (See Example 5.27) which is partly derived from the dance theme $b$ as well as from motive $f$.

Example 5.27. *Dance of the Eagle Flute*, mm. 95b – 97.

The 16\textsuperscript{th}-note triplet figurations are like sweeping gestures in a dance while the eighth note slurred to a sixteenth note with staccato can be likened to a gesture of a step followed by a quick kick or jump. The runs with sweeping 16\textsuperscript{th}-note patterns are like dancers twirling round and round in a vigorous manner.

The thematic material at m. 112 can be seen to be derived from dance theme $a$ with a sprightly feel. It is further developed in mm. 114 – 115 using more 16\textsuperscript{th} notes, and then truncated in m. 118 with a 5/8 time-signature. The repeated passage of eighth-note figurations in mm. 116 – 117 gives the feeling of suspension.

At m. 120, the dance theme $b$ reappears in the bass with unison octaves and
treated sequentially; as the music ascends, it also builds with intensity and speed to usher the return of the dance theme at m. 130 which has been dramatically transformed into a very emotional and powerful state (See Example 5.28). While the melodic theme stays basically in the same G minor key, the accompanying harmony is stated in D minor, creating an interesting tension. There is a further development of the dance theme at m. 147, sounding even more bold and resolute (See Example 5.29). One can picture, at this point, an actual dance that is vigorous, passionate and full of fire with considerable foot-stomping and energetic movements.

Example 5.28. *Dance of the Eagle Flute*, mm. 130 – 133.

Example 5.29. *Dance of the Eagle Flute*, mm. 144 – 150.
From m. 130 onwards, the music is characterized by big chords, unison octaves, brilliant runs, toccata-like passagework and challenging jumps, rivaling the *Tajik Drum Dance* in terms of scope and technical demands. The texture is considerably thicker with large, extended chords to produce a full, resonant sound, at times bordering on a stridulent tone. Although there are smaller peaks along the way, the music is always driving and relentless with a push to the finish. It concludes with a climatic *fff* ending on a powerful and triumphant note.
CHAPTER 6

XINJIANG SUITE NO. 3

As a suite composed for children, it is shorter and easier than the previous two suites. It comprises the following pieces:

1) Silk Scarf Dance (Uyghur)
2) Little Player (Uyghur)
3) Happy Gathering (Uyghur)

Just as in the other two suites, an earlier piece (Little Player) was mixed in with the later works (Silk Scarf Dance and Happy Gathering).

Written in the Uyghur folk music style, all three pieces capture different facets of the Uyghur culture: Silk Scarf Dance depicts a slow dance by graceful lasses wearing silk scarves on their heads; Little Player is descriptive of a young artist performing on a Uyghur instrument tanbur; and Happy Gathering paints a picture of a group of joyful young people entertaining themselves with mâshräp (“mai xi re pu”) song-dances. As a suite, the middle piece has a slower, contrasting mood to the outer movements. The last piece is the longest with a fast and upbeat tempo, fulfilling its role as a concluding movement to the whole suite.
6.1 Silk Scarf Dance

It is a traditional Uyghur custom for women to wear scarves. As an important social etiquette, it is considered a virtue and a symbol of self-esteem and respect for others. An adolescent girl would wear a bright-colored scarf; it is first folded into a triangular shape and then placed over the head with the corners tied at the back of the neck under the hair. This piece is descriptive of the way Uyghur lasses, wearing scarves, carry themselves with grace and beauty. ¹

Written in 1982, *Silk Scarf Dance* is a stylized version of *sänäm* ("sai nai mu"), a slow and beautiful Uyghur dance derived from the ancient *sama* dance. This originated from an old Xinjiang folk tune which was slow, lyrical and suited for dancing; it was later combined with the joyful melody of "sai le kai". The dance became a two-part form with a slow-and-fast framework. In this piece, *sänäm* syncopation was used to enhance the slow tempo of the dance.

The piece is outlined below in the following table:

---

¹ GuLi MiNa, “Cong dongfang Yisilan Xinjiang yinyue kan ShiFu de gangqinqu”, Master’s Thesis, Harbin Teachers’ Normal University, April, 2005, p. 37.
### Table 6.1. Outline of Silk Scarf Dance.

<table>
<thead>
<tr>
<th>Form</th>
<th>Measures</th>
<th>Key</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 – 18</td>
<td>2 flats G minor</td>
<td><em>Moderato Cantabile.</em> 2-bar introduction. Dance theme is laid out as a double period.</td>
</tr>
<tr>
<td>B</td>
<td>19 – 34</td>
<td>B flat major</td>
<td><em>con brio.</em> Structure of double period. More lively with a climax.</td>
</tr>
<tr>
<td>A’</td>
<td>35 – 50</td>
<td>G minor</td>
<td>Repetition of mm. 2 – 18. Long notes are held. Some fill-ins are left out.</td>
</tr>
<tr>
<td>Coda</td>
<td>51 – 59</td>
<td>G minor</td>
<td>M. 51 uses a short motive from m. 45, repeated in m. 53. Further truncation. Quiet ending.</td>
</tr>
</tbody>
</table>

Written in a basic ternary form with a coda, the sections are uniform – 16 measures in each section and 8 in the coda – to fittingly accommodate a choreographed dance. The texture basically uses melody and accompaniment, with fuller chords in the treble for added sound in the contrasting section. Though the melody is simple with little ornamentation, it has a graceful charm of its own. This piece uses a scale derived from the Persian-Arabic mode, *maqām hijãz* (See Example 2.3) with its distinctive augmented second interval.

The two-bar introduction establishes a rhythmic motive with syncopation that is used throughout the piece. This is followed by the quiet, lyrical dance theme which is appropriate for slow, graceful movements (See Example 6.1). When the theme is
repeated in the second period, fill-ins are used during the long notes, perhaps to depict a variation in the dance-steps.


In the contrasting section (See Example 6.2), the music shifts to the relative key of B flat major without preparation. It also moves along with a little more intensity, indicative of the dance picking up the pace and using more energetic movements. The use of unconventional cadences (See Example 6.3, m. 26) and added accidentals (See Example 6.3, m. 25) give the piece a particular flavor.


After reaching its climax in the B section, the music returns to the beginning lyrical theme, with minor changes. The coda is a gradual truncation of a short motive taken from m. 45 which allows the music to end quietly and unhurriedly.

6.2 Little Player

Composed in 1958, this piece imitates the performing style of an instrument *tanbur* (“tan bo er”). It is one of the main plucked string instruments of the Uyghur minority people.² Made from the wood of the mulberry tree, the body of the instrument is long and thin with a length of 4’ 7” or longer. The *tanbur* is the longest of the Uyghur lute family and capable of producing some of the deepest and strongest tones in the Uyghur repertoire. It has five steel strings tuned A A D G G; the three middle ones are melodic copper strings whereas the outer strings are for sympathetic resonance giving the instrument a full sonorous timbre. It is played by using a steel-wire plectrum attached to the index finger; its range is wide and its tone is clear, bright and exquisite. A popular

---

² Ibid., p. 39.
instrument, it is sometimes used as a principal instrument in the muqam and instrumental pieces, as well as accompanying folksongs and narrative songs.

An outline of the piece is given below:

<table>
<thead>
<tr>
<th>Measures</th>
<th>Key</th>
<th>Time-signature</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 – 14</td>
<td>1 # E minor</td>
<td>6/8</td>
<td>Largo con delicatezza. 2-bar introduction. Light, delicate theme presented in first phrase of 6 bars (mm. 3 – 8), extended by 4 bars (mm. 9 – 12). 2-bar interlude (mm. 13 – 14) that function as transition to relative major key. Same theme in second phrase of 6 bars (mm. 15 – 20), extended by 4 bars (mm. 21 – 24). 4-bar interlude (mm. 25 – 28) that function as transition to subdominant key.</td>
</tr>
<tr>
<td>15 – 28</td>
<td>G major</td>
<td>6/8</td>
<td>Light, delicate theme presented in first phrase of 6 bars (mm. 3 – 8), extended by 4 bars (mm. 9 – 12). 2-bar interlude (mm. 13 – 14) that function as transition to relative major key.</td>
</tr>
<tr>
<td>29 – 37</td>
<td>No sharps or flats, C major</td>
<td>Alternates between 6/8 and 9/8</td>
<td>Allegretto con delicatezza. Uses flowing 16th notes. Transition in mm. 36 – 37.</td>
</tr>
<tr>
<td>38 – 56</td>
<td>1 # E minor</td>
<td>6/8</td>
<td>Mm. 38 – 42 is return of beginning theme taken from mm. 3 – 7. Mm. 43 – 44 has 16th notes in combination with bass rhythmic accompaniment. Passage in mm. 43 – 47 is repeated in mm. 48 – 52 in a lower register.</td>
</tr>
</tbody>
</table>

Table 6.2. Outline of Little Player.

This piece does not fit into any conventional form. It is, perhaps, closest to a modified ternary form. It uses a simple two- or three-voice texture throughout and, at times, employs homorhythms between melody and accompaniment. The phrases are long and extended, leading into interludes between the sections. Altogether, the music is
simple and unadorned, never rising above an \textit{mf}. Other Uyghur folk music traits are not so distinct in this early piece.

A two-measure rhythmic introduction establishes a light, airy feel to the piece. The simple, delicate theme is stated first in the key of E minor (See Example 6.4, mm. 3 – 4), and then repeated in the relative key of G major with minor changes in the extension. The last two measures of the interlude in mm. 27 – 28 emphasizes the note G which acts as the dominant of C major.

![Example 6.4. Little Player, mm. 1 – 4.](image)

In the C major section, the flowing 16\textsuperscript{th} notes paint a picture of agile fingers plucking quickly, making clear, shimmering sounds (See Example 6.5).

![Example 6.5. Little Player, mm. 29 – 32.](image)
When the delicate theme returns in m. 38, it is not heard as a full restatement but rather in a slightly varied and shortened form. The flowing 16th notes are heard again twice as a reminder (See Example 6.6, mm. 43 – 44), the second time at a lower register, in conjunction with the delicate theme. As the music draws quietly to a close, it finishes with an emphatic perfect cadence.

6.3 Happy Gathering

Written in 1982, this piece depicts the joyful scene of a group of young people, entertaining themselves with mäshräp ("mai xi re pu") song-dances. The Uyghurs learn to sing and dance from an early age because of cultural traditions. At least once a week, a mäshräp, meaning ‘a place for rejoicing’, ‘assembly’, or ‘party’, is organized for different social occasions. It is a party on a large scale and can be held indoors in a spacious room or outdoors in an orchard. A mäshräp is a time of festivities that include music, song, dance and non-music entertainment such as parodies and role-playing.

---

3 Ibid., p.40.
games. It follows a fairly precise order and conforms to strict rules. The māshrāp is not only a source of entertainment for the Uyghurs, but it also forms an important basis for social interaction and cohesion.

The piece is outlined below as follows:

<table>
<thead>
<tr>
<th>Form</th>
<th>Measures</th>
<th>Key</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 – 24</td>
<td>2 #</td>
<td>Allegro con brio. 6-bar introduction. Happy theme is stated as 2 + 2 phrase in mm. 7 – 10, first pair is repeated as variation in second pair. Happy theme is restated in mm. 19 – 22 in varied form. Mm. 11 – 12 is repeated in mm. 23 – 24 at the dominant.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>D major</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>25 – 36</td>
<td>Unstable</td>
<td>non troppo. Irregular phrasing (5 + 3) from mm. 25 – 32. Toccata-like passage in mm. 33 – 36 is derived from part of the happy theme in mm. 9 – 10. Mm. 37 – 42 is similar to mm. 25 – 29 except that it is starting a fourth lower. Irregular phrasing (6 + 2) from mm. 37 – 44. Mm. 43 – 44 is taken from mm. 30 – 32. Ascending toccata-like passage in mm. 45 – 48 acts as bridge.</td>
</tr>
<tr>
<td></td>
<td>37 – 48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A’</td>
<td>49 – 64</td>
<td>D major</td>
<td>5-bar interlude re-establishes joyful mood. Happy theme returns in m. 54; m. 55 is varied with arpeggiating figures. Mm. 61 – 62 recalls the happy theme while mm. 63 – 64 recalls mm. 5 – 6.</td>
</tr>
<tr>
<td>Coda</td>
<td>65 – 75</td>
<td>D major</td>
<td>Simple chord vamping that outlines I and V in home key. Last 2 bars are a series of perfect cadences.</td>
</tr>
</tbody>
</table>

Table 6.3. Outline of Happy Gathering.
Cast in the structure of ternary form, it uses a simple two-part texture most of the time, sometimes with an added third part. Except for the ending, the music always stays within a two-and-a-half octave span along with a limited dynamic range. This conveys a sense of togetherness and uniformity in a group setting. The outer A sections have regular four-measure phrases and function within diatonic harmony, whereas, the contrasting B section uses irregular phrasing and considerable chromaticism. The music seems to imply a congenial, happy atmosphere within the boundaries of proper rules in the A sections while the B section suggests a different scenario. While engaging in māshrāp activities, the cultural protocol requires that amends must be made by the person who has broken a rule – such as entering a dance at the wrong time or making the wrong movements; the “guilty” individual is pushed to the center of a circle formed by the crowd where he or she must offer money or sheep or perform various humiliating wagers.

The introduction is in fast, basic eighth-note rhythms which establishes the cheerful mood of the music. The happy theme is also presented in eighth-note rhythms but with added sixteenth notes as fill-ins, making it more lively and playful (See Example 6.7, mm. 7 – 10).

Example 6.7. *Happy Gathering*, mm. 5 – 12.
Even when quarter notes are used, there is always an underlying eighth-note rhythm that keeps a sense of movement flowing in the music (See Example 6.7, mm. 11 – 12). One can picture the scene of a group of young people merrily engaging in a song-dance activity, laughing and enjoying themselves. The happy theme is repeated in a varied form and in a lower register in m. 19, as though there is a change in the sequence of steps. However, at m. 23, there are only two measures in that phrase before breaking abruptly into the B section (See Example 6.8). This tends to imply that perhaps a rule was broken, unexpectedly changing the atmosphere of the scene.


In the contrasting B section, the music is unstable, tonicizing briefly in different keys; additionally, the considerable use of chromaticism adds discordant sounds to the music (See Example 6.8, mm. 25 – 28). At this point, the music suggests that the “guilty” person is pushed into the center of the group where he or she, together with the crowd, must decide on the appropriate “punishment”. The toccata-like sixteenth-note...
passage using alternating hands bring energy and intensity to the music before it dissipates into another similar unstable passage, perhaps portraying an animated performance by the unfortunate person.


The next toccata-like passage employing rising thirds with alternating hands acts as a transition back to the happy theme. The interlude reestablishes the cheerful mood of the beginning, depicting the young people regathering for regular activity. The happy theme returns with only a slight variation. It is repeated as a reminiscence along with a recall of the introduction, perhaps portraying a reluctance to end the merry activity. After a few measures of chord-vamping in the home key, the music concludes on a jovial note with a series of perfect cadences. It paints a final picture of the young people making their way home after the party.
CHAPTER 7

“XINJIANG COMPOSITIONAL STYLE”
OF SHI FU

In Chapter 2, there was mention of the development of “Xinjiang-style” works in China, an area in which Shi Fu has made a significant contribution. Having made a thorough, detailed analysis of his Xinjiang pieces, we can briefly discuss his “Xinjiang compositional style”. There will be some differences pointed out between pieces written in the earlier phase in comparison to the subsequent period. In general, the later works tend to show more mature writing, with forms that break traditional molds, better development of thematic motives and more distinct folk music elements.

This compositional style can be broken down in the following aspects:

1) Melody – One of his early pieces, Nocturne, was based on an existing folk-tune, illustrating the first stage of development of this compositional style. All the later works were composed with newly created melodies, exemplifying the second stage of development. Compositional techniques like thematic transformation in the latter portions and thematic truncation for the endings are often used. Later works like Dance of the Eagle Flute show considerable motivic development.
2) Harmony – Based initially on diatonic chords and traditional functional harmony, the harmonic language is then expanded with seventh chords, added notes, and the use of modal harmony. The earlier pieces show less chromaticism while the later works display considerable chromaticism, along with irregular cadential treatments. These works utilize an individual harmonic language that add color and character to the pieces.

3) Mode – Only two out of the ten Xinjiang pieces, namely Nocturne (Kazak) and The D-String Song (Kyrgyz), were based on the European musical system. The other eight pieces, in the Tajik and Uyghur folk music style, used the Persian-Arabic modal system. This added a certain quality of exoticism to the music. In the later works, like Ice Mountain Song and Dance of the Eagle Flute, the modes were more pronounced and distinctive to the Tajik folk style. The music also showed influences carried over from Arabic performance practices.

4) Rhythm – Because Xinjiang folk music uses a variety of rhythms, it is regarded as one of the defining idioms of this Xinjiang style. The richness and individual flavor of the minority folk music is brought out in the treatment of these rhythms, many of which are dance rhythms. For example, a distinctive Tajik trait is the use of dance rhythms in 5/8 and 7/8 time, most evident in Ice Mountain Song and Dance of the Eagle Flute. Syncopations are common in Uyghur folk music, demonstrated in Tarim People and Silk Scarf Dance. Many folk music styles also display frequent changes in time-signatures, seen in Nocturne, The D-String Song and the later Tajik pieces. Sometime, the use of a hand-drum is imitated by a rhythmic accompaniment in a piece like Tajik Drum Dance and Tarim People.
5) Structure – Some of the pieces use the conventional ternary form, for instance, *The D-String Song*, *Silk Scarf Dance* and *Happy Gathering*. *Kashgar Dance* uses a modified version of this form. Other pieces use expanded forms as in the *Tajik Drum Dance* and *Nocturne*. The later pieces break the traditional molds as in *Ice Mountain Song* and *Dance of the Eagle Flute*; the form is treated more freely and often, the piece is delineated into different sections. Another piece, *Tarim People*, presents a unique example of adapting the tripartite structure of the classical *muqam*, creating a new form in its place.

6) Texture – The use of melody and accompaniment texture is prevalent in all of the pieces, along with occasional elements of polyphony. Typically, the pieces begin with simple textures, often increasing the voices to become thick or large, extended chords for full resonance at the climax.

Shi Fu’s approach to composition using folk music idioms appears to reflect Debussy’s ideals in that folk or national music should only be used as a basis, never as a technique. To a Hungarian friend, Debussy wrote: “your young musicians could usefully take inspiration from [folk music], not by copying them but by trying to transpose their freedom, their gifts of evocation, color, rhythm.”¹ Through an effective fusion of ethnic folk music idioms with Western romantic music, Shi Fu is able to

capture the personality and culture of the different minority groups in Xinjiang without writing a note of Xinjiang music. These “Xinjiang-style” works introduce a different aspect of China, one that is seldom seen or heard about. His music can be said to embody a Chinese nationalistic style of a different flavor, one that is just as colorful and exotic. It is a mixture of east and west, employing Chinese minority folk music idioms while borrowing compositional techniques from the west.
CONCLUSION

Through the study of Shi Fu’s Xinjiang Piano Suites, I was able to gain a better understanding of the music and culture of the various minority groups. It has also been fascinating to trace the history and background of Xinjiang and to discover the Arabic influences in most of the music. What started out as a possible link to Spanish music turned into a gratifying and enriching research that has broadened my knowledge and musical horizon on many levels.

As an ethnomusicologist and composer, Shi Fu can be compared to the Hungarian composer, Bartok, who similarly spent years researching and collecting folk-tunes that influenced his later compositions. Shi Fu’s extensive ethnomusicological research and knowledge is reflected in almost all of his piano works. Drawing from life experiences as his source for inspiration in his music, he comments, “Without life, or without love of life, it is impossible to create good music.”

Although recognized as a prominent composer in his own country, Shi Fu is largely unknown to the English-speaking world because of the language barrier. His Xinjiang Piano Suites, which capture the essence of Xinjiang folk music and culture, are musical gems that sparkle with originality and fresh appeal. Therefore, it is hoped that this thesis fulfills a need in bridging that gap, so that knowledge of Shi Fu as a significant Chinese composer can be extended to the Western world, and that interest would be promoted among the academic and performing community into exploring his music, in particular, the Xinjiang Piano Suites, which clearly deserve more playing.
APPENDIX


Shi Fu Gang Qin Zuo Pin Xuan Ji
Shang Hai Ying Yue Chu Ban She
(bottom)

Translation: Shi Fu: Collection of Piano Works
Shanghai Music Publisher
# 目 录

代序 —— 石夫钢琴作品听后感 ........................................ (1) 梁 桐

1. 第一新疆组曲 ........................................ (1)
   (1) 冰山之歌 ........................................ (1)
   (2) 喀什噶尔舞曲 ....................................... (8)
   (3) 塔吉克鼓舞 ......................................... (11)

2. 第二新疆组曲 ........................................ (20)
   (1) 塔里木人 ........................................ (20)
   (2) J 直上的歌 ........................................ (28)
   (3) 夜 曲 ............................................... (34)
   (4) 鹰笛之舞 ........................................ (36)

3. 第三新疆组曲 ........................................ (47)
   (1) 火车舞曲 ........................................ (47)
   (2) 小乐曲 ........................................... (50)
   (3) 欢乐的场面 ....................................... (53)

4. 琴 会 ................................................... (57)

5. 即兴曲 ............................................... (63)

6. 小鹿的舞踏 ........................................ (69)

7. 浪漫曲 ............................................... (74)

8. 山 歌 ............................................... (78)

9. 数 .................................................... (81)

10. 芦苇舞曲 ........................................... (99)

11. 娃哈哈变奏曲 .................................... (103)
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Xinjiang Suite No.1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Xinjiang Suite No. 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Xinjiang Suite No. 3</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Zither Music</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Impromptu</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Dance of the Little Deer</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Romance</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Mountain Song</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Numbers</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Lu Shen Dance</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Wa-Ha-Ha Variations</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Di yi xin jiang zhu qu         Xinjiang Suite No. 1

1. Bing shan zi ge         I. Ice Mountain Song

xiang tu fong wei de         in a rustic style
II. Ka shi ge er wu qu

you huo li

with energy

II. Kashgar Dance

qing qiao di

skillfully light

Note: This was included in the National Higher Education Artistic Institute Piano Composition Selections.
III.  Ta ji ke gu wu  

Note: This was included in Important Works of Chinese Literature and Arts (1949 – 1966 Musical Selections) and Thirty Years of Piano Selections After The Founding of The People’s Republic of China.
Di er xin jiang zhu qu     Xinjiang Suite No. 2
1. Ta li mu ren     I. Tarim People

II. D xuan shan de ge     II. The D-String Song
III. Ye qu
shen chen de

III. Nocturne
molto expressivo

IV. Yin di zi wu

IV. Dance of the Eagle Flute
Note: This suite won a third prize at the 1986 Shanghai International Piano Composition Competition.

Di san xin jiang zhu qu                 Xinjiang Suite No. 3
---  xian ge er tong men                 ---  dedicated to children

1. Sa jin wu qu                       I.  Silk Scarf Dance

122
II. Xiao yue shou

III. Huan le de chang mian

II. Little Player

III. Happy Gathering
Note: The pieces in this suite were awarded both the second and third prizes in the 1986 Beijing Hsinghai Cup Children’s Piano Composition Competition.

Qin hui  
(Xuan zi ba lei wu ju  
[Lin dai yu] di er mu)  
Zither Music  
(Selection from Ballet Drama  
[Lin Dai Yu] 2nd Scene)
Ji xin qu       Impromptu

Xiao lu de wu dao                  Dance of the Little Deer

Lang man qu           Romance
Shan ge       Mountain Song

---  Wei “Re ben guo di                           ---   For “The 15 th Kyushu 15 hui jui zhou xian  Modern International dai guo ji ying yue jie Music Festival of Japan”
II

[This is the second of three movements.]

III

[This is the third of three movements.]
Performance instructions:

1. All of the markings pertaining to tempo and note values in this piece are approximate. Regarding tempi, it is left to the performer’s interpretation and discretion. This is due to the structural freedom of the work.

2. When an enlarged の or の is written, it applies to the whole group of notes.

3. この This is a tone-cluster; use the hand to depress the keys.

4. 手指击弦 An indication to hit the soundboard with the fingers.

5. 重复 An indication to repeat freely.

6. The interpretation of tempo is left to the performer’s discretion.

Note: This piece was chosen for performance at “The 15th Kyushu Modern International Music Festival of Japan” and “The Fukuoka Spring Music Festival.”
Lu Shen Dance

Wa-Ha-Ha Variations

--- dedicated to young pianists

with innocent appeal
ji qing er qing xin  
passionate and buoyant

you shen qi  
with vigor

rou he er dai xu su xin  
gentle and depictive
qing kuai     you huo li     delightful, with energy

re qing,  zhuang zong di    with deep passion and grandeur

you qi po,  wen zong              with confidence, steadfastness
you li liang              and power
* The alternate ending is on the back page.

For this piece, the ending is left up to the performer’s preference.
BIBLIOGRAPHY

Books and Articles


Articles Online

Harris, Rachel. “Music of the Uyghurs.” <http://www.amc.org.uk/education/articles/Music%20of%20the%20Uyghurs.htm>


“The Uighurs.” <http://the_uighurs.tripod.com/index.htm>


**Published Scores**


The *Collection of Piano Works* by Shi Fu can be obtained from the following Chinese website.


Product # B0384
**Recording**

This is the CD recording that contains the *Xinjiang Piano Suite* of Shi Fu. It is entitled “The Great Piano Music of China.”

![CD Image](image)

The CD can be obtained from the following Chinese website.


**U. S. Distributor**

The following is a website for a company in San Francisco that imports Chinese books, music and instruments. Upon request, they are able to obtain Shi Fu’s *Collection of Piano Works* and the CD listed above.

http://www.chineseculture.net