Analysis of the Film's Music in the Movie "Crouching Tiger, Hidden Dragon"

Qizhi Li

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Master of Music in Music

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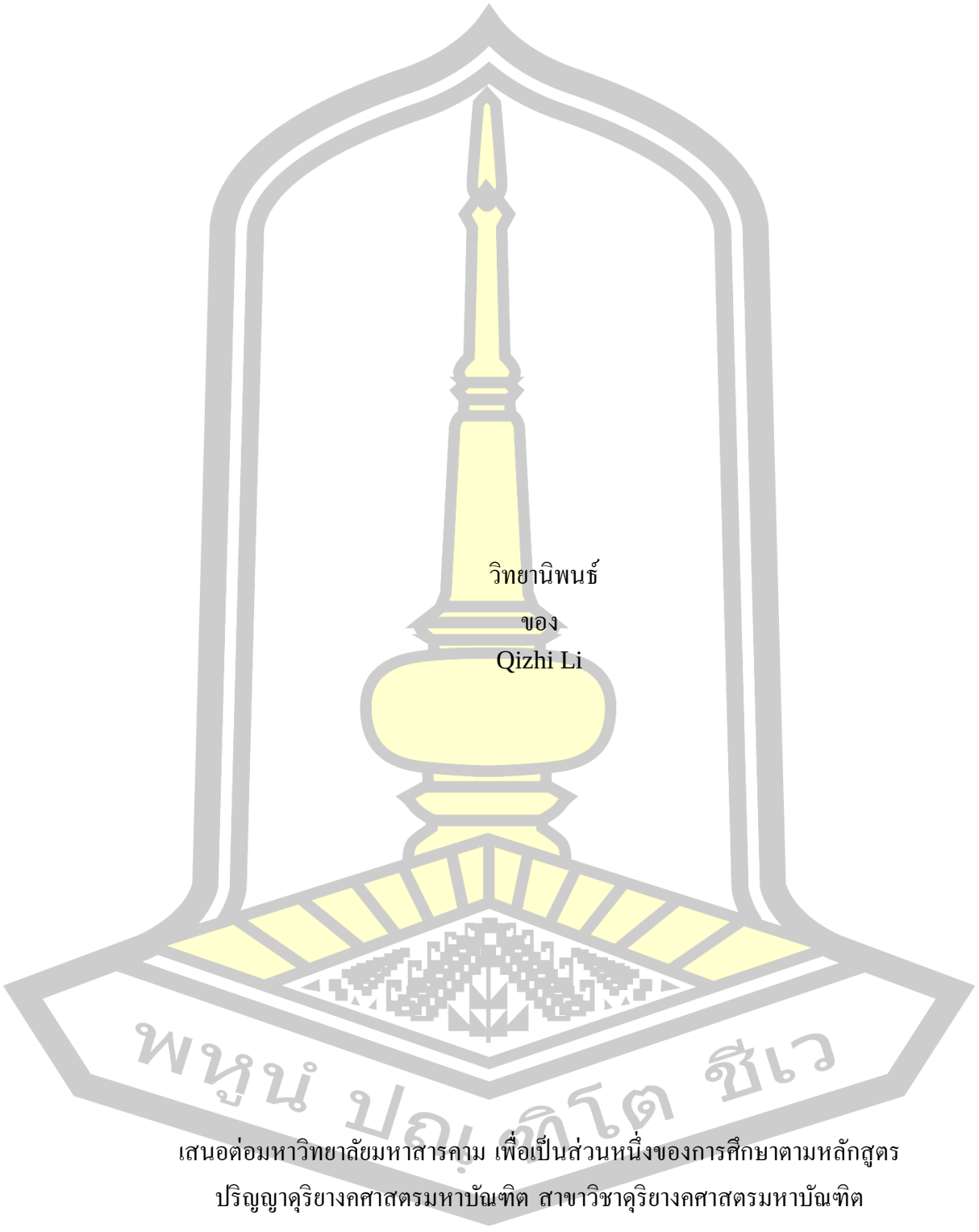

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The examining committee has unanimously approved this Thesis, submitted by Mr. Qizhi Li , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

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ABSTRACT

This research mainly analyzes the melody, harmony, and orchestration of 13 pieces of music in the movie titled "Crouching Tiger, Hidden Dragon," including the form and its musical function. There are two research objectives: 1) To analyze the film music in the movie "Crouching Tiger, Hidden Dragon." 2) To analyze form and function in film Music in the Movie "Crouching Tiger, Hidden Dragon".

After having a detailed analysis on the melody, harmony, and orchestration of the six movements in this movie, it was found that the form of music in the movie and music play an important role in four aspects: emphasizing psychological influence, establishing sensory continuity, expressing the inner activities of characters, and building emotions.

Keyword : Film Music, Form and Function in Film Music, Crouching Tiger Hidden Dragon, Analysis of Film Music

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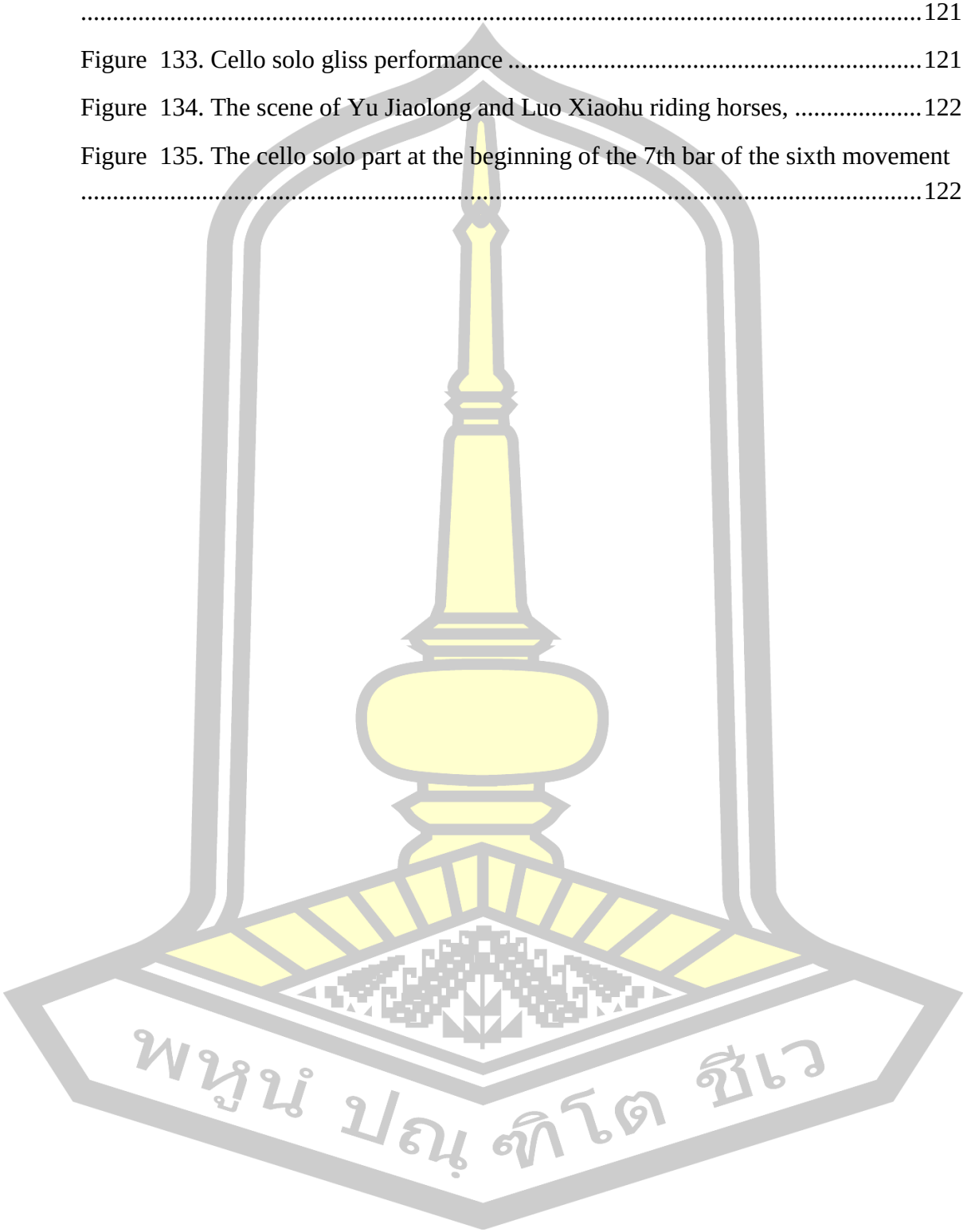


CHAPTER I
INTRODUCTION

1.1 Statement of the Problem

As the film, like drama, is composed of many elements, including motion pictures, music, actors, directors, photography, artists, scenes, with music being one of the important elements, the music is not only to complete the story and let the viewer forget the psychological discomfort caused by the uninterrupted pictures, but also to convey the moods of the film and reflect the artistic characteristics that the film is a perfect show.

In 2001, famous composer Tan Dun's music for the film Crouching Tiger, Hidden Dragon won the "Best Original Score" and "Best Theme Song" Awards at the 73rd Academy Awards, becoming a successful example of the fusion of Chinese and Western music. The success of the music of Crouching Tiger, Hidden Dragon not only demonstrates the glory of Chinese music, but also builds a bridge of communication for the integration of Chinese and Western film and television music culture (Hui Liu & Aiqi Kang, 2010). This is Tan Dun's great contribution to the film and the reason it won the Oscar for best original score and the first Chinese-language film to win the Oscar for Best Foreign Language Film.

Some traditional national music is used in this film,later obtaining a good effect while also increasing the artistic value of the film. This film combines the picture with music, making the image of the movie characters more vivid. So, these characters, when together with the music, left the audience extremely in deep impression. The use of independent music in the film effectively processes the details of the film and deepens the image of the characters, which significantly improves the artistic effect (Wen Yang, 2022). There is a close connection between the music and the cultural theme in the film. Composer Tan Dun purposely used Chinese traditional musical instruments such as flute, Xiao and guqin that shaped many lifelike artistic images to create a fascinating cultural atmosphere and artistic situation. The combining of those subjects was to achieve a high integration between visual elements and auditory artistic elements. It expands the thinking path for the audience

to know the main characters and basic artistic situations in the film “Crouching Tiger, Hidden Dragon”, indirectly completes the basic role of shaping character images and promoting plot changes, and appropriately uses national and international instruments and unique playing techniques to create beautiful, natural and fresh music melodies.

Unlike classic films such as "Third Sister Liu", "Five Golden Flowers", "Reed Pipe Canso", and " Caravans with ring," Ang Lee's music in "Crouching Tiger, Hidden Dragon" not only portrays people, scenery, romance, and drama, but also contains rich content and philosophy (Yanyan Zhang, 2019). A successful movie song often makes the audience endlessly remember the entire film. The main theme of a movie often carries the main idea of the movie and makes the audience associate it with the world of images.

Music can create specific atmospheres and tones for certain parts or whole of an entire movie as a whole, thereby deepening the visual effect and enhancing the power of the image. Film music is best at revealing the inner world of characters, and expressing complex inner emotions that are covert on the screen. The main purpose of using music in movies is to enhance the emotional colors of the movie, thereby promoting feelings between the movie and audience. Through this study, I hope to gain a deeper understanding of the relationship between music and movies, as well as the form and function that music plays in movies.

1.2 Research Objectives

1.2.1 To Analyze the Film Music in the movie "Crouching Tiger, Hidden Dragon".

1.2.2 To analyze the form and function in film music in the movie "Crouching Tiger, Hidden Dragon".

1.3 Research Questions

1.3.1 What is the music element in film music in the movie "Crouching Tiger, Hidden Dragon"?

1.3.2 What is the form and function in film music in the movie "Crouching Tiger, Hidden Dragon"?

1.4 Importance of Research

1.4.1 Understand the film music in the movie "Crouching Tiger, Hidden Dragon".

1.4.2 Understand the form and function in film music in the movie "Crouching Tiger, Hidden Dragon".

1.5 Definition of terms

Crouching Tiger, Hidden Dragon refers to a film directed by Ang Lee in 2001.

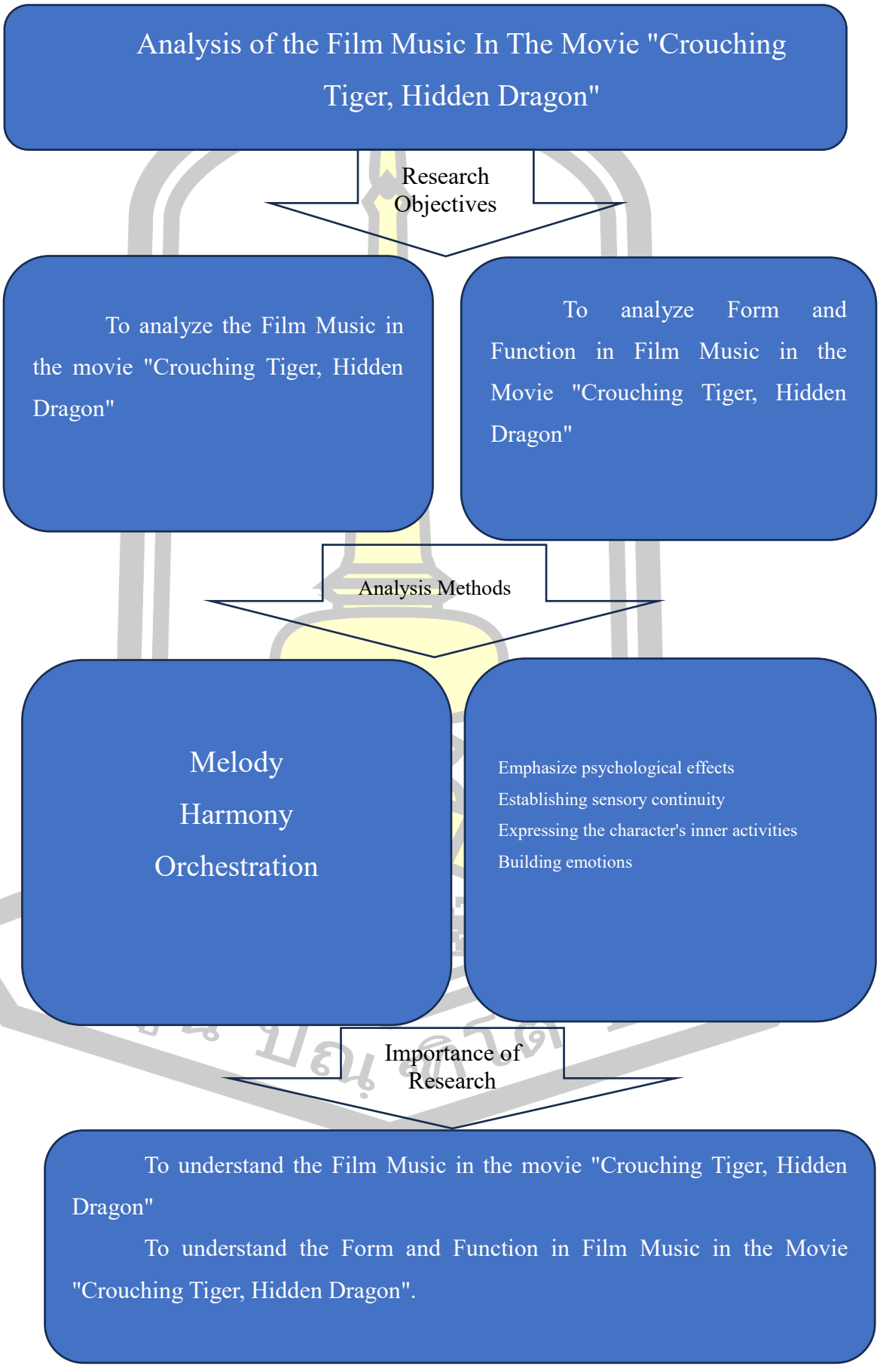
Film music refers to the 6 movements (13 musical songs) to be analyzed in this film.

Musical elements refers to melody, harmony and orchestration.

Form and Function refers to the form and function of music in this movie.

Analysis refers to the analysis of music elements and their form and function in a film's music.

1.6 Conceptual Framework



CHAPTER II
LITERATURE REVIEW

In this study, I reviewed the relevant literature to obtain the most comprehensive information available for this study in the following topics:

2.1 The concept and theory of musicology

2.2 The form and function of film music

2.3 Music and emotional expression

2.4 Elements of music

2.5 The film "Crouching Tiger, Hidden Dragon"

2.6 The relate resources

2.1 The concept and theory of musicology

Wittaya Woramit (2001) suggests that the concept of musicology should be a key educational focus in Western music. It includes research, music theory, music content, music history, and other fields of knowledge, such as physics, psychology, social sciences, and ethnomusicology.

Yaohua Wang and Jianzhong Qiao (2005) proposed that musicology is the specific term referring to the area of academic research on music and related issues. The music discipline includes three major categories: music performaning art, composition and compositional theory, and musicology. Moreover, in musicology, disciplinary branches include music creation and music performance art.

Renhao Yu (2006) explained that musicology is a discipline related to music. After more than 100 years of development, more scholars agree that 'musicology is the discipline that studies everything related to music', which includes: all music created by humans in all eras, the musical behavior of all ethnic groups, and individuals in history and modernity. The former involves subdisciplines such as music history, music archaeology, paleography, music iconography, musical acoustics, ethnomusicology, music and folklore, and instrumental studies. The latter includes music physiology, music morphology, music psychology, music aesthetics, music sociology, music education, ethnomusicology, and music anthropology.

Xin Guo (2012) said that in the past 30 years, the progress and development made by the Western music academic community have diversed markedly towards pop music with the attention to dig deep in research on the topic with a large number of interested scholars.

The research surrounding it increasingly attracts people's attention and academic thinking, and with a myriad of research, it presents a new trend in the development of musicology research.

Hang Cao (2023) musicology is an academic subject, applied on the basis of good performance, according to the most sound rules. In the broadest sense, this view reflects the view that musicology is a "science", a term with flexible meanings. Theorists of all times have put forward different viewpoints from different angles.

Wittaya Woramit (2012) contents that musicology is defined as the in-depth study of music, related to the study of the scientific method of seeking truth. It is divided into two parts: while the historical part describes the historical development related to the evolution of musical styles or styles, the systematic part are theoretical things including science and sound. Taking the realm of composition as an example, the analysis of the score is studied to see how it relates to the historical significance of its emergence, no less than dealing with other fields of science, such as physics, psychology, sociology and musical anthropology.

Charles Louis Seeger, Jr (1924) stated that in terms of physics, it has given us exhaustive studies of musical sounds. Similarly, in psychology, it has given us numerous studies of musical perceptions, memory, imagination; while in physiology, it has studied the apparatus of sensation and execution. In history and paleography, it has re-presented to us many of the great monuments of the past; while in ethnology, it has given us a knowledge of the music of other races. In none of these subjects have the pertinency of the results to music been clearly shown, but, rather, often wrongly assumed. Even in aesthetics, no musical results have been sought, but rather a field for the elaboration of esthetic theory.

Charles Louis Seeger, Jr (1924) to be logically sound and musically acceptable, musicology should discountenance not only the extravagant claim of splendid musical isolation but also that of language which it can legislate for everything. We must especially state that if all musical genres are arts, then all languages are also ones.

Again, to whatever extent music is a phenomenon of the physical world then to the same extent is language, even if it is in language that the situation is presented. We should see ourselves dealing with a practical situation demanding the balancing of two co-existing functions and their equi-valuing in a single study.

He sees musicology as a discipline that requires equal skills in language and music,, arguing that in musicology we can also secure ourselves a reasonable control over linguistic factors, both of which are promising. First, we can establish the study of music in a position of mutual concession to the great studies of our time; that is, firstly as an independent pursuit and secondly as a relevant one. As long as language seems to be good, it can be controlled while music can enjoy the autonomy of its right and its need. There seems to be good reason to believe that its processes are not always in harmony with those of language, or with the conception of language in a given era.

The customary premises or assumptions in talking and writing about music should be modified for musicology roughly as follows:

(1) There is the art of music and there is the art of language.

(2) They can be related to each other.

(3) They are technically homogeneous in some respects.

To this factual assumption of balance should be added the gesture of value

(1) The art of language and that of music are technically synonymous in their relationship, whereby the art of language and the art of music are equally and directly available to us. The functions have the same degree of autonomy and are equally important or valuable.

(2) The imbalance introduced into musicology due to the choice of instruments (language) can be compensated by the advantages of the musical point of view.

(3) Either on the whole or on any one particle of the Ural aspect of homology is hypothesized. It must be equivalued in terms of both—music is as different from language as it is like, until the opposite that proved each similarity must be considered as counteracting a proportionate difference in the same aspect.

The conclusion can be that musicology encompasses all fields of music research, including cultural and historical musicology, popular musicology, social musicology, music analysis. It is also proposed that musicology is a science as well as

a discipline that requires equal language and music skills.

2.2 The form and function of film music

For Wittaya Woramit (2001), various scholars have discussed the relationship between music and film, including the following ideas which are divided the function of film music into three sections:

1. The opening scene is the music heard at the beginning of the film, mostly the title of the movie, which displays the names of the film directors and major actors. The music in this session is vital for presenting the movie's character and attracts the audience's attention.

2. Many scenes in the film include music to help the tale progress.

1) Music designed to evoke emotions such as feeling of being excited, mysterious, dreadful, majestic, loved, sacastic, happy, or amazed.

2) Music is used to evoke background emotions in order to convey time, place, event, or cultural group identification through the use of special music.

3) Music to encourage the character.

4) Music for scene transitions or scene openings and closings.

5) Using a song with lyrics that describe the events or emotions of each character.

3. Music for the ending of the story serves the same purpose as music for the beginning scene, which is used to resume the audience's interest. While the film reveals the names of filmmakers, some movies also employ a particular song as a concluding scene.

b. Organizes the role of film music as seen below.

1. Using music to introduce the sort of movie, for example, music in a war film, is magnificent and impulsive usually in a march style. The movie about unexplained phenomena is groan-worthy and suspicious. These types of music appear at the start of the story or potentially throughout. The tune is frequently presented or referred to as a "theme song".

2. Using music to convey the meaning or sense of one's birthplace, standing in society, or tribe; for example, in a scene about China, the background music would be in Chinese.

3. Using music to forecast or foreshadow a catastrophic outcome. This music is intended to elicit an emotional response from the audience in order for them to follow the character in the film, such as the music in an exciting sequence. The music plays when a dreadful event is about to occur, reminding and preparing the listener to deal with it. (The audience then becomes excited and confronted with the incident). This type of music can also fool the audience into believing that a dreadful event is about to happen (the audience becomes thrilled by the music, but the event does not occur). However, when the audience is caught off guard for a bit, an unexpected incident occurs without any preparation. This type of deception is constantly used to make the audience fearful.

If not, music can convey each character's inner emotions. For example, the hero of the story breaks up with his girlfriend, but he believes that nothing happens. He is still pleased, yet the music in that scene is melancholy and depressing. The audience now comprehended the hero's true emotion.

4. Using music to improve acting skills. For example, the movie "Innocent Moving" is about a boy who excels at playing chest. He has won numerous events, but this does not satisfy him, so he intentionally loses in one of them. Unfortunately, his father believes he should win. His father questions him about the reason for his poor playing. This sequence is set in the rain. The father is standing positively far away from the tremor boy. He asks the questions but receives no response from him. The boy then says, "Why are you standing so far from me?" The background music is now gloomy and lonely, reflecting the boy's profound feelings at the time. The father pauses his queries as if he was comprehending something. He then embraced his son. According to the short conversation with little action, the background music defines the tone of the scene and allows the audience to comprehend the performers' ideas and feelings.

5. Using music to accompany the motion of the film, the rhythm of slow and fast movement, and rearranging the film. The appropriate music adds life and power to each picture. For example, in a passionate love scene, where the actors and camera move less or behave more slowly, a soft, tuneful, and delicate melody is the finest accompaniment.

6. Using music to demonstrate the characteristics of each character. Music is a

cue for depicting each character; for example, when a criminal appears, the music should be low and horrible. The music of the heroine should be lovely and gentle, whereas that of the hero should be strong, powerful, and dependable.

7. Using music to create, maintain, and shift the tone of the tale. The movie can employ music to control the mood. Music influences the listener to elicit and maintain emotion. Those aims are similar in that, they use music to elicit the desired mood from the audience. Another goal is to modify or get rid of the mood. This definitely demonstrates the influence of music.

8. Using music to present a paradoxical or ironic situation. The music can affect the mood or provide contradicting information, causing the audience to compare things in their minds. For example, playing an innocent or clean melody during a violent scene distorts the mood. The spectator may believe that the people fighting in such moment do not feel a violent combat situation.

The ideal principle to follow when adding music to a film is to use music that can symbolize as many things as possible. Music should portray its job efficiently.

Mentioning about the relationship between music and film, these two things divided into two kinds: the plot music, and background music.

The narrative music is the sound of a musical instrument that is used in a film, such as playing music or drums. The background music enhances the tone of the scene; for example, music in a scene with cheerful children would possess a lively and charming melody. Adding music that is appropriate for the occasion increases the audience's emotional response. The background music also emphasizes the importance of a film's plot.

The relationship between movies and music is as follows:

1. Music conveys the location of the scenario, such as the "Khean" sound that indicates the northeast or the "Seung" sound represents the northern part of Thailand.

2. Music predicts future events. For example, if a simple pleasant melody is used in a love scene between two people, the mood will be generally sweet. However, if the song is about marriage, the audience must know that people are getting married. Another example is in the farewell moment, where the son must participate in a war and say goodbye to his mother. When he waves his hand to his mother, the audience can infer from the musical song that something will happen to the son, such as him

killed in battle.

3. Music represents the shift from one scene to another. For example, from the sad to the joyous scene, or from the romantic love scene to the ceremonial scene. The tune and rhythm have been adjusted to reflect the atmosphere of each scenario. Music can properly complement the situation, having the ability to change people's emotions.

4. Presenting the sign with music that imitates natural sounds. For example, music can simulate the sound of a running train or the sound of train's wheels cracking on the rail. Elvis Presley's performance in the film "G.I Blues" is a wonderful example of employing music to mimic natural sounds. The soundtrack imitates the actual sound of a train in the moment where the hero and his friend are pleasantly waiting for the train. Music that imitates real sounds might sometimes have a greater impact on human emotions. For example, the actual sound of a train informs the listener that the train is running. If that train is leading to sadness, music can convey a slow and melancholy atmosphere. On the other hand, if the train is transporting the hero to his girlfriend, music can convey fresh and pleasant moods as well as emulating the sound of the train.

Based on the research of the relationship between cinema and music, we can discuss that:

1. Opening scene music is used to begin the plot or to introduce the characters in the film.

2. Music for moving the story forward is encouraging (thematic elements), as are the role and character. The music is a clue that represents each character, such as the dreadful low tone melody represents the culprit, the lovely and soft melody represents the heroine, the magnificent melody represents a hero, and so on, as well as for stimulating the feeling.

3. Music for ending the story is used at the end of the film or to conclude the story.

According to Wittaya Woramit (2012), six concepts were applied to analyze movie music as follows:

1) Signifier of Emotion

Used to express the emotions of a character.

It helps to highlight the emotions of various scenes, such as love scenes, sadness scenes, and destructive scene, creating controversy and satire.

2) Narrative Cueing

Used to indicate personality and enhance characters.

