ThePhilosophicalReflectionsandConceptsinBrightSheng's "MyOtherSong"

Abstract

This paper explores the traditional Chinese philosophical ideas embedded in a solo piano works, "MyOther Song," composed in 2007 by Bright Sheng, a Chinese-American composer and one of therepresentativesofChina'smodern"NewWave"ofcomposers.Thephilosophyof IChinghasahistoryof more than a thousand years, and the theory of yin and yang was derived which has been used bycontemporaryChinesecomposerstoinnovatecontemporarycompositionalmethods.Bydeconstructingth e I-Ching concept in the musical works from a compositional point of view, how contemporaryChinese composers utilize the I-Ching-derived yin and yang theories for innovation becomes moreclearlyapparent.Thisarticlepresentsanexaminationofancient Chinesephilosophy and Confucianism,t hefundamentalconceptsoftheIChing,andtheyin-yangtheory.Throughananalyticalcompositionalperspectivethatencompassespitchstructure,tonality,inten sity,theme,andmusicalgesture,itelucidates the relationship between these concepts and the yin-yang theory. In conclusion, the articleaddresses the process and methods of integrating philosophical ideas into musical composition, andtheirinfluenceon modern music.

Comment [jf1]: You might want to add a clear study question or hypothesis to help guide the analysis. This would help the piece stay on topic and give the reader a better idea of where it's going.

Comment [jf2]: This is just only my suggestion, a more complex title would be good for the piece. It's not clear what the article is about right away, even though "My Other Song" is an interesting piece of writing. It would work better if the title was more detailed and included the ideas of I-Ching and yin-yang.

Comment [jf3]: More detailed and real-world examples of how the yin-yang theories from the I Ching are used in the composition would be helpful. It's interesting to talk about the big ideas, but readers would probably benefit from a more in-depth look at specific artistic elements like melody, harmony, and rhythm.

Comment [jf4]: The conclusion comes too quickly and doesn't do a good job of summarizing the main points or results. The reader would remember what they've read and be more likely to do so if the ending was stronger.

Introduction

Thefirsthalfofthetwentiethcenturywasaperiodinwhich Chinesemusicalculturecontinuedtoabsorbmore advanced musical theories, performance techniques, and compositional styles from abroad. Forexample, modern Western methods of vocational education were introduced into Chinese universitycurricula, resulting in "new" or "modern" Chinese music (Guo, 2002). In addition, the May FourthMovement, which broke out in 1919, led to the abandonment of "old traditional ideas" and theintroductionof"newpracticableandinnovativeideas"bythepeopleofChina.Thisnotonlypromotedpoliti cal, economic, cultural and technological development, but also gradually introduced Westernnotation,musicalinstrumentsandmusictheoryintoChina,promotingthedevelopmentof"newmusic ".AfterthefoundingofthePeople'sRepublicofChinain1949,musiceducationwasnolongerlimitedtothe stereotypical imitation of Western theoretical knowledge, such as harmonic methods and originalsources, and Chinese composers began to try to use their own culture in combination with the Westernknowledge they had learned. Folk dances, folk songs, poems, calligraphy, philosophies, etc. After theend of the Cultural Revolution in 1976, the number of compositions of different genres continued torise, with Chow Wen-chung, Bright Sheng, Tan Dun, Chen Yi and other "New Wave"

(Wang, 1986)composersbeingamongthemostprominent(Chang,1995).ChowWen-chung,inparticular,servedasateachertotheothers,leadingthemtotheUnitedStatestofurthertheirstudiesandlearnabout compositionalconceptsandinnovation.As globalculturalintegrationhasprogressed, therehasbeena

notabletendencytoincorporateChinesephilosophicalconceptswithinavarietyofmusicalcompositions, encompassing solo, ensemble and orchestral works. This approach has been particularlyprevalent among Chinese composers. Notable examples of the incorporation of Chinese philosophicalconceptsintoWesternmusicincludetheTaijiphilosophyofZhaoXiaoShenginhis"TaijiComp ositionSystem",theTaoistI-ChingbyChenYi,BrightShengandZhouLong(Kwan,1997;Smith,2012),andtheuseofcalligraphicelements inZhouLong'swork(Everett,2007).Similarly,foreigncomposerssuchas Isang Yun from Korea (Lim, 2019) and Toru Takemitsu (Kim, 2003) from Japan were drawn toChinese philosophical theories, incorporating yin and yang of Taoism into their own works. However,their interpretations and applications of Chinese Taoist elements differed. The philosophical conceptsincorporated into Sheng's musical compositions were significantly influenced by Chou's work. ThisarticleanalyzingBrightSheng's"MyOtherSong"examinesthecomposer'sincorporationandexploratio n of the concept of Yin and Yang through two compositional methods: Fang Xiaomin's fiveelementsand Zhao Jiping's Taiji compositional system.

TheutilizationoftheseChinesephilosophicalconcepts,whichencompassmathematicalideas,yin-yangconcepts,the"ZhongYong中庸" methodofConfucianculture, andotherrelatedconcepts,enablescomposers to explore a diverse range of structural elements, tonality, harmony, ornamental marks, andother aspects in their compositions. To illustrate, in her Piano Concerto (1993), Chen Yi deliberatelyeschewed a harmonious tone and instead embraced the "Zhong Yong" (middle way) of Confucianism.ThisexemplifiesherselectiveuseofChineseaesthetics,whereinsheemployedagreaternumbe rof elementsofcontrastandchangethanelementsofbalance.Shepositedthattheverticalformofthenotesinthe"Ba Ban"(eightbeats)theme(Chinesefolktune)wasexcessivelyharmoniousandthusincompatiblewithheraesthe ticsensibilities.Consequently,shecombinedtwoadditionaltonalmaterials,a "twelve-tone" theme and a "Chen Yi" theme, allowing for greater variation in the musical texture, tocreate a harmonic language that was uniquely her own (Li, 2003). Another example comes from BrightSheng's teacher, Chou Wen-chung, whose study of the I Ching dated back to the mid-20th century, andwhose longtime dedication to the study of the I Ching in relation to music has led to his uniqueunderstanding of the intervallic patterns in the Bagua or 64 hexagrams. In *Bian Gua* (changing

themode),Choudesigneddifferentvariablepatternsbasedonthebasicconceptoftheİching,andcreatedthema
nipulationofintervallicpatternsincomposing*Pien*(Chang,2001).Thefigurebelowillustrates

his creation of Modes I and II, which shows the transformation of the triad into this complementarycombinatorial nature. The two modes are related in terms of mirroring: Ascending mode I is related todescendingmodeIIandviceversa.

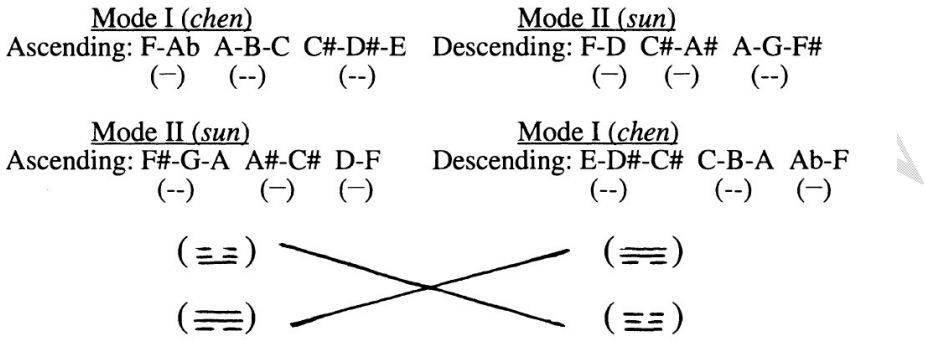


Figure 1 Chou's the transformation of the triad into this complementary combinatorial nature, sourcefromChang (2001)

FollowinghisemigrationtotheUnitedStatesin1982,Shengcommencedadetailedstudyofthetwelve-tone and counterpoint methods. He gained an understanding of the nuances of cross-cultural synthesisfrom Bartók and, at Columbia University, acquired the ability to apply philosophical concepts tomusical compositions under the tutelage of Chou Wen-chung. In response to a question from a WallStreet Journal reporter regarding his self-perception as a cultural immigrant, Bright Sheng provided adetailed and nuanced answer. "I feel 100% Chinese and 100% American" (Sheng, Kondonassis andLing, 2009). This constitutes a felicitous response, which can be understood as a reflection of thetraditional Chinese notion of "taking the best out of the worst." Despite experiencing the CulturalRevolution in China as a teenager for over seven years, Sheng remained motivated to study whenassignedtoQinghai,aruralareaofChina.Conversely,thefolkcultureoftheQinghai-Tibetgenerationbroadened his horizons, encompassing folk songs, traditional instrumental music, pentatonic melodies,and even Buddhist music. Additionally, traditional philosophical concepts engaged him profoundly. In2001, he returned to the northwest of China, drawing upon childhood memories and a scientificapproachtoresearchingtraditionalChineseculture andthought.Hewasabletoexperiencetheenduringcharmoftraditionalcultureandidentifyfurtherpossibilitiesforcombiningfolkelements,philosophicalconceptsandWesterncompositionaltechniquesinthisregion,whichhashistoricallybeenlessprosperous.

Following a period of reflection, he proceeded to compose a new piano solo work, entitled"My OtherSongs", in 2007.

ThePrincipleof Yin Yang

The principle of yin and yang has its roots in the ancient Chinese philosophical tradition. The ancientChinese believed that the universe began with nothingness (i.e., “void,” “*Wuji*”), or absolute stillness.This was followed by the emergence of something, which they called the "whole," "ultimate being," or"*Taiji*." From this point onward, the universe developed in a series of stages, beginning with the twopoles (yin-dark and yang-bright), then the "four phenomena" and the "eight trigrams," and finallyeverythingintheuniverse.IntheTaoTeChing,Laozi,thefounderofTaoism,positsthattheTaogivesrise to one, which in turn gives rise to two (i.e., Yin and Yang), which in turn give rise to three, and soon,untileverythingisborn."Allthingsareimbuedwithyinandembraceyang,andtheirinterminglinginfluence brings harmony" (Lee, Han, Byron, and Fan, 2008: 88). The two poles of Yin and Yang bearresemblance to the magnetic poles around which phenomena oscillate at either end. All things are in astate of constant change and progression, moving towards one pole or the other. Yin is associated withthe passive or feminine aspects of the universe, exemplified by qualities such as the Moon, night,weakness, darkness, and softness. Yang, on the other hand, represents the active and masculine forces,asevidencedbytheSun,day,strength,brightness,andhardness(Fang,2012).TheIChingisfrequentlydesignatedasthe*BookofChanges*.Inapreviouspublication,Kwan(1996)presentedadetailedaccountof this book in his dissertation: “The book reflects a naturalistic understanding or interpretation of theobjective world by prehistoric Chinese civilization which, upon recognition of predictable changes innature (e.g., day–night, the seasons), came to conclude that the only ‘constant’ in the universe are‘changes’—specifically ‘simple changes’ revolving around the two polarities, the Yin and the Yang.”In 1950, Wilhelm published a translation of the I Ching into a foreign language and included thefollowing introduction:

> The eight trigrams are symbols standing for changing transitional states; they are images that areconstantly undergoing change. Attention centers not on things in their state of being--as is chieflythecaseintheOccident--
> butupontheirmovementsinchange.Theeighttrigramsthereforearenotrepresentationsof things as such but oftheirtendencies in movement.

*ZhouYi*isoneofthethreehistoriographiesintheIChing,andinthiscontext,itcouldbeexplainedthatYang is represented by an uninterrupted line. When Yang ultimately becomes Yin, as Yin ultimatelybecomes Yang, the uninterrupted Yang line (-) will break into two parts, forming a Yin line (- -). Thisprocessis analogous to theYin-Yang symbol.

TheRevealingofYinYanginMusicalAnalysis

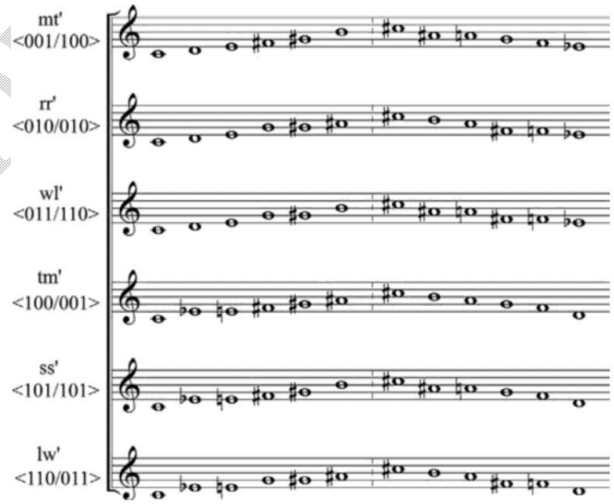
The principles of the yin-yang concept are of significant influence on several musical aspects. Thiscontrasting yet reinforcing force bestowed upon the composer an unbound capacity for creativity, aselucidatedbyKim(2004,pp.184)inhisanalysisofIsangYun's"Monologforbassoon"(1983).Inthispiece, the dynamics of yin andyang are depicted in a state of constant interplay, embodying aparadoxical yet harmonious relationship that aligns with the external tenets of Taoism. This concept ofTaoistphilosophyhasbeenidentifiedasanidealbasisformanyworksofart,philosophyandliterature.Inesse nce,theYin-Yangconceptelucidatesthatalongerdurationsignifies Yangandashorterdurationrepresents Yin. Furthermore, an increase in the number of bars denotes an increase in Yang, while areduction in the number of bars corresponds to a reduction in Yin. A model of the yin-yang rhythmrepresents a structural form of musical duration. This consists of a combination of various notes ofidentical and different durations, which are combined in a complex and varied manner. As mentionedearlier, in accordance with the tenets of yin-yang rhythm, the long note duration is regarded as yang,whereastheshortnotedurationisconsideredtobeyin.Thisiscombinedwiththeprincipleofyin-yangmodel production, whereby the crotchet note is designated as yang and the quaver note is identified asyin.

The concept of yin and yang also plays an important role in the definition of structures. Park (2012)posited that the concept of yin and yang represents an organic unity and growth. In musical works, yinandyangcontributetothedichotomyofvariousaspects.Forexample,intonalmusic,theseventhchordiscalled"yin"duetoitstension,whilethethirdchordis"yang".Similarly,thethirdchordiscomprisedof two opposing elements: the major third is yang, and the minor third is yin. In this infinite cycle, thedichotomy categorizes each group as either yin or yang. Accordingly, in terms of structural form, theascending melody can be classified as yang, whereas the descending melody can be classified as yin;an increase in the number of tones in a chord can be seen to correspond to a yang, whereas a decreasein the number of tones can be seen to correspond to a yin; a major key can be seen to correspond to ayang, whereas a minor key can be seen to correspond to a yin; the ascending key is yang and thedescending key is yin; the higher number of scales is yang and the lower number is yin; the positivesequence of tones is yang and the negative is yin. Furthermore, The duration of notes can be classifiedas either long or short, and the former is associated with yang, while the latter is associated with yin;the odd number of beats is yang, and the even number of beats is yin; the fast speed is yang and theslow speed is yin; the high register is yang and the low register is yin; the strong register is yang, theweakregister is yin; the polyphonicregister is yang, the monophonicregisteris yin.

Comment [jf5]: The phrase used isn't always clear or precise. One example is when the author says, "An increase in the number of tones in a chord can be seen to correspond to a yang." But it doesn't say what this means in terms of harmony or musical structure.

Comment [jf6]: The author's claims in this piece are not backed up by evidence or examples from music theory, history, or analysis. The author says that the seventh chord is called "yin" because of its tension, but it doesn't give any historical or scientific evidence to back this up.

The structural patterns of yin and yang are frequently founded upon a multitude of musical elements,includingmelody,harmony,modulation,tonality,scale,series,rhythm,tempo,speed,register,intensity,timbre and texture. One notable example is that of Chou Wen-chung, who devised scale modes derivedfrom the eight trigrams of the yin-yang theory. These included the thunder mode and the sun mode,which he subsequently incorporated into his own musical compositions (Everett, 2007). In addition,there is a symmetry shown in the modal scales created by Chou in the work *Pien* (1966) (Pan-Chew,2018). As the figure 2 below demonstrates, the wind mode <011> is paired with the lake mode <110>:the first line of the first mode is the same as the last line of the second mode; the middle line of the firstmode is the same as the middle line of the second mode; and the last line of the first mode is the sameas the first line of the second mode (Pan-Chew, 2018). Chou expresses the application of temporaryelevation marks to the twelve tones by way of ascending and descending order, and these pitchrelationships are in turn used to indicate the presentation of different permutations of major and minorsecond and minor third degrees for the yin and yang lines. These not only highlight the diversity of theyin and yang modal scales, but also represent the different trigrams in which the yin and yang lines arerepresented.AnothercomposerwhotypicallyincorporatesI-ChingphilosophyintoWesterncompositional techniques is Chung Yiu Kwong. Unlike other composers, Chung considers and appliesSchenker's theory in terms of hierarchies and basic sequences while incorporating the I-Ching into hismusical compositions (Xue and Loo, 2019). For example, hexagram 27 is inversely related to 28,hexagram 9 is retrograde related to 10, hexagram 25 is interchangeably related to 34, hexagrams 5 and6 possess the relations of retrograde and interchange, and hexagrams 63 and 64 contain the relations ofinversion,retrogradeandinterchange.



Comment [jf7]: There should be more specific examples and analyses of how yin-yang theory affects musical elements like melody, harmony, and so on to support this interesting part of the manuscript. It's a good start to talk about Chou Wen-chung's thunder mode and sun mode, but more real-life cases would help to make the points clear.
Are there no other related studies who mentioned Chou Wen-chung's thunder mode and sun mode aside from Everett?

Comment [jf8]: Add more to the examples given by giving a more in-depth look at the pieces and how they use I-Ching theory. This could include talks about certain parts of music, like rhythm, melody, or harmony.

Figure2ASymmetryinChou’s Yin-YangModals,sourcefromPan-Chew (2018)

The circular Taiji diagram of 64 trigrams of the I Ching, drawn by Shao Yong (1011–1077), inspiredZhao Xiao-sheng, who returned from the United States after studying there in the 1980s. During hisstudiesintheUnitedStatesinthe1980s,heidentifiedparallelsbetweenthethreefundamentalelementsofmusic(includingpitch,harmony,andtonality)andnaturalphenomena(suchasthesky,ground,wind,thunder,water,fire,andmountains).Hesoughtto elucidatetheseeminglyimplausiblepitchcolorsandchords produced by the conjunction of yin and yang in terms of the *bagua*, and even the process ofintegratingtheconceptsofyinandyangwithcompositionalconcepts.ThisledtothecreationoftheTaiChicompositionalsystem(Jiang,2013).GiventhatTaijiischaracterizedbythedualityofyinandyang,it is essential to demonstrate an even-numbered increase when arranging a regular sequence of tones.Including dyads, tetrachords, six, eight, ten, or twelve chords. This results in the formation of differenttrigram sets, such as Xie 4-23 [0, 2, 5, 7] and Yí 4-9 [0, 1, 6, 7] (Xue and Loo, 2019). The distinctionbetweenZhao'syin-yangsetandtheWesternAllenFordpitch-classsetliesinthestartingpoint.WhileFord employs a fixed C as the starting note, Zhao's approach begins with a stationary C and increasesbyasingledigit persemitone (as illustrated in Figure1).

0	1	2	3	4	5	6	7	8	9	10	11
C	C#, D♭	D	D#, E♭	E	F	F#, G♭	G	G#, A♭	A	A#, B♭	B

Figure1.Zhao’stheory oftheyin-yangset

In1987,Zhaocomposedafurthersolopianopiece,entitled"Taiji".Thispiececomprises64hexagramsofyinandyang, connectedatthebeginning andendandarrangedinasystematicandregularsequenceof different scales. These collections of scales are composed of elements that can be understood asrepresenting the yin and yang principles; they exhibit a symmetrical relationship to one another, whichcan be described as a “mirror image” (Jiang, 2013). To elaborate, the diverse modes, chords andintervals are integrated to progress from a state of simplicity to one of complexity, and subsequentlyback again. This resonates with the previously mentioned idea that the tonal scales, hierarchicalstructures,andotherfeaturesofChow'scompositionsarecharacterizedbysymmetry.Thisfeature alsohighlights the aesthetics of symmetry in traditional Chinese philosophical thought and the law ofrepetitionin theIChing.

Moreover, Fang (1996) synthesized the tenets of yin-yang rhythm and structure through an analysis ofthe trigrams espoused in the yin-yang philosophy. This led to the creation and integration of a series

oftabulardiagramsbasedontheformulaofthenumberseriesintohiscompositions.Ontheonehand,

Fang designated the duration of the 64 notes based on each of the 64 distinct trigrams, employing linesto symbolize the yin-yang essence. This entailed the use of long lines to represent yang and short linesto represent yin, thereby creating a six-digit expression of yin-yang from the bottom to the top in asequence.Figure2providesseveralillustrativeexamples.OntheotherhandIChingpositsthatTaiChipossesses a set of categories, as depicted in Figure 3. These categories are derived from the equation,and Fang (1996) presents a summary of the different patterns of yin-yang rhythms derived from thevarioustrigrams.

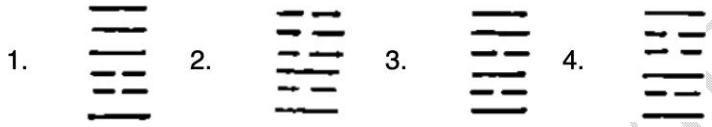


Figure2.Six-digit expressionof yin-yangfromthebottomtothetopin asequence

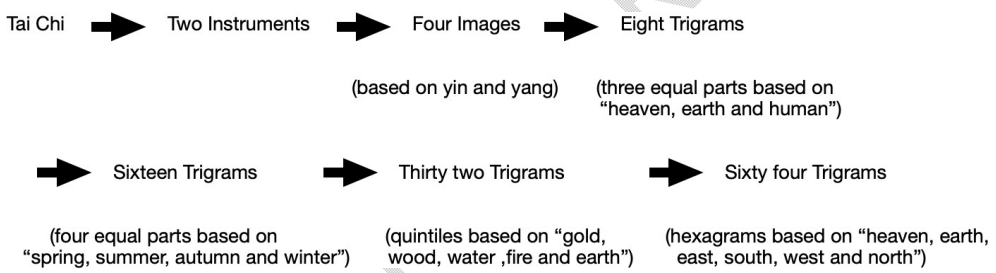


Figure3.ProcessofTaiChibasedontheequation

It should be noted that the duration is the fundamental structural unit which represents the yin-yangrhythm. In accordance with the yin-yang theory, the division is based on the semibreve (1, which maybeconsideredtobeanalogoustotheTaiChi).Subsequently,thebisectormethodisemployedtodividethe semibreve sequentially, thus resulting in a series of individual notes and dotted notes. A table ofnote duration modes, based on Fang's (1994) formula for the yin-yang function of the Tai Chi model(yangas1,yinas0),ispresentedbelow.Itillustratessomeofthenotedurations.Inhiswork"Structures,Livre II (1956)," Boulez employed this method, which comprises 12 structures in the Taiji pattern(Figure4),whichincluded"Fu,MingYi,Tai,Zhen,GuiMei,Feng,DaZhuang,Lin,Sui,Jie,Jiji,Xu"(Fang,1996).

Da Zhuang —— Crotchet	Xu —— Dotted Crotchet	Dui —— Double Dotted Crotchet
Tai ——Quaver	Gui Mei —— Dotted Quaver	Feng —— Double Dotted Quaver
Lin ——Semiquaver	Fu —— Demisemiquaver	Ming Yi —— Dotted Semiquaver
Zhen ——Quaver+Demisemiquaver	Sui ——Crotchet+Demisemiquaver	Jie ——Crotchet+ Quaver
Ji Ji ——Crotchet+ Dotted Semiquaver		

Figure4.NoteDurationModeTable

Theinterconversionoftonepatternsincombinationwithcompositionaltechniquescanbedividedintofiveprincipal categories(Fang, 1994),which maybedefinedasfollows:

1. Order
2. Inversion
3. Transaction
4. Interaction
5. Rebirth

The Order method involves reversing the sequence of tones, while the inversion method entailsmodifying the yin and yang of notes within a structure or altering the order of their occurrence. Thetransactionmethodaltersthepositionofyinandyangnotes withinastructure.Theinteractionmethod,meanwhile,involvesmodifyingthepositionoradjustingtheorderofinternalandexternalmonophonicpatterns,therebyforminganewstructure.Finally,therebirthmethodentailsreversingtheyinandyangofnotes in theopposite direction.

In his thesis, Professor Fang Xiaomin (1996, pp.45) not only elucidated the theoretical underpinningsofthiscompositionaltechnique,butalsodrewparallelsbetweenthisandWesterncompositionaltheory,underscoringits relevanceto this field ofstudy:

> Inserialmusic,composersmakeextensiveuseofrhythmic“inversionsandreversals”intheirworks.Furthermore,theymakeextensiveuseof“inversions”and“reversals”ofrhythms.Theysystematicallyalterthearrangementoftonalforms,aswellastheirreversiblerhythmsofthe‘order’method,andtransformtheminsymmetricalandasymmetrical,variableandinvariable,preciseandimprecise,equalandunequalinproportion, expandedandreducedin“yinandyang.”Therhythmshavebeen systematicallyaltered informandstructuretoachieveauniversalrhythmform.

If looking at one of the characteristics of the I Ching, reversal or inversion, some Western serialistcomposersarealsofoundtobeutilizingyinandyangrhythmsandstructuresintheircompositions,such as Babbit's Three Compositions for Piano (1947). In Figure 5, the rhythm in inversion and transactionwereused.

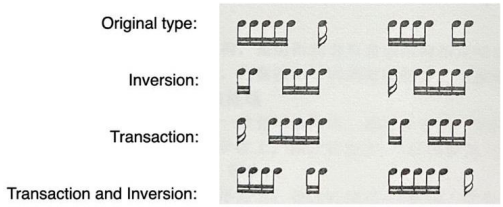


Figure5.Babbit'smethodinyin-yang concept

WithregardtohowChinesecomposershaveappliedI-Chingtheoriesinconjunctionwiththeirmusicalcompositions, a number of the works by the Chinese composer Zhao Xiaosheng are representative ofsuchproductsofthecombinationofyinandyangphilosophy.Tociteoneexample,thesolopianopiece"Taiji" (1987) draws inspiration from the 64 trigrams of the Yin-Yang theory. This has resulted in thecreation of a corresponding arrangement of the 64 tone sets (Shi, 2012). The work's incorporation ofnumerousreflectionsandrecreationsimbuesitwithaChineseelement,whilesimultaneouslyincorporating features ofthe Western sonata structure.

Given that the theory of yin and yang is applicable to aspects such as duration, rhythm, and structure, itcan also be observed in scales and modes. To illustrate, Fang's Five Elements of Composition mentionstheSanCai(threeequivalentsofheaven,earth,andhuman)mode,whereinheclassifiesandcategorize sthe Chinese pentatonic, hexatonic, and heptatonic modes and applies them to the transformation ofvariousscalesinthecompositionprocess,accordingtothechangingformsofthefiveyin-yangelements.Furthermore, the structural length of music is typically delineated in terms of time and the number ofbars. When the latter is integrated with the principle of yin-yang pattern development, it can beexpressed as the following isometric series: 2^n+1 (Fang, 2006). Figure 6 depicts a partial Taiji structurelengthdiagrambasedonTang'syin-yangtheoryandmathematicalformulae,calculatedforanumberofbars within 20.

1 Kun	000000	6 Ming Yi	101000	11 Jie	010100	16 Da Zhuang	111100
2 Fu	100000	7 Sheng	011000	12 Gui Mei	110100	17 Bi	000010
3 Shi	010000	8 Tai	111000	13 Xiao Guo	00110	18 Tun	100010
4 Lin	110000	9 Yu	000010	14 Feng	101100	19 Kan	010010
5 Qian	001000	10 Zhen	100100	15 Heng	011100	20 Jié	110010

Figure6.Taiji structurelengthtable

The enumeration of the subsections is presented in a left-to-right sequence, accompanied by thenomenclatureofthe64trigramsandtheyin-yangexpressions,whereinthevalueofyinisdesignatedas0 and that of yang as 1. To illustrate, the no. 8 *Tai* depicted here comprises eight bars within a phrase.The Yinand Yang of the Eight Trigrams are illustrated with three lines, with the64 Trigramsrepresentedbysixlines.Ni(2002)positsthat111000representsastateofbalanceachievedthroughth eneutralization of yin and yang. The "balance" that appears here, along with the "symmetry" and"inversion" that have been mentioned several times before, are important concepts in the I-Chingphilosophy, and one of the most prominent features of these musical compositions involving yin andyang.

InterpretationofBright Sheng's"MyOtherSongs"in theYin-Yang Context

The following analysis is based on the previously outlined methodology and considers the musicalelements of tempo, structure, bar length, tonality, melody, dynamics, and register. The musical workentitledMyOtherSong,composedbySheng,comprisesfourmovements.Thefirstandfourthmovements are characterized by a slow tempo and are classified as belonging to the yin, whereas theremaining movements are fast-paced and are categorized as belonging to the yang. The illustration inFigure 7 depicts the bar number. In accordance with the table of the yin-yang structural length pattern,the yin-yang notation in musical structure can be marked (Figure 7). In terms of structure, the initial,third and fourth movements adopt an A–B–A1 or A–B–C format, representing a monomorphic form(Yin)ofmonopoly.Additionally,thesecondmovementfollowsanA–B–A1–B1(LiYin,1010)pattern,exemplifying a polymorphic form (Yang) of monopoly. With the exception of the A section, which iscomprisedofanoddnumberofbars,thetotalnumberofbarswithintheentiremovementisneverthelessstillodd, reflecting the Yinquality associated with thisstructural pattern.

Comment [jf9]: "My Other Song"

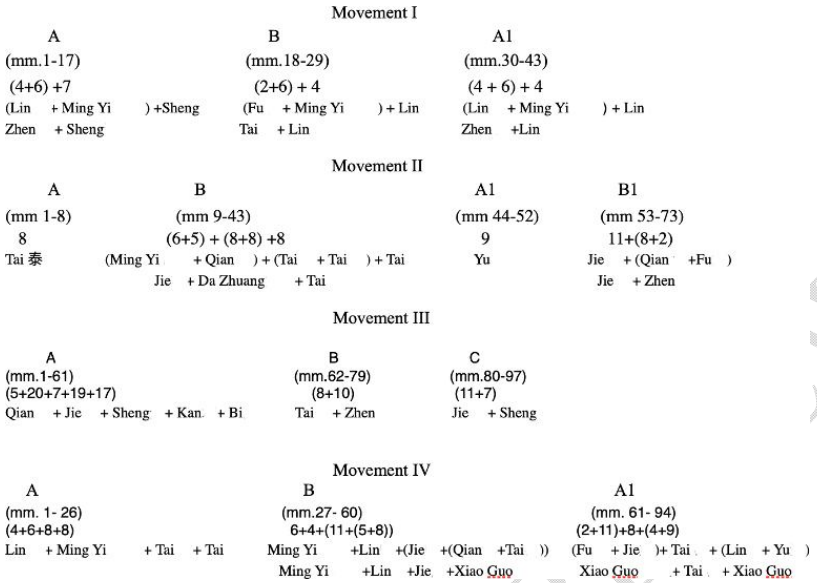


Figure7. Yin-yang structureofSheng's"My Other Song"

From the standpoint of melody in the initial section of "My Other Song," the melodic line commenceswith a solitary line at the outset of the A section and subsequently becomes diatonic through theintroduction of a parallel melody at bar 11. At this juncture, the melodic line is in parallel and

movinginasimilardirection.Themelodydoesnotundergoareversalofdirectionuntilbar25,whenitchangesfromayangtoayinprogression,therebyannouncingthearrivalofthesecondmovementinwhichthesetwoopposingforcesareinterchanged(Figure8).Furthermore,theregisterofthesebarsextendsbeyondthefive-octaverange, encompassingthefull rangefromthehighest to the lowest register.

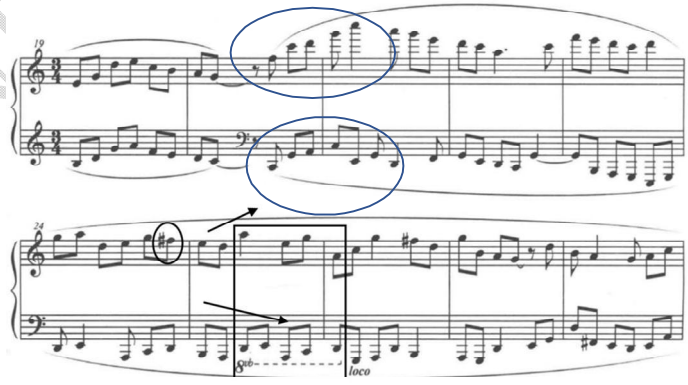


Figure8."My OtherSong,"bars19–28

The rhythmic structure is closely aligned with the yin-yang concept, encompassing a multitude ofdistinctivecompositionaltechniquesandpioneeringconcepts.Inaccordancewiththeyin-yangrhythmic structure table, there are two distinct rhythmic structures in measure 21, which can beexpressed as a Kan–Tai–Yin rhythm (01000) in the left hand and a Kun–Shao–Yin rhythm (00010) inthe right hand. Similarly, the same yin-yang compositional method, namely inversion, is employed bythecomposer in this bar,asobservedin Babbit's exampleabove.

Intermsoftonality,thepiececommencesinthekeyofC♭.Itis,however,worthyofnotethatthefourthnote, F, is augmented by a semitone in comparison to the preceding measure. Chang (2007) observedthatBrightShengwasprofoundlyinfluencedbyRavelandLigetiintermsoftheintegrationofparallel and triadic harmonic styles, with an emphasis on overlapping sound layers and distinctive timbres. Anexemplary presentation can be observed in measures 20–29, as illustrated in Figure 8. In this passage,two distinct melodic lines are performed by each hand in a contrapuntal juxtaposition. It was observedthat,whenanalyzedinalongitudinalmanner,thetonesappearedtoberandomlydistributed.However ,when the transverse flute is employed, the two melodic lines display an intriguing compatibility,characterizedby acertain degreeof contradiction and complementarity.

PriortotheadventoftheF-sharp,twolinesweremergedtocreateahexatonicscale,theCGong(addedQingJue,thefourthnote)scale(C–D–E–F–G–A–C).However,theadventoftheascendingFmarkedasignificantshiftintheevolutionofthecompleteseven-tonescale.Theconflictingyetcompatiblerelationshipbetweenthetwolinesledtoanewdimensioninthescale's development.InFang'sSanCai(Heaven,Earth,Human)compositionmethod,therearemodesinwhichallthetonesinthescalearemajor(Human)andminor(Earth)second.Theseareknownas'direnmodes'andincludetheChineseheptatonic,medievalheptatonic,andWesternmajorandminormodes.Additionally,themodesinwhichthetonesinthescalearealleitheraugmentedsecondorminorthird(heaven),major(human),andminor(earth)secondare designatedastiandirenmodes.TheseincludetheChinesehexatonicandtheGypsymajorandminormodes(Fang,2010,p.42).InBrightSheng'sarrangement,thetiandirenmodeistransformedintothedirenmode,andtheCGonghexatonicmodeisthenmovedbyaperfectfifthtoformGZhiYayueforthelefthand.ThisisbasedontheRenZhongmethodofyin-yangcomposition,withthemodal structure remaining the same but the position of the tonic dominant changing. Subsequently, it iselevatedbyamajorsecondtocreateAYuYayuefortherighthand,basedontheturnregenerationmethod. From the vantage point of musical texture, a more straightforward texture is depicted, shiftingfrom a parallel octave in the A section to a parallel fourth and fifth interval in the B section. The scalesinherentto each mode areillustrated in Figure9.

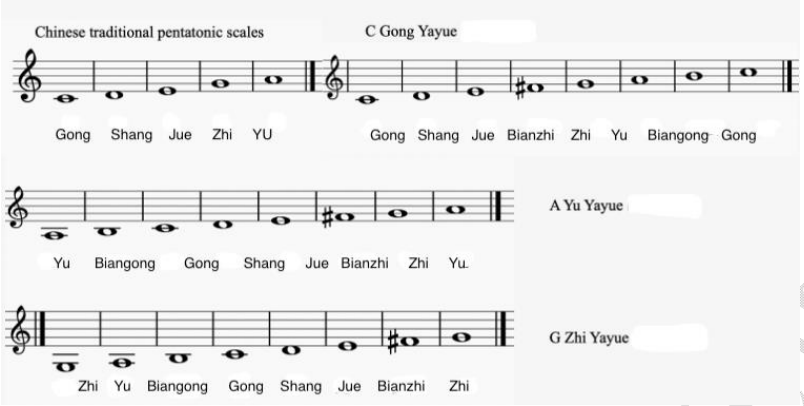


Figure9.TraditionalChinesepentatonicscales

The yin-yang concepts espoused by Zhao are evident not only in the second movement, but also in thethird. In this context, the pitch-set concept is expressed through quintets in one pedal that serve asrhythmic motivation, which may be interpreted as E♭ to F to A♭ to B♭, F to G to B♭ to C, as well asother possible combinations. Furthermore, the relationships between intervals could be described interms of a pitch–class set, as exemplified by the series of pitches B♭–C–E♭–F, A♭–B♭–D♭–E♭, and soforth,whichcorrespondtothepitch–classsetXie4-23[0,2,5,7].Theconceptofthetwelve-tonescalewas also employed in the third movement. The third movement represents the pinnacle of chromaticrelationshipstackingandarrangement,showcasingacompleteabsenceoffixedtonalityandakaleidoscope of musical textures. The continuous alternation and juxtaposition of chromatic scalesresult in a striking and contemporary acoustic effect, encompassing a vast range of the tonal spectrum.The distinctive composition style of the composer is evident in this movement, firstly through thejuxtaposition of accented pairs with the ongoing octave, and secondly through the juxtaposition of twooctavesatadistanceofonethirdorfourth,whichservestocreateagreaterchromaticeffect.Additionally, the employment of distinctive phrasing by Sheng serves to disrupt the prevailing longtones, accelerate the harmonic rhythm and engender a more propulsive forward motion. A significantproportion of the dissonant notes that are harmonized in the composer's distinctive arrangement reflectthe root theory of yin and yang. As such, yin is considered to be the extreme of yang, and yang isregardedas theextremeof yin.

Thefourthmovementmarksareturntocalmfromtheprecedingstressandintensity,withthequotationof a Buddhist chant, "Ode to Namo Amitabha." The movement commences with the concept of"harmony atthe endof dissonance,"whichwasintroducedinthe previousmovement.Inthe lefthand,

D is used, while in the right hand, D♭ is played a semitone lower. Subsequently, the melody of theBuddha'shymnisincorporatedintothemovementinawovenpattern.Inthismovement,thepitch-classsetisrepeatedinXie4-23[0,2,5,7](Db–Eb–F–Ab)andSheng4–9[0,1,6,7](XueandLoo,2019),forinstance,Ab–D–Eb–AandD#–G#–A–D.Thisrepetitionofthedifferenceinfifthsandtheconstantuseofthefour-noteseriesservestodemonstratethecomposer'sintegrationoftraditionalChinesephilosophies,wherebytheessenceisabsorbed,andthecomposer'sownunderstandingandcompositional techniques are added. The result is a unique musical signature that fuses and sublimatestwodifferentcultures, bearing the composer's label.

Conclusion

BrightSheng'scompositionalstyleisheavilyinfluencedbyChouWen-chungintermsoftheintersectionofphilosophicalconceptsandmusicalcompositions.Inaddition,Chinesetraditionalculture,Sheng'sChineseandWesterneducationalbackground,andtheChinesesocialenvironmentalsoinfluencedSheng'sconceptinhiscomposition.InSheng'sworksontheIChingandotherphilosophicalconcepts, the concepts of “complementary yin and yang”, “moderately balance”, “ebb and flow,alternation of yin and yang” and “return to equilibrium” are often reflected in the construction ofsections and measures, the arrangement of melodic lines, as well as variations in rhythm and tonality.The compositional method employed by the composer is similar to that used by Babbitt in most of thebars, namely the yin-yang method, the inversion method and the Fang rotational regeneration method.In the domain of harmony, the composer also departs from the conventional harmonic intervals andincorporates a multitude of discordant elements with the objective of evoking the notion that "the yinpole produces the yang, the yang pole produces the yin". It is evident that Sheng's "My Other Song" isfounded upon the traditional Chinese philosophical concept of the I Ching, manifesting in its tempo,structure,tonality, melody, and rhythm.

It is not unexpected that philosophical reflections and concepts are employed in musical compositions.Theconceptof"solidityatthebottom"waslinkedbyXueandLooin2019tothelong-standingpracticeofpianistsindevelopingfingerdexterityandstrength.Itwasfoundthatthepedagogicaltheory betweenTaiChiandpianoplayingexhibitssimilarities,withthefoundationoffootworkparallelingtheflexibility,strength,andkeyresistanceofthefingers.Thisformstheinitialfoundationtothenextstageofcircularmovement.Moreover,Everett(2007)hasbroadenedthescopeofthenon-traditionalapproach to the analysis of contemporary musical compositions by drawing upon the principles oftraditionalChinesethought, specificallytheartofcalligraphy, andsituating itwithinthe contextofthe

worksofthecelebratedcomposerChouWen-Chong.Hediscoveredthat,despitethepitchandrhythmicstructureappearingtoadheretoWesternpolyphonictechniquesandsharingsimilarities withtheworksof other modernist composers, closer examination of Chou's meticulous notations within the score andanunderstandingofthe conceptofcalligraphyinitselfcanattestto thedistinctivenessofhisapproach,whichisbasedonprinciplesderivedfromcalligraphy.Itcanthusbeconcludedfromtheseanalysesandresearch findings that, on the one hand, the traditional Chinese philosophy of yin and yang can be seenasasynthesisofthousandsofyearsofChinesephilosophicalthoughtorastheoutcomeofaninteractionbetween multiple ideas. On the other hand, these complex philosophical concepts, which appear totranscendthephysicalreality,canbeunderstoodasthefundamentalprinciplesunderlyingtheformationofall phenomenaintheuniverse.Inaccordancewiththetwocomplementaryconceptsofyinandyang,namely solidity and emptiness, the corresponding examples pertaining to the various domains areillustrated as deriving from the action of yin and yang. It can be demonstrated that all phenomena canbeunified with yinand yang, and thatthis unification can beexemplified in a multitudeof ways.

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