A University of Sussex DPhil thesis

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The main objective of this compositional research is to explore and develop different methods to create a clear narrative of the spiritual journey in Buddhism in my music. This portfolio of compositions consists of six works, predominantly for orchestra, written between the years 2005 and 2010, accompanied by a commentary.
STATEMENT

I hereby declare that this portfolio of compositions and commentary have not been and will not be, submitted in whole or in part to another University for the award of any other degree.

Signature:........................................
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LIST OF COMPOSITIONS & PERFORMANCE HISTORY

*Illumination* for orchestra (2005)  
12 minutes  
2+pic.2+ca.2(II=Eb cl)+bcl.3/4331/timp.3perc/harp/strings  
BBC Philharmonic, James MacMillan, 24 November 2005  
New Zealand Symphony Orchestra, Xin-cao Li, 16 February 2007  
Hong Kong Sinfonietta, Wing-sie Yip, 25 May 2007

*Unlocking* for orchestra (2007-08, revised 2010)  
25 minutes  
2(II=pic).2(II=ca).2(II=bcl).ssax.2/4330/3perc/harp.pf/strings  
BBC Concert Orchestra, Charles Hazlewood, 6 May 2008  
Hong Kong Philharmonic Orchestra, Perry So, 20 & 21 May 2011

*BE* for orchestra (2008)  
1.5 minutes  
1+pic.1+ca.2/4330/3perc/harp/strings  
BBC Concert Orchestra, Charles Hazlewood, 17 February 2009

*Yong* for orchestra (2009)  
3.5 minutes  
2+pic.2+ca.2(II=Eb cl)+bcl.2+cbn/4331/timp.2perc/harp.pf/strings  
London Symphony Orchestra, François-Xavier Roth, 5 October 2009  
Tokyo Philharmonic Orchestra, Fung Lam, 3 October 2010

*Four Movements for String Quartet* (2010)  
16 minutes  
Borealis String Quartet, 15 May 2010

*Rong* for orchestra (2010)  
6 minutes  
2+pic.2+ca.+bcl.2+cbn/4331/timp.3perc/strings  
Hong Kong Philharmonic Orchestra, Edo de Waart, 4 September 2010

* A CD recording of all pieces except *Rong* is enclosed with the portfolio.
INTRODUCTION

I consider the act of attending concerts, and to a lesser extent listening to music in private, as a special experience to allow oneself to detach momentarily from the often hectic modern world. Much of my music, therefore, has a reflective nature which allows the audience opportunity for contemplation, hence the often slow pace and transparent texture. Furthermore, I believe that music has a moral purpose, as articulated by the composer Aaron Copland:

‘Art particularizes and makes actual ... fluent emotional states. Because it particularizes and because it makes actual, it gives meaning to la condition humaine. If it gives meaning it necessarily has purpose. I would even add that it has moral purpose.’

As a result, I am interested in creating the sense of a spiritual journey to enlightenment, by evoking the heightening of senses during the course of a work. Although it does not have to adhere to any particular religious practice, as I consider spiritual enlightenment more as a personal and philosophical journey in the mindset, I refer the concept of enlightenment to that as described in traditional Buddhism. The main concern spanning the portfolio is to explore and develop different methods to create a clear narrative of the spiritual journey in Buddhism in my music.

A great number of composers have taken inspirations from a diverse range of religions in the past. For the purpose of this compositional research, I decided to concentrate primarily on exploring music by the composers who have written a substantial number of compositions explicitly on Buddhist themes, while remaining keenly informed by works inspired by subjects of other religions.

Coherence in my music is of high importance to me. Prior to the commencement of my DPhil in Musical Composition studies, I often relied heavily on writing music with little changes in both texture and harmony throughout to create a sense of coherence. While it may not necessarily be a significant issue for short pieces, it is my objective to develop other compositional techniques that would aid me in producing a clear sense of structure in compositions.

I have developed an original compositional system to represent metaphorically Self-Realisation, an important stage in the spiritual journey to Enlightenment in Buddhism. The system was also crucial in creating a coherent underlying structural framework within which I could work intuitively.

I enjoy composing music with utmost clarity that is evocative, intense and above all highly lyrical, often working with a self-imposed limited amount of raw materials and simple ideas. While some musical ideas are taken from existing musical sources, I mostly construct my music using simple musical motifs. Some of them have significant symbolic meanings, which I will highlight in my commentary.

As a composer originating from Hong Kong, China, I have spent a substantial amount of time considering my position as a Chinese composer in an essentially Eurocentric Western classical music world. It is evident that there is a considerable amount of pressure on non-Western composers to create works that are audibly, or at least conceptually, inspired by their own culture. The composer Chou Wen-Chung, for example, wrote that:

‘As composers of Asian heritages we can hardly consider it our aspiration to merely make an impact on Western music in Western societies according to Western practices. With a different heritage, our role demands, more than raw
talent, a true knowledge in our own heritage – a critical constituent for the future of music that we, and only we, can offer.²

While I agree that arts should reflect one’s heritage to some extent, I also believe that composers are first and foremost individual artists, and therefore developing personal styles in composition should be of a higher priority than fulfilling expectations from others based on our nationalities. Many of the composers to whom I am most attracted have all looked beyond their own traditions and reached some new approach, therefore I feel it is of utmost importance that I should develop my music as an individual artist, while trying to find a personal way to reflect my cultural heritage when the right opportunity arises.

The traditional pentatonic scale is one of the most prominent features of traditional Chinese music. While many contemporary Chinese composers have employed it extensively in their compositions, I have always been wary of using it in my music. I feel that it lacks the intervallic tension that the subject matter of my music often calls for, but more importantly I am aware that its usage could easily be perceived as a cliché, especially for a Chinese composer. Instead of consciously avoiding it, however, I decided to confront it by using various pentatonic scales of my design as raw materials in some of my pieces, having already experimented with other unusual six-note and seven-note scales. Aesthetically speaking, the exercise, which involved the same aforementioned compositional system, has earned me the right to employ the traditional pentatonic scale in my subsequent compositions. More importantly, it was one of my personal methods to fulfil my self-imposed responsibility to investigate my cultural heritage and reflect it in my music.

While my output ranges widely, orchestral compositions have been at the core of my composition career in recent years. As a result, all but one of the works included in this portfolio were written for orchestra. They were written for specific occasions,

thus the circumstance of the commissions had a considerable effect on each composition’s conception. I will illustrate how I adapted my compositional techniques in these pieces.

I will use the pieces in my portfolio to demonstrate the various compositional aesthetics and techniques I have developed during the research process. In the first chapter I will provide examples of the techniques I employed to create a clear narrative of the spiritual journey in Buddhism in my music, with some references to other composers’ musical works. The second chapter will introduce and explain the compositional system that I have designed and how its different application, when combined with my other compositional techniques, created the two core pieces in my portfolio, Unlocking and Four Movements for String Quartet. The commentary also includes supplementary information on each composition, to provide an insight into the musical vocabulary I have developed through my compositional research.
CHAPTER 1

The Depiction of Spiritual Journey

1a Introduction

The depiction of spiritual journey in Buddhism is the common theme that permeates my serious musical output. I am interested in exploring ways to represent musically the spiritual journey to enlightenment, by evoking the heightening of senses. The meaning of enlightenment itself is not easily definable, however, it is often associated with the attainment of true happiness, and it is the ultimate goal for an individual who practises Buddhism. To reach the state of full enlightenment, it is commonly believed that a person would have to proceed through a number of progressive stages. I did not intend to depict each specific stage in the path to enlightenment in Buddhism, but instead I drew inspirations from the general theory regarding ways to achieve enlightenment.

The terminology in Buddhism is somewhat confusing with many terms having different means according to different divisions of Buddhism. For the purposes of this commentary, the three terms I am using to describe the key stages in the journey to enlightenment are Self-Realisation, Awakening and Enlightenment. Self-Realisation is the first stage of the process, where the person is said to have made connection with oneself and had the first encounter with reality. I envisaged the moment of Self-Realisation to be the most dramatic one of all, as it signifies the moment where a whole new dimension within oneself opens up for the person. As a result, this moment is often represented by a dramatic resolution in the music. After Self-Realisation, the next stage of the journey is Awakening. I am using this term to describe the gradual progression towards Enlightenment after Self-Realisation. Awakening is believed to proceed in many levels, with each change bringing the person a greater level of the heightening of senses. The music representing this stage often
has a more reflective nature, as it is a highly spiritual journey that can only be achieved through the method of meditation.

For this research, I have examined the music by composers such as Jonathan Harvey, Peter Lieberson, Akira Nishimura, Somei Satoh and Claude Vivier, all of which have written a substantial amount of Buddhism-inspired music. One of the composers I admire most is the Japanese composer Satoh and his music has influenced aspects of my own compositions. Deeply influenced by the indigenous spirituality of Japan, Shintoism, a form of Buddhism, his music is often highly meditative in nature and it progresses at an extremely slow pace, giving the listeners the chance to digest each single sound.

My music is also informed and inspired by my research into the highly-spiritual music of Harvey. I was particularly impressed by the effectiveness of the relatively simple compositional devices that he employed to depict aspects of a spiritual journey in his music. In his orchestra work *Body Mandala (2006)*, for example, he set a high solo clarinet line against a deep bass note on the insistent trombones, which imitate the sound of tungchens (Tibetan low horns). The clarinet solo attempts to break away but is overtaken by the return of the bass note twice. However, in its third attempt, it persists and the bass note begins to ascend to the top slowly, giving the impression of a significant enlightening moment after some initial struggles. I will describe how I employed a similar technique in *Four Movements for String Quartet* later.

I will use *Illumination* as an example to demonstrate some of the key techniques I have devised to represent the spiritual journey in Buddhism. I will then outline how these and other techniques were applied to some of the other works in the portfolio.
During my research, I discovered Satoh’s evocative work *Incarnation II* (1982) for solo piano with delay. It is a prime example of his work where he demonstrated his interest in prolonging a single unit of sound through repetition. It is made up entirely of tremolos on both hands in the lower range of the piano throughout the piece, centring on an E-flat major tonality. It has a highly meditative nature through the use of drones. It begins as if emerged from nothing, and develops through a succession of wave swells with harmonic progression restricted mostly to stepwise motion (often one note at a time). The music flows in long and sustained melodic contours over an uncomplicated harmonic progression, and reaches two powerful climaxes, indicated by two clear cadences, before fading away slowly to nothing at the end. Interestingly, despite having written around twenty orchestral works to date, Satoh has not written one that is comparable to *Incarnation II*, in terms of its single-mindedness of musical idea. Around the same time, I was also examining the music of another Japanese composer Nishimura, namely his powerful orchestral work *Heterophony of Two Pianos and Orchestra*. Informed by his highly elaborated orchestration, I was inspired to compose a monody for large symphony orchestra, using minimal amount of harmonic and melodic materials.

As the title suggests, *Illumination* was directly influenced by the idea of spiritual enlightenment. The specific sections in the music correspond to the key stages Self-Realisation, Awakening and Enlightenment, marked by several dramatic cadences. Although I had a clear idea of the overall structure, the core harmonic framework was developed organically following my intuition. In addition to the core sustained harmonic progression, specific short melodic phrases were incorporated into the piece to help further depicting the spiritual journey. The music goes through several stages representing the various stages of the spiritual journey to enlightenment as described. The harmonic progression from the beginning to Rehearsal Figure J (Fig. J) is illustrated in Example 1.1.
Example 1.1 – Harmonic progression of *Illumination* from beginning to Fig. J

The first section of the piece, from the beginning to Fig. F, uses only the seven pitches from the harmonic minor scale in A. Crucially, apart from three strokes on the crotales, G-sharp is not introduced to the core harmony until after the first dramatic moment at Fig. E. It was not until six bars before the climax that the first octave doubling of pitches from the core harmonic progression occurs in this piece. It supports a simple upward melodic contour (A - B - C) at the top that leads the music seamlessly into the next section.

At Fig. E, the first cadence takes place, with the bass note shifting down from the long-held F to D. The pitch G-sharp is introduced to the harmony at bar 56, giving the music an extra sense of unease. Although there is a very slight ease of tension harmonically when the bass line shifts up to E at Fig. F, the music remains intense. With the bass moving back down to D one bar before Fig. G, the tension is immense and the need to relieve becomes inevitable. This is where the music arrives at the first tension-releasing climax of the piece, depicting the moment Self-Realisation.

The melodic phrase (G-sharp - A - G-natural) is accompanied by a number of new elements in terms of orchestration. The sizzle cymbal is crucial in giving the moment
the desired magical quality, while the flutter-tongue effect on the wind instruments gives the music a great sense of brilliance. The mood calms down rapidly following a reprise of the phrase, as it arrives at the stillest and calmest section in the piece at bar 83 for a moment of peaceful reflection.

The pizzicato note on the first violin at Fig. H very gently breaks the dreamlike state, as it enters a new section which depicts the process of Awakening, with the bass line descending to a newly-introduced pitch B-flat centring on an F major tonality. Awakening is represented by three stages with similar pattern of events and clearly differentiable harmony, identified by the stepwise changes of the bass note. It first descends to A-flat, centring on an E-flat major tonality (without B-flat), before arriving firmly on G at Fig. J where the mood becomes affirmative and noble. This is significantly the second resolution point of the work.

From Fig. J onwards, the music represents the final journey towards Enlightenment. The harmony progresses upward slowly, using only pitches from the C major scale. The vital notion here is that the span of the chords slowly diminishes as the music descends, from an interval of two octaves and a major 3rd to a narrow minor 3rd. This represents the stage where the mind of a person becomes one with the mind of god, which makes the person technically enlightened. With pitches being dropped one by one near the end, we are left with just two main pitches B and D (with a much quieter C), resembling the opening passage. Significantly, the pitches are now an octave higher than those at the beginning. Coupling with the three strokes on the crotales at the end, which resolve from A to B on the last note, it symbolises the end of a spiritual journey to Enlightenment.

In addition to the harmony progression, the short melodic phrases I composed were carefully designed and placed to effectively represent the state of mind before and after an enlightening moment. I used the interval of minor second in a phrase to represent before and major second to represent after. It is because a major second has an “opened up” quality in opposed to the denseness of a minor second. A key
concept of this work, therefore, is the transformation of the minor second phrases into major second ones. In the opening passage at Fig. C, three minor second phrases are presented. At Fig. G, to represent a key step towards Enlightenment, the melody crucially moves up a minor second before moving down a major second. From Fig. H to Fig. K, above the still but shimmering texture, the three stages each features a pair of short phrases made up of two pitches a major or minor second apart. The first two pairs are made up of one major second and one minor second (E/F & G/A, and G/A-flat & E-flat/F), while the last pair at Fig. J are both major seconds (C/D & A/B). Coupling with the solo trumpet line that goes up from C to D, it represents an important step towards Enlightenment. Finally, when the high A returns on the crotales at the end, it ascends up a major second to B at the very last moment of the work.

As illustrated above, the three main compositional devices that I have employed in *Illumination* to depict the spiritual journey to Enlightenment are as follows:

1. Create dramatic resolution moments in music that correspond to the stages in the path to enlightenment, supported by appropriate harmonic progression and orchestration, as well as a well-proportioned structure.

2. Design short, recurring and easily-recognisable musical motifs or chords that represent the before and after of an enlightening moment, and place them strategically in the music to reflect the “opened up” concept of enlightenment. For example, the “opened up” section would consist of lines or harmony with wider and/or purer intervals than the “before enlightening” section.

3. Relate higher register as to being closer to the goal that is Enlightenment, and use ascending lines to depict a positive journey towards Enlightenment. To create the narrative of a positive spiritual journey, a piece should end at a higher place compared to the opening.
1c Case Study: BE

To demonstrate how I applied the same techniques as above in a much shorter work, I will outline them in my 80-second orchestral miniature entitled BE.

The entire piece was based on one six-note scale, and the main opening section was built upon an ostinato with chords made up of the six different modes of the same scale in G. The basic harmonic progression is illustrated in Example 1.2.

![Example 1.2 – Harmonic progression of BE](image)

It begins with the bottom four lines, with the top two lines being added one at a time in the next two repetitions, before a melody based around G minor was introduced as the music approaches the climax. Similar to the first resolution in Illumination, this climax represents the moment of Self-Realisation even though it does not resolve harmonically. It drops down in dynamic and intensity abruptly as the music is left with a bare perfect fourth interval on the vibraphone (tremolo) and violas, a familiar and calm sonority that begins the piece. Significantly, it is now a semitone higher on the C and F (which naturally hung over from the last chord of the ostinato) compared with the opening B and E. Similarly, all the pitches used in the last seven bars, which corresponds to the Awakening stage, were made up of a six-note scale that is a semitone higher than the first chord of the ostinato. After a brief period of calmness, the piece ends elegantly on the highest note in the entire work. These are examples of my compositional devices designed to represent the heightening of spiritual senses, as even with a miniature I wanted to create the narrative of a spiritual journey.
1d Case Study: *Four Movements for String Quartet*

As the title suggests, *Four Movements for String Quartet* is in essence an abstract non-programmatic work. Nevertheless, the idea of a spiritual journey was depicted in the work as a whole and especially in the fourth movement using several techniques. Written with the compositional system that I designed, which will be explained in chapter two, the first three movements represent metaphorically the journey towards an enlightening moment, represented by the ethereal fourth movement. The first and last movements were designed to complement each other and they represent the difference of before and after Enlightenment. Although they are both slow, delicately scored and share a similar overall shape regarding dynamics, there have many opposing qualities. The blissful harmony in the fourth movement contrasts greatly with the mostly dissonant chords in the first. The ensemble works as a harmonious whole in the fourth movement, while there are several independent lines and opposing forces in the first. The overall contour is directly opposite, with the fourth movement beginning and ending at the top.

While the fourth movement itself already represents an enlightening moment, it also contains within itself the narrative of a spiritual journey to a higher state of enlightenment. The structure of the fourth movement is in fact very similar to that of *Illumination*. It begins with the first violin alone, before it was joined by the rest of the ensemble one by one over time as the music slowly descends. The music goes through a sequence of gentle tension and resolution moments, with some of the cadences deliberately written to evoke earlier classical music to suggest a sense of timelessness. The solo first violin line beginning at bar 24 has a particularly sentimental quality, as it represents the notion of struggle. Above the static harmony in A major it reaches upward while each time it was being pulled back down to the pitch A from a minor second and then major second above. On the third attempt, however, just like the clarinet solo as described in Harvey’s *Body Mandala*, it manages to hang on to the C-sharp and invoke what I consider as the most important moment in the entire piece. For the first time in this movement, two instruments (the violins) come together in
octaves, and move up in unison to D. For a moment, it is as if time stands still as the union of two voices is being treasured. It is intended as a fond recollection of the folk-line melody (also in octaves) from the second movement. Eventually the violins settle back down on the C, and the music slowly and gradually grows in intensity towards the key moment at bar 34. With the bass line firmly arriving on the G from A-flat, this resolution has exactly the same implication as the cadence at Fig. J in *Illumination*.

With the two violins finally pulled apart, the music slowly and gradually ascends, with the first violin playing an important role in the final moment. In a similar manner to the melody beginning at bar 24, it once again climbs upward, this time from the F-sharp, initially by a minor second followed by a major second. Just as the viola fades away, the first violin leaps up a major third to a sustained A-sharp. The movement starts on the same F-sharp as the penultimate note but never reaches up to the A-sharp, only a major third higher, until the end. Similar to the ending of *Illumination*, this symbolises the final moment of the journey to spiritual enlightenment.

The final melody at bar 39 relates to several elements in the other movements. The movement between F-natural and F-sharp, which represents the guiding light for the mind to reach upwards, first appears in the high melody on the first violin in the first movement, and then in the second movement on the viola on harmonics. The first violin melody ascending from F-sharp to A-sharp at the end of the second movement is conceived as a dreamy foresight to the eventual moment of enlightenment. The “opening up” process of these intervals in the short melodic phrases from a semi-tone to a major third is yet another technique I employ to create a narrative of the spiritual journey in my music.
Unlocking was commissioned by the BBC Radio 3 for their Discovering Music programme. The commission stated that the work should take its initial inspiration from an exhibit from the Victoria and Albert Museum in London. After visiting the museum several times, I was especially drawn to the Ironwork Gallery within the Metalwork Collections, where there is a large collection of locks and keys ranging from the 15th to the 18th century. In particular, I was most attracted to one specific lock entitled the “Puzzle Padlock” in the gallery. In addition to its decorative exterior design, I was intrigued by the fact that there were in fact two layers of locks hidden within. I learnt that the extra layer of mechanism was added sometime after the padlock was initially made to make it more secure. In order to open the padlock, one must first unlock the first layer which was a combination lock, before unlocking the inner lock with a traditional key. It inspired me to compose a new work that would represent the unlocking process of a giant imaginary lock with many layers of different mechanism added on top over time.

While the piece was originally inspired by locks and keys, it is designed to draw a parallel between the unlocking process and the various stages in a spiritual journey towards enlightenment. I used the same compositional system that I employed in Four Movements for String Quartet to represent the spiritual journey metaphorically at a deeper level, and I also employed the three aforementioned main compositional devices as outlined below.

Since locks and keys were the core idea of this composition, I began by devising a way to represent them musically. Inspired by the physicality of inserting a key into the keyhole of a lock, I decided that a “key” would be represented primarily by horizontal lines, while a “lock” would be represented by a succession of parallel chords, highlighting the shape, with a gap in the middle representing the “keyhole”. As the lock is a metaphor for the state before enlightenment, the chord I designed to represent “locked” were made up of a denser collection of pitches, constructed
symmetrically above and below the central “keyhole” pitch. To depict the idea of “unlocked”, the “unlocked chord” was then constructed by symmetrically “opening up” the “locked chord” and replacing it with pitches forming purer and wider intervals. After considering various options and insisting that these chords would contain collectively all the pitches within an octave, I eventually settled on the two chords as illustrated in Example 1.3. The “locked chord” consists of six notes made up of internal intervals of two minor seconds and four major seconds, and the “unlocked chord” is a four-note chord made up of two minor thirds and a major third (which is essentially a minor seventh chord).

\[
\text{LOCK} + \text{KEY} = \text{UNLOCKED}
\]

Example 1.3 – “Locked chord” and “unlocked chord”

The piece is divided into three main sections, representing “locked”, the process of “unlocking” and unlocked”. The “locked chord” and “unlocked chord” are used extensively in their respective sections, most noticeably in parallel movements to mimic the shapes of locks and keys. With the harmony of the “locked” section dominated by the denser “locked chords”, it possesses an air of uncertainty and darkness. In vast contrast the “unlocked chord”, sometimes used in conjunction with the “key” note, provides the desired blissful and spacious atmosphere to the “unlocked” section. The contrast between the two is one of the devices I employ to represent the difference before and after the spiritual journey to enlightenment.

Within the “unlocking” section in *Unlocking*, each of the seven sub-sections represents one layer of lock mechanism in the imaginary multi-layered lock, and hence also represents seven stages towards Enlightenment. Like a set of Russian *Mitryoshka* dolls, the inner layers are only revealed one by one when the previous outer layer is opened. This relates to the many stages of the path to Enlightenment, as according to Buddhism, a person often only realises there is a greater level of enlightenment (or Awakening as I defined earlier) achievable when the person reaches the level before.
Each of the sub-section has its own distinctive texture and contains a tension-releasing resolution moment (which is sometimes at the very end of a sub-section) to suggest the moment the next stage is reached. These seven resolution points are located at bars 107, 150 (third beat), 188, 249, 301, 345 and 353.

There is a “flash of light” motif in Unlocking and it takes place three times. The first two “flashes of light” appear in the “locked” section, while the third is at the end of the “unlocked” section, that is, the end of the entire work. Similar to the high melody in the first violin in the first movement of Four Movements for String Quartet, these “flashes of light” represent the guiding light for the unlocking process. They always emerge from a single unison pitch and expand upwards. For the first two appearances, at Fig F and Fig. J, they provide a noticeable contrast to the denser harmony that precedes them. The beginning of the motif is always marked by the tuned cowbells doubled by the muted horns playing a five-note phrase of the same shape using different scales. The harmonic field is then sustained by a group of instruments from the same instrument family, which then creates a distinctive dreamy soundworld. The motif ends with a four-note zigzag-shaped gesture, which is connected to the five-note phrase by a common pitch, in the high register performed by a solo instrument with each of the notes punctuated by the glockenspiel. While the three “flashes of light” follow the same pattern, there are two key differences between the first two and the last. The pitches used in the three “flashes of light” are illustrated in Example 1.4.

The first two five-note phrases contain the interval tritone in its construction, while the last one does not, giving it a purer sonority with less tension. Secondly, the last note of the four-note gesture in the last “flash of light” goes upwards instead of downwards as are the cases in the first two. In a similar manner to the ending of Illumination, this final “flash of light” motif symbolises the end of the spiritual journey and the moment it reaches Enlightenment.
In addition to the above motif, throughout the “unlocking” section there are many other upward movements in both the melodic lines as well as the harmonic progression, depicting the journey towards Enlightenment. The most obvious example is the sixth sub-section at Fig. BB where the pair of soli trumpet zigzag shaped melodies consistently climb up and reach new heights.
Case Study: Yong

Yong was inspired by the often-heard accelerando rhythmic motif, a powerful and dramatic musical idea which is featured in the opening of many Chinese and South-east Asian traditional music and particularly in Peking operas. An impression of the rhythm isnotated in the solo bass drum part at the beginning (bars 1-7). Acting as the stimulus and the leader of the orchestra, the bass drum seemingly urges the rest of the orchestra to follow and move forward. The rest of the work is what I conceived as a hugely elaborated orchestral rendition of this important Asian motif. The title means surge, emerge, rise and rush in Chinese, as the other key musical idea alongside the rhythmic motif is an ascending motif.

The ascending motif I used is the zigzag shaped line, which has an important role in four of the six works in my portfolio, including the two core pieces. It is a simple yet easily recognisable idea that is versatile and flexible, as it can vary from a small chromatic turn to a cross-octave melody. On a pure musical level, I found it to be a great way to inject interest into a simple ascending or descending melodic line. However there is another reason I use this motif so frequently in my music. It is used to convey the struggles and hurdles one faces in any spiritual journeys, as I do not envisage any journey of this kind and magnitude to proceed completely smoothly, not unlike most journeys in real life. The usage of this motif is always linked with the idea of higher notes being closer to the goal, hence the majority of the zigzag shaped lines in my compositions are in ascending motion.

The overall structure as well as most of the rhythm of individual elements in Yong was influenced directly by the structure of the accelerando motif. On a macro level, it dictates the duration of each repeating cycle in the main section as, similar to BE, it was built upon the repetitions of a specific sequence of musical events. In this case, the duration of the cycles decreases as the piece progresses. The accelerating idea also influenced the rhythm of specific musical events within the cycle on a micro level. For example, the speed of the rising motifs on both the strings and woodwinds.
increase massively during the course of the nine cycles. Similarly, the repeated notes motif on the trumpets accelerates from triplet quavers to sextuplet semi-quavers. All the musical events either speed up or their frequency of recurrence increases.

With *Yong* being a piece driven largely by gestures, the entire piece was constructed with only one seven-note scale, the ascending melodic minor scale with four consecutive major seconds. The tonality of the piece is left deliberately ambiguous throughout by using all seven modes of the scale.

The opening five bars consist of three main elements layered on top of each other. One of which is the bass drum solo (which continues until bar 7), which I incorporated a numerical representation of a zigzag shape into, combining the two key musical ideas into one. If we consider the notes with a grace note attached as the beginning of a mini-phrase, then the number of notes per mini-phrase changes as it accelerates as follows: 1, 1, 3, 2, 5, 4, 7, 6, 9 and 8.

The second element is the ascending motif as punctuated by the pizzicato notes on upper cello and then upper viola parts. Following the third note it descends briefly onto the fourth note before continuing to ascend, creating a zigzag shape as illustrated in Example 1.5.

![Example 1.5 – Ascending motif at bar 1](image)

The third element is the leading melody, also zigzag shaped, performed in unison by the first flute, first oboe and first clarinet. As the three elements combined together with other surges in the orchestra, the music dramatically plunged to the bottom with multiple layers of zigzag shaped descending lines, landing on a single unison low A-flat. The bass line at Fig. A is an important bridging passage that connects the unison A-flat
to the start of the nine cycles.

At first, the elements within each cycle can be heard one after another clearly. However, as the cycles become shorter progressively, the elements become more and more compressed and they eventually overlap with each other.

The beginning of each cycle is signalled by a new fixed bass note, upon which all other musical elements are then built, and a new scale of a different mode to the one precedes it. For the first few transitions between two cycles, the bass note moves towards the next bass note via other pitches from the new scale in a zigzag shaped line. To counter balance the rising movements of all the musical events above, the main bass notes of the cycles move downwards overall. Over the course of the nine cycles, plus the bass note of the next segment (the climax), they form another zigzag shaped line as illustrated in Example 1.6.

![Example 1.6 – Descending movement of the main bass notes](image)

The first element of each cycle is the “blurry” rising motif on the strings. I first designed the ascending zigzag shaped line out of the pitches from the scale I have chosen, always following the same shape in groups of 3s and 2s until it reaches the top. The line for this element in the first cycle is illustrated in Example 1.7.

![Example 1.7 – Pitches of the first “blurry” rising motif on strings at Fig. B](image)

The line is then divided into eight, with tuplets in different subdivisions, and layered on top of each other. Collectively, this creates an atmospheric “blurry” accelerando effect. This rising motif is always accompanied by another zigzag shaped line on the harp on
the same pitches, accelerating independently.

The three trumpets then join in with a four-note ascending zigzag shaped motif, which dominates the soundworld increasingly towards the climax. Above the trumpets enters a complementary decorated piccolo solo line, articulated by the crotales. It too is always zigzag shaped and its first entry at bar 15 resembles the opening melody.

The opening ascending motif then returns as a new mode of the same scale is introduced. A short piano solo line with an otherworldly quality is added above the thick texture. It too always appears in a similar shape, which is an ascending zigzag line spanning a wide interval.

The next event is the “blurry” rising motif on six of the woodwind instruments, which creates a similarly atmospheric “blurred” accelerando effect as the “blurred” rising motif in the strings. The end of a cycle is marked by the five-note ascending motif, again zigzag shaped, on the four horns and tubular bells.

Following the wild and almost brutal outburst at Fig. G, the unison opening melody returns, this time echoed by a new solo line on the first trumpet (muted) beginning at bar 51, and the piece finishes with a final flourish.

This work demonstrates how I create the narrative of a spiritual journey by working with a very limited amount of musical ideas. Additionally, it illustrates how the deliberate abstraction of tonality through the continuous changes of modes helped emphasising the various gestures in the piece. It is a technique I have used in the other pieces in the portfolio at places where I wanted to highlight certain motivic gestural ideas, especially those designed to help depicting the spiritual journey to enlightenment.
1g Case Study: *Rong*

*Rong* was commissioned by the Hong Kong Philharmonic Orchestra, specifically to represent Hong Kong at the World Expo in Shanghai in 2010. It depicts Hong Kong as a vibrant city that is connected by ideas, creativity, technology, cultural diversity and closeness to nature. It is a piece with many contrasting musical ideas juxtaposed among the many short sections. The title means mixed and harmony in Chinese.

While *Rong* does not follow the clear narrative of a spiritual journey like the rest of the portfolio, it nevertheless presents a different kind of journey that leads towards its climax at Fig. M. Within its six-minute duration, *Rong* consists of no less than ten short and highly contrasting sections with more than ten musical motifs from diverse sources as the basic materials. The motifs I used in this piece are as follows:

1. To represent the nature in Hong Kong, I have transcribed four fragments of birdsongs of two common birds found in Hong Kong as illustrated in Example 1.8 to Example 1.11.

   ![Example 1.8 – Birdsong motif 1](image)

   ![Example 1.9 – Birdsong motif 2](image)

   ![Example 1.10 – Birdsong motif 3](image)
2. The Buddhist chant *Amitabha* (Example 1.12), to represent Hong Kong as a multi-religion and culturally diverse city.

3. One of my personal favourite traditional Christian hymns, *Abide with Me*, also to represent Hong Kong as a multi-religion and culturally diverse city.

4. To represent the city’s technology, I have derived some rhythms from the Morse code translation of “HONGKONG” and “HK”, as illustrated in Example 1.13.

5. An original majestic melody with a strong Chinese flavour when accompanied by the harmonic progression I composed.

6. Several short musical motifs from my previous compositions, to signify the coexistence of things of all ages in Hong Kong.

The work opens energetically with the “blurry” rising motif from *Yong*. The accelerando rhythmic motif, also from *Yong*, is then combined with the Birdsong motif
1 to create a powerful surge forward. The birdsong motif flows seamlessly into the Birdsong motif 3, before the music collapses down to the bottom in a similar manner to the opening of Yong. The passage at Fig. B too resembles the corresponding passage in Yong although the key pitches (F - G - E) of the unison melody remain unaltered when it is repeated. Two grace notes are added to the second phrase to form the first four notes of the Buddhist chant melody (E-flat - F - G - B-flat), and with the second grace note, the descending tritone motif from an early composition of mine (B-flat - E) appears for the first time at bar 13. The passage at Fig. C then combines a fragment of my original majestic melody with the rhythm derived from the Morse code translation of “HONGKONG” on the solo crotales.

Supported by the delicate and shimmering texture at Fig. D, this passage juxtaposes two sustained upward-aspiring zigzag shaped lines (main melody and the bass line) with the short Morse code rhythm derived from “H”. The ascending zigzag shaped line paired with the “HK” rhythm on trumpets and trombones at bar 30 then leads the music to next section. The passage at Fig. E has a strong “urban feel” to it, with the sharp attacks, dark-sounding chords, large interval leaps and a harsh orchestral palette. While it concentrates mainly on highlighting the “H” and “K” rhythms, it also features the second appearance of the descending tritone motif with glissando at bar 38.

Both the texture and mood change abruptly at Fig. F, as it enters a distinctive section of music. Unlike all previous sections, the various elements in this section, marked “otherworldly”, appear to simply coexist without any interaction among them. This includes a distorted version of the Buddhist chant on the solo bassoon (doubled on viola), a distorted version of the Abide with Me melody on the solo bass clarinet (doubled on cello), a “jazzed up” version of Abide with Me’s bass line on solo pizzicato double bass, two pairs of wandering melodies in the woodwinds, as well as the short zigzag motif with the “K” rhythm played by the trumpets and horns alternatively. This section represents the harmonious coexistence of different cultures and ideas in Hong Kong.
Following a gentle acceleration towards the end at the last section, the rhythmic pattern derived from “HONGKONG” returns at a high tempo and gives this next section the intensity and momentum required for a final build-up towards the climax. Interlocked among the agitated rhythm are three other motifs, the Birdsong motif 2 (on piccolo and crotales), the tritone motif (both ascending and descending) and the sustained zigzag melody in three-part harmony. My original majestic melody then appears in full and in harmony for the first time at Fig. M. Significantly, the Buddhist chant acts as the counter-melody at first, while when the main melody is reprised on the solo trumpet, the melody of *Abide with Me* becomes the counter-melody. This again symbolises the peaceful coexistence of different cultures.

After the melody disintegrates at the end of the reprise and dramatically plunges to the bottom, the rhythm of “HK” is played forcefully for the last time, before the music ascends with a much slower “blurred” rising motif to the high C. Accompanied by the cacophony produced by a collection of cheap electric toys commonly found in local Hong Kong street markets, the Birdsong motif 3 returns at Fig. Q as a duet between the solo piccolo and solo cello. The piccolo then proceeds into Birdsong motif 4 as the piece finishes with a final flourish with the rising motif from *Yong* combined with the descending tritone glissando motif.

*Rong* illustrates how I create a coherent structure with neither a consistent harmonic language nor a consistent texture. The sense of coherence is constructed by the strategically devised juxtaposition of contrasting and recurring musical motifs among the different sections in a piece. It is a technique that I often employ to assist me in devising the structural framework of my music. It has proved to be particularly useful for the more substantial multi-section pieces, such as *Four Movements for String Quartet* and *Unlocking*, where I was able to work with a wider range of musical ideas, textures and harmonies.
CHAPTER 2

Creating a Compositional System

2a Introduction

This original compositional system that I have designed has three main purposes: to impose certain restrictions on myself regarding the choice of pitches and scales I may use at any given time during the composition process; secondly, to generate a sequence of pitches, following the rules I invented, which then in turn form the basis of the last section or movement of the work; and lastly, to create a coherent harmonic and structural framework. The idea of working with pitch materials generated essentially subconsciously during the composition process as “found” materials appealed to me hugely, as it represents metaphorically the “treasure within” and the important spiritual concept of self awareness or Self-Realisation. This compositional system was used in both Four Movements for String Quartet and Unlocking.

To generate the pitch materials for the middle “unlocking” section in Unlocking, I looked to the “unlocked chord” as I wanted the new pitch materials to be related to this chord. I realised that, together with the central “key” pitch, the resultant chord representing “unlocked” is made up of the five pitches from the traditional pentatonic scale as illustrated in Example 1.3. Since I had not in the past explored the possibilities of composing with pentatonic scales, I decided to compose the “unlocking” sections solely using pentatonic scales as the pitch materials. However I was keen to avoid the traditional anhemitonic pentatonic scale, or at least reserve it for the final section of the piece, therefore I decided to create my own set of unusual pentatonic scales. I decided that these pentatonic scales should be close to the traditional pentatonic scale, as I wanted them to be just one step away from the goal represented by the “unlocked chord”.

Four Movements for String Quartet
I first moved each of the five notes of a traditional pentatonic scale (G-A-B-D-E) both up and down a semi-tone one at a time. It results in a set of ten scales as illustrated in Example 2.1.

Closer inspection reveals that there are two pairs of identical pentatonic scales when transposed, one of which being the traditional pentatonic scale. Therefore, the number of new scales created from the above exercise was seven. Knowing that I would be using all twelve transpositions of each of the newly-created scales to keep the tonality ambiguous throughout like in *Yong*, I needed to assign the seven scales to a group named by a specific pitch. From the musical example above, I realised that the two pairs of identical scales were one whole tone apart, so I transposed all the pitches in the right column down a major second. As these two columns would now both contain the traditional major pentatonic scale in C, I grouped the seven new scales under “C”, and assigned each of them a number from 2 to 8, reserving 1 for the traditional scale. These scales, or chords when used vertically, are referred as C2, C3, C4, C5 and so on. The other eleven groups of pentatonic scales are then created by
straightforward transpositions. The seven newly-created scales under “C” are illustrated in Example 2.2 together with the traditional pentatonic scale in C.

I then constructed an initial 7x7 matrix of numbers (Example 2.3) to organise the seven different pentatonic scales, and give them more or less equal importance. The numbers are distributed in a specific way to depict the process of decoding.

```
1 3 7 5 4 6 2 1
2 3 7 2 4 6 5 1
3 3 4 5 1 6 2 7
4 6 7 3 4 2 5 1
5 3 4 1 2 6 7 5
6 5 6 7 3 1 2 4
7 1 2 3 4 5 6 7
```

Example 2.3 – The initial matrix

Concentrating on the 7x7 matrix on the right, I regard the sequence at the top “3 7 5 4 6 2 1” as the starting point with seemingly randomly arranged numbers, and the bottom sequence “1 2 3 4 5 6 7” as the password to a combination lock. The seven rows in the matrix may then be perceived as seven stages of decoding. As the sequence of numbers works its way down row by row, some seemingly become
attached to numbers that would eventually end up adjacent to them, as illustrated by
the **bold** digits in Example 2.3. This is my representation of the unlocking process.
Although this metaphor is not apparent to the average listener, as these numbers are
translated into music in many different ways, I used this matrix as the underlying
blueprint for the two pieces. Its role in my pieces is similar to that of the fundamental
laws of physics that govern the world which often appears chaotic.

The italic numbers on the left play a different role in the two pieces, but they tend to
affect the entire sequence to their right. In **Unlocking**, they often dominate the overall
harmony in the entire corresponding section, while the sequence on the right interacts
with it in various manners.

For that reason, I then ranked the seven pentatonic scales roughly in the order of
“pureness”, as for **Unlocking** it is a metaphorical journey towards the pure-sounding
traditional pentatonic scale. It was mainly an intuitive decision, although the internal
intervals among the five pitches were also a factor. From the least to the most “pure”,
the order is 8, 5, 2, 6, 3, 7 and 4. The final matrix that I used in my compositions was
then produced with the original sequence of 1 to 7 being substituted by the new
sequence of “pureness” from 8 to 4 as illustrated in Example 2.4.

```
8 2 4 3 6 7 5 8
5 2 4 5 6 7 3 8
2 2 6 3 8 7 5 4
6 7 4 2 6 5 3 8
3 2 6 8 5 7 4 3
7 3 7 4 2 8 5 6
4 8 5 2 6 3 7 4
```

**Example 2.4 – The final matrix**

The matrix is central to my compositional system. As I compose, specific types of
scales would be used in the order determined by the sequence of numbers on the
matrix, which is read left-to-right, top-to-bottom. Since the matrix only indicates the
type of scale, I would have the freedom to compose with any one of its twelve transpositions. The decision is based solely on the five pitches in the scale, with no consideration given to the group to which the scale belongs. Once a specific scale is selected, the pitch name under which it is grouped is noted separately. With most pitches determined by this process, over the course of the composition, a sequence of pitches is generated and used in order, as much as possible, in the final section or movement of the work.
2b Case Study: *Four Movements for String Quartet*

The first three movements of *Four Movements for String Quartet* were constructed with pitch materials governed by the matrix, going through the 49 numbers in a 15/15/19 split, while the last movement was constructed with the pitches generated.

The focal point of the extremely slow first movement is the pair of fragmented melodic lines which interact with each other. The viola often carries the primary melodic line, which mostly proceeds in the upward direction with relatively large interval leaps. The secondary melodic line, which is presented on the first violin, floats above the rest of the ensemble. With the exception of the secondary melody, which stays on the same scale (G8) for two thirds of the movement before shifting to another one (F5), pitches were applied from the matrix-determined scales strictly in the order of their appearance in time across all four instrumental parts. Example 2.5 illustrates how the scales are distributed in the first four bars. In this movement, the italic number on the left hand side of the matrix acts as the binding force, as it precedes each of the number in the sequence, e.g. the first ten scales employed were F♯8, F♯2, A♭8, F♯4, B8, A♭3, D8, D6, E♭8 and D7.

![Example 2.5 – Distribution of scales in the first four bars of the first movement](image-url)
The scales are employed solely horizontally in the second movement, which contributes to its unmistakable modal character. The melodic lines often appear in pairs, either in octave unison or in harmony. There are usually two different scales in separate layers, as a scale determined by the number in the matrix is always accompanied by a scale associated with the italic number on the left of the corresponding sequence. Towards the end where different thematic ideas are superimposed, as many as three different scales are used simultaneously. The distribution of the scales in bars 1-9 is illustrated in Example 2.6.

The restless third movement provides the much needed contrast after the first two movements. It depicts the hectic, mundane and often repetitive routine in the modern life, with only a handful of recurring musical motifs. There is only one scale present in the music at any time and the chord changes always take place sharply at the end of each phrase (except bars 1-6) affecting the entire quartet. The italic numbers on the left of the matrix does not interact with the scales but a “3” scale (G3) and two “4” scales (B♭4 and A♭4) have been added to the beginning and ending of this movement to represent the journey the music goes through.

The sequence of pitches generated with my compositional system is illustrated in Example 2.7. The fourth movement was composed with these pitches in order, except
in one instance where I swapped the order of two pitches for artistic reason. The last pitch is omitted as the music has already reached a natural end.

Example 2.7 – Sequence of pitches generated in *Four Movements for String Quartet*
2c Case Study: Unlocking

In Unlocking, the sequence of the seven numbers on the left of the matrix (which is identical to the bottom line of the matrix) first makes its impact to the piece on its own without the matrix from Fig. E to the end of the “locked” section at bar 101, as this section represents the lock itself. The pitches from the scales determined by these numbers are sometimes combined with the “locked chord” (Example 1.3). For the first number in the sequence, the top pitches of the five “locked chords” used in bars 43-53 were taken from an “8” scale (A♭8). At Fig. F, where the first “flash of light” takes place, the scales A⁵ and C₂ were used to generate the pitches. The same rule applies until it reaches the second “flash of light” that brings the “locked” section to an end.

The harmony of each of the seven sub-sections in the middle “unlocking” section is dominated by the specific scale determined by the italic number on the left of the sequence, while the sequence of numbers in the matrix interacts with the music in various ways. To reflect the initial idea that the layers of different mechanism of the imaginary lock are added on top over time, each of these seven sub-sections has a distinctive texture that contrasts vastly with the others.

The first sub-section at Fig. K demonstrates how the numbers in the matrix may interact with the music. The seven four-note chords at bars 102-113, corresponding to the seven numbers in the matrix, were all constructed using four out of the five pitches from an “8” scale as 8 is the italic number on the left of the matrix. The melody was composed by applying the seven numbers in the matrix in two ways. Firstly, it dictates the number of notes in each short melodic phrase, following the sequence 2, 4, 3, 6, 7, 5, and 8 from the top row of the matrix (Example 2.4). The numbers also determine the pitches in each phrase. In addition to the one pitch from the “8” scale not included in the four-note chord that always appears in the melody, pitches from both the “8” scale as well as another specific scale in the same pitch group determined by the number in the matrix are used freely. For example, at bar 105, the fourth phrase of the sub-section, the chord consists of four pitches from the scale A₈ (G-sharp - B - C-
sharp - E - G). The pitch not used, E, was then embedded in the melodic phrase together with pitches from the scale A6 (G-sharp - C - C-sharp - E - F-sharp). After the seventh phrase, with the C in octaves sustained by the violins, the music goes through all five chords made up of the “8” scales that contain the pitch C in succession. It is a compositional device I also employed in BE where I worked with different modes of the same scale.

The woodwinds take over the overall soundscape in the second sub-section, where the general harmony is dominated by the “5” scales. Only five “5” chords were used, as several musical ideas determined by the seven numbers in the matrix were superimposed on top of these five segments. This includes a code-like rhythm on the crotales, doubling the pitches in the melody in octave. The code-like rhythm is generated by converting a sentence (in English) into Moss code. The same rhythm was later used again in the fifth sub-section (Fig. U) at a faster tempo where it is easier to be recognised as codes. This code-like rhythm is suggestive of secrets and hidden messages which relate to the theme of locks and keys. Unlike Rong, the sentence used to generate the rhythm in Unlocking is not revealed to conspire with the theme of this work.

The sequence of numbers in the matrix continues to interact with the music in similar ways as described in the previous two sub-sections as well as the first three movements of Four Movements in String Quartet. At the end of the “unlocking” section, the sequence of pitches generated by my compositional system is illustrated in Example 2.8.
Using this “key” sequence “discovered” during the composition process, the final “unlocked” section (Fig. EE) was composed with a technique similar to that employed in *Four Movements for String Quartet*. However, instead of always using the pitches on their own, as is the case with the piece for string quartet, they are combined with the “unlocked chord” (Example 1.3). Each of the pitches in the sequence is either assigned to the melodic line on the first violin, or employed as the root of the “unlocked chord”. While some of the pitches were eventually omitted (as illustrated in Example 2.8 with brackets) and the order of two pitches (the C and F-sharp from the seventh sub-section) was switched for artistic reason, the entire section was largely constructed with the process described above.
Unlocking demonstrates my ability to compose a coherent substantial work with interconnected sections. Using my original compositional system, I was able to work with some very contrasting textures and harmonies within the piece while producing a composition with a clear sense of structure. The flexibility of my compositional system allows me to work intuitively and creatively within its strict core structural framework. Furthermore, this work illustrates that, by combining my system with the techniques I highlighted, I am able to create a clear narrative of the spiritual journey towards enlightenment in Buddhism effectively.
CONCLUSION

As I mentioned in the introduction to this commentary, the main area of my research is to develop methods to create a clear narrative of the spiritual journey in Buddhism in my music. My portfolio of compositions demonstrates the compositional aesthetics and techniques I have developed to date to achieve this objective. Through the process of exploring different ways to evoke the heightening of senses, it has led me into thinking critically about the importance of structural frameworks. And in pursuing coherence in my music, through the use of both technical and aesthetic frameworks, it has in turn opened up new approaches to represent the concept of the spiritual journey in my music.

In preparation for composing the more substantial works in this portfolio, I have equipped myself with various techniques that enable me to create a coherent structural framework within which I could work intuitively and creatively with a wide range of musical materials. Devising and working with the compositional system has been a fruitful experience. Not only does it impose certain helpful restrictions and rules during my composition process, it also encourages me to explore and create some unusual and interesting harmonies. My deliberate confrontation with working with pentatonic scales has guided me to some new ways of working with scales, and as mentioned, I feel it has, aesthetically speaking, earned me the right to embrace the traditional pentatonic scale in my subsequent compositions (e.g. the majestic melody in Rong). Considering the flexibility within the rigid framework at the core of my original compositional system, it has presented me with new opportunities in further developing the idea of working with materials “found” subconsciously during the composition process in the future. The metaphorical meaning of discovering the “treasure within oneself” continues to appeal to me immensely.

My music reflects not only my cultural heritage, but also me as a scientifically-minded person with a spiritual side.
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Reflective, magical, relaxed
Full Score in C

Unlocking

for Charles Hazlewood and the BBC Concert Orchestra

Fung Lam (born 1979)

Uncertain $q = 46$

Flute 1

Flute 2 / Piccolo

Oboe 1

Oboe 2 / Cor Anglais

B♭ Clarinet 1

B♭ Clarinet 2 / Bass Clarinet

Soprano Saxophone

Bassoon 1

Bassoon 2

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Percussion 1

Percussion 2

Percussion 3

Harp

Piano

Violin I

Violin II

Viola

Cello

Double Bass

front desk only

(exact pitch)

ppp

Regalo

ppp

ppp

ppp
Slightly warmer $q = 56$
Like a flash of light
$q = 86$

Delicate $q = 52$

rall

$\text{Piccolo}$

$\text{Almglocken (with medium hard felt mallet)}$

$\text{Glockenspiel}$
Another flash of light
r = 86

(Glock.)
Shimmering \( \times 54 \)

Crotales

Tubular Bells

Shimmering \( \times 54 \)
Hauntingly beautiful $q = 48$

---

Harp

Tubular Bells

---

Harp

---

Pno.

---

Vln I

---

Vln II

---

Va

---

Vc.

---

Db

---

---

Harp

---

Pno.

---

Vln I

---

Vln II

---

Va

---

Vc.

---

Db

---

---

Harp

---

Pno.

---

Vln I

---

Vln II

---

Va

---

Vc.

---

Db

---

---

Harp

---

Pno.
Steady, with momentum $= 98$

Sop. Sax.
Fl. 2 / Picc.
Ob. 1
Ob. 2 / C.A.
Cl. 1
Cl. 2 / Bass C.
Sop. Sax.
Bsn 1
Bsn 2
Vibraphone
Harp
Pno.
Vln I
Vln II
Vl
Va
Vc.
Db

half pizz., half arco
\( \text{poco accel.} \)

\( \text{Slightly faster } \) \( \frac{3}{2} \) \( \text{Slightly faster } \) \( \frac{3}{2} \)

\( \text{cresc.} \)

\( \text{mf} \)

\( \text{f} \)

\( \text{sim.} \)

\( \text{p} \)

\( \text{p} \)

\( \text{mp} \)

\( \text{= 68} \)
DD

Explosive \( \text{\(J\)} = 76-80

\(\frac{3}{4}\)

Fl. 1

improvise fast-running lines with given pitches (any octave)

Ob. 1

improvise fast-running lines with given pitches (any octave)

Ob. 2 / C.A.

improvise fast-running lines with given pitches (any octave)

Cl. 1

B. Clarinet

improvise fast-running lines with given pitches (any octave)

Cl. 2 / Bass Cl.

improvise fast-running lines with given pitches (any octave)

Sep. Sax

improvise fast-running lines with given pitches (any octave)

Bsn 1

improvise fast-running lines with given pitches (any octave)

Bsn 2

improvise fast-running lines with given pitches (any octave)

Hn 1

improvise fast-running lines with given pitches (any octave)

Hn 2

improvise fast-running lines with given pitches (any octave)

Hn 3

improvise fast-running lines with given pitches (any octave)

Hn 4

Tpt 1

improvise fast-running lines with given pitches (any octave)

Tpt 2

improvise fast-running lines with given pitches (any octave)

Tpt 3

improvise fast-running lines with given pitches (any octave)

Tbn 1

improvise fast-running lines with given pitches (any octave)

Tbn 2

improvise fast-running lines with given pitches (any octave)

Tbn 3

improvise fast-running lines with given pitches (any octave)

Perc. 1

improvise fast-running lines with given pitches (any octave)

Perc. 2

Almglocken (with wooden sticks)

Perc. 3

Tubular Bells (cluster - with wooden hammers)

Vln I

Explosive \( \text{\(J\)} = 76-80

\(\frac{3}{4}\)

Vln II

improvise fast-running lines with given pitches (any octave)

Va

improvise fast-running lines with given pitches (any octave)

Vc

improvise fast-running lines with given pitches (any octave)

Db

improvise fast-running lines with given pitches (any octave)
Delicate, and very expressive \( \frac{3}{4} \) 4 \( \frac{5}{4} \) \( \frac{6}{4} \) take bow \( \frac{4}{4} \) \( \frac{3}{4} \)

Perc. 1

Perc. 2

Perc. 3

Harp

\( \frac{3}{4} \) 4 \( \frac{5}{4} \) \( \frac{6}{4} \) \( \frac{4}{4} \) \( \frac{3}{4} \)

Vln I

Vln II

Va

Vc.

Db

\( \frac{3}{4} \) 4 \( \frac{5}{4} \) \( \frac{4}{4} \) \( \frac{5}{4} \) \( \frac{3}{4} \)

Vln I

Vln II

Va

Vc.

Db
With raw energy: $z \approx 44-48$

Yong

With raw energy: $z \approx 44-48$
Vibrant and with raw energy \( \times \) 66

for the Hong Kong Philharmonic Orchestra

Rong

Rong Lam (born 1979)
Gentle and magical
I. Pensively  \( \text{j} = 42-44 \)

Violin 1

Violin 2

Viola

Cello

\( \text{pp} \) 4-44

\( \text{p} \)
II.

Surreal, with rubato \( \Rightarrow \) c.60

\( \text{p dolce} \)

"grace notes always on the beat"

\( \text{pp} \)

\( \text{cresc.} \)

\( \text{mp} \)

G.P.

* grace notes always on the beat
* grace notes always on the beat
Slightly slower

43

48
III. With energy $d = 108-112$
IV.
Delicate, expressive, hauntingly and intensely beautiful $\dot{=} c.46$

\[\text{p dolce} \quad \sim \quad \text{poco} \quad \sim\]

\[\text{dim.}\]