Used to enhance the time and place atmosphere of the scene.

Used to imitate Natural sounds

It is used to indicate upcoming events.

3) Continuity

Use it as a movie editing tool. Enhance the dynamic feel of the scene.

Use music in the editing to match the rhythm of the movie.

Used to connect scenes.

4) Invisibility and Inaudibility

Using music as the background helps to fill the gap between conversation silences, and using background music to arrange harmoniously. Perhaps this is just a sound.

5) Technique

Used at the beginning and end of a story.

Used as a color to emphasize the technique of arranging music.

Setting pieces is the use of folk music, street music, dance music and other music materials to convey the atmosphere in the picture.

Create new music using existing music styles, such as grand concertos.

Using Mickey Mouse technology.

Analyze the form of the movie and use music based on the resulting form.

6) Unity

Using musical materials, including the repetition, variation, and arrangement of instruments to support narrative in the same way.

Tim Boon et al. (2018) argued that the Documentary Film book featuring 20 pages was dedicated to sound technology, vividly expressing his excitement about how sound montages combine location recordings, studio approximations, and the "raw materials" of music. The use of cutting tables and re-recording panels to create layers sounds is very creative.

In this book, the authors content that the basic (and only) means by which

movies can achieve such high effects is through a montage. The improvement of montage, as the main means of producing effects, is a widely-accepted assertion on which the development of film photography around the world is based. Only by using sound in a counterpoint relatively with a visual montage can new possibilities be provided for the development and improvement of montage. The first sound experiment must point to areas that are significantly inconsistent with the visual image. This method will only produce the necessary feeling, which will lead to a new visual image and sound image encountering to the orchestral music over time. In the second chapter of this book, the four authors also illustrate that, there are special opportunities for those conscious film makers in the industrial society. They want to try original music, but they want to try it in a way that extends juxtaposition, playing with rhythm technology, which are the basis of film construction in silent films. These are very different examples: The Face of Britain is a serious documentary, which describes the changing landscape and society of Britain during the first and second industrial revolution. In contrast, New Freedom is a relaxed work, an anti capitalist squibling against the tyranny of work. As objects of reflection and research, whether in the 1930s or even today, they provide vivid examples of how filmmakers use sound and noise to reproduce modern society. At the same time, they proposed categories of sound objects, including machine music, which are worth considering, and also tested the sound world of our ancestors in recent modernity.

Guido Heldt (2013) said that movies are a comprehensive art form composed of sound and visuals. From the perspective of the way we feel about movies their own way of existence, movies are about showcasing the combination of time and space, as well as telling stories that occur under the intersection of those parameters. In the era of silent films, the combination of time and space in the film scene needed to be achieved through the combination of different shots to achieve the transformation of scene space. In the era of sound film, the addition of sound art has brought the audience a sensual experience of hearing, which makes the presentation of the combination of time and space of the film more diversified.

Fang Shang (2022) the soundtrack "Qin Huai Jing" in the movie "Jinling Thirteen Hairpins" is adapted from the Jiangsu folk song "Wuxi Jing" to showcase the image of a brothel woman in the Republic of China. This music is melodious, with the

gentle beauty of a Jiangnan water town, presenting a gentle temperament of a woman like water. This music adopts the ethnic instrument "*pipa*" to perform, while integrating the musical characteristics of *Suzhou Pingtan*, and is consistent with the scene of a brothel woman taking refuge in a church while avoiding war in the movie. This also showcases the conflicts between students and brothel women. At the end of the film, when the brothel woman is willing to die for the female student, the scene of the Qinhuai River once again resounded, as a performance by a brothel woman to bid farewell to the female students. Compared to the previous conflicts, it underwent an emotional reversal, reflecting the fearless spirit expressed by the brothel women in the face of national righteousness, while the students' gratitude and admiration for these women are discerned.

Yang Guo (2019) film is an art form mainly based on visuals, and the completeness of the story in film narrative is influenced by factors such as the audience's level of appreciation. Simple visual narrative has certain limitations. Concurrently, music is added to the visual narrative to form new narrative elements, enabling it to play its own narrative function. The narrative function of film music is also one of the basic functions, mainly manifested in the form of synchronized sound and picture. The involvement of music in the narrative of the image gives it a more vivid and concrete image, making the content of the image narrated comprehensibly. Guo Yang wrote an article in 2019 about the music in the movie "Crouching Tiger, Hidden Dragon" to explain the role of film music in driving the narrative of movies.

Therefore, film music has a form of synchronous function to combine visuals with sound. The synchronous expression of those aspects can fulfill the director's narrative purpose. When the visual content lacks narrative tension and fails to meet the director's intention to present the content, music rendering is to mitigate the gap as a commonly used means of expression. The functionality of music in film works not only serves the film, but sometimes even goes beyond the film itself, in part, being able to convey deep cultural connotations and endow the film with new artistic charm.

Yang Guo (2019) the music in the entire film has the characteristic of being implicit and profound, which is in line with the traditional Chinese implicit artistic conception. The use of several pieces of music in the film has achieved a striking effect. For example, rhe bamboo forest fight between Yujiaolong and Mubai Li is a

classic segment, and the music "Through the Bamboo Forest" was specially created for this segment. This indicates that music plays a role in shaping the artistic conception in movies. Likewise, in the artistic conception, film music, having a wider imagination space, makes it more advantageous than the screen.

Yang Guo (2019) argues that when discussing the work, the director emphasized that "Crouching Tiger, Hidden Dragon" aims to create a reversed female image, namely "Yujiaolong with external yang and internal yang" and " Xiulian Yu with external yang and internal yin". The two completely opposite personality traits are set to develop the plot, enabling the characters' inner world to achieve a better external presentation. The entire film portrays Yujiaolong of the "external genitalia" and Xiulian Yu of the "external yang", only presenting the surface theme. The music part portrays the "inner yang" of Yujiaolong and the "inner yin" of Xiulian Yu, which is the true transmission of the deep theme. Yujiaolong stole a sword to engage in a fight with Jianghu people in a tavern. The lively and graceful sound of the flute appeared in a fierce battle scene, in agreement with relaxed music that shows Yujiaolong's superb martial arts skills and relaxed mentality, which is a concrete manifestation of his "inner yang".

Fangbo Li (2022) gives an example in the movie "Sun Yat sen", that the producers—in order to fully showcase the difficult and dangerous environment experienced by Sun Yat sen—selected long notes in the second interval to enhance the atmosphere and successfully convey Sun Yat sen's emotions to the audience. It can be seen that in the development process of movies, music plays a striking role in the performance of actors, which can bring a deeper impact to the audience from different perspectives. Film and music strive mutual development. Only by truly integrating the two can better artistic presentation be achieved. Film music also plays a role in driving the plot of a movie. For instance, only the expression of actors in more common horror film plots, it is hardly possible to release the tense, uneasy, and thrilling emotions. However, only when music is brought into the plot of the film would the audience's emotions fluctuate and be captured with the tense music. In addition, for actors, their performance process requires the drive of music. With music, actors' emotions can quickly be incorporated into the plot, making the film's expression more natural and vivid. It can be argued that film music also plays an

important role in adding atmosphere to the movie plot.

Christopher I. Lehrich (2014) asked the question of how a person can express something unspeakable through a medium that is considered non-concrete. By drawing on theological and philosophical concepts, artists have shaped large-scale structural solutions in the form of distorted graphic symbols, and then shifted towards their preferred composition. However, this simple imagination has a huge impact. On the one hand, the resources outside of the music discussed are often vague, for they mainly representing the composer's social circle. On the other hand, the effectiveness of distorted iconicity depends on whether or not it is recognized. This way, composers can successfully apply it by endowing religious expression with the power of music. What may appear as a small composition, therefore, would seem like a small concept of composition. Yet, the result is deeply rooted in the historical process of imagining religion.

The conclusion that can establish a counterpoint relationship between sound and visual montage can provide new possibilities for the development and improvement of montage. The only way that movies can achieve such high effects is through montage. Film music has a form of synchronous expression of sound and vision. The synchronous expression of sound and vision can satisfy the director's narrative purpose. When visual content lacks narrative tension and is unable to meet the director's intention to present the content, music rendering is commonly used as a means of expression. The functionality of music in film works not only serves the film, but sometimes conveys profound cultural connotations and endows it with new artistic charm.

2.3 Music and emotional expression

Albert Balz (1914) said that in everyday cases of the experience of emotion, we can generally specify the object which has called forth the emotion. In a more correct statement, the tangibility of objects and situations, to which we react emotionally and the frequency with which certain practically identical situations lead to emotional re-sponse, lend a definiteness to ordinary emotions that is obscured when the stimulus has the intangibility of tonal air-vibrations. With certain exquisitely

organized individuals, however, musically evoked emotion appears to be as precise and meaningful as a beggar's rejoicing over the gift of a needed coin.

The author is convinced that, in the final analysis, it is based on the development of that exciting agency which is "natural," evoking emotions through the stimulation of the sense organs, which are innately appropriate and adequate stimuli. Our innate organization dictates that we respond to stimuli in some more or less explicit ways, and a primitive connection is discovered between music and emotion, in a way that a piece of music is seen as a complex air vibration similar to a vibratory complex. It comes as a form of a stimulus, in terms of our innate organization, that is the appropriate stimulus for a certain emotional response, and to that extent, this music evokes the same emotion. Ignoring the secondary elements of this process, we can say that if a sound complex is characterized by moving within a certain pitch range—with a general tendency to move within that range, and also unique in color due to its overtone complex, its rhythmic size cycle would produce a specific type of emotional reverberation. Then, the musical fragment, represented by the one known to evoke the same type of emotional excitement sound complex, will be found to be roughly similar to the first sound complex. In the same way, the sound complex of the human voice expressing this emotion would be nearly the same as the other two sound complexes. The vocal expression, the "musical" sound, and the organically appropriate stimuli will be found to reflect on each other. Of course, they will not be identical, but in general, they are similar. Music is similar to the vocal expression of emotion because the art of composition ultimately depends on what is called the original connection between the stimulus and the organic tendency to respond.

The author explained this viewpoint with the following narrative. On the one hand we have emotions; on the other hand, stimuli such as air vibrations. Emotions are many and varied but not vague. They possess a certain precision, a clear outline. We can often recognize them and name them. Some music give rise to happiness while other sequences of tones displease us such as those in funerals. Other phrases are indubitably provocative of other frequently experienced emotional tones. If the emotions are specifically different, we must look for specific differences in the stimuli to associate with them. It is acknowledged that musical pieces similar to each other in their emotional value are also similar to each other in their structure.

Qian Zhang (2002) adds that scholars in different fields have their own definitions of what emotions are. In the book "Music Aesthetics Tutorial," the author defines emotional ambiguity as "an experience with clear modal features".

Scherer.K (2005) in recent years, asserts scholars have become increasingly aware of the importance that is attached to emotions and emotional phenomena. Tt is necessary to define different emotional phenomena to achieve a minimum level of consistency. Scherer defines emotions as having five components: cognitive, neurophysiological, motivational, emotif, and subjective experiential.

V.J.Konecni (2008) states that in the 19th century, some researchers proposed the concept of "musical emotions" in a way that strong emotions are usually triggered by music and qualitatively different from basic emotions. For example, Gurney believes that the essential effect of music is a product of strong emotional excitement, and this product has yet been defined in various known emotions.

Juslin P. N. & Sloblda J.A.(2001) content that Gurnev's work did not make substantial progress in the study of the definition of 'musical emotion'. However, Juslin and Slobda believe that there is no specific set of musical emotions. This article directly elucidates what kinds of emotions music expresses in religion. The recognition of these characteristics of music art is genuine, and its long-term service in religious worship is immediately understood. What is more natural than the combination of spiritually distinguishable spiritual things and the art that must feel their true existence? It must be understood, rather than just being heard with ears or described in intermittent language. Although the expressive power of the correctly chosen language is amazing, few people do not sing.

As for Colin McAlpin (1925), from time immemorial music has man's feelings ever been the most natural expression of emotion instinctively translate themselves into audible utterance. In the wail of sorrow and in the shout of joy we have the primitive promptings of a music is yet to be. True music comes from a state of existence, a direct expression of an inner soul state. It is an immediate result of a person's emotional state of mind that accepts an artistic appeal. Here, emotions become thoughts. Therefore, the composer awakened such commotion and effort from the living depths of the spirit, breaking free from the certainty of facts and the accessibility of forms. In addition, he provides us with many serious appearances,

which are not his most authentic selves. The author here argues that music is particularly suited to expressing emotion because it is ever faithful to the initial impulse from which all beauty arises. Although other arts themselves have found different modes of expression, music has always focused solely on the inner stirrings of the spirit.

Hans Schneider (1921) it is a well-known psychological fact that works simultaneous stimulation of several senses to enhance enjoyment in general, but diminishes the intensity of response of each individual sense. To be forced to listen to music during dinner—a most barbaric custom from a gastronomic point of view—may increase the general feeling tone, but the strain upon the auditory center surely must detract from the proper enjoyment of the food. Yet in acquiring music, the sense of seeing, for instance, is one of the greatest helps to the majority of concert-goers; in fact many of them would be positively helpless if they were deprived of its use. In this article by Hans Schneider, he explains from a psychological perspective on how music can generate emotions towards people. He cited J J. Rousseau's viewpoint suggesting that music can be divided into two major categories: fast and slow, rhythm and melody, despite the distinction being very loose and inaccurate in higher-level music. People have an eternal instinct for their own sensory state, accurately connecting the correct physical state with it. For J J. Rousseau, fast music is enough to increase movement and joy. Slow music is the cessation of activity, and ultimately, as seen later, it will become an expression of sadness.

The drawn conclusion is that the understanding of these characteristics of music and art is real. Music always focuses only on the inner driving force of the spirit, able to convey sadness to the audience from a psychological perspective.

2.4 Elements of music

2.4.1 Melody

Chongguang Li (1970) defined that melody is the horizontal monophonic part that embodies the main or entire idea of music made by organizing with rhythmic relationships and many independent notes. Melody is a foundation of music that has special significance in expressions. Melody in ethnic music first expresses the characteristics applicable to history and the ethnic individuality. Melody can be

formed in two types: vocal and instrumental. The melody of vocal music is sung, therefore, it has a very close relationship with the human voice and language. Vocal music's characteristics usually are narrow range, simple rhythm and rich, while instrumental melodies are used for instrument performance which have a direct relationship with the construction of musical instruments. Generally speaking, instrumental music has a wider range, with significant variations in rhythm, speed, and intensity. The expressive function of melody is an organic combination of many basic elements of music, such as mode, rhythm, beat, strength, speed, timbre, and performance methods. The power of melody is reflected through the expressive effects and interrelationships of various elements of music that, in addition to inherent and fundamental characteristics, may also exhibit opposite situations due to different positions, environments, and interrelationships in the melody. In short, the pivotal role of melody is, by no means, a simple synthesis of various elements of music, but rather a more extensive and profound one. Melody in multi-part music can be divided into two types due to differences in musical textures: "tonic music" and "polyphonic music". Taking one voice part as the main part and the other voice parts as the auxiliary parts is called "main tone music".

Bence Szabolcsi (1965) the practice of fixing pitch through tuning and fixing the pronunciation of the human voice first appeared in this same cultural region. These two great achievements indicate that humans have mastered the well-known phenomenon of sound systems, which is known for its variability, and is likely to be effectively used for thousands of years. With the development of basic rhythm to a certain point, and vivid sounding have differentiated from the general tones of normal characters to form melodies. This process invariably goes through the following steps: only a very few tones can be used resulting in a single, two, or three tone melody. At this stage, the human voice cannot yet master more sounds, at least not in the form of singing. The beginning of playing primitive singing-like melodies on instruments marks an important stage because the earliest instrumental melodies probably belonged to this category as they imitate primitive singing sounds, and spoken melodies.

Bence Szabolcsi (1965) said that the pentatonic scale is an old-age system that is preserved in the famous Jewish melody or the whole body of existing Greek music.

Studying of the oldest form of Hebrew hymns shows that Gregorian chants indeed absorb and consolidate these narrative patterns from ancient sources. Then these patterns serve as models for the free rhythm aspect of Mediterranean music. Five tone melodies, at least in some regions, have a typical trend of expansion, in that, they tend to appear repeatedly in lower ranges, forming what Robert Lach called a "cascade" (Central Asian, Yali, and Indian types).

Shengjing Liao (1998) added that despite the pentatonic mode, the differences is that it is categorized in systems of pure pentatonic, pentatonic seven tone, or six tone scales. The bigger difference is that the steps and skips between notes is different, so the same ethnic group and the same mode may also have differences in style depending on the region. For example, the melody of Eastern Mongolian folk songs is relatively gentle, while Simon's folk songs have big leaps in the melody, and sometimes there are rapid jumps of nine degrees in the same sentence, which is very rare in other regions. As for the individual style of a composer, it may vary due to their commonly used musical composition (sequence combination), rhythm, and many technical details.

The author provides a detailed explanation of the development history of traditional Chinese pentatonic melodies in this article, as well as a comparison between Chinese pentatonic melodies and Western melodies.

2.4.2 Harmony

Alan Belkin Music (2003) an exploration of harmony, which is not limited to one style, should encompass the following elements:

Salient characteristics of chords.

How chords are connected.

Formal implications of harmonic contrasts.

Gradations of harmonic contrast.

A realistic look at long range tonal relationships, both in and outside of “tonal” music.

Igor Vladimirovich Sposobin (2000) states that harmony is the process of synthesizing several individual sound into a continuous sequence of consonants. Harmony is of great significance for the development of musical works and for deepening and enriching their expressive power. It can provide melodies with

extremely diverse emotional tones and colors, especially when the same melody is accompanied by different harmonies. People often refer to such a group of consonants, or even a single consonant, as harmony "and acoustics" (also known as "harmony"), which studies the structure of consonants and the theory of how they connect. The combination of several different sounds at the same time is called harmony.

2.4.3 Orchestration

Orchestration can enhance any aspect of the music, especially when the composer makes time to contemplate about how timbre can mark and enrich important formal points, clarify and bring into better focus details of rhythmic design, enhance details of harmony and counterpoint. Orchestration becomes what it should be for maximum artistic effect, an integral part of composition itself.

Good orchestration should make sense, in that, changes of orchestration would arrive at appropriate places, with appropriate degrees of contrast. Orchestrating is to supply sufficient variety and freshness of color to maintain interest, enhance the phrasing, ensure clarity of the various musical elements that every element should be audible. It also has to ensure that every element contributes something individual, allowing for what Richard Strauss (referring to Wagner's polyphonic style, in the preface to his revision of the Berlioz treatise) calls the "spiritual participation of the players", as well as being as easily playable as possible, and always using the simplest means to create the desired effect. When composers orchestrate, there are several points—such as the work having to be aurally rich (usually through multiple planes of tone), express a clear character, and use the whole ensemble effectively—to be considered.

Walter Piston (1969) commented that the art of orchestration is inseparable from the creative act of composing music. The sounds made by the orchestra are the ultimate external manifestation of musical ideas kept in the mind of the composer. One skilled in the technique of orchestration may practice a somewhat lesser art of transcribing for orchestral music originally written for another medium. The orchestrator is able to put himself momentarily in the composer's place, and, so to speak, to think the composer's thoughts. Failing this, the result is unlikely to amount to more than a display of skill and craft, often of a superficial and artificial nature.

Walter Piston (1955) also said that orchestration, in a sense, refers to the process of writing music for the orchestra, using principles of instrumental combination essentially those observed operating in the scores of Haydn, Mozart, and Beethoven. It is a common technique, employed in present-day symphonic music as well as in that of the classical and romantic periods. For the present purposes it will not be considered to embrace earlier processes based on improvisation, fortuitous instrumental balance, and the stabilizing influence of a keyboard instrument, with basso continuo.

Conclusion

The conclusion is that melody, harmony and orchestration are basic and important in musical composition. They all have their own functions and development history. Then, All in all, the result of the composer's ability of fine thinking is the ultimate point where music is created.

2.5 The film "Crouching Tiger, Hidden Dragon"

Crouching Tiger, Hidden Dragon is a 2000 wuxia martial arts adventure film directed by Ang Lee and written for the screen by Huiling Wang, James Schamus, and Guozhen Cai. The film stars Runfa Zhou, Ziqiong Yang, Ziyi Zhang, and Chang Chen.

Director Ang Lee has said that the essential thing in martial arts movies is the martial arts action. However, the audience is worried to keep watching the boring "bang", "bang", "bang" fights in martial arts movies (Tingting Song, 2002). Therefore, the martial arts scenes in "Crouching Tiger, Hidden Dragon" have many subtle designs, such as the overhead shots of Yu Jiaolong and Yu Xiulian flying over the city walls at night, where the camera captures each actor's leaping and falling movements firmly moving the audience's emotions and making them sweat for their victory or defeat. In the fight between Yu and Yu in Yu Xiulian's house, Yu keeps changing weapons, which not only highlights the mastery of Yu Jiaolong's martial arts and the sharpness of the sword, but also cleverly makes the story more dramatic by switching weapons, thereby ingeniously avoiding the visual exhaustion brought by a single move to the audience. The same wonderful scene of Li Mubai and Yu Jiaolong

fighting in the bamboo forest, where Li Mubai and Yu Jiaolong and the bamboo fall together, is more firmly grabbed the audience's eyes.

In the movie, when it comes to the memories of the desert love between Yu jiaolong and Luo Xiaohu, there is a shot of Luo and Yu together riding a horse. At this time, Jade is dressed in red, the background is the yellow desert, with such a bright red hue, symbolizing the young, hot, sincere love between Luo Xiaohu and Yu Jiaolong (Tingting Song, 2002). In contrast, the overall movie is lighter in tone, with cyan, green, and white to give the movie the beauty of traditional Chinese ink painting.

2.6 The relate resources

This section is an introduction to all the literature selected from 13 translated Chinese documents, 16 English documents and 2 online resources

Albert Balz (1914) Music and Emotion, this article mainly explains the role that music plays in human emotions.

Bence Szabolcsi (1965) A History of Melody, this book attempts to use comparative methods to study various melodies and their interrelationships from primitive and early civilizations to modern times. This book focuses on exploring the continental origins of European melodies, the alternation of classical and romantic melodies. The characteristic is that the music examples are rich, The book analyzed and compared the melody types of major European composers mainly to explain the various tendencies and trends they represent to certain reference values.

Cao, Hang (2023) Grand Song of Dong Ethnic Group in Southeast Guizhou, China, this article takes the Dong ethnic song in southeastern Guizhou as the research object. The researchers used the theoretical methods of ethnomusicology, musicology and sociology to investigate, analyze and describe the literature and data obtained from Field research. It studied the development and classification of Qiandongnan Dong ethnic big songs, the musical characteristics of selected songs of Qiandongnan ethnic big songs, and described the social function and era value of Qiandongnan Dong ethnic big songs.

Charles Louis Seeger, Jr (1924) On the Principles of Musicology, this article compares music and non music, as well as music and language to define musicology.

Christopher I. Lehrich (2014) Hearing Transcendence: Distorted Iconism in Tōru Takemitsu’s Film Music. This article focuses on musical semiotics and topic theory to examine a gesture I call "distorted iconism," in which an aural resemblance is altered so as to suggest transcendence. Distorted iconism in Takemitsu's film work was analyzed, looking initially at Kwaidan, Hi-Matsuri, and Woman in the Dunes. In these films, Takemitsu needed to indicate that what we see is insufficient, and used such devices as delayed sonic cues, distorted instrumental sound, and strongly marked static music to create a sacred space in which the unseen and transcendent manifests. The use of these examples is to set up a close investigation of Ran, in which Takemitsu effects complex layers of meaning that both enrich and subtly contradict the director's vision.

Colin McAlpin (1925) Is Music the Language of the Emotions, art should make appeal to what is universal in the life of man. Some modern tendencies need a careful watch, since they involve the very principle of beauty itself.

George Whitfield Andrews (1916) Music as an Expression of Religious Feeling, I used this article to explain the emotional impact of music on people in religion.

Guido Heldt (2013) Music and Levels of Narration in Film, in this book, the concept of film Narratology is used to explain the role of music in films.

Guo, Xin (2012) Popular Music, Unpopular Musicology the musicological, research on pop music has become an academic hotspot, and the depth and breadth of pop music research have been greatly expanded and promoted from multiple perspectives such as society, culture, politics, and history. Through the review on the development of popular music research by British and American scholars in recent decades, on the one hand, it reveals the problems and difficulties encountered by the music industry in popular music research, mainly due to the neglect of concepts and unfamiliarity with their terminology, and the lack of effective research methods. On the other hand, new research indicates that scholars are gradually developing methods for musicological research on the ontological characteristics of popular music. The reflection and reference of these new research perspectives have an important reference value for the academic research of popular music in China.

Guo, Yang (2019) On the Functionality of Music in Contemporary Classic Movies - Taking the Music of the "Crouching Tiger, Hidden Dragon" Film as an

Example, the contemporary film and television industry increasingly pays attention to the use of sound elements in works, and the functional presentation of sound is an important path for the externalization of the theme and connotation of works. Among the numerous sound elements, music, due to its independence, is placed in the film and television industry, which tends to generate new functional and connotative value based on the original value of music. This article takes the classic film "Crouching Tiger, Hidden Dragon" as a research case to explore the functional attributes of music in film and television works, in order to extract the deep functional essence of film music.

Hans Schneider (1921) The Enjoyment of Music. In this article, I explained the psychological impact of music on people's sensory stimuli, thereby explaining the relationship between music and emotions.

Igor Vladimirovich Sposobin (2000) Harmony Textbook, this book summarizes traditional harmony in a scientific, meticulous, and orderly manner. The rational and thorough exposition has established a complete logical system for this music science.

Klaus R. Scherer (2005) What are emotions? And how can they be measured? In this book the author explained defining “emotion” is a notorious problem. Without consensual conceptualization and operationalization of exactly what phenomenon is to be studied, progress in theory and research is difficult to achieve and fruitless debates are likely to proliferate. A particularly unfortunate example is William James’s asking the question “What is an emotion?” when he really meant “feeling”, a misnomer that started a debate which is still ongoing, more than a century later. This contribution attempts to sensitize researchers in the social and behavioral sciences to the importance of definitional issues and their consequences for distinguishing related but fundamentally different affective processes, states, and traits. Links between scientific and folk concepts of emotion are explored and ways to measure emotion and its components are discussed.

Li, Chongguang (1970) Basic Music Theory General Textbook, this book includes basic music theory such as rhythm, notation, modes, intervals, chords, rhythm, beat, modulation, transposition, decorative notes, and melody. The practice questions after each lesson are accompanied by answers for self-learning. Accurately

and concisely expressing basic concepts, combining music theory, harmony, audition and ear training techniques with plain, simple, and vivid language that makes it easy to learn and use. On the basis of preserving the traditional teaching system of basic music theory, the integration of modern music theory concepts reflects the new development of basic music theory disciplines.

Li, Fangbo (2022) The Influence of Film Music on the Plot of Modern Movies and Related Strategies. Film music plays an important role in the plot of movies, as early traditional movie plots were mostly completed based on the plot of the script. In modern movie plots, it is superficial to rely solely on the script to promote the development of the plot, for it would fail the audience's viewing needs. Therefore, music can be used to enhance the overall atmosphere, which is currently a common expression technique in modern movie plots. This article mainly analyzes the influence of film music on the plot of modern movies, and elaborates on the irreplaceable role of music in the plot of movies to provide creative inspiration for filmmakers.

Liao, Shengjing (1998) The Writing of Chinese Five Tone Melody. This article focuses on the differences between Chinese and Western seven tone scales and pentatonic scale of the same kind, as well as the main reasons for their different styles.

Liu, Hui & Kang, Aiqi (2010) explored the characteristics and effects of the integration of Chinese and Western music in Crouching Tiger, Hidden Dragon. Film and television music has become an unstoppable trend in music culture since the 20th century due to its advantages as a medium of communication. With the increasingly frequent exchange and integration of international culture, only music coming from ethnic elements can no longer meet the market requirements of Chinese film and television music. A group of avant-garde composers—represented by Tan Dun to use ethnic music in diverse cultures, combining Chinese and Western cultures—have developed a film music style with Chinese characteristics, opening up an innovative path for the development of Chinese film and television music. This article starts from analyzing the diversified characteristics of the music in the movie "Crouching Tiger, Hidden Dragon", and explores the impact of the integration of China and the West on China's film and television music and its future development trends.

P. N Juslin. & J.A.Sloblda (2001) Music and emotion, theory and research. This book brings together leading researchers interested in both these topics to present the first integrative review of this subject. The first section reflects the various interdisciplinary perspectives, taking on board views from philosophy, psychology, musicology, biology, anthropology, and sociology. The second section addresses the role of our emotions in the composition of music, the ways that emotions can be communicated via musical structures, the use of music to express emotions within the cinema. The third section looks at the emotions of the performer on how they communicate emotion, how their emotional state affects their own performance. The final section looks at the ways in which our emotions are guided and influenced while listening to music, actively or passively.

Shang, Fang (2022) On the Expressive Forms of Film Music, film art is a comprehensive visual art. Since the era of silent films, music has become an important component of film art, playing an important auxiliary role in expressing emotions and meanings in movies. With the passage of time, film music has indeed undergone corresponding changes under the influence of multiple theories, cultural trends and the integration of new media and digital technological convergence. Film music is closely related to film and television visuals, and the dynamic relationship between vision and hearing is constantly evolving, driving the transformation and innovation of film music functions. The issue of the integration between music and visuals has become an important part of studying the relationship between music and visuals. With the rapid development of internet technology and the film industry, the dissemination path of film music has also shifted from early collective dissemination to modern individual dissemination, which becomes a new means of dissemination. The aesthetic expression of music culture is not only conducive to the further development and innovation of film culture, but also promotes breakthrough innovation in the overall development level and path of film music culture, ultimately achieving the improvement of the soft power of film music culture and meeting the spiritual and cultural needs of the vast audience.

Song, Tingting (2002) Enter the World of Dragons – Director Ang Lee on "Crouching Tiger, Hidden Dragon, this article paraphrases Director Ang Lee's

interview into text to introduce some details about the movie "Crouching Tiger, Hidden Dragon".

Tim Boon et al. (2018) Being Modern: The cinematic sound of industrial modernity: first notes, the second chapter of this book is about the ways in which filmmakers in the first decade of sound on film used sound to represent industrial modernity.

V. J.Konečni (2008) Does music induce emotion? A theoretical and methodological analysis. In this article, a comprehensive theoretical and methodological reevaluation is presented of a classical problem: the direct induction of emotion by music (M→E). The author's Prototypical Emotion-Episode Model (PEEM) is used in the conceptual critique. A close scrutiny of the major published studies, and the author's new data, regarding some substantive and methodological issues in several of these, reveal weak support for the M→E model. The conclusion seems justified that music may induce low-grade basic emotions through mediators, such as dance and cognitive associations to real-world events. However, it is suggested on the basis of the recently developed Aesthetic Trinity Theory, and its further development in the present article, that *being moved* and *aesthetic awe*, often accompanied by thrills, may be the most genuine and profound music-related emotional states.

Walter Piston (1955) Orchestration. In this book Walter Piston again displays those qualities that distinguished his earlier books, Harmony and Counterpoint. Again he draws upon his own wide knowledge and experience as composer and teacher to present all phases of the subject. No practical aspect of instrumentation for the orchestra is neglected, and comprehensive treatment is given to each significant component.

Wang, Yaohua and Qiao, Jianzhong (2005) Kishiba Chengxiong's Musicology Research. Shigeo Kishibe is a famous Japanese musicologist and a mentor and friend of Music of China's music academia. He is hard working and prolific. According to the statistics of the 90th Anniversary of Shigeo Kishibe's Doctor's Achievements Catalogue, his main achievements include writing 23 books (with translated works), 137 papers, 167 short report commentaries, 64 dictionary lectures with the participation of supervisors and editors in the writing of entries, 76 sets of CDs with

supervision, editing, and writing commentaries, 79 book reviews, 13 record reviews, and 127 recital program commentaries. There are 167 works translated into English, including Random Thoughts, and 41 papers translated into Chinese.

Wittaya Woramit (2001) Musical Materials And Structures Of Music In The Movie "Star Wars" Composed By John Towner Williams. This book provides a detailed analysis of the movie music in the movie "Star Wars" using musicological methods.

Wittaya Woramit (2012) Thai films from 1999 to 2009. This book is written in Thai and provides a detailed analysis of film music in Thai films from 1999 to 2009 using musicological methods, as well as a detailed explanation of the definition of film music.

Yang, Wen (2022) Analysis of the Application of Ethnic Music in "Crouching Tiger, Hidden Dragon", the film "Crouching Tiger, Hidden Dragon" is the main representative work of director Ang Lee. This film fully reflects China's traditional culture, showcases it to foreign audiences, and has also gained a good reputation. This movie deeply portrays every detail in it, and when comparing to other movies, its portrayal of details has achieved good results. At the same time, this movie also uses a lot of ethnic music and achieves good results, especially in fighting scenes. The martial arts scenes appearing on the screen have always been a form of artistic violence, but the violent aesthetics presented in this film have been deeply processed, by integrating traditional Chinese ethnic music into it. This film also effectively embellishes the fighting scenes, markedly different from the traditional martial arts film pattern, it has become a new model, laying the foundation for the development of other martial arts films in China. This article mainly analyzes the application of ethnic music in the movie "Crouching Tiger, Hidden Dragon".

Yu, Renhao (2006) Q&A on Fundamentals of Musicology. This book provides readers with knowledge in the main fields of musicology in a relatively general and easy to understand way and tells you the answers.

Zhang, Qian (2002) Music Aesthetics Tutorial. This book is an achievement of the author's teaching in music aesthetics at the Central Conservatory of Music. It can also be said to be a summary of the author's research in music aesthetics in recent years. In the chapter arrangement of the book, eight relevant aspects have been

selected to address the basic issues that have always been of concern to researchers in this field. In the specific discourse, on the one hand, the author values and critically accepts the theories of previous scholars. On the other hand, he fully pays attention to proposing some new perspectives from a cognitive perspective.

Zhang, Yanyan (2019) A Study on the Music of 'Crouching Tiger, Hidden Dragon', the film "Crouching Tiger, Hidden Dragon" is the pinnacle of director Ang Lee's work, winning four Oscars, including the persuasive Best Foreign Language Film award. It also gains popularity at film festivals such as the Cannes International Film Festival and the Taiwan Film Golden Horse Awards. The mysterious Eastern martial arts culture portrayed in the film, and the grudges of the children of the martial arts world, can be considered perfect. In addition to the good plot and vivid characters, the film music created by Hunan composer, Tan Dun, is also the main factor that fills the film with Eastern charm. This article takes Ang Lee's film "Crouching Tiger, Hidden Dragon" as an example to discuss the musical expression in the film, and thus summarize some basic techniques and specific roles of film music in film creation.

CHAPTER III
REASERCH METHODOLOGY

This study uses the methodology of musicology. The related ducuments come from books, associated literature, online resources, and an introduction to theory music and film music.

3.1 Research Scope

3.1.1 Scope of content

3.1.2 Scope of time

3.2 Research Process

3.2.1 Research Site

3.2.2 Selection of the music

3.2.3 Research Tools

3.2.4 Data Collecting

3.2.5 Data management

3.2.6 Data Analysis

3.2.7 Data presentation

3.1 Research Scope

3.1.1 Scope of content

1) Scope of this movie

"Crouching Tiger, Hidden Dragon" was released in 2000 and directed by Ang Lee. This film won the Best Foreign Language Film Award at the 73rd Academy Awards and the Best Drama Film at the 37th Golden Horse Awards, and was nominated for the Best Adapted Screenplay Award at the 73rd Academy Awards. The scope of this research is limited to this movie.

2) Scope of this movie's music

Crouching Tiger, Hidden Dragon is the original soundtrack album of the 2000 Academy Award- and Golden Globe Award-winning film Crouching Tiger, Hidden Dragon. In addition to the awards won (see below) the score was also nominated for a

Golden Globe. Tan Dun arranged portions of the film score into a concerto for cello and orchestra called the Crouching Tiger Concerto.

3) Scope of music score

The Crouching Tiger Concerto, for cello and chamber orchestra, is a concert work based on Tan's Oscar-winning score for Lee's Oscar-winning film, Crouching Tiger, Hidden Dragon — a film which joins the quintessential Asian genre of martial arts cinema with the drama of a western romance with a deep metaphorical message. Composer Tan Dun integrated 13 music into six movements, and this study will analyze these six movements from three aspects: melody, harmony, and orchestration.

3.2 Research Process

3.2.1 Research Site

The research object of this study is six movements of 13 music in the movie "Crouching Tiger, Hidden Dragon". The six movements are analyzed from three aspects: melody, harmony, and orchestration, and the form and function of these music in this movie are studied.

3.2.2 Selection of the music

Composer Tan Dun integrated 13 music into six movements, and this study will analyze these six movements from three aspects: melody, harmony, and orchestration. The name of the music is as follows:

The first movement:

Crouching Tiger, Hidden Dragon.

Night Fight

The secend movement:

Through the Bamboo Forest

The third movement:

The Encounter

Silk Road

The forth movement:

The Eternal Vow

A Wedding Interrupted

Yearning of the Sword

The fifth movement:

Desert Capriccio

To the South

The sixth movement

Farewell

3.2.3 Research Tools

Researcher conducted this study and analysis by purchasing music scores and reading books and literature related to film music.

3.2.4 Data management

In the first objective, the researcher will read and analyze the music scores of six published movements purchased.

In the second objective, researchers will watch movie resources downloaded from online resources and analyze them using relevant methods.

3.2.5 Data Collecting

The resources come from documents, books, associated literature, online resources, and an introduction to theory music and film music.

3.2.6 Data Analysis

In the first objective, the researcher will analyze the melody, harmony, and orchestration of these six movements by combining three methods: listening to the soundtrack from this movie, watching concert videos, and reading score.

In the second goal, the researcher will watch this movie, record the time when all the music appears in the movie during the viewing process, and combine relevant methods to study the form and function of music in the movie.

3.2.7 Research Program

This study consists of six chapters

1) Chapter I: Introduction

2) Chapter II: Literature Review

3) Chapter III: Research Methodology

4) Chapter IV: Analysis of Music Materials for Six Movements in "Crouching Tiger, Hidden Dragon"

5) Chapter V: The Form and Function in Film Music in the Movie "Crouching Tiger, Hidden Dragon"

6) Chapter VI: Conclusion, Discussion, And Suggestions

CHAPTER IV

Analysis of Music in the movie "Crouching Tiger, Hidden Dragon"

This study will analyze melody, harmony, and orchestration encompassing the six movements, having 13 musical repertories in total.

4.1 The first movement

Crouching Tiger, Hidden Dragon.

Night Fight

4.2 The second movement

Through the Bamboo Forest

4.3 The third movement

The Encounter

Silk Road

4.4 The fourth movement

The Eternal Vow

A Wedding Interrupted

Yearning of the Sword

4.5 The fifth movement

Desert Capriccio

To the South

4.6 The sixth movement

Farewell

4.1 The first movement

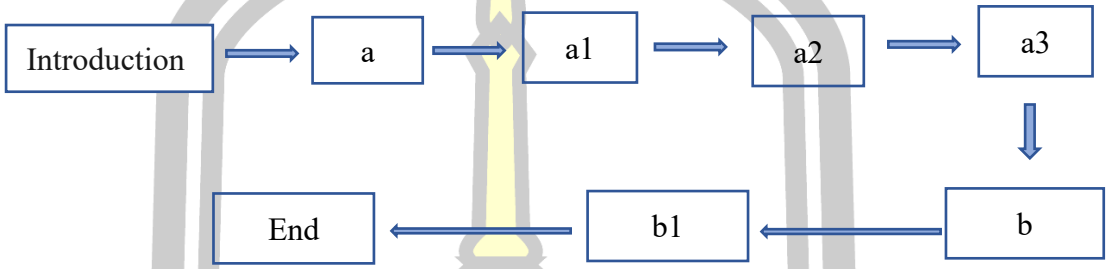
4.1.1 Formal structure

Table 1. The first movement contains two music

Movement	Music	Form	Bars
The first movement	1.Crouching tiger,Hidden dragon	Introduction	1-4
		a	5-6
		a1	7
		a2	8-27
		a3	28-52

2.Night fight	b	53-69
	b1	70-118
	End	119-144

Source:Qizhi Li (The researcher)



4.1.2 Melody

1) Crouching tiger, Hidden dragon

The exposition of this movement is mainly represented in the first song between bar 5 to 7 coming from the sound of flute section. The melody of the first song can be divided into five parts, which are all based on the main melody and then broken into variations. The first part is the first four bars, which is seen as the theme. Starting from the cello, it can be divided into two small motifs, a and b. The prototype of a (see Figure 1), and the change of b is based on a (see Figure 1), using repetition and refinement techniques to repeat between them, which belongs to the category of variation repetition. The change from F to C and the subsequent change from G to C in motif b, from fifth to fourth, reduces the interval but maintains the overall line and progression of the notes. Then, C to D in motif a to C in motif b to D in motif c to D in motif c can be seen as a refinement, forming a unified and contrastive form, resulting in the development of melody. From bar 5 to bar 7 , the melody generated in the alto flute section is the main motivation for the lateral movement of the following four or five degrees, and its early appearance is to provide a better foundation for the development of the later melody. Here, it starts with the lower G and ends with the D, mainly based on these two tones, so it is mainly carried out in a fourth or fifth degree movement.

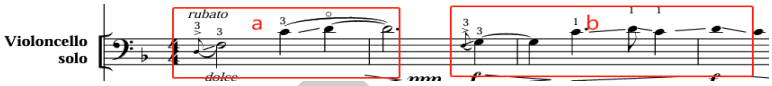


Figure 1. Motif a and motif b

Source:Tan Dun (2001)

The second part starts from bar 8, where the melody is played on the cello. The initial note is the progression from G to A, which is compared with the previous two motifs of the theme. Gradual imitation is produced to remove the decorative note, which is the progression from F to G and to A. Here, the rhythm expands to become a whole note, doubling compared to the binary notes at the beginning of the first part of the theme. Then in bar 9, the melodic ending notes of the C to D notes are generated again, which is consistent with the previous theme in motif a and b, so these two bars can form motif c, which corresponds to a, because their lines and forms are basically the same (see Figure 2). However, between bars 10 to 12, they can be called motif d of the second part. The development here is not related to all the previous motifs, but extends upwards to the G sound, Then the internal continuous progression and descent reach the C note, forming a natural scale descent (see Figure 3), and finally stop at the end of the A note. This part echoes from the beginning to the end of the A note, to emphasize tonality. Compared to the theme of the first part, the section expands by one section with internal differentiation resulting in sixteenth notes, and in the second part of the motif d, the movement method of progressive and descending is used.

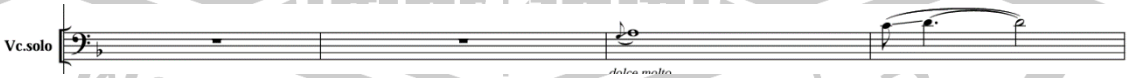


Figure 2. MotifMotif c

Source:Tan Dun (2001)

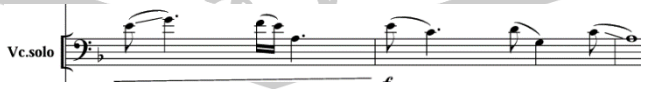


Figure 3. The movement of motifmotif d

Source:Tan Dun (2001)

The third part of the initial melodic part can also be divided into two motifs: e and f, which are consistent with the main tone of motif c in the second part, but the rhythm changes and the overall rhythm is reduced, similar to the form of motif a. However, as the C to D notes progress, the length of the D note is reduced (see Figure 4), and the overall motif e is completed in only one bar, forming an elastic structure. It can be seen from the expansion and reduction of the three motifs that the ratio of motif a: c: e constitutes a comparison of 1.5:2:1, indicating that the bar is first enlarged and then compressed. The progression of motif f is quite similar to that of motif d. Compared to d, it expands upwards to the A note. From the weak beat of the last beat of each bar, it is consistent with d to produce a descending natural scale. However, the C note ends in the strong beat at the end of bar 17, it forms the ending of the C to D notes, which well reflects the consistency with the ending of the first part of the theme. The form of internal changes echoes motif d in the second part. It has both unity and development (see Figure 5).

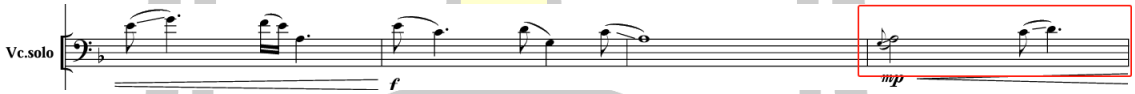


Figure 4. The reltionship between C note and D note

Source:Tan Dun (2001)

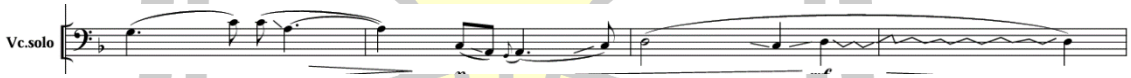


Figure 5. The 17th bar

Source:Tan Dun (2001)

The fourth part starts with the melody and ends from bar 18 to 21. It is also divided into two motifs, namely the g and h. Motif g is based on the combination of the previous main tone, G to C to A triple tone groups, because in each part, each tone of the triple tone group here has a dominant role in each region. For example, the G note plays a dominant role in motif b from the beginning, and the C sound is emphasized in almost every motif, which is also the dominant sound of the C to D motivation, and finally the A note, which is dominant in motif c and e. So motif g

combines the core of the previous meloic motifs for movement, which has a comprehensive effect and a very obvious retraction, indicating the beginning of the melody climax. Then there is motif h, which is directly related to the e in reality. Here, it only reduces the progression by one octave. In motif e, it was originally a binary note of A note, but here it splits into a quarter dotted note and an eighth note, which is actually equal to a binary note. However, here it splits into two movements, and here C splits into three movements, while D splits into two, so the three tone group here is C to A to D, forming a mirror image with motif g, and it is a reverse mirror image. The former is from G to C and to A, with C as the fixed point, and the interval is from fourth to third, from top to bottom. The latter is from C to A to D, with A as the fixed point and intervals ranging from third to fourth, from bottom to top (see Figure 6).

Figure 6. The motif motife

Source:Tan Dun (2001)

The last part is the fifth part, which expands from the previous four bars to seven bars, and from bar 22 to the end of bar 28, it can also be divided into two motifs, namely i and j. Motif i combines the internal progression of motif f, which is also G to F to E to D, but is one octave lower (see Figure 7), and combines the main tone structure of motif b, which is from G to C to D. From the beginning and end of the motif, it can be seen that in terms of rhythm, it can see as a compression of motif d, where the movement of a sixteenth note with two notes becomes a thirty-second note with two notes, and a quarter note with a punctuation is compressed into an eighth note with a punctuation. The overall motivation of combining three motifs is transformed, and the development of this theme's motifs is pushed to the top through multiple comprehensive motifs, and then comes the next motif j, which also produces a descending scale, from E to D to C (see Figure 8). This situation is closely related to motif f, and it should belong to scale reduction progression, which changes from the first four steps to three steps, which is one of them. The second is that the motifs from the fourth part are also used here, with the main notes C to G to A (see Figure 9).

Then, at the end of this melody, it ends with the notes C to D to C to D, and returns to the end of the theme section, forming a cohesive effect.

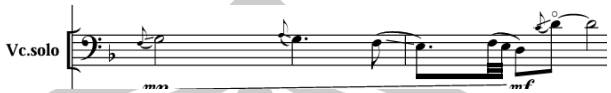


Figure 7. The motif motiff

Source:Tan Dun (2001)

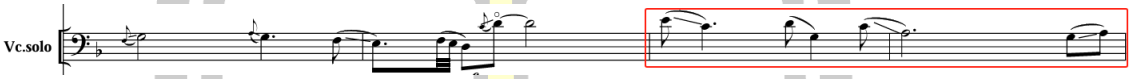


Figure 8. The motifmotif j

Source:Tan Dun (2001)

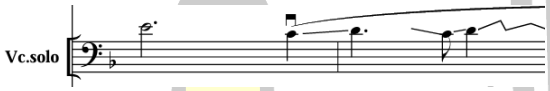


Figure 9. motifMotifs of Part Four

Source:Tan Dun (2001)

Starting from bar 30, the perceived melody is divided into two parts, which are connected. The first part, due to the weak starting point of bar 30, consists of three bars until the end of bar 33. The melody is played on the alto flute. The melodic movement used here mainly focuses on the pitch center, with the main stem above the A note, and then the lines fluctuate. The second is the D and G notes, which form a gradually expanding state in terms of rhythm (see Figure 10). It can be divided into three rhythm groups: a, b, and c, and the octave notes are differentiated and expanded. The quarterback punctuation note also expands and differentiates, with only one eighth note appearing in both the a and b rhythm groups. In the c rhythm group, three eighth notes followed by one eighth are produced. The eighth note in the c rhythm group should be two, but three are present here, which proves its cohesive expansion. Then, there is a quarter note, expanding one quarter note to group b and one half note to group c, gradually expanding. So, the whole part constitutes a phenomenon of transition from beginning to end. End on the center tone of A (see Figure 11).

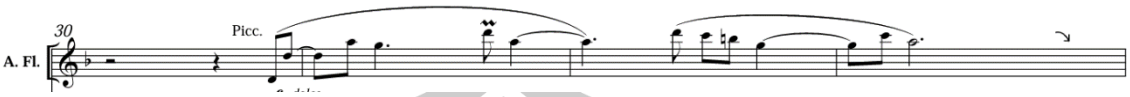


Figure 10. The Melody of 30th bar

Source:Tan Dun (2001)

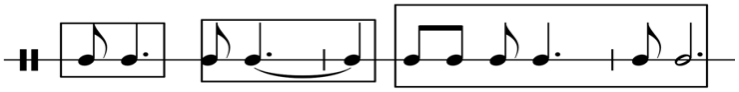


Figure 11. Three rhythm groups

Source: Qizhi Li (The researcher)

The second part starts from bar 34 and ends at bar 42. Here, the cello and flute perform a fourth degree melodic movement, with the first three bars of the melody having the main notes on the D to G to A notes. In terms of tonal relationships, D minor refers to the main and 2 subordinate notes. Using these three notes to construct a melody of a fourth to fifth degree emphasize the relationship between intervals: the emergence of which is directly related to the tenor flute in bars 5 to bar 7 of the first music and the theme of the second song. Then, starting from bar 37, the emphasis is placed on the progression relationship from D to E to B, and on the progression of three notes. This motivational motif is derived from motif j. Then, starting from bar 38, the fourth and fifth degrees are used as the main intervals of the melody, and two progressions are generated in the cello section. The development relationship is derived from the reverse progression of the flute section in bar 39 (see Figure 12). The entire section consists of nine bars, which is more than double the overall expansion of the four bars in the first part, as there are many bisexual notes, as well as bisexual dots and even whole notes in this section. Compared to the first part, the expansion of notes is based on the first part to multiply, resulting in a multiplication of bar comparisons.

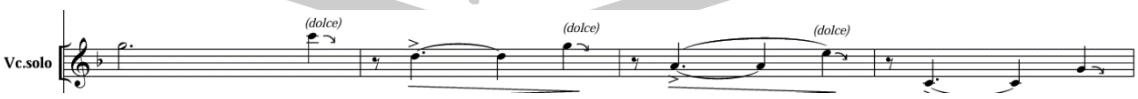
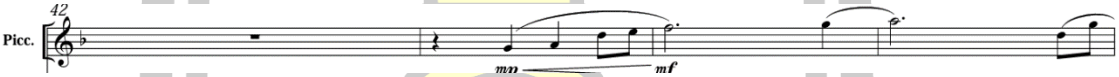


Figure 12. The 39th bar

Source:Tan Dun (2001)

Entering the climax of the introduction section, from bar 43 to 49 as the first part, the main melody is on the cello and bass string groups, while the countermelody is on the flute and treble string groups. The horizontal movement of the countermelody is based on the progression and fourth fifth jump, but the transformation is reflected here. The progression is upward, and all the previous three tone group progression and four tone group progression are downward. Then, there is the main melody, which starts with the dominant note A, that excites the progression of the three tone group G from A to E. The next bar starts to jump in reverse with it and mold in to produce the progression of the three tone group F from B-flat to C. The relationship between them is that G to A and B-flat to C is the interval of major second. And the A-to-E and F-to-B transitions represent a fifth degree jump, so it can be understood as a deformation. Next, the last two beats of bar 44 and the first beat of the next bar form the dynamic unit proceed from A to G to F to C. From here, it can be seen that A to G to F is a double tone group that moves up from the front, and an increase to the bottom three tone group, which can also be understood as a deformation. The fifth degree jumping from F to C produces a progression(see Figure 13). Then, starting from bar 47 to bar 50, the overall structure is centered around the D to G to A three tone group, creating a horizontal progression of four or five degrees.



Interestingly, here the flute and cello move in reverse. (see Figure 14).

Figure 13. The Movement of Melody from 43th bar to 49th bar

Source:Tan Dun (2001)

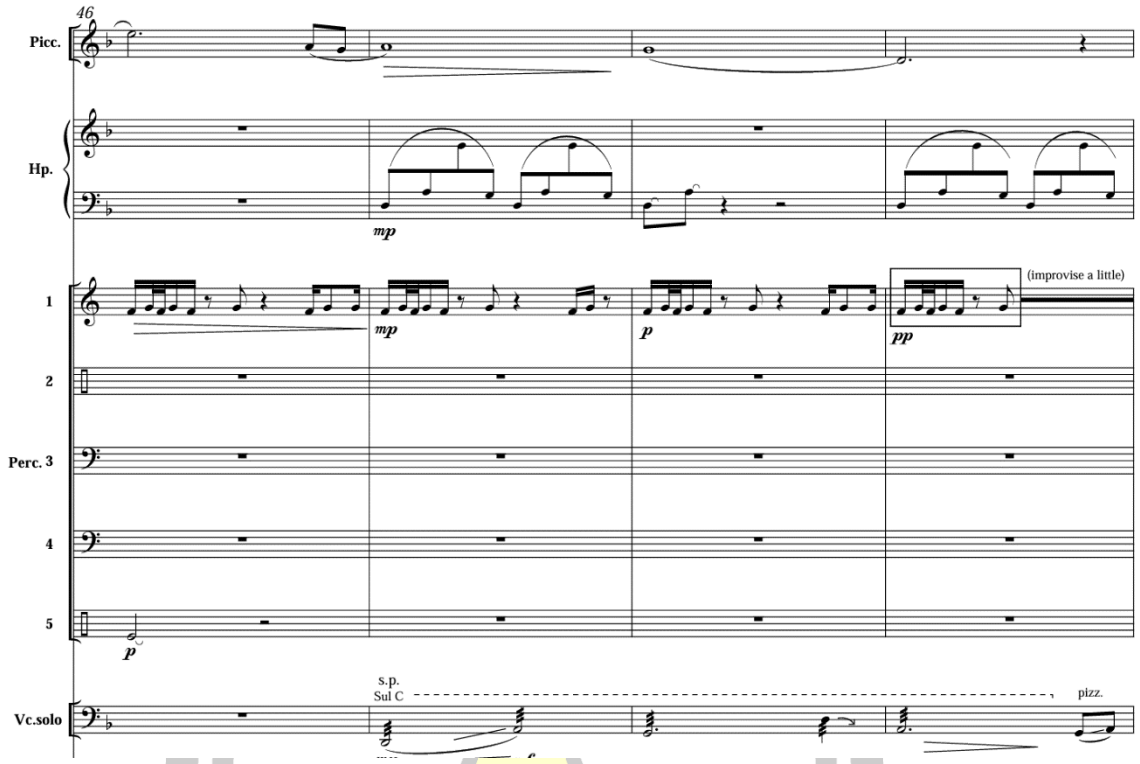


Figure 14. Melody of 47th bar to 40th bar

Source:Tan Dun (2001)

2) Night Fight

The melody starts from bar 54 and is the main theme of the second piece of music. It can be divided into two parts. The first part is found to be basically consistent with the flute part between bar 5 and bar 7 of the first music, which is also composed of three bars above the midrange flute. The center notes are played on the D and G notes, with the only difference being the rhythm on the D note and the position of the note's sound zone. The D sound in bar 57 should be on the D sound in group one of the small characters, while here it stops in group two of the small characters, and the rhythm is elongated (see Figure 15). Then, starting from bar 58, it moves on to the second part. From the length of the rhythmic notes, it can be seen that the emphasis on the main note is still on the G, D, and A notes, which are located at the beginning, middle, and end of this part. The general position of the melody framework in this part is given (see Figure 16). Then there is the internal occurrence of symmetrical interval progression, which is a complex concept. Firstly, it is

determined that the position where the relationship arises is the quarter attachment point generated at bar 59 and the quarter attachment point generated at the third beat of bar 60. Their relationship is consistent, so they all move to the quarter note. Here, the third degree relationship will be emphasized, as can be seen from the strong weak beat relationship. Although there are some differences in rhythm between the two, the relationship between the small third produced after the two corresponds. It can also be understood that the appearance of the latter is due to the appearance of the former, and the reason for symmetrical modulus is that there is a large second relationship between the F to D and the C to A notes. This relationship is consistent with the large second relationship between the C to flat B notes in the latter, forming symmetrical modulus (see Figure 16).

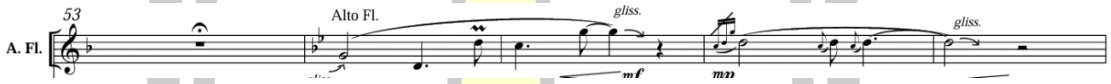


Figure 15. The 57th bar

Source:Tan Dun (2001)

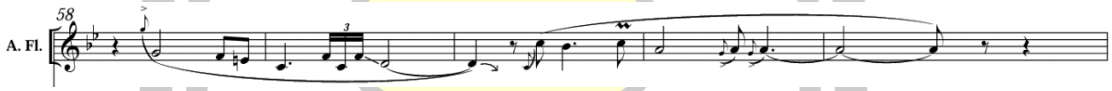


Figure 16. The 58th bar

Source:Tan Dun (2001)

Starting from bar 63, the cello combines the previous three interval relationships for continuous repetition, emphasizing the importance of these three intervals, from the third to the fourth to the fifth. The appearance of the third is the emphasis on the second part of the second piece of music, where the overall integrated intervals are repeatedly emphasized. This relationship occurs horizontally (see Figure 17). Afterwards, it continued to expand to the sixth and eighth degrees, at which point the melody had gradually left the music, leaving behind color music and rhythmic changes until the end of the movement.

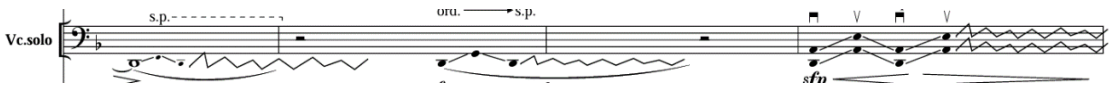


Figure 17. The 63th bar

Source:Tan Dun (2001)

4.1.3 Harmony

1) Crouching Tiger, Hidden Dragon

The first four bars can be divided into two harmonic movements. Here, the tonality is combined with the six tone pattern of D feather (see Figure 18). Although there is only a horizontal movement relationship on the spectrum, due to the connection between music, there will be a display of harmonic effects. Therefore, the first two bars are the D tonic seventh chord. This type of harmony is not a variation of the triad function in traditional harmony, but mainly consists of seventh and ninth chords and suspended chords. This use will emphasize the color of music more than the functional solution. For example, the G suspended fourth chord from the first D tonic seventh chord to the beginning of the third measure (which can also be understood as a fourth C note replacing the third B note). The constructed music does not emphasize solving, but rather the color tone connection between the two harmonies, forming a gradient music effect. In the application of Chinese music harmony, this method is widely used because of the inclusiveness of the pentatonic scale. This scale effectively reduces a lot of tension, as the disappearance of chromatics reduces the conflict resolution between them in harmonic motion. More emphasis is placed on linking colors between harmonies, in the making of seventh and ninth chords, second addition, and fourth and fifth chords the main modes of use.

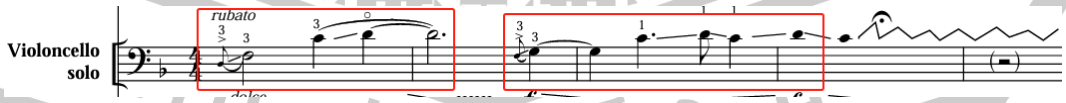


Figure 18. The two harmonic parts of the first four bars

Source:Tan Dun (2001)

Starting from the fifth bar, the vertical harmony is well reflected, and the string part continues to use D and A in this bar, which is the tonic and pentatonic of

the D main chord. Then, in the melody section, the middle note of the flute is played, with the presence of G and C notes in this section, resulting in a composite effect of four or five fold overlap (D-A+G-C) in the overall harmony effect. Then, the E note enters the next section, and the other four notes remain unchanged. The appearance of the E note is reflected on the second violin, and in this section, all notes of the D pentatonic scale are reflected, so the harmony here is a vertical combination of the pentatonic scale as a whole, which well reflects the dominance of the scale. This kind of harmony and the reason for its formation are not simply a combination of scales, but rather a starting point of C, from the fifth and stack upwards. Of course, the pentatonic scale is produced in this way, and then densely arranged to naturally form (see Figure 19).

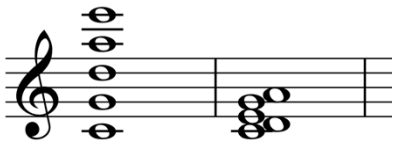


Figure 19. Open arrangement and dense arrangement
Source:Qizhi Li (The researcher)

From bar 8 to 11, the harmony remains in a static state, with the string group playing the main chord here, consisting of D and A, without the appearance of the third note F, which clearly emphasizes the purity and cleanliness of the fifth degree. Then, starting from bar 10, the E note appears on the first violin, causing the harmony to stack up five degrees to form the D-A-E relationship, indicating that the harmonic superimposition does not lie in the third degree, However, what causes subtle color changes within the harmony is the melody of the cello solo part, because according to normal harmony logic, the melody at this time should mainly focus on the internal notes of the harmony, which is sufficient to demonstrate the clarity of the harmony. However, in terms of the movement of the notes, it can be clearly seen that the melody changes are not completely dominated by the sum of the main chord and the sound (see Figure 20), The emphasis in the Figure 20 is on the harmony effect brought about by the combination of the melodic changes of the six tone scale and the

continuous main D-fifth harmony of the string group. Therefore, it can be concluded that the clarity of harmony once again is independent from the functional solution, because the movement relationship of notes is not controlled by a single harmony, but entirely by the tonality at this time. As the harmonic relationship constructed in these few sections, the main harmony continues to provide clear directionality for the current tonality and the color of the music. However, it can still be affirmed that the state of harmony at this time is static, which means that the color atmosphere constructed by harmony is fixed with some internal minor adjustments made by the melody.

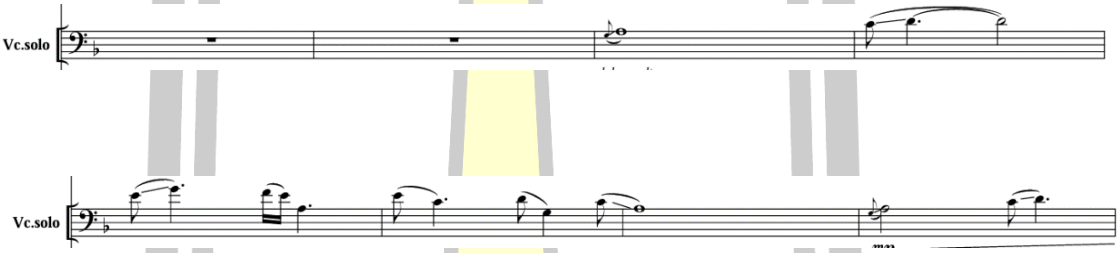


Figure 20. The Harmony Movement starting from 10th bar

Source:Tan Dun (2001)

From the 12th bar to the end of the 19th bar, the harmony begins to change. This change mainly comes from within the string group, from static to dynamic. Firstly, the entry of the F note in the 12th bar breaks the pure emptiness brought by the simple fifth in the D tonic harmony, and more importantly, it brings obscurity based on the minor triad. Even so, it is not just a triad, the E note still plays in the cello part. So, at this point, the E sound is more like a triad with an additional second (or ninth). Moving on to bar 13, the cello part begins to enter the melody. At this point, the chord in the string part remains stationary, similar to the previous state, but the difference is that the stationary chord at this point has a third F and no additional notes, just a simple D-tonic minor triad here. From bar 14 to bar 19, the harmony here is carried out, which can be understood as having clear functionality. Each bar has a harmonic movement, which increases the harmonic density compared to the previous ones (see Figure 21). However, in the first and fourth harmonies, the bass continues to be carried out, which better solves the A-D dominant relationship

between the bass. Due to the changes in the melody, his dominant role is still not in harmony, but in the hexatonic scale, which weakens the function of the triads above and, when combined, has a more pronounced effect of seven or nine harmonies. For example, the second harmony has an F on the main note of the melody, and when combined, it also has the effect of a seventh chord. However, since the bass is above A, it can be understood as having clear functionality, but not entirely, only providing color and not clear functionality. This is also the uniqueness and complexity of mixed music harmony. So, in the implementation of the harmony function, more consideration is given to the direction of solving the bass.

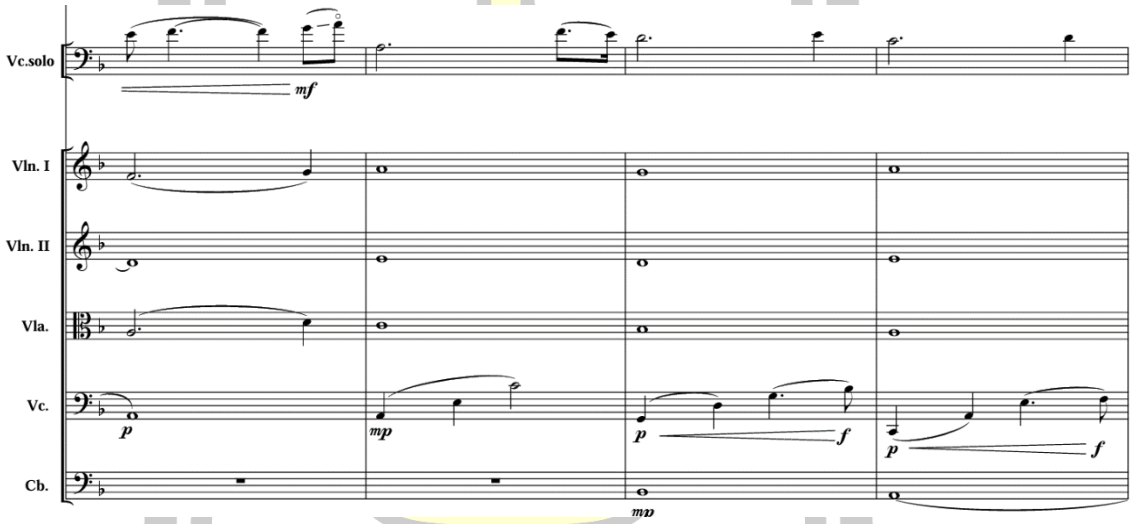


Figure 21. The Harmony Movement from 14th bar to 19th bar

Source:Tan Dun (2001)

Moving on from bar 20 to bar 23, the string section of these four bars consists only of the cello and double bass in motion, with their continuous B-flat progression. In terms of melody, it also emphasizes the use of the D hexatonic scale. Therefore, compared to the previous continuous main D, the continuous low pitch B here creates a good color difference from the previous music harmony construction (see Figure 22). This color continues with different bass melodies of the same tonality. From bar 24 to bar 26, the bass movement was changed to the A note that persisted on the cello and double bass. Combining the overall harmony of bar 28, it can be seen that there is a characteristic of belonging to chords here. This characteristic is not reflected in the complete harmony construction, but is guided by the melody. For

example, at the bar 26, the melody has the appearance of E and C, which form a good triad with the bass, and then it is later resolved to D. Of course, compared to the tension belonging to the major triad in the minor harmony, the tension is much weaker. This is also because lead C is not C-sharp. On the other hand, it also reflects the absolute influence of tonal scales in music on the relationship between dominant and subordinate harmony.

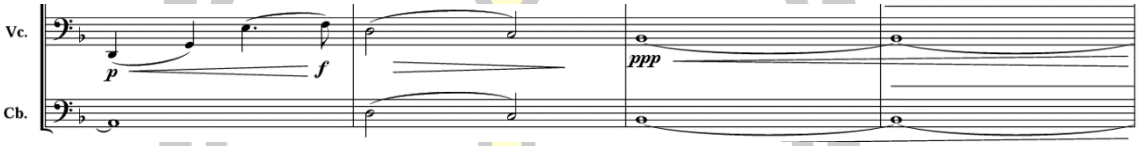


Figure 22. The Harmony Movement from 20th bar to 23th bar

Source:Tan Dun (2001)

Frombar 28 to bar 34, this harmonic function is mainly reflected in the flow of the low voice part (see Figure 23), keeping the main tone of the inner voice unchanged. This method is often used in Debussy's music. From bar 34 tobar 42, it can be divided into two parts. The first part is the continuous tonic D until the end of 38th bar. Consistent with the previous method, hosting the continuation melody and perform the tonality internally. From bar 38 onwards, from the restoration of B, it can be seen that the construction of harmony is mainly based on the fourth and fifth degrees, as well as the seventh and ninth degrees. Of course, there are also third and sixth degrees, but they are mainly auxiliary movements. Therefore, the establishment of harmony is based on the main tonality and the above intervals are stacked (see Figure 24). Even so, the internal center of harmony still maintains a continuous D to emphasize the dominant.

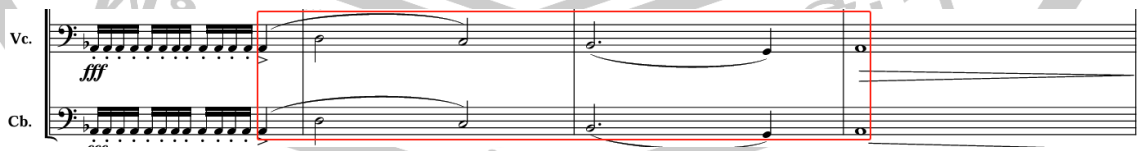


Figure 23. The Harmony Movement from 28th bar to 34th bar

Source:Tan Dun (2001)

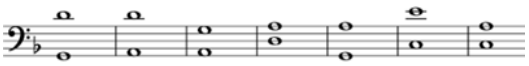


Figure 24. Harmony of 38th bar

Source:Qizhi Li (The researcher)

Continuing from bar 43 to bar 47, each harmony occupies a relatively regular state, continuously descending, and the internal structure of the harmony does not emphasize the three notes clearly. More attention is paid to the five major relationships between the sound and the five notes, as well as the use of the seventh degree relationship of the seventh chord. However, the application of polyphony is also very obvious here, which makes the harmony itself more fluid. Due to the frequent use of auxiliary notes, the horizontal melodic lines have a greater expressive power (see Figure 25), and the manifestation of harmony forms a contrasting polyphony with two melodic lines. Between bar 46 and bar 48, the harmony is on top of the main chord D. Here, the chord structure is represented by an additional fourth and ninth based on the D-A fifth, which belongs to the additional note chord structure. The overall longitudinal production is D-G-A-E. The construction of color tones does not have traditional functionality and only emphasizes the dominant position of the D center note because it is in the low voice. Continuing frombar 49 to bar 54, the use of main chords is generated internally, which belongs to composite chords (see Figure 26). These chords have strong inclusiveness and emphasizes the characteristics of mixed sound effects.

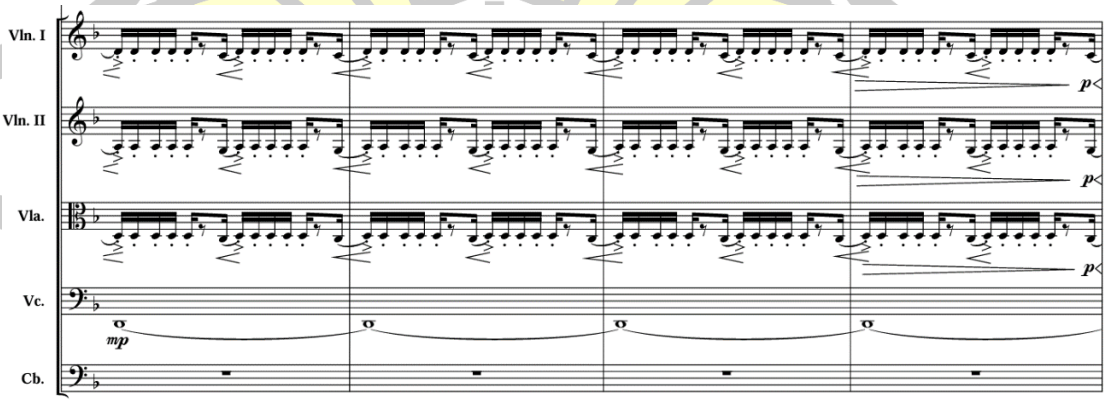


Figure 25. The Movement of Harmony in 43th bar to 47th bar

Source:Tan Dun (2001)

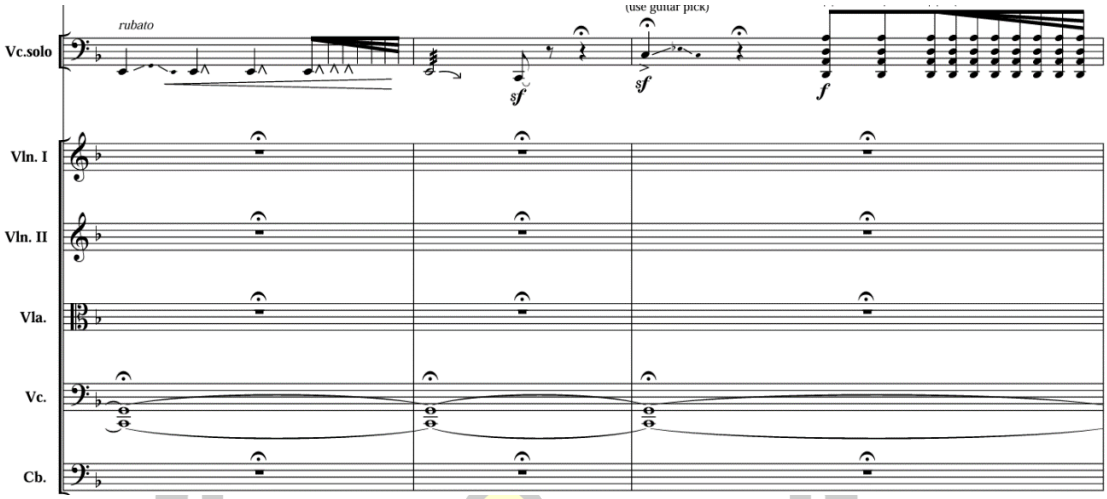


Figure 26. The Movement of Harmony in 49th bar to 54th bar

Source:Tan Dun (2001)

2) Night Fight

From bar 54 to bar 70, the tonic D continues to move, and the harmonic movement is once again static. The subtle changes in tone are caused by the overall movement of the melody and the sustained tonic. After bar 70, the movement of harmony repeats the beginning of the music, and the rhythmic instruments continue to strengthen until the cello part begins at bar 99. The effect of harmony stacking in the fourth or fifth degree and adding a seventh or second degree is achieved until the end of the first movement.

4.1.4 Orchestration

1) Crouching Tiger, Hidden Dragon

The band starts frombar 5, and the first 4 bars are the part of a cello. Starting from bar 5, the band enters and creates three hierarchical structures in relation to the melody layer movement and the rhythm movement of the percussion group, the harmony decomposition movement of the string group. Starting from bar 8, the melody layer movement is placed on top of the cello, and the harmony layer decomposition movement of the strings becomes a continuous harmony. The progress of percussion is based on the previous cyclic movements. At the beginning of section 5, the division of labor for the instrument group is clear, and there is no mixing of

timbres for the same function. Then, in this string group, there is a movement of two octaves, with the cello and bassist in the same degree, the viola and cello in the first octave, and the first violin and viola in the second octave. Of course, there is also a movement of five degrees, with parallel movements of five degrees occurring at the second violin (see Figure 27). Starting from the 12th bar, the music has more levels of movement, with the addition of decomposition changes in the bass layer (see Figure 28), which changes the texture changes inside the harmony, making its functional level more imbued with the sense of movement in music.

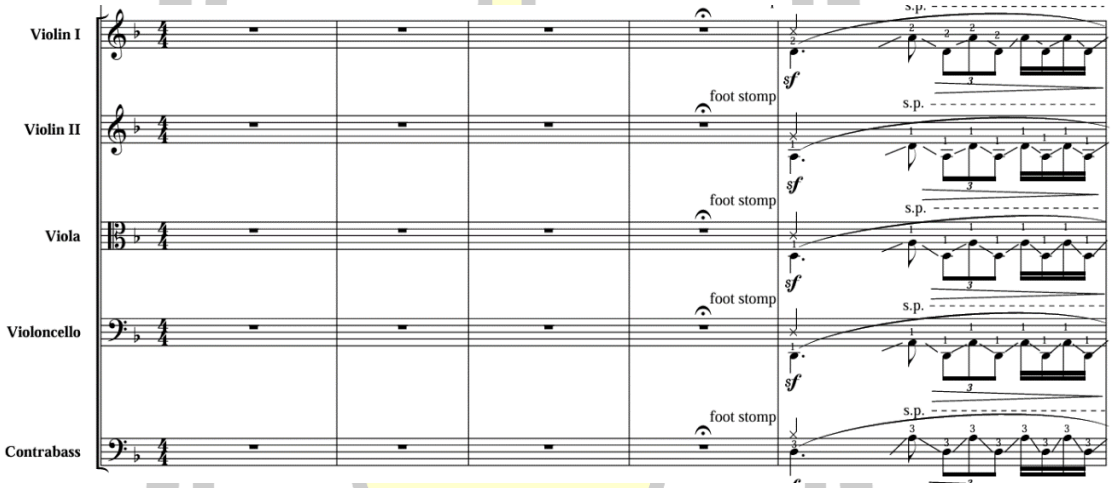


Figure 27. The orchestration starting from 5th bar

Source:Tan Dun (2001)

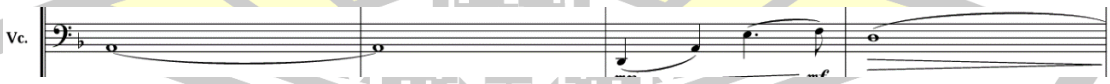


Figure 28. The melody in the 12th bar is played on the cello

Source:Tan Dun (2001)

Starting from bar 15, the addition of the double bass violin caused a change in the bass layer, making it thicker and thus changing the previously dominant moving bass layer of the cello. It was replaced by a continuously stationary bass layer in the double bass section, which lasted for 4 bars. At the beginning of the 20th bar,

the internal harmony layer of the string began to withdraw, only maintaining the continuous movement of the bass layer, percussion, and melody. At the end of the 27th bar, the musical hierarchy began to shift, with only the movements of strings and percussion. Their functional levels were almost identical, but the percussion instrument further refined the rhythm changes at this time by adding 32 minute notes. The purpose was to make the movements more rhythmic and emphasize the national rhythm. Although there were some subtle differences in rhythm movements, the general movement of strong and weak beats is consistent, so it can be understood as a hierarchical movement here. Their integration is very good. From a performance perspective, the emphasis here is on the rhythm itself (see Figure 29).

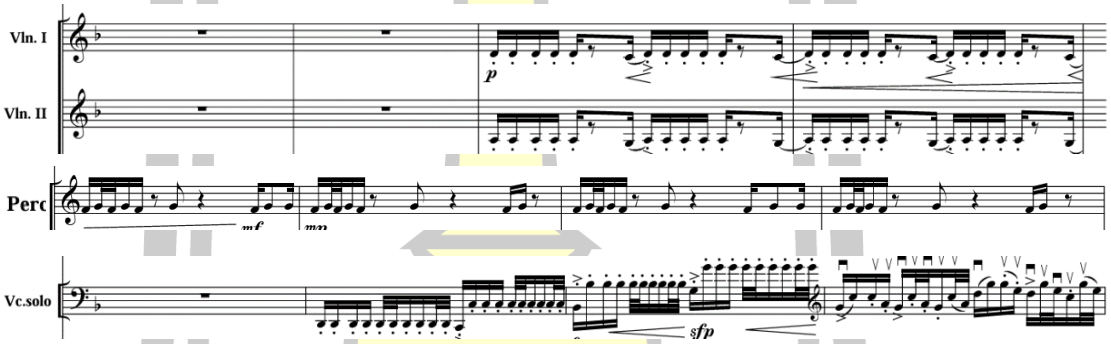


Figure 29. The changes in the notes of the percussion group

Source:Tan Dun (2001)

Starting from bar 31, the entry of the cello strengthens this rhythmic movement, and at this measure, the level change expands into three levels, seen in the progression of the bass level and the melodic movement of the piccolo. In addition, there is a correspondence between the rhythm of the percussion instrument and the cello, which comes from the correspondence of the 32nd note rhythm (see Figure 30), and the use of 32 note rhythms in different positions between the two creates a better form of rhythmic alignment, increasing the sense of alignment at this functional level and greatly enhancing the richness of the music. Starting from bar 31, the cello and double bass change the performance form of the bass to a continuous and normal playing form, and the harp is added to this bass movement, creating a strong contrast with the rhythm at this time, At this point, the melody part is played by the flute

section, expanding the level from a single level to three levels: the bass , the rhythm, and the melody.

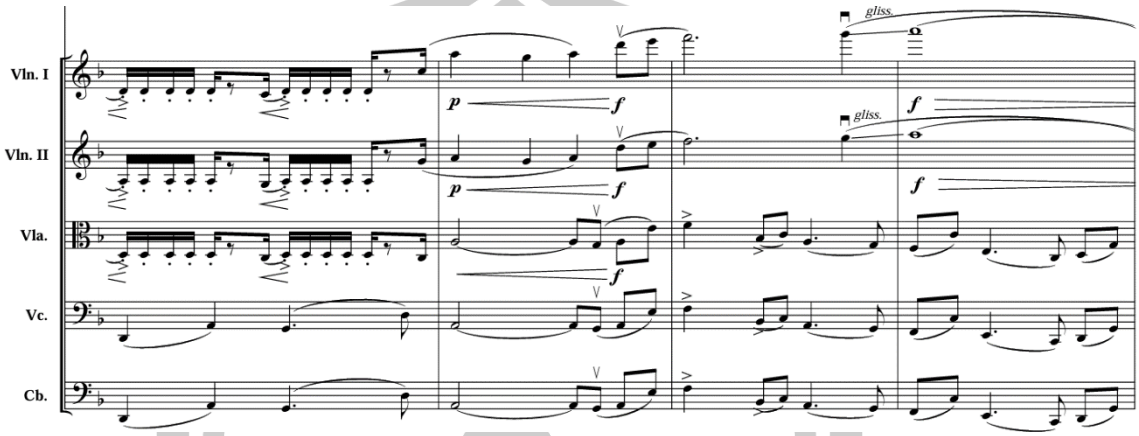


Figure 30. The relationship between rhythms of instrument groups in the 43th bar
Source:Tan Dun (2001)

After bar 34, the double bass stops, and the harp begins to break down the internal harmony, making the bass layer thin and continuous with the tonic D in a static state. Instead, the melody layer thickens, becoming a combination of cello and piccolo movements, while the rhythm layer remains on top of other violin groups and percussion, The addition of layered textures once again enhances the richness of music, as the harp changes its functional hierarchy into internal harmonic texture movement, where all levels except for the rhythm layer do not undergo any compositional changes. The melody here produces a mixed timbre from string and woodwind instruments (piccolo and cello), but they are not melodic in octaves. Here, they are harmonized in the fifth into a parallel fifth melody. Starting from bar 43, the addition of the timpani and bass drums in the percussion ensemble once again thickens the movement of the rhythm layer, emphasizing the rhythm on the beat. And at this point, the melody produces a counterpoint, which creates melodice differentiation. The contrast between the two melodies increases the dialogue of the music. Of course, the orchestration ratio of these two melodies is different. The main moving melody is in the cello part, and the combination of the viola, cello group, while double bass moves together at this level, making this melody layer extremely full and thick. The other melodic part is composed of the first and second violin

groups, along with the piccolo, moving together in the high pitched part, creating a contrast between the two melodies in terms of pitch and rhythm. So, here we lose the bass while creating the melody and the rhythm. Of course, due to the rich contrast between the two melodic parts, the two levels are not monotonous (see Figure 30). Starting from bar 43, the melody enters an octave on the piccolo and the first and second violins. The first violin and piccolo are in the same octave, and the second violin is in the lower octave. The viola, cello, and double bass are played in opposition to each other, occupying an octave position for each instrument group. This application can also make the bass melody very full and heavy (see Figure 30). Therefore, the two levels here form a contrast in timbre, because the high part is the use of mixed melodies, with woodwind timbre mixing, while the low part uses a single timbre which is entirely based on the timbre of string music. In bar 47, there is a replacement and change in the functional hierarchy. The melody layer constructed by the cello undergoes a change in timbre techniques, starting with the movement of the viola and then becoming a solo melody movement, gradually reducing the need for mixed instrument groups to construct functional hierarchies. Here, except for the bass part which consists of two instrument groups for cello and double bass movements, the other three levels of movement are all performed by a single instrument group.

2) Night Fight

Starting from bar 54, the melody becomes a flute playing midrange for movement, while the string part starts from the bass and continues to rise in melody, making the overall harmony to maintain a continuous state. In measure 63, the mixing of harmony produced by the harp and the cello is carried out, while the rhythm and bass are maintained. In bar 68, the harmony is thickened, with the movement of the middle violin group, in combination with the harmonic movement of the cello and the harp that boldens the harmony. Then, in order to reproduce the rhythmic importance from bar 70 onwards until the end of this movement, all other instrument groups stopped moving, for only the percussion instruments to become prominent. Even so, the rhythm movement of the percussion instrument group is still divided into two contrasting layers (see Figure 31). The first one produces a movement of 16 notes

which is different in speed from the second contrast layer, making the rhythm colorful. The second contrast emphasizes more on the thickness of rhythmic beats.

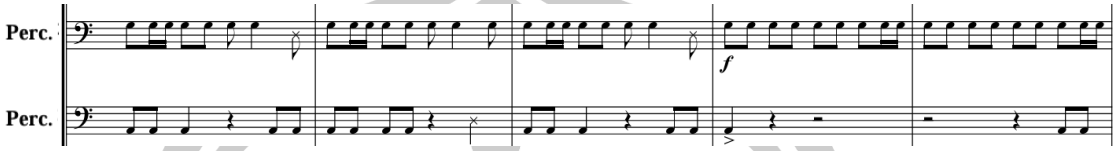


Figure 31. Rhythm comparison of percussion instrument groups

Source:Tan Dun (2001)

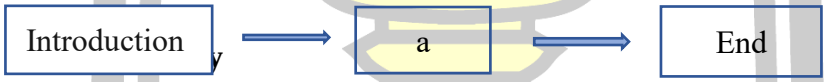
4.2 The second movement

4.2.1 Formal structure

Table 2. This movement only contains one music

Movement	Music	Form	Bars
The second movement	1.Through the Bamboo Forest	Introduction	1-4
		a	5-54
		End	55-67

Source:Qizhi Li (The researcher)



1) Through the Bamboo Forest

The melody of this movement uses the same idea as the first movement, starting from bar 7.

The melody of this movement can be divided into four parts. The first 6 bars belong to the prelude section, and the melody starts from bar 7. This is the first part of the melody of the second movement, which can be divided into three motifs: a, b, and c. Motif a is composed of three bars, and all the elements here are derived from the first movement. Firstly, the use of the main notes in the D-G-A three tone group is used, followed by the horizontal movement in the fourth or fifth degree (see Figure 32). Next, the movement of motif b is also composed of three bars, using a progressive three tone group and a third fourth degree movement. The progressive relationship of the three tone group is the progression of D-C-B towards the lower

level. This motivation also comes from the progressive relationship of the first movement. Then, the comparison between the fourth to third degree G-C-A movement starting from the 11th bar and the G-D-A movement starting from the 8th bar of motif a creates a compressed interval relationship, That is to say, the second half of motif b is generated due to the deformation of motif a (see Figure 33), and here reduction B is produced. Next, from 13th bar to 15th bar, these three sections return to motif a, similar to reproducing this structure. Then, from bar 16 to bar 21, it is motif c, consisting of 6 bars. The overall motifs of this section are classified as a-b-a-c, and the structure is like a spiral structure, but there is no overall reproduction in the end. The motif c moves towards F major scale, starting with the tonic F, stopping on the G note after two bars (with a subordinate relationship), then starting at the first octave F, stopping again on the G note after two bars, and finally continuing on the E note for 2 bars. This structure emphasizes the correspondence between the main and subordinate relationships, with E continuing to emphasize the open ending of the lead, and the internal comparison of this section happens to be carried out in a 2:2:2 ratio. Continuing to observe the internal changes in the melody, the last two beats of the 16th measure produce two quarter notes of B-flat to C, and then move on to the second quarter point of A. Comparing the last two beats of the bar 18 with the first beat of bar 19 to form the two-part attachment point E, to the C-D of the two quarter notes. Upon closer inspection, this relationship has formed a reverse reflection form (see Figure 34), once again emphasizing the use of changed melodies.

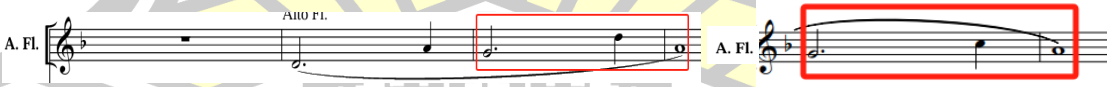


Figure 32. The motifmotif a

Source:Tan Dun (2001)

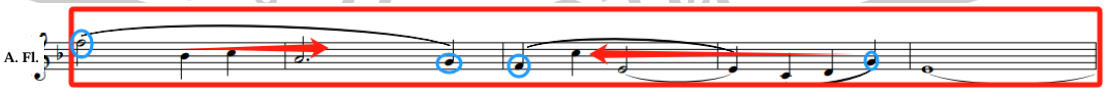


Figure 33. The deformation relationship between motifmotifs a and b in the second part

Source:Tan Dun (2001)

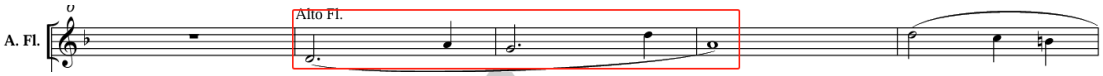


Figure 34. The motif c
Source:Tan Dun (2001)

The second part of the melody starts from bar 28 and ends with an interlude of 6 bars. This part mainly focuses on the movement of A as the central note, and here there is only one motif c. The prototype consists of 2 bars, with the three tone group, A-E-D, and a fifth moving upwards and then downwards. In this relationship, the fifth is modeled as a compressed interval. For example, starting from bar 30, the three tone group is A-D-C. Compared to the first five degrees compressed into four degrees, followed by the following bars, A to C to B-flat is produced, and the fourth degree is compressed into three degrees. They all remain unchanged with A as the main tone, followed by E to D followed by D to C, and finally C to B-flat, producing two downward progressions. In terms of sound effect, it is compressed and tightened (see Figure 35). Starting from bar 34, the sound changes above E, followed by a fifth degree up to B, and then a progression to A. This relationship is the same as the initial three tone group of the melody in A to E to D, where E to B to A and A to E to D are only in different positions, and the relationship between the sounds and the use of rhythm are completely consistent. Therefore, this can be understood as strict modularity. Afterwards, starting from bar 36 and ending at bar 44, it is exactly the same as before, with only an increase in one octave. The countermelody in this area is on the flute, which is completely consistent with the first part of the melody.

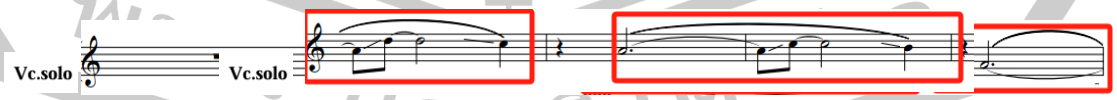


Figure 35. Comparison of three parts of relationships
Source:Tan Dun (2001)

Starting from bar 45, the melody enters the third part which can be divided into motif d and e. Motif d is composed of a diphthong, with A-E progressing.

However, at the beginning, A to A progresses in an octave, and then enters E. Here, the emphasis is mainly on the fourth progression of A to E, followed by the progression of A to D. Similarly, at the beginning, A to A progresses in an octave upwards before proceeding to the D, emphasizing the progression of the fifth, that results in an expansion of intervals and contrasts in rhythmic movements seen in half note, quarter note. The rhythm presents a state of first compression and then expansion, corresponding to the progression of A to A to E and subsequent A to A to D. The emphasis on the A note at different octaves also proves the dominance of the melody in this part (see Figure 36). Moving on to motif e, it is actually the development of the d. Before, it was the deformation and development of the melody, but here it is the interval expansion of motif d. Starting from the second half of bar 48, with A as the center note, it continuously expands downwards, so the interval is wider. According to the expansion sound, it is C to B to G, until the second half of bar 50 when its form is changed, so it forms A to C (sixth degree) with A note, A to B (seventh degree) and A to G (ninth degree) are extended from the fourth to fifth degrees. Consequently, a three tone group is formed after the second half of bar 50. A to A to E, G to A to D, and C to A to B have the same rhythm, and we can see that the middle note is A as the fixed point. Arranging both sides together, we can see that the six notes in E-D-C-B-A-G are fixed apart from the point notes. It can be clearly seen that the progression starts from E and produces hexatonic scale. This development not only provides material for the first movement of the music, but also mainly extends the A to E of motif d and the E to D between A to D. Of course, it can be seen from this that the scale at this time uses hexatonic scale called in Chinese as A-Yu (see Figure 37). Starting from the last beat of bar 53, the rhythm differentiation produces two groups: G-A-A-B and C-A-A-E. Comparing the two groups, it is found that G to C moves downwards in the fifth degree and B to E moves upwards in the fourth degree. The A to E at the end emphasizes the movement of the fifth degree again, which plays a role in closing the melody (see Figure 38) to indicate the end of this melodic part. From this section as a whole, the fourth and fifth degrees begin to expand horizontally, amplifying the interval relationship, and then transition to the upward fifth of A to E by adding the hidden fourth and fifth of the complex interval, echoing the downward fourth in the initial motif d of A to E.

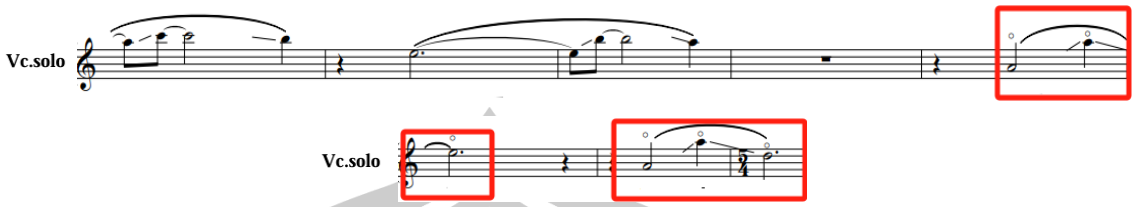


Figure 36. Emphasis on the A-note of different octaves

Source:Tan Dun (2001)

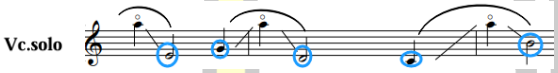


Figure 37. Expansion of motif d

Source:Tan Dun (2001)

Figure 38. A to E notes at the end

Source:Tan Dun (2001)

The fourth part starts playing the cello from the last beat of bar 55, but here I believe the main melody is on the piccolo, and the countermelody is on the cello at this time. Therefore, starting from bar 56, it uses three motifs, f, g, and h to conform the main melody. Here, the melody movement and motif a are completely consistent in rhythm and interval, with the only difference being that, the position of this group of motifs is different from that of motif a. Here, it starts with the second octave of A and ends above the E, while motif a starts with the D and ends above the A, so the composition of motif f is composed of a shifting upwards by five degrees (because D to A is an upward fifth) (see Figure 39), followed by the movement of motif g, which is composed of three bars. If we look at the relationship between the strong beats in each measure, the three tone group A to D to E is consistent with the main tone of motif c, but the position has changed. Then, overall notes that combine is composed of five notes, A-G-F#-E-D, forming a pentatonic scale (see Figure 40), which is a one-note missing of hexatonic scale of motif e. From this point, combined with the overall two movements, we can see the expansion from diad to hexatonic

scale , It clearly expresses the technique of gradually expanding according to the same material in the development of melody, which actually involves the use of melody techniques in addition to progression, such as interval expansion, which is consistent with its method. Then comes the final motif h. From the perspective of rhythm, with the D note as the fixed point for the double tone movement, the first is D to C where the rhythm notes are divided into quarter notes and half dots, then D-A, where they are divided into quarter notes and quarter dots, followed by D-B where they are divided into eighth notes and quarter dots, and finally A to B notes, eighth notes and whole notes. It is obvious that the use of rhythm is constantly compressing until the final eighth note A is released onto the B of the whole note. This kind of spring like tightening, retracting, and releasing is used many times in music, which is a proportional motion. Many times before, it is reflected in the comparison of section proportions within the structure, and here it is reflected in the rhythm proportion. Then, from the internal perspective of the motifs, observe the changes in sound, separate the fixed notes, and generate the progression of C-B-A, followed by the progressive movement of the three tone group. This material movement remains consistent with the previous one (see Figure 41). Finally, there is the cello in this section, which can be understood as a counterpoint. Starting from the last beat of bar 55, the quarter second punctuation note undergoes three consecutive double tone movements, producing a fourth seventh sixth progression. Then, the A note that jumps up from the eighth of the quarter second note echoes the triple A to G to F# of the piccolo and the triple progression of the piccolo. Afterwards, the continuous compression of the rhythm using quarter notes and quarter dots was carried out, with the quarter dots compressed to the eighth and the quarter dots compressed to the fourth dots. In terms of rhythm, it once again echoes the short flute above. Although it is a major interval here, all notes except for the fixed-point D are also based on C to B to A(See Figure 42).

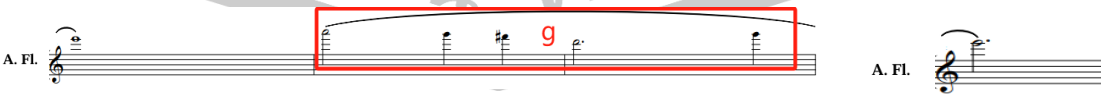


Figure 39. The motifmotif f

Source:Tan Dun (2001)

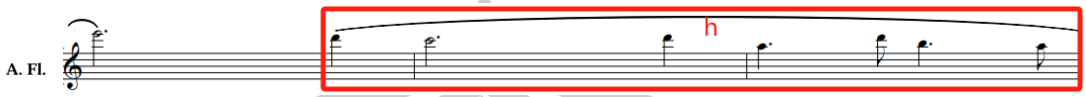


Figure 40. The motif g

Source:Tan Dun (2001)

Figure 41. The motif h

Source:Tan Dun (2001)

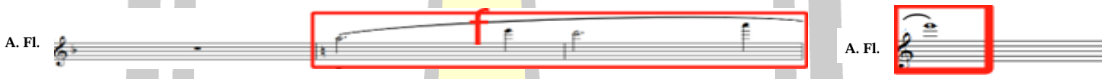


Figure 42. The Movement of Melody in bar 55

Source:Tan Dun (2001)

4.2.3 Harmony

1) Through the Bamboo Forest

The harmony in bar 1 of this movement is entirely composed of overlapping semitones, G-G#-A-Bb, which are composed of four notes in the string section. Additionally, because their instruments play fourth overtones, the sound is tense and sharp. Continuing from bar 2 to bar 6, the viola moves a set of sixteenth notes to form a sound pattern, with the B note constantly changing and repeating (repeatedly moving between falling and restoring), which is well coordinated with the color harmony formed by the cello (or bass), the low note continuously descending and the color harmony formed by the top note forming Bbmaj7-G-Gm(add2)-Bdim Bbmaj7/F (see Figure 43), and then as the harp's harmonies appear, the composite chords begin to overlap, This kind of chord is still formed by stacking the pentatonic scale as a whole. Alternatively, it can be said that it is a dense arrangement of four or five degree stacked chords, and then continuing this tonal scale, constantly changing

the bass, causing the original tone of the music to slowly disappear, and producing new harmonic effects; thereby using off key notes continuously, but without abrupt effects due to the unchanged center. And from here until the end of bar 26, this method is also used. Here, it can be divided into three unchanged centers. The first is the movement of the harp, which has always been a continuous decomposition of the A-D-E-B-F four notes (see Figure 44). It can be well seen that this is a variation of the pentatonic scale. Originally, the F note would rise, but here it remains unchanged, different from the Chinese pentatonic scale to a scale with Japanese characteristics. The second one is the continuous pattern progression of the first and second violins (see Figure 45). From the score example, it can be seen that the movement of the notes is D to C, E to D, where the center note remains above D; in contrast, the whole note spreads upwards and downwards, followed by the third one. In the viola section (see Figure 45), it is seen that it is a pattern change that occurs from the second measure onwards, where the constituent notes are A-B-D-A, The three notes are repeated, and from these three fixed sound patterns. It can be seen that the pitch centrality here is above D and A, forming the so-called universal harmony center note, which is a fifth degree centrality. Then, when looking at the movement of the low part, it can be seen that the voice part proceeds as A-D-A-C-A-B-E-A-D-A. This well illustrates that the center position of A is greater than the progression of D, which is exactly the opposite of the first movement. Although it is a traditional low-pitched harmony, the addition of three fixed and continuous sound pattern changes, as well as the melody of the woodwind group that makes the harmony more horizontal and clear, while the vertical music effect is complex and has national characteristics.

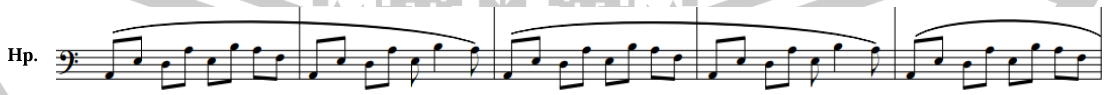


Figure 43. The Movement of Harmony in 2nd bar to 6th bar

Source:Tan Dun (2001)

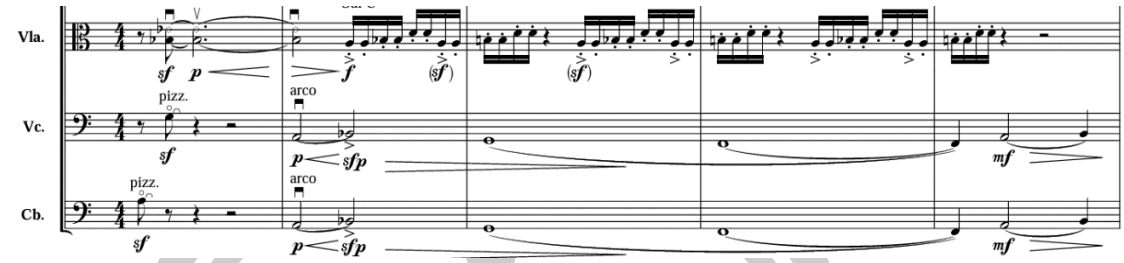


Figure 44. The progression of melody on the harp

Source:Tan Dun (2001)

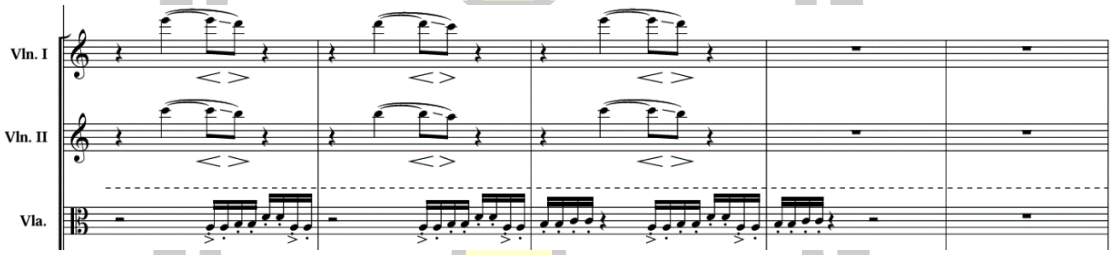


Figure 45. The progression of melody on string groups

Source:Tan Dun (2001)

Starting from bar 28 to end in bar 43, the concept of harmony used in this part is still very similar to the previous one. Therefore, the role of harmony in such music is the atmospheric effect, which is not a solution between notes, but a connection between the overall vertical tones of the music. In order to demonstrate the clarity of tone connections, the movement between the two basses plays a decisive role. However, the melody is a clear line within this pile of color tones. The progression of each note between harmonic movements is highly solvable, meaning that each chord is strictly and independently individual, and the connection between them needs to be solved by the function of the scale. In this part of the harmony, there is also a fixed pattern movement. The first one is still the fixed pattern A-B-C-A produced by the viola. Starting from bar 36, the position of the fixed pattern's beat changes from the strong to weak beat, and the length of the sound pattern is expanded, increasing the C to D. Whether changing the beat position or increasing the length of the sound pattern, it effectively changes the movement mode of this timbre and sound

group. The D to C, E to D movements produced by the second violin from bar 36 are similar to the technique of scale progression, and also play a background sound effect in harmonic motion. Finally, the function of the harmonic bass movement in this section is reflected. This movement is carried out with a fourth or even seventh degree overlap, which can also be said to be a composite chord (see Figure 46). Then, until the end of bar 43, it is a continuous movement of the tonic A, maintaining the absolute stillness of the harmonic bass function. There are internal melodies and changes in the tone that produce changes in the harmonic tone.

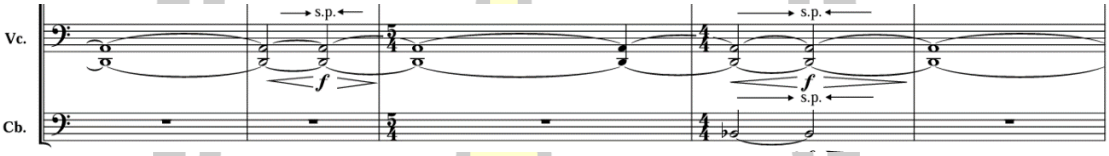


Figure 46. The movement of harmony in the 50th bar

Source:Tan Dun (2001)

After bar 43, the center tone of the bass function's harmony returned to D, forming a fifth with A, maintaining the ethereal fifth of the low part. It was not until bar 49 that the double bass produced a drop B that broke this continuous tone progression, forming a major seventh chord dominated by D, which results in Bbmaj7. Then, in bar 50, G# appeared in the low part, followed by A, which is clearly the leading chord of A. Of course, it also emerged in the context of D to A as the fifth degree, which does not have complete properties of forming leading chords, but has its functions (see Figure 47). After G#, it goes to A and finally returns to D, indicating that D is still the main functional property. Therefore, G# is the non-chord tone of V. This is a very common use of the non-harmonic tone in traditional harmony, but the background used here is different. Continuing to bar 56, the use of harmony in the string part is also carried out using a fourth or fifth degree, and of course, there is also the use of a ninth degree here. All of which are derived from the changes in the pentatonic scale. Although the D tonic chord here appears as a three note F in the treble part of the string, its function is as a passing tone in the weak beat, so it is mainly emphasized on E and G, and then a C note is emphasized in the viola. Overall, it can be understood as the addition of a fourth (G) to the ninth chord of the D tonic,

Vc.

which is consistent with the previous method of constructing a seventh chord. After entering the 58th bar, the harmony changes.

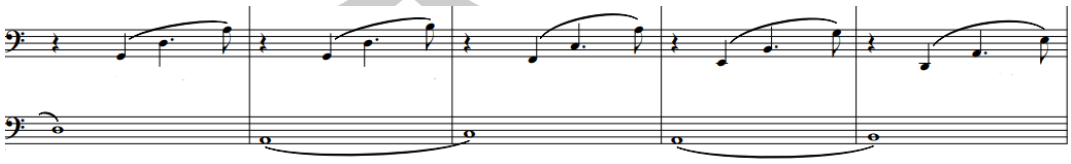


Figure 47. Melody played on harp and cello

Source:Tan Dun (2001)

From here until the end of this movement, the main arrangement of harmonies is D to G fourth, Gto A polyphonic interval ninth, A to D fourth, then D to E second, and vertically arranged as fourth ninth fourth second. The interval stacking relationship that forms harmony, with horizontal movement occurring as a three-tone group, actually originates from the previous viola. This movement actually utilizes all the notes of the natural scale.

4.2.4 Orchestration

1) Through the Bamboo Forest

In the second movement, the bass level functional group still consists of the cello and double bass, while the harp performs the main harmonic function. The movement of the cello group emphasizes the rhythm and also exists in the same harmonic texture functional layer as the harp, except that the harmonic texture movement state of the harp is different. Starting from bar 7, the melody moves on the alto flute, while the cello group moves on the bass level. At this point, the harmonic layer has three motion texture states, one on the violin group, another on the viola, and the other on the harp, producing three different harmonic textural contrasts. Starting from bar 19, the bass is thickened and the cello and double bass are mixed together. At this point, the melody layer disappears, leaving only the bass layer, the voical part that contrasts in timbre between percussion instruments.

Starting from bar 8, the first violin and the second violin, where they are not in the fifth or eighth degree, are carried out in a parallel manner with the motif of the third degree. Under the action of the parallel third degree, it will not thicken the

contour of the lines like the eighth degree, but strengthen the harmony of the lines (see Figure 48).

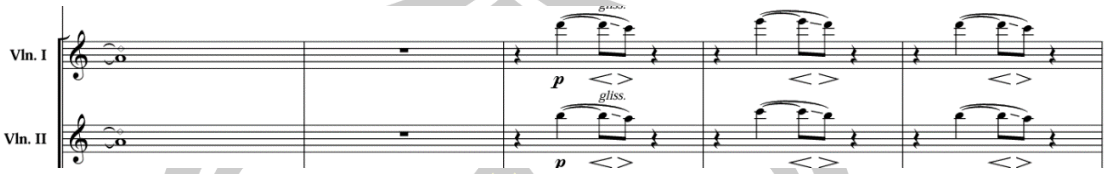


Figure 48. Starting from 8th bar, the movement of the violin group

Source:Tan Dun (2001)

Starting from bar 48, the functional level changes, the melody disappears, the cello undergoes interval changes in the harmony, and the rhythm of the percussion instrument group becomes clear, emphasizing the importance of the rhythm. The cello group has a dual tone movement and a continuous bass part. The double bass and violin gradually joins in. From bar 53, the bass part of the cello group is completely mixed with the rhythm of the percussion instruments, and the rhythm of the percussion instruments also continues to move, reflecting the characteristics of rhythm. After adding the viola played the rhythm bar 55, the violin group also joined, thickening the movement of the rhythm (see Figure 49). From the Figure, it can be seen that there is a contrast difference in rhythm, making it more contrastive. At this point, the melody begins to play on the piccolo, and other percussion instruments begin to move in a similar way to imitating polyphony, using the technique of up and down scraping. They are produced in different sound regions, occupying almost all of the mid to low range, making the music very rich at this time. At the end of this second movement, the main functional level is emphasized on melody and rhythm. Of course, the internal movement of harmony is hidden within the rhythm movement. They are not only a representation of the rhythmic movement, but also the combination of harmony.

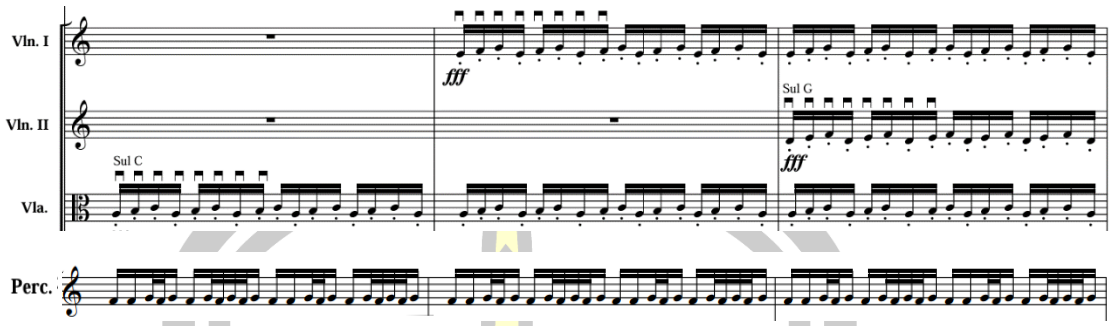


Figure 49. Movement of percussion and violin group in the 55th bar

Source:Tan Dun (2001)

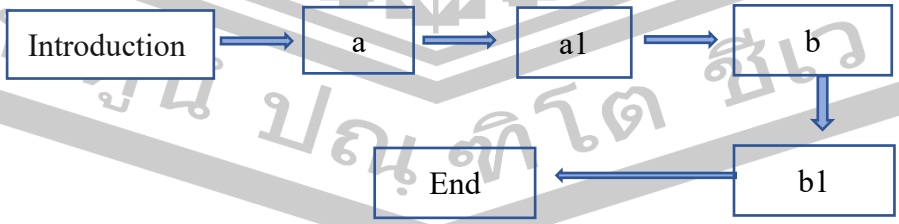
4.3 The third movement

4.3.1 Formal structure

Table 3. This movement contains two music

Movement	Music	Form	Bars
The third movement	1. Encounters	Introduction	1-16
		a	17-38
		a1	39-67
	2. Silk Road	b	68-78
		b1	79-83
		End	84-89

Source:Qizhi Li (The researcher)



4.3.2 Melody

1) Encounters

In this movement ,the first part of the melody ends from bar 1 to bar 16. It can be divided into three sentences and conducted as a whole on the cello. The first melody starts above the tonic note G, the tonality here is above the tonic note G. Then, with the dominant note D as the central note, the melody moves up and down, expanding upwards by three degrees. For the central note D, it reaches the highest point above the F note and downwards by two degrees. That is to say, for the central note, except for the initial tonic note G, the lowest point is only above the lower second degree C note, so it is centered on the D note. The melody moves up or down, with only intervals between C-F (see Figure 50), and then ends above the central note D, occupying nearly three bars as a whole, forming an irregular structured musical phrase. Moving on to the second melody, it is evident that the length of the musical phrase has increased and the internal notes have expanded. However, from the overall movement of the melodic lines, the basic structure is still a series of expansions based on the first sentence. At the beginning, the second sentence still starts to move with the G tone, and compared to the first sentence, the G tone is more pronounced here because the overall scale reflects it. More accurately, there is a direct relationship between the first sentence and the second sentence. If we only use the first sentence, it is not possible to accurately judge the mode. In the second sentence, the overall number of bars has increased to four, with only one more bar compared to the previous one. In this sentence, the front part still has D as the center tone. However, the center tone of the later part of this sentence moves towards the main G of the mode, forming a good relationship from D to the main G. This also indicates that the first sentence ends on the D sound, which corresponds to the question and answer form of the second sentence ending on the G. From the comparison of melody between the two sentences, it can be seen that the second sentence here increases upwards to the G note, which is a second degree higher than the previous F note, and downwards to the tonic F, which is a fifth lower than the previous C note. This is the expansion of the melodic range, which starts from the first five notes (G-C-D-E-F) and increases to the perfect scale of seven notes (G-C-D-E-F-A-Bb), Then, from the perspective of the application of note duration, the internal expansion of the mode progression of the eighth note (see Figure 51) increased its developmental principle, and finally remained stable above the tonic G (see Figure 51).

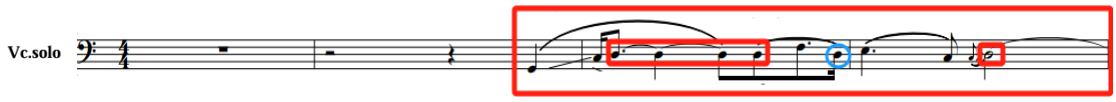


Figure 50. 2nd bar begins with the movement of the melody

Source:Tan Dun (2001)

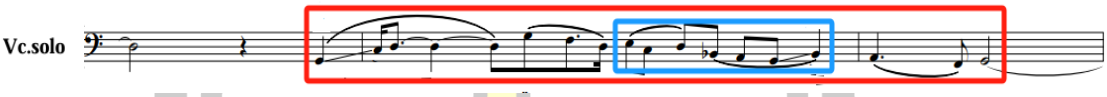


Figure 51. Changes in note duration

Source:Tan Dun (2001)

Entering the third sentence, the infrastructure remains mainly composed of the first sentence as the main structural change. The changes here are relatively significant compared to the second sentence. Firstly, in terms of rhythm, there has been a significant change here. The use of the eighth point attachment in the first sentence has completely disappeared, the fourth point attachment has increased movement, and the second note has significantly increased. The combination of the first eighth note and the second sixteenth note does not appear in the previous phrase, but it is used here (see Figure 52). Finally, the movement of the two notes also belongs to the newly generated elements compared to the previous one (see Figure 52). In addition to the significant changes in rhythm and duration, the length of this sentence has also expanded, comparing to the previous phrase which increases to seven bars as a whole. The front part still moves with D as the center note, but compared to the front part, the position of the center note has changed, but delayed it by one bar. It first appears in the front C-G-F-E, and then in the D note. Compared to the front C-D-G-F-E-D, by removing the mid D produced within the first few notes, this method can create subtle differences in the movement of the melody (see Figure 53). From the perspective of the movement lines of the melody, in the third sentence, compared to the first two examples, there is no change in the line movement of the melody at the beginning. The line movement is carried out from bottom to top and then downwards. However, in this third sentence, the melody is carried out until it

reaches the D note. The melody moves up again to the top of the G, then up to the top of the Bb (see Figure 54), and then continues down that produces another progression of the melodic lines. This progression relationship is bottom-up, and the relationship generated by the progression of the lines here is that bottom-up corresponds to top-down (see Figure 55). From the graph, it can also be seen that the obvious expansion of intervals is increased, expanding upwards to the Bb. Compared to note F in the first sentence, it has expanded by a fourth, and downwards to the D sound. Here is the low octave D sound, and if compared to the C in the first sentence, it has expanded by a seventh. However, due to the Eb produced at the end of the melody and the emphasis and ending on the D itself, it has finally moved to the D, and the mode of the entire phrase has changed to G-D.

Figure 52. Two notes

Source:Tan Dun (2001)

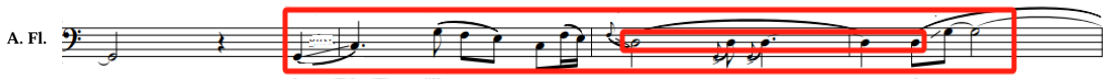


Figure 53. Changes in melody

Source:Tan Dun (2001)

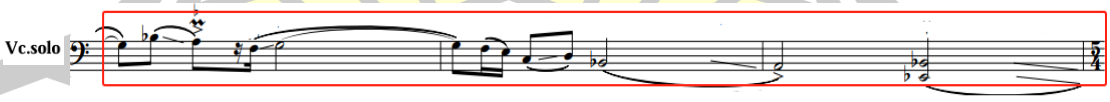


Figure 54. The change of melody in the third sentence

Source:Tan Dun (2001)

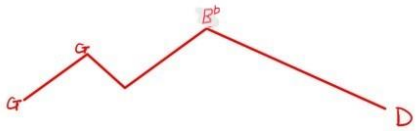


Figure 55. The visualization of melody lines, with letters representing vertex sounds
Source: Qizhi Li (The researcher)

Starting from bar 17 and continuing until the end of bar 38, the melody enters the string orchestra and moves rapidly. At that time, the cello does not stop, but also blends with the band that progresses. The melody here is played in D minor. The theme of the melody is mainly composed of four sections, with the main tone D moving repeatedly on the A note. The melody in each bars has little to do with the previous bars, and even the tonality has little to do with the rhythm or the melodic lines in progress. Here, the construction of the theme is carried out in four bars, with only one bar, divided into two motifs, a and b, which their rhythmic relationships are also different. The former is a combination of a sixteenth note and an eighth dotted note with a fourth note, while the latter is only composed of sixteenth notes (see Figure 56). Then, the melody generated by the following three bars is changed from he first bar. From the second section, it can be seen that a motif has not changed. What has changed is that motif b here, compared to the first section, undergoes a line changing, starting from the A note and continuously moving downwards, and produces a progressive accent twice (see Figure 57), which belongs to the line change movement that continues from bar 3 bar 4. The formed motifs, a and b, undergo expansionary changes, while motif a undergoes modular expansion, gradually decreasing intervals from D-A to D-G and D-F. However, the rhythmic note state remains unchanged, while motif b also expands, increasing the movement of eighth notes and emphasizing notes appearing four times on G. There is also the sixteenth note of G-F-E-F at the end, which is generated by the downward molding of the reflection of the Bb-C-B-flat-A presented in group at the beginning of motif b. Next, the melody composed of four bars moves throughout the string group until the end of the entire part.

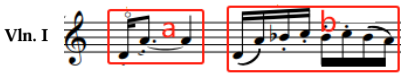


Figure 56. Two motivational motifs

Source:Tan Dun (2001)

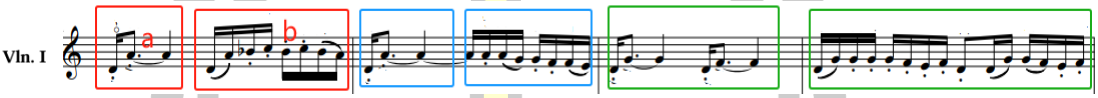


Figure 57. Changes in motivation

Source:Tan Dun (2001)

Starting from bar 39 and ending in bar 62, the melody is divided into two parts. The first part of the rhythmic returns to the cello for plucking, accompanied by the harp. The theme melody is mainly composed of two sections, where the rhythm state is mainly composed of eighth and sixteenth notes. The rhythmic patterns in group include: first eighth note followed by double sixteenth note, first double sixteenth note followed by eighth note, and the use of syncopation. The appearance of the first eighth note, followed by the double sixteenth note, or even the first double sixteenth note, followed by the eighth note, is directly related to the melody in the first part. The main new motif is the entry of the syncopation note (see Figure 58). The second slow-paced part, which starts with the string group, mainly constructs notes of two parts, four parts, and eight parts (see Figure 59). Compared with the fast-paced cello, both the progression of the notes and the lines of the melody are almost consistent. The difference lies in the use of rhythm and pitch, and the slow-paced melody in the string group is one measure later than the solo part of the cello, This way of exercising is very similar to polyphony in polyphonic music. At the end of this section, both melodies are polyphonic counterpoint.

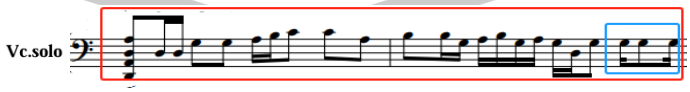


Figure 58. The main new motifmotif is the entry of the syncopation note

Source:Tan Dun (2001)

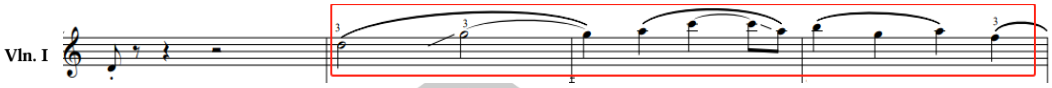


Figure 59. The melody of the second part

Source:Tan Dun (2001)

2) Silk Road

Starting from bar 68 and continuing until the end of this movement, the melody is played on the cello, where the tonality produces a pentatonic scale of C, followed by changes to the G pentatonic scale of D, where the overall emphasis on intervals is more pronounced. It is to answer why the tonal changes are so significant. Here, due to the lack of substantial division of bars, the overall melody is strong. In terms of rhythm, it is mainly composed of quarter notes, followed by variations. There is no emphasis on sixteenth notes, which is a good contrast in speed with the previous part of the melody. In terms of rhythm, new motifs include quarter note triplets and eighth note triplets (see Figure 60), Then, the entire melody uses a lot of decorative notes in the same way as the melody in the first movement (see Figure 61). Finally, the entire melody is played along the lines, except for the overall contrast and lengthening, as well as the changes in the highest notes. Here, as it is played at the end of this movement, the beginning and ending notes of the highest notes are both in D notes, emphasizing that the music is about to end (see Figure 62).

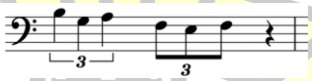


Figure 60. Quarter note triplets and eighth note triplets

Source:Qizhi Li (The researcher)

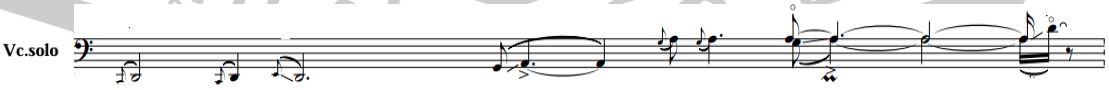


Figure 61. A lot of decorative notes

Source: Tan Dun (2001)

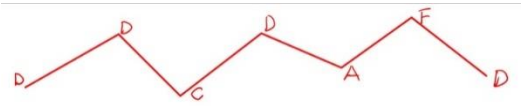


Figure 62. The process of melody change

Source:Qizhi Li (The researcher)

4.3.3 Harmony

1) Encounters

At the beginning of this movement, the string part uses a fourth degree arrangement to construct chords. From each instrument group in the string group, it can be seen that an additional fourth degree interval is constructed. The vertical connection between each group is in a chromatic relationship, which will add to this harmony effect the up and down movement of the percussion instruments (see Figure 63). Then, starting from bar 3 and ending at bar 7, the melody is the main focus, and the rhythm of percussion is added to enhance this effect. From bar 12 to bar 16, the harmonic movements in this part are arranged in a four or five degree order, and the whole superimposition of the chord should be E-A-D-G-C, all stacked in four degrees. Due to transposition issues, a fifth degree is produced, but the overall effect is like this. In this part of the harmonic movement, the composer used the method of descending chords (see Figure 64). At bar 14, it can be seen from the example that two notes, E-flat and B-flat, are produced and mixed inside. This will cause a sudden change in the continuous static nature of the chord, and this change is very different from the harmony of the natural scale series, because the notes at this time do not originate from within the key. There is a feeling of unexpected progress, accompanied by a sense of tension, because E and B still exist, it will form a chromatic overlap effect, and if not, it will form a Eb major ninth effect. Then in bar 16, the bass enters A, creating a dominant relationship with the D in the following bars, which will have a good attachment. After bar 17, the dominant D is continuously emphasized, and it is not until the end of bar 39 that the next stage of harmony enters. In this section, there are several ways to construct the main D, the first of which is the seventh chord form,

which emphasizes the C note, and the other is the hanging second of the E, As well as the presence of G note hanging fourth degree, it can be seen from the arrangement that D-E-F-G-A-C is constructed with D as the fundamental tone. The overall use of the scale is not only horizontal on the melody, but also very important in the vertical combination of harmony. Although B-flat sound has also appeared, this is the main thinking of D minor. For harmony, the vertical combination of the six tone scale is obvious, but due to the appearance of B-flat, The horizontal manifestation of hexatonic scale will decrease (see Figure 65).

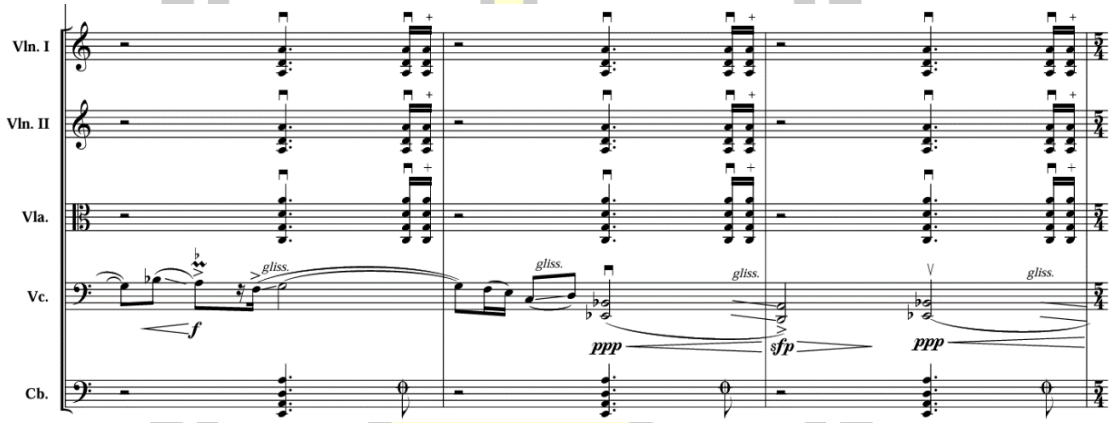


Figure 63. The semitone relationship between each instrument group

Source:Qizhi Li (The researcher)

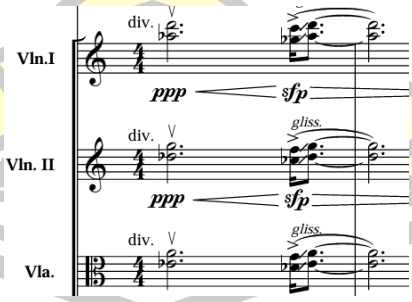


Figure 64. The method of descending chords

Source:Qizhi Li (The researcher)

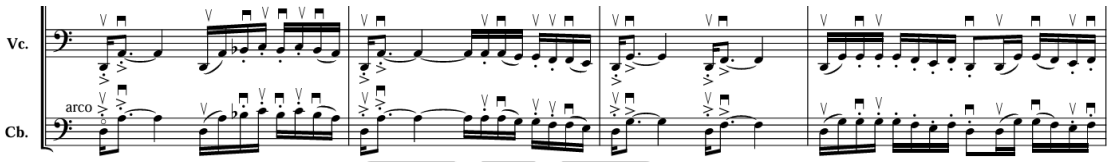


Figure 65. The horizontal manifestation of the six tone scale will decrease

Source:Qizhi Li (The researcher)

2) Silk road

Starting from bar 40, the overall harmony remains in a static state, but the timbre changes, causing subtle differences in the harmony. At this point, more emphasis is placed on the horizontal movement brought by tonality and the sense of movement brought by rhythm. Until the end of this movement, the overall harmony of this movement is not complicated. The emphasis on the fourth and fifth degrees is built to enhance the sense of harmony, and maintaining the continuous movement of the tonic chord is its characteristic. It is important for the sense of rhythm to strike and combine with the horizontal progression of the mode.

4.3.4 Orchestration

1) Encounters

At the beginning of the third movement, the melody of the string part occupies three octaves, making a grander effect. The first violin and cello are played two octaves apart, and so are the second violin and double bass.

The hierarchical and functional changes of the third movement are similar to those of the second movement. Bar 1 begins with the overall mixed movement of the percussion and string instruments. Starting from bar 2, only two functional groups proceed in the melody and rhythm layers. After the fifth section, the melody layer thickens the instrument group, with 1 cello solo within the group, making the sound more pronounced. Starting from bar 12, the rhythm begins to increase, and the new rhythm layer in the string group is composed of violin, viola, and double bass (see Figure 66), which not only reflects the rhythmic imposotin but also the harmonic movement. Moreover, in addition to the performance of the string, this rhythmic layer also incorporates a blend of fixed tones, emphasizing its importance. Then, starting

from bar 17, only two sets of rhythmic structures were retained for comparative movement. The first group was shown in the overall percussion, while the second group was shown in the strings. The rhythm and movement of the string instruments have a certain melodic effect (see Figure 67). From the two, it can be seen that there is a great contrast in rhythm, and there is also a good contrast in timbre. This effectively opens up the contrast and drama of the music.

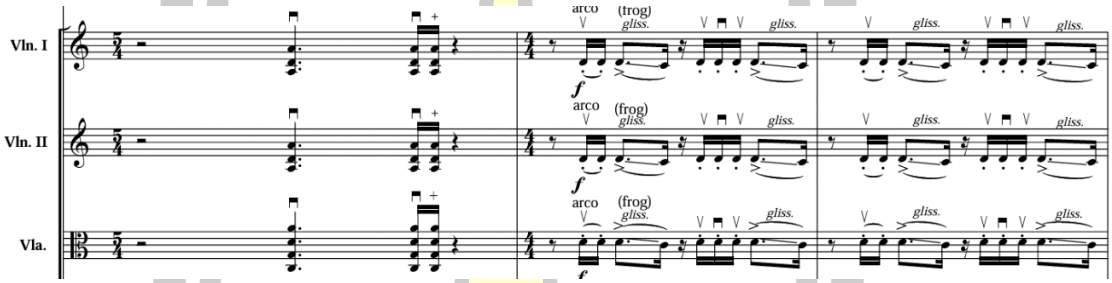


Figure 66. 12nd bar rhythm of the string orchestra

Source:Tan Dun (2001)

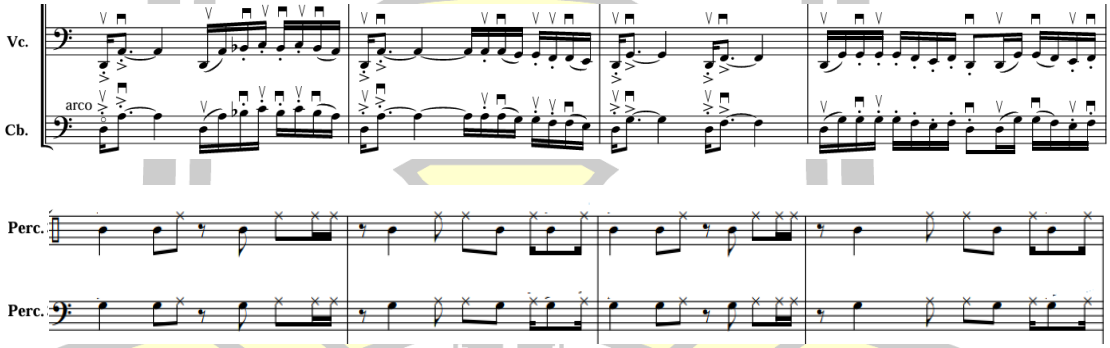


Figure 67. The rhythmic layer movement of string groups has a melodic effect

Source:Tan Dun (2001)

Starting from bar 5, the cello solo and the cello group perform melodies in an equal degree, emphasizing the overall timbre of the cello due to strong mixing. Then, starting from bar 17, the first and second violins perform in an equal degree with the viola, while only the cello group emphasizes a low octave melodic rhythm (see Figure 68). Afterwards, both sets of violins and violas in the string orchestra are played in

unison, and so are cellos and double bass. Once again, the loudness of the sound was emphasized.

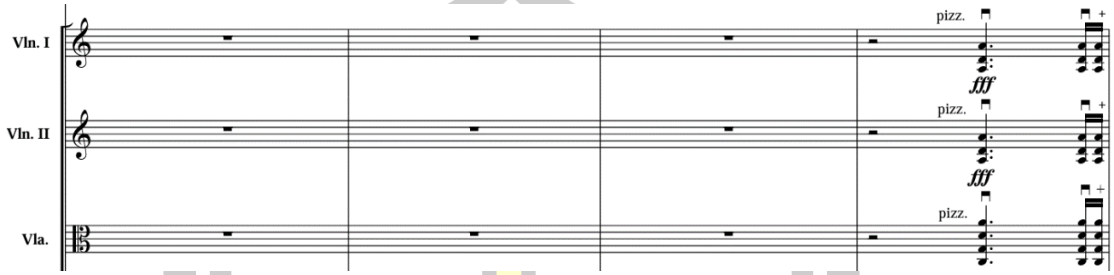


Figure 68. The first and second violins perform in an equal degree with the viola
Source:Tan Dun (2001)

Starting from bar 39, the instrument group in the functional layer appears to change., except for the double bass. All other string groups in the string group are played in the motion melody layer. The entry of the harp and the production of the cello into the first rhythm can also be understood as the bidirectional functionality of the second rhythm layer movement. The second rhythm layer is still on top of the percussion, and it is continuously thickened. The idea is still in the form of imitating polyphony, gradually increasing (see Figure 69), and the proportion of thickness is almost consistent with the melody layer of the string group movement, while the first rhythm layer of the harp and cello movement is relatively thin. This approach continued until the end of bar 63, when the functional hierarchy began to change. The first percussion group used a complex rhythm layer loop, while the harp and other percussion groups, as well as the string group, were all in the simple rhythm layer, emphasizing the important beats of rhythm. Then, in bar 68, the cello enters the melody layer and continues until the end of this movement. In the first 39 bars, the overall emphasis is on rhythm and the movement of the counterpoint in harmony, with a large amount of bowing and percussion in the string music. After bar 40, the overall emphasis of the string instruments is on the level of melodic function, while the harp does a lot of counter-melodic movements, and the rhythmic function group focuses on percussion, making the musical level and function clear and the auditory sense level very obvious.

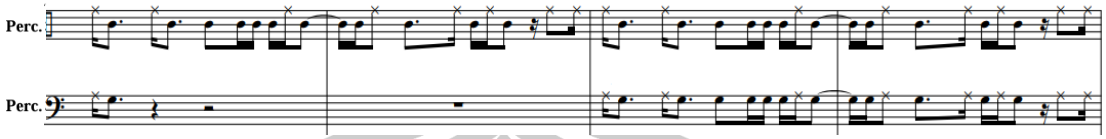


Figure 69. The second rhythm layer on top of the percussion

Source:Tan Dun (2001)

After bar 40 of the third movement, the octave layer begins to expand, with the first violin playing together with the second violin. The viola moves one octave lower, while the cello group moves further down by one more octave from the viola. Although there is emphasis on the same degree, the use of octaves becomes more obvious, which enhances the thickness of the melody sound and increases the fullness (see Figure 70). And from this point on, the sound of the cello and harp begins to mix. The cello is played with a mixed sound of violin plucking and harp plucking. Due to the strong force, the sound leans towards the effect of percussion, so there is also a percussion group playing at this time, which well integrates the sound of the three instruments, emphasizing the changes in rhythm at this time.

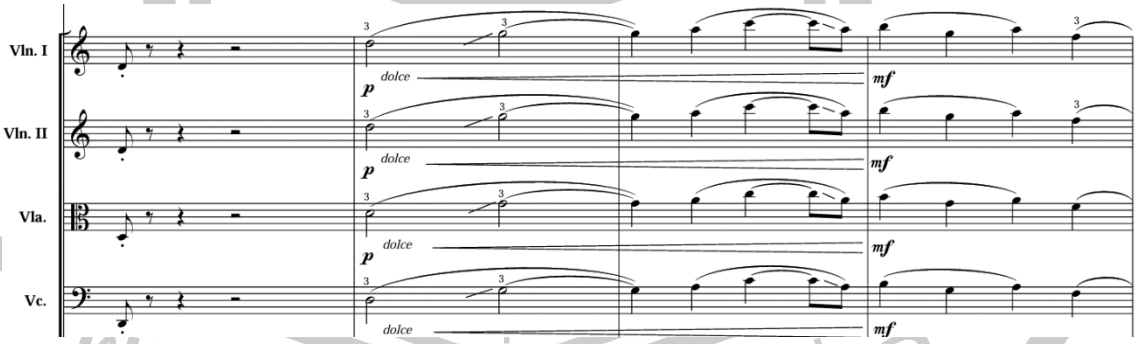


Figure 70. The use of octaves becomes more obvious

Source:Tan Dun (2001)

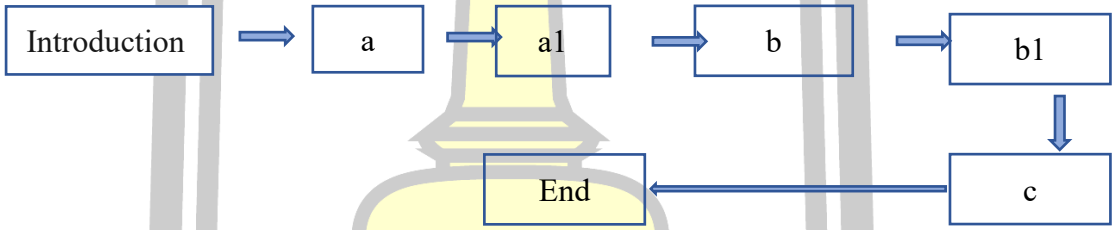
4.4 The fourth movement

4.4.1 Formal structure

Table 4. This movement contains three music

Movement	Music	Form	Bars
The third movement	1.The Eternal Vow	Introduction	1
		a	2-11
		a1	10-41
	2.A Wedding Interrupted	b	42-47
		b1	48-55
	3.Yearning of the Sword	c	56-57
		End	58-59

Source:Qizhi Li (The researcher)



4.4.2 Melody

1) The Eternal Vow

The melodic movement entering the fourth movement can be divided into two parts. The first part starts from bar 1 ends at bar 43. This part has a strong overall coherence, starting from the second bar of this movement on the cello. The tonality is a hexatonic scale with clear horns added, which is the D quotient plus clear horns hexatonic scale. It is also composed of two motifs, a and b. Motif a is composed of a quarter note and a half note, forming a fifth degree, while motif b is composed of an eighth note, a combination of a second and fourth note, and is used as an auxiliary sound (see Figure 71). In terms of the overall theme melody, the development here uses the reverse and progressive use of the original motifs, and even the expansion and contraction of the real value of the notes in reverse. Starting from bar 4, there is a change progressive use, which well integrates the characteristics of the two motifs of

the previous theme. The first motif a is the use of fifth and fourth degree movements, and the first motif b is the use of eighth notes and its unique feature lies in the use of octave punctuation notes (see Figure 72). In bar 5, only the production of quarter notes is carried out here. From the perspective of rhythm, it is very similar to the theme of motif a, but the state of movement is different because the former moves upwards and here it moves downwards. Compared to the first motif a, there are three constituent notes here, while the former only has two (see Figure 73). It is not difficult to find from the comparison of rhythm states. It is evident that there has been an expansionary rhythm change here, which can also be said to be differentiation, with the first quarter note appearing twice (see Figure 74).

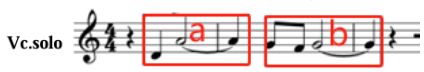


Figure 71. Motif a and motif b

Source:Tan Dun (2001)

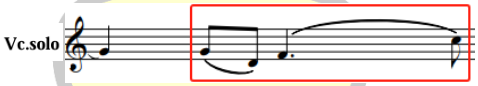


Figure 72. The second motifmotif b is the use of eighth notes

Source:Tan Dun (2001)

Figure 73. The rhythmic state of motifmotif a The rhythmic state of the 5th bar

Source:Qizhi Li (The researcher)

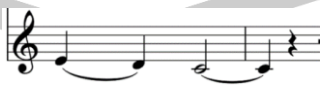


Figure 74. Expanding rhythmic changes

Source:Qizhi Li (The researcher)

Continuing on to bar 6 and bar 7, the rhythm state returns to the theme motif b. They are completely consistent, consisting of eighth notes, as well as a combination of second and fourth notes. The difference lies in the movement state between the notes. Bar 6 advances upwards, and this progressive relationship originates from the material of bar 5, which has its own uniqueness, that is, progressive upwards and the former's progressive downwards creates a contrast. Bar 7 is about upward movement, which originates from bar 4 because there is a four to five degree relationship, but it was initially proposed by the theme motif a. Bar 6 and bar 7 have good unity and development, and also emphasize the resonance with the initial theme (due to the rhythmic relationship of motif b) (see Figure 75). The bar 8 repeats the fourth section until bar 10. The melody repeats the theme in a low octave from the beginning to bar 18, and then repeats the theme melody in a high octave which is relative to the tenth section until the end of bar 25. The overall melody undergoes three iterations, with only the second iteration having a different octave position from the first and third iterations, and their tonality is completely consistent.

Figure 75. Motif of the 6th bar Motif of the 7th bar

Source:Qizhi Li (The researcher)

Starting from bar 26, the string orchestra also moves forward with the cello, and the melody here is actually a change in the previous material. The progression relationship has been expanded, from a three tone progression to a four tone progression. The auxiliary relationship is completely consistent with the theme motif b, but it has doubled the rhythm time. From the eighth note to the quarter note (see Figure 76), starting from the 30th bar, the theme repeats again in a low octave. From the end of bar 37, the auxiliary sound is generated, which is exactly the same as the rhythm and movement state of the theme motif b, so here the object of auxiliary generation is on D-C-D, The G-F-G generated by motif b in the theme part is clearly a modular technique. At the beginning of bar 38, the theme begins to become

fragmented, but it is evident that there is no change in the dominant position of D and A at the beginning of the theme, and the tone is also consistent.

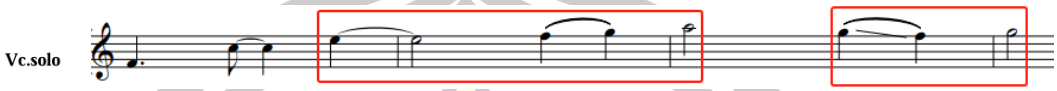


Figure 76. Increased sports relationships The duration has increased

Source:Tan Dun (2001)

2) A Wedding Interrupted

Starting from bar 43, move on to the second part of the melody, where the overall progress is on the cello and all other instruments stop at this point. In this part of the melody, it can also be divided into two small parts because their progression is completely different, and the movement between notes is also completely different. Starting from the first small part, the melody slides from the A note to the G note. Due to the slower speed, the intervals of the slide are only played in the second major, with the intensity increasing from strong to very weak. Then, decorative notes are continuously played on top of the sixteenth note, repeating in a loop until it returns to the A note and continues to slide down again. However, this time the speed becomes faster because the second note here is half as fast as the previous whole note (see Figure 77). Then, it starts from the second half note, slide A-E to expand the interval slide state. if compared to the previous whole note, it expands from the second to the fourth with the subsequent movement that a new movement state is generated, and the cello produces a double tone movement. This movement state group only occurs once at this time, and then returns to the initial movement mode (see Figure 78). However, the sliding of the whole note becomes a third here, and the middle sixteenth note is played as a decorative note on the fixed note G. Then, compared to the sliding of the last half note, there is a change in the length of time. Here is a punctuation for a half note, which has been lengthened by a quarter note compared to before, while the interval is still a fourth glide. Here, it is not A-E, but G-D.

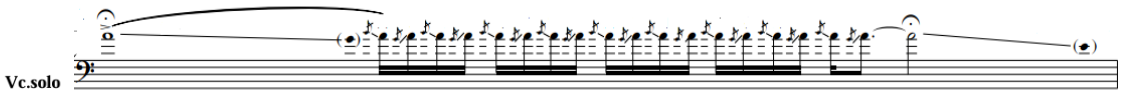


Figure 77. 43rd bar melody changes

Source:Tan Dun (2001)

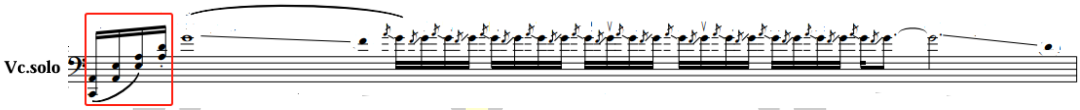


Figure 78. slide A-E to expand the interval slide state

Source:Tan Dun (2001)

In bar 46, the melody begins to expand and combines sliding, which has both the characteristics of the previous melody and the uniqueness of the combination (see Figure 79). There is not only single tone sliding, but also double tone sliding. At the beginning, the tonality here is also a clear angle C six tone, and due to the appearance of B-flat and E-flat, it belongs to mixed tonality, which can also be understood as off key progression.

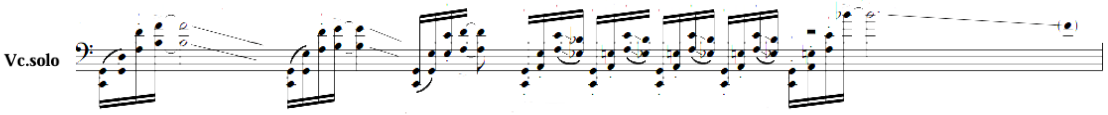


Figure 79. The movement of melody in 46th bar

Source:Tan Dun (2001)

The melody at the beginning of bar 47 can be divided into five sentences. The first and second sentences have a unified relationship with each other because they are extremely similar in a melodic movement, so they can also be called parallel phrases. The difference between them is that the initial movement of the former is a fifth and the latter is a fourth, and the sound area in which the melody moves at the beginning is different. The latter is one octave lower than the former, On the back and forth tremolo in the second section of the two melodies, the former is performed on A, while the latter is performed on G, with a difference of one second degree which Continues from the third and fourth part (see Figure 80).

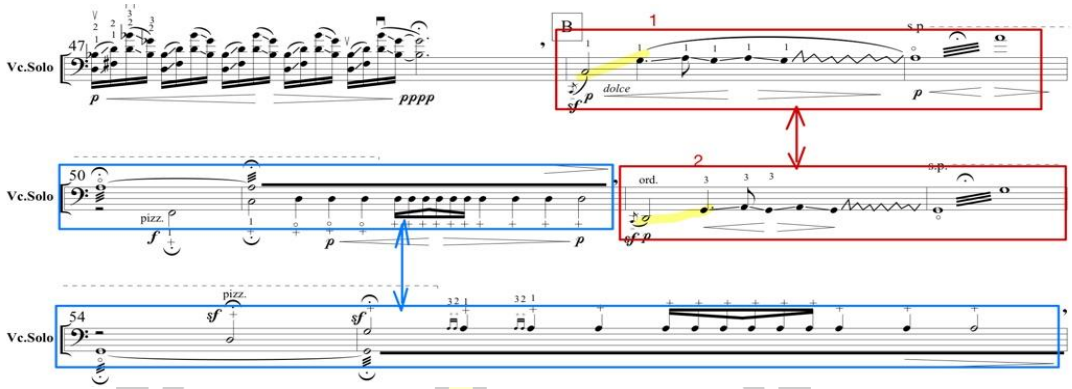


Figure 80. 47th bar begins with the movement of the melody

Source:Tan Dun (2001)

3) Yearning of the Sword

Starting from bar 56, it is compared with the previous section because their movement state is different (reflected in the subsequent changes and the movement of melodic lines). The melody here is almost the same as the melody in the eighth section at the beginning of the first movement, once again reflecting the convergence and regression of the music (see Figure 81). At the beginning of the fourth sentence, compared to the third sentence, compression occurs, which is due to the compression of note duration and the reduction of internal motivation in the melody (see Figure 82). The whole note at the beginning is compressed into a half note, the internal sixteenth note in the melody is reduced, and some downward progressive motivation is also significantly reduced. However, what is common between them is the state of the movement rhythm and the direction of the melody's lines.

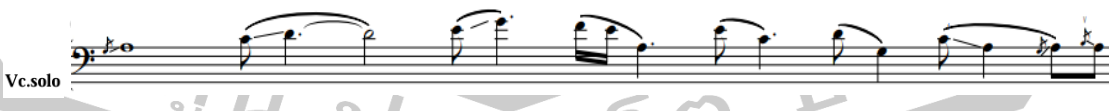


Figure 81. Same melody as the 8th bar at the beginning of the first movement

Source:Tan Dun (2001)

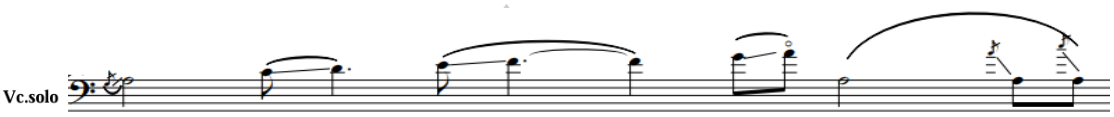


Figure 82. Compression appeared at the beginning of the fourth sentence

Source:Tan Dun (2001)

4.4.3 Harmony

1) The Eternal Vow

The harmonic movement at the beginning of this movement can be understood as two main harmonies, one is the background main harmonic movement dominated by A, and the other is the melodic part movement dominated by D. The former is dominated by A, while the latter is dominated by D within the hexatonic scale, all the way to the end of bar 12. This part of the harmony is a synthesis and does not exist alone. It can also be said that the double main harmony continues (see Figure 83). Starting from bar 13, the tonality is unified, and the harmony color becomes clear, breaking the effect of static harmony. It is obvious that the D hexatonic scale is reached, and the harmony starting from bar 14 is the first turn. From bar 18, there is a relatively clear harmonic progression. This progression continues until bar 25, with each bar having a harmonic movement, from the 27th bar to the 29th bar that helps to create a semi terminating effect. Then, at the end of bar 30, the main question rings again, creating a four-bar cycle of harmonic movement, which continues until the end ofbar 43 (see Figure 84). The movement of the four harmonies is clearly reflected on the harp, with A-C-E being relatively fixed. The main relationship for changing the harmonic movement lies in the movement of the bass, while the internal sound construction can sustain the level of the main chord.

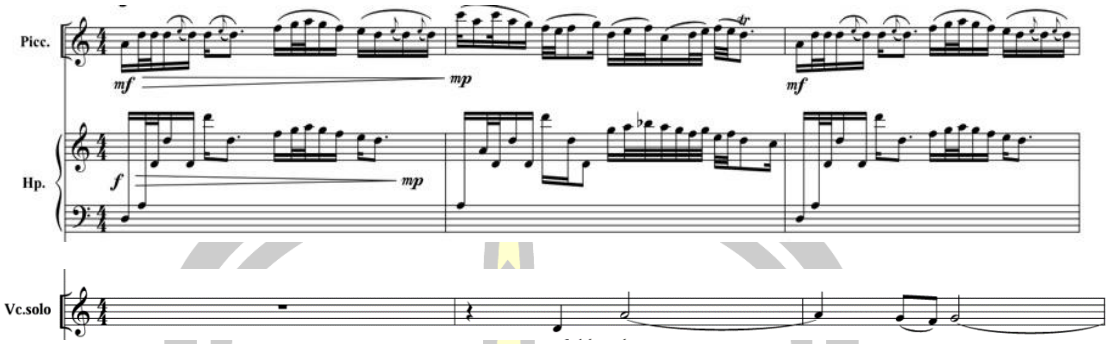


Figure 83. Movement of the double main harmony

Source:Tan Dun (2001)

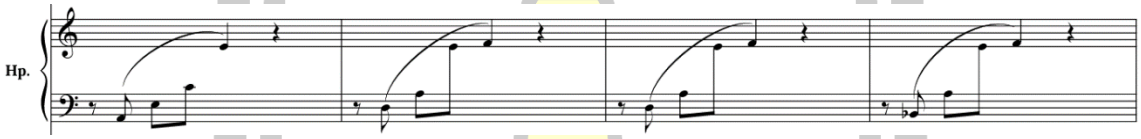


Figure 84. a four bar cycle of harmonic movement

Source:Tan Dun (2001)

2) Farewell and Yearning of the Sword

After bar 44 until the end of this movement, the overall performance is dominated by the cello, which is still focused on the tonal state. This tonal state is still expressed with D as the pitch center, using many instrument techniques and continuous movements of four or five degrees. In order to create an atmosphere at this time, this tone and instrument technique are presented. So, the manifestation of harmony does not have a clear directionality at this time. They are a conflict and compromise between tensions. For example, pure fourth and fifth degree is to provide conditions for easing tension, and the back and forth movement between the second degree.

4.4.4 Orchestration

At the beginning of the fourth movement, the tonal level of the sub melody is mainly concentrated on the short flute and the harp. The sound of the short flute and the harp is mixed in the same eighth degrees. More accurately, the harp repeats between these two forms, and the main melody is still on the cello. The string

instruments mainly performs plucking, using imitation to gradually appear. This kind of instrument movement continues until the end of bar 12, when the countermelody is expressed using the first and second violins. The cello continues to move the main melody alone at this time, and the first and second violins also move in the same degree here until the beginning of bar 25, when the viola becomes thicker. After bar 13, the bass is played by the cello, and the double bass stops moving at this time. The other string groups move in harmony with the counterpoint, and the melody still plays on the cello solo. Starting from bar 22, the cello group and the harp produce a harmonic texture decomposition and perform texture movements in different rates. At this point, the piccolo is combined with the cello to form a rhythmic component, while the bass part is handed over to the double bass for performance. The other string groups have a continuous layer of motion and harmony, forming four levels of motion. After bar 26, the levels return, and the percussion group's rhythm is added, increasing the number of layers. Starting from bar 31, it is reduced to three levels, which is the rhythm layer plus the harmony decomposition and the melody which are much thinner compared to the rhythm, as they are all single instrument movements. It is found that the entire percussion instrument makes the rhythm movement extremely obvious and emphasizes the importance of rhythm at this time. Until the end of bar 43, when the instrument set was used, until the end of this movement, the cello solo played a separate melody.

4.5 The fifth movement

4.5.1 Formal structure

Table 5. This movement contains two musical songs.

Movement	Music	Form	Bars
The fifth movement	1.DesertCapriccio	Introduction	1-26
	b. To the South	a	27-64
		End	65-67

Source:Qizhi Li (The researcher)

4.5.2 Melody

1) Desert Capriccio

In this movement, only the plucking performance of the cello solo and the plucking performance of the violin group in this music are depicted, without a clear melody.

2) To the South

Starting from bar 27, the melody of this music can be divided into three parts. All of which have complete unity, using the A pentatonic mode. However, at the beginning of each part, a variable palace note B is added, briefly entering the hexatonic scale. However, this is a relatively vague six tone progression, because compared to the previous movement, the D-quotient six tone scale is added with clear angles. Here, it is more like adding a clear angle B to the A-quotient six tone scale of the comparative tone. So it can be understood as two tonal forms. Starting from the first part of the melody where the melody is played on the piccolo, the theme can still be divided into two parts according to the form of motifs, namely a and b. Motif a is mainly composed of eighth notes, with a uniform rhythm. Motif b starts with a second note, followed by two sixteenth notes after the first eighth note. Finally, there is the addition of a quarter note, where the rhythm is more obvious. There is a good contrast between the two motifs (see Figure 85). Starting from bar 30, continuing to interpret motif b, except for the absence of the first half note, everything else is completely consistent. In bar 32, the melody reinterprets the motion state of motif a, and the repetition method here is different from when interpreting motif b. Here, only the first two-thirds of motif a is interpreted, and then repeated three times, emphasizing its motion state and theme melody (see Figure 86). Starting from bar 34, it generates a new melody combination, which is provided by motif b; that is, the third degree of the sixteenth note moves downwards, and then continues to extend in this relationship (see Figure 87). The progression is generated by c, and the actual material of c is entirely derived from motif a, except that E to D is placed in the high eighth position, and the duration of the D note changes from an eighth note to a quarter note. The composoer added a sixteenth note three times downwards at the end, which affected

the melody changes from c1 to c3. The generation of c1 is due to the repetition of the latter half of c, while the generation of c2 is due to c1 changing the first sound E into a third downward of a sixteenth note, and the progression of G-E. The source of this derivative relationship is the material of motif b in the theme section. Moving on to the generation of c3, it is also derived from the continued differentiation of c2, repeating the previous three degrees downwards G-E, so the overall relationship is formed by interlocking each other. Moving on to bar 37, a new material is generated here. This new material does not appear alone, but instead combines with c2. There is a slight difference in that c2 starts as G-E, while here it changes to E-G and vice versa (see Figure 88). The motion generated by this combination can be referred to as d. The way d1 is produced is exactly the same as before. All of them were developed using derivative melodic techniques, but this time the derivative appeared within the movement rather than at the beginning, repeating the E-G process. The two are completely consistent elsewhere.

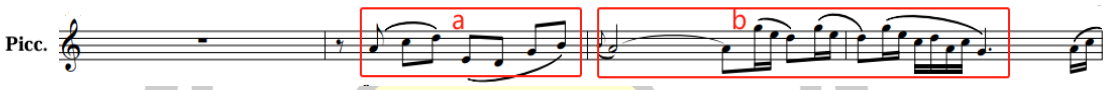


Figure 85. Motif a and motif b

Source:Tan Dun (2001)

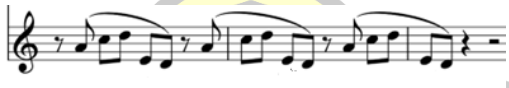


Figure 86. The repetition of motif a and motif b

Source:Qizhi Li (The researcher)

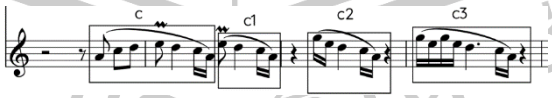


Figure 87. The new melody combination generated by motif b

Source:Qizhi Li (The researcher)

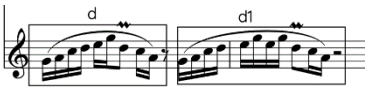


Figure 88. New motifs generated by c2 in the above
Figure Source:Qizhi Li (The researcher)

Starting from the second half of bar 38, it is the progression of the melody in the second part of this music. It is exactly the same as the initial progression of the first part, and the sound regions, where the theme motifs a and b are located, have not changed. The difference between this part and the previous first part of the melody is that it generates an overall melody expansion, where the first part of the melody undergoes and tail expansion formed the movement of the second part of the melody. The expansion part starts from the second half of bar 48 (see Figure 89), completely repeating three materials. The source of this material is also directly related to motif b in the theme part, which is obviously the internal relationship of motif b in the first eighth and last sixteenth notes, but it goes in reverse here, for the progression of D-E-G, and the internal progression of motif b is D-G-E.

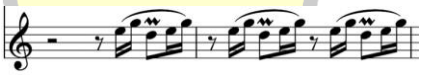


Figure 89. The expansion part
Source:Qizhi Li (The researcher)

Starting from bar 50, we will continue to increase our expansion efforts. The foundation of expansion here is based on the sound group of motif d. Although the degree of change between them is not significant, this change is obvious (see Figure 90). The expansion part added here is continued from the beginning, and their difference is that the D note in the middle part uses a quarter note. And motif d uses the eighth note, as well as the C-A at the end of the 52nd bar, which creates repetition. This repetition is not present in motif d, which is the way this sound group changes. Starting from bar 52, the melody seen here is also derived from motif d. Finally, bar

53 repeats the progress of bar 50, ending the melody of the second part. The overall expansion here adds up to about 5 more bars compared to the previous part.

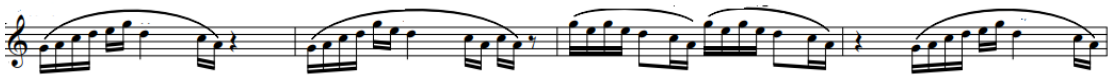


Figure 90. The expansion based on the motif d

Source:Qizhi Li (The researcher)

The third part of the melody starts from bar 54, where the position of the strong and weak beats entered by the melody is exactly the same as the first part, but the second part is different. Returning to this part of the melody itself, motif a remains consistent with the first part of the melody, while motif b undergoes a slight change in the duration of the G note at the end. For the first part of the melody, the duration becomes shorter, with an eighth note added, while the former is a quarter dotted note. From then on, the melody underwent different changes from the previous two parts. After the completion of the theme melody, starting from the end of bar 56, the method of using two sixteenth notes, the first eight and second quarter notes, was used. The progression between the sixteenth notes was always in the third degree, forming a specific pattern of progression (see Figure 91). Continuing from bar 58, note differentiation is carried out, maintaining the position of the sixteenth note in the lower part without changing, and the intervals between them remain unchanged. Then, the intervals are expanded upwards from the D note to combine the movement of the second to third degrees, D-E-G. The duration of the notes is continuously decreasing from the quarter note to the eighth note to the sixteenth note (see Figure 92). In fact, this material also appears in the second part, but the way of exercising here is different. Starting from bar 60, the melody form undergoes a change, which is similar to the previous motif d, but its internal rhythm is completely different. These two sets of melodic rhythm forms are basically similar (see Figure 93), so they can be called e and e1 melodies. The biggest difference between them is that the melodic movement state generated by the first four sixteenth notes is completely different. The melody sound group e, the initial melody is A-G-E-D, and the final D note is extended to the next beat, creating a syncopated rhythm pattern, while the first sixteenth note of

e1 moves as C-A-C-E, without any syncopation properties which is because the final E note stops continuing. So, there are differences in the melodic lines and subtle rhythmic differences, but due to the completely consistent notes that follow, there is a high degree of similarity between e and e1.

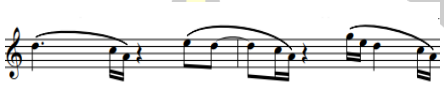


Figure 91. The rhythmic form of 56th bar

Source:Qizhi Li (The researcher)

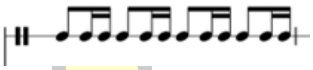


Figure 92. The variation of note duration in the 58th bar

Source:Qizhi Li (The researcher)

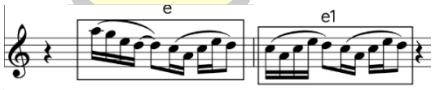


Figure 93. Similar to the melody of motif d

Source:Qizhi Li (The researcher)

Moving on to the final melodic movement of this part, we begin to reverse the timing of the notes, such as the movement of the first two sixteenth notes and the eighth notes. This is the first characteristic, and there is also an emphasis on dividing the rhythm, which effectively combines the previous motivational forms (see

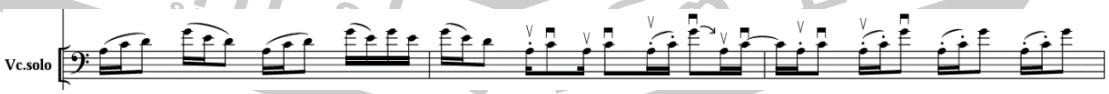


Figure 94).

Figure 94. The duration of the note is reversed from the previous part

Source:Tan Dun (2001)

4.5.3 Harmony

1) Desert Capriccio

At the beginning of the music, a fifth is used to construct the harmony effect, not only pure fifth, but also the use of reducing and increasing fifth. Starting from the bar 3, the harmonic stacking between the double bass and violin has become a fourth. Considering the performance of the instrument itself, this stacked chord is very convenient in the string group here, because for large and small violas, the fifth arrangement chord is very in line with the theory of empty strings. Taking the violin as an example (see Figure 95), its empty strings are G-D-A-E, and here the four strings are G-D#-A#-E, so it is very convenient to control the fingers. The same goes for viola and cello, and the double bass arranges the chords in a fourth degree, which is also very convenient for it because its empty strings are arranged in a fourth degree. In summary, the chord arrangement here is not only for the music itself, but also for instrumental performance. This movement continued until the end of bar 24. Starting from bar 24, the melodic movement of the notes begins, and in the cello solo section, the main focus is on the C-D notes, emphasizing the relationship between the major second.

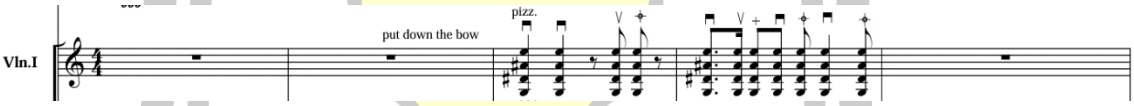


Figure 95. Stacked chord

Source:Tan Dun (2001)

2) To the South

The melody starts in the piccolo section in bar 27, shifting from the sixth tone to the fifth tone, and with the addition of percussion and string instruments for a second C-D, it continues until the end of bar 42 before entering the second movement. Due to the low-frequency movement of the overall harmony, the initial C-D goes to the middle F-G, then to G-A, and finally returns to C-D. It harmonizes well with the melody of the piccolo, using horizontal melodic movements and vertical interweaving with rhythm (see Figure 96). From bar 43 to bar 56, there is a second cycle overall, and the use of harmony is the same. From bar 57 to the end of the music movement,

there is a third cycle movement, which is relatively consistent overall.

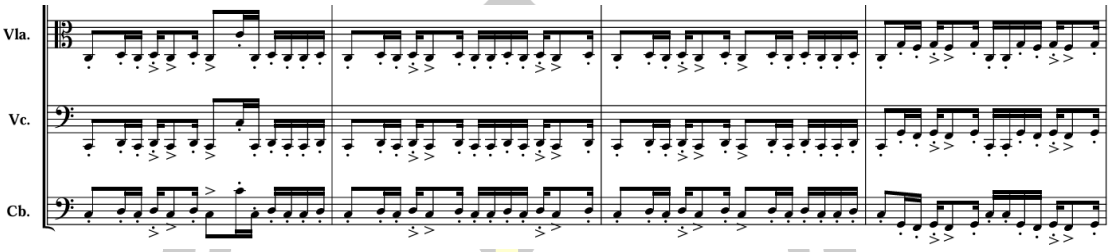


Figure 96. horizontal melodic movements and vertical interweaving with rhythm

Source:Tan Dun (2001)

4.5.4 Orstration

1) Desert Capriccio

The rhythmic movement of the fifth movement is concentrated on the combination of strings and percussion. At the beginning of this movement, a hierarchical imitation is also used: first by cello solo, and then by the string group for imitation. In terms of sound, it is a strong contrast in sound from small to large, which emphasizes the original motivational form very well, and this hierarchical imitation method is also used. This is the method that has been used throughout the fifth movement (see Figure 97), and this method has been used also in the subsequent percussion group. After bar 19, the percussion instruments thickened the rhythm and sound layer, and the entry of percussion instruments also increased their sound intensity of movement by imitating polyphony. Moving on to bar 24, the cello solo rhythmic layer moves, followed by the percussion group imitating and entering. Then, the second percussion group thickens this rhythmic layer, and finally, the entire string group enters, making this rhythmic layer a secondary thickening movement.

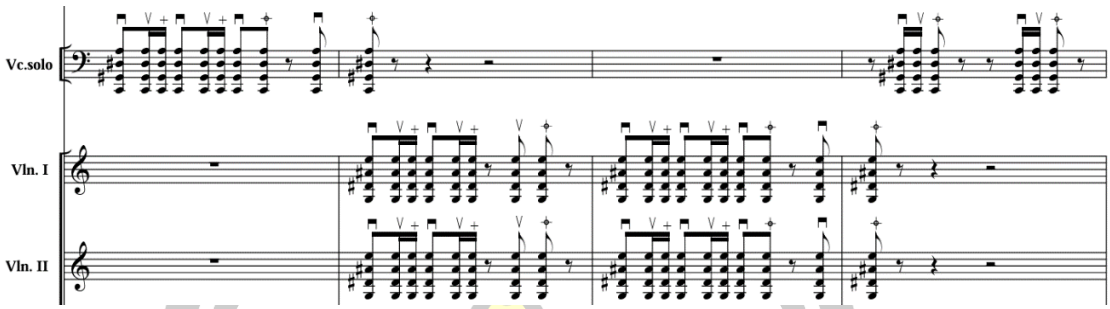


Figure 97. Hierarchical imitation

Source:Tan Dun (2001)

2) To the South

The piccolo melody in bar 27 enters and forms two functional levels. Due to the uneven sound effects of the instrument group, the rhythm is extremely thick, while the melodic component is relatively thin. However, due to the significant differences in sound regions, the melody is located in the high pitch region. Starting from bar 32, the melody layer thickens and the cello solo enters. At this point, the piccolo and cello solos move in a three octave form, emphasizing the balance between the bass and treble dynamics of the melody, which continues until the end of the movement. The string group is also played in the same degree as the first and second violins, with the viola playing at a low octave. The group of cellos is played one more octave lower than the viola, and the double bass is played with the cello in unison. Starting from bar 43, there are three levels, and a second rhythm layer appears. This rhythm is formed by the differentiation of percussion instrument groups, emphasizing the important beats in the overall music, making its big rhythm personality clear (see Figure 98). From bar 65to the end of the movement, only the rhythm of the strings is played, and the instrument group is reduced to gradually quiet the music.

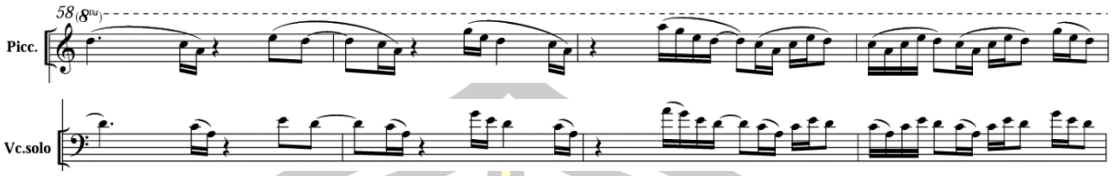


Figure 98. The melody is played on a solo for the piccolo and cello

Source:Tan Dun (2001)

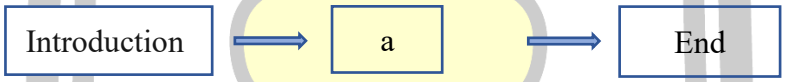
4.6 The sixth movement

4.6.1 Formal structure

Table 6. This movement only contains one music.

Movement	Music	Form	Bars
The fifth movement	1. Farewell	Introduction	1-7
		a	8-39
		End	40-43

Source:Qizhi Li (The researcher)



4.6.2 Melody

1) Farewell

This movement, from bar 1 to bar 7, is the introduction, led by the entire string orchestra, with second and third intervals with the starting point from the D note in the high notes, and progressing downwards using a progressive technique. The main melody begins on a cello solo, and from the perspective of the melody and the band as a whole, the tonality seems to be in D natural minor. However, if we only look at the melody, the actual tonality is in the D hexatonic scale plus the palace of variation (this is due to the B-flat in the key, but it is not actually used), which is consistent with the tonality of the fourth movement and can also be understood as the D quotient plus the clear angle hexatonic scale. This judgment can only be expressed purely in terms of the movement of the melody, because the actual melodic movement

between the fourth and sixth movements is almost consistent. However, due to the role of the band itself, there is a dependence on the descending b vertically. Therefore, overall, when the melody is consistent with the fourth movement, the band's paving and sound effects differ, resulting in a significant difference in the overall color of the music compared to the fourth movement.

Here, a more accurate consideration of the overall effect is given, with the tonality of the D hexatonic scale and the palace of variation. In bar 8, the melody begins to move, and its movement state is consistent with the fourth movement. It can also be divided into the existence of motifs, a and b. Motif a consists of two notes D and A, with a fifth degree moving upwards from D to A. The notes are composed of a half note and a quarter note plus a half dotted note, which is equal in length to the whole note (see Figure 99). Compared with motif a in the fourth movement, the duration of the notes here has changed, and the overall duration of the motif has become longer. Then, we can see the progression of motif b, which is exactly the same as the intensity and octave position of motif b in the fourth movement. Therefore, this movement is a reproduction of the melody changes in the fourth movement.

Figure 99. motifmotif a motifmotif b

Source:Qizhi Li (The researcher)

The entire movement can be divided into two parts, melodically. The first part consists of three phrases, each consisting of four bars forming one phrase. The first sentence is the theme part, starting from the end of bar 10 , which is consistent with the movement of the second bar in the fourth movement, but different from the octave position in the fourth movement. Finally, at the end of bar 12 and above the D sound, the phrase itself ends with a converging effect. Then, starting from the end of this section, the second phrase enters, which is different from the first phrase, so it is a comparative phrase. The source here is derived from the previous motifs by modeling

up two degrees, and then starting from the end of bar 13, it is basically the same as the beginning of the second phrase. The only difference is the movement of intervals and the direction of movement. The former is a second degree downward assist, while the latter leaps to a fifth and then turns back to a fourth, with the direction exactly opposite to the former (see Figure 100). Starting from the end of bar 14, the resulting movement melody is consistent with the movement pattern at the end of bar 10, creating a resonance between the two phrases. They are almost identical in rhythm, only before the last D note, creating a rhythm difference between the two. The first is a single quarter note C, while the second is two eighth notes called D-C, to allow a natural transition between E-C notes to happen (see Figure 101). Secondly, the direction of the melodic lines between the two is also consistent, with only differences in the position of the starting note and the movement of intervals. The former starts from the G note, the latter starts from the E note, and then the movement relationship of intervals. The former moves from the fourth to the D note, then from the third to the F note, and finally from the fourth to the C note, while the latter moves from the fifth to the A third to the C fifth and then to the G note. It is a good illustration that the development of the second phrase expands the interval, while keeping the fixed interval unchanged. That is, the third is the fixed point and then the two ends expand from the fourth to the fifth movement.

Figure 100. The relationship between the materials at the beginning of the second phrase

Source:Qizhi Li (The researcher)

Figure 101. The second part of the first phrase The latter part of the second phrase

Source:Qizhi Li (The researcher)

Starting from the end of bar 16, the third phrase begins to enter which can be divided into motifs, c and d, and there is a significant difference between motif c and motifs a and b in the theme section. Here, motif c can be seen to have a reverse relationship with motif a (see Figure 102), where motif c moves downwards from the fifth to the A sound. Motif a, on the other hand, moves up a fifth to A, so A sound is an important point of resonance between the two motif, and their rhythms also have differences. The former moves from a half note to a whole note, while motif c moves from a quarter note to a half dotted note. From motif a to motif c, two notes are reduced by one quarter note, which is extremely rigorous and regular. Compared to motif b in the theme section of the first sentence, the similarity between motif d and motif b is that the rhythm is consistent, but the difference is that the two are located in different phonetic positions. Then, motif b is used as an auxiliary method for G-F-G, while motif d is used as an auxiliary method for C-D-G, which is related to the progression of the downward fifth degree. This is closely related to the previous four or five degrees. So, the motif d here is composed of the rhythmic relationship of motif b in the theme section and the five degree motion relationship. The melody generated after the two motifs in the third sentence is the same as the melody at the end of the first two sentences (see Figure 103), except for the final C-D progression which is an octave higher than the previous one (see Figure 104). Finally, there is the last sentence of the first part of the melody, which is exactly the same as the second sentence. It increases by an octave, creating a difference in timbre.

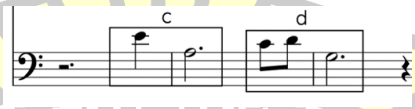


Figure 102. Motif c and motif d

Source:Qizhi Li (The researcher)

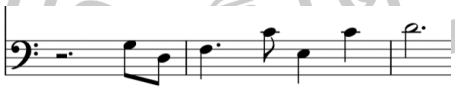


Figure 103. The third sentence

Source:Qizhi Li (The researcher)

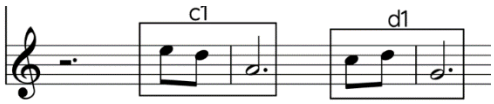


Figure 104. Comparing motifmotif c1 with motifmotif d1 and motifmotif a with motifmotif b

Source:Qizhi Li (The researcher)

The second part of the melody starts from the end of bar 24 and is divided into four phrases, which are parallel to the first part of the melody. The difference in the relationship between motif a1 in the first phrase and the previous motif a is that the duration of the rhythm is reduced by a quarter note for both notes. The reduction relationship of motif c is consistent, while the reduction relationship between motif b and motif b1 is completely consistent (see Figure 105). The only difference is that the progression here has increased by an octave. The first phrase of the second part and the first phrase of the first part are both the same, with an overall increase of one octave. The second phrase is also the same as the second phrase in the first part, with an overall increase of one octave. Until the third phrase undergoes a change, the quarter note of the E sound in motif c of the third phrase in the first part splits into two eighth notes in motif c1 of the third phrase in the second part, proceeding as E-D, while motifs d1 and d remain unchanged.

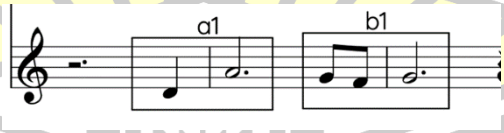


Figure 105. Comparing motifmotif a1 with motifmotif b1 and motifmotif a with motifmotif b

Source:Qizhi Li (The researcher)

4.6.3 Harmony

1) Farewell

At the beginning of this movement, the main note is played on the cello solo, and then continues for 7 bars. The bass of these 7 bars of harmony is not changed, so the tone dynamics of the harmony are static. The movement of the subsequent notes is still in the string section, where vertical harmony is not reflected. This is because, at this point, the overall state of the string section is dominated by single line horizontal movement. However, even without vertical harmonic movement. The movement function can be seen from the horizontal single line. From the relationship between strong and weak beats and the length of notes, it can be seen that each measure has the generation of movement function. The first section still reflects the main function, because the continuous movement of the cello solo on the main note D makes it impossible to completely destroy the stability of the main note D, even if a single line is functional. Therefore, the harmony tone, at this time, is static and there is no clear harmony overlap vertically (see Figure 106).

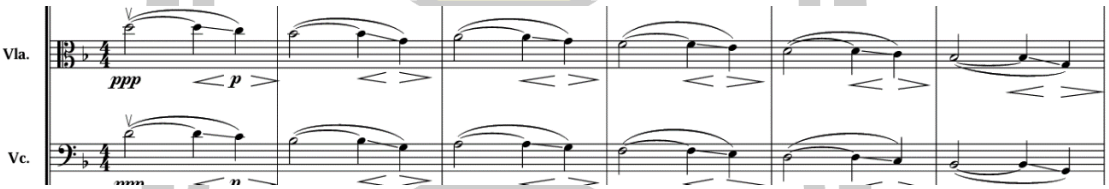


Figure 106. The harmony movement at the beginning of 7th bar

Source:Tan Dun (2001)

At the beginning of bar 8, the string part repeats the previous process, but due to the progress of the cello, the harmony effect becomes clear. This clear concept comes from the interval itself, not entirely the relationship between harmony functions. Here, it is like the counterpoint relationship between polyphonic music. If the melody itself is concentrated with the lines of the string section to make the interval counterpoint, the movement of interval relationships can be manifested in the following states. The use of fourth and fifth degrees is the most common, followed by sixth to third degrees, and finally, ninth degrees of embellishments. They are intertwined, and such intertwining often makes the color tones between music movements richer (see Figure 107).

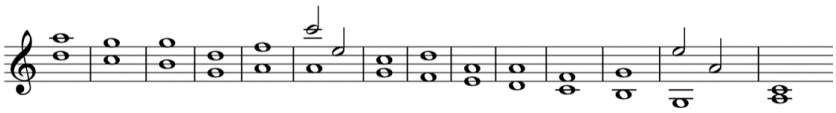


Figure 107. The use of intervals
Source:Qizhi Li (The researcher)

Starting from bar 17, the harp begins to play with only two notes called D-C, repetition and forth in a continuous manner from octave to the interval of second (see Figure 108). This movement continues until the end of the music, and its role in the harmonic movement is to stabilize centrality. The most important aspect for the harp part at this time is actually the rhythm itself. The interval effect it constructs is to better enhance the sound effect of ethnic percussion for rhythm. Therefore, the continuous use of this interval relationship has no regard with the emotional changes of music and harmony.

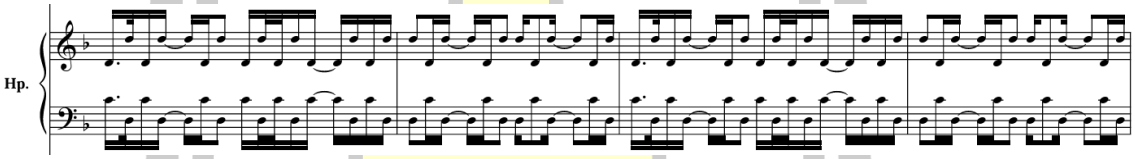


Figure 108. The melody moves repeatedly on the harp
Source:Tan Dun (2001)

At the beginning of bar 20, the emergence of the piccolo and cello solo once again created another kind of harmony relationship: it is a counterpoint relationship, which is different from the use of harmony in main key music, using intervals to express harmony colors as mentioned earlier (see Figure 109). They can also be simplified into the main interval relationship counterpoint, where there are more third and sixth degrees compared to before, creating a balance relationship with fourth and fifth degrees. The proportion difference between the two gradually narrows is highly developmental. Here, the fifth degree often intersects with the fourth degree, and of course, the use of parallel fourth degrees can also be seen. However, the use of parallel fifth degrees in color perception has decreased compared to the previous one. As a result, the interval relationship between the string ensemble, cello solo, and

piccolo continued to depend on one another until the end ofbar 39. Therefore, their interval overlap is mainly established on the fourth degree, and in fact, the overlap of the third degree also occurs, but that is only an excessive and embellishment of the music, and not the most important part.

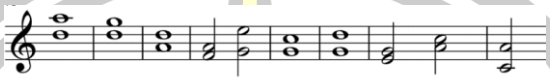


Figure 109. Simplified intervals for solo piccolo and cello

Source:Qizhi Li (The researcher)

4.6.4 Orchestration

1) Farewell

The continuous movement of the bass in the first eight bars of this movement is carried out using a cello solo, while the string group moves the overall melody. Here, the melodic part is generated by the continuous downward movement of the scale. Starting from bar 9, the percussion group starts the rhythmic movement with the timpani, and after bar 11, it begins to imitate and thicken until the percussion group is completed. At other functional levels, the melody serves as the main melody layer for cello solos, while the second counterpoint melody starts from bar 19on the piccolo and contrasts with the main melody. The overall string movement moves downwards on this scale, forming a background layer movement that can still be understood as the melody. After bar 39, only the continuous A-note movement of the string group is left, along with the single D-note movement of the cello solo (see Figure 110).

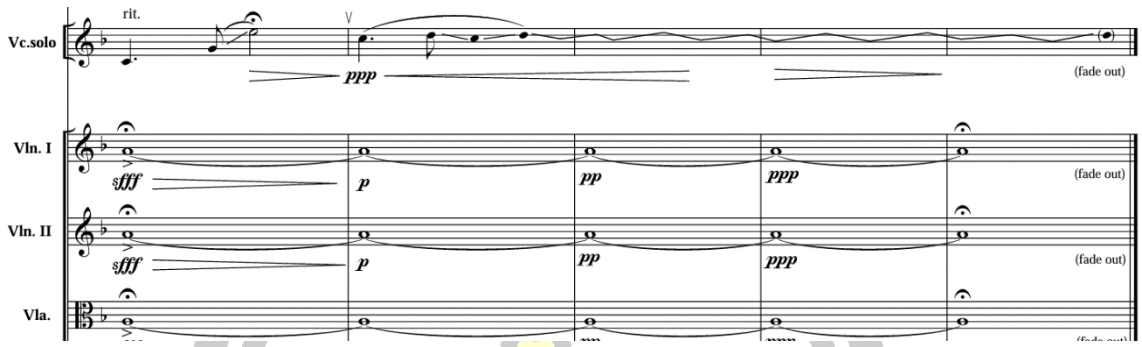


Figure 110. Starting from bar 39, the movement of string groups and cello solo
Source:Tan Dun (2001)

At the beginning of the sixth movement, the strings produce an overall octave progression, forming four levels of octave progression, which is three octaves apart. Except for the first and second violins in the high notes, the distance between other string groups is octaves. Afterwards, the main melody is played on the cello solo. Starting from bar 19, the main melody does not have octaves or instruments of the same degree superimposed with mixed tones. Instead, using polyphony as a form of contrast between the piccolo and cello, to create a combination of the main and secondary melodies, enhances the expressive ability and technique of the music (see Figure 111). The overall tone matching and application techniques of music often follow the style of classicism or romanticism, but there are also some combinations in the solo parts of the main melody, such as the wider intervals of cello and piccolo.

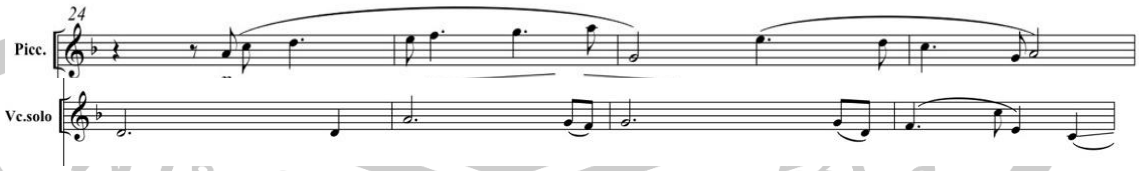


Figure 111. Solo for piccolo and cello to create main melody and secondary melody
Source:Tan Dun (2001)

CHAPTER V

The Form and Function in Film Music in the Movie “Crouching Tiger, Hidden Dragon”

This chapter will study the form and function of music in the movie “Crouching Tiger, Hidden Dragon” which is sprung from the results of the analysis in the previous chapter. This study will explain the instruments used in the soundtrack of this movie, as well as the performance forms of these instruments. This study will investigate the role of music in movies from four aspects: emphasizing psychological influence, establishing sensory continuity, expressing the character's inner activities, and building emotions.

The theme song of "Crouching Tiger, Hidden Dragon", which is the first piece of the first movement, is mainly composed of the cello, with a low and slow rhythm, and followed by the harp and the alto flute. As the background music progresses, it quickly enters the end. There is a big difference between background music which possesses the development space with broad and constant changes of the plot. Most of the music in this movie is very concise, with simple harmonies and a simple style of music. In "To the South" and " Through the Bamboo Forest," composer Tan Dun added a flute. The sound of the flute is crisp and pleasant, and the melody is gentle and pleasant, complementing the beautiful scenery of Jiangnan in the film. In the music " The Encounter ", Tan Dun uses the harp to replace the sound of metal and iron resonance with clear and pleasant strings. In both "Silk Road" and "Night Fight", gourd silk is used, and its tone is very soft. The movie "Crouching Tiger, Hidden Dragon" does not have any complex songs: most of which are simple. From the beginning of the movie, it is a theme song with some mutations added.

In the movie "Crouching Tiger, Hidden Dragon", Tan Dun mainly uses profound Eastern music in the film's soundtrack to tell the story of this convoluted film.

Whether it is the main theme of the movie or the soundtrack for the interlude, the musical style of "Crouching Tiger, Hidden Dragon" is highly ethnic-specific. Although the use of symphony is inserted at the beginning, middle, and end of the

movie, its essence is still dominated by Eastern music, and the musical expression contains strong Chinese sentiments. The national character of Eastern music often depends on the use of local instruments. In the film, when Yu Jiaolong and Luo Xiaohu fight in the desert and Gobi of Xinjiang, the Uyghur ethnic instrument *Rewap* is played. This plucked instrument has a bright and crisp sound, and the music it plays is also full of enthusiasm.

Another instrument with ethnic characteristics is the Yunnan ethnic minority instrument *Hulusi*, which first appeared in the soundtrack "Night Fight" of the night when Yujiaolong stole the Qingming Sword. Accompanied by Yu Jiaolong putting down the bed curtain and pretending to fall asleep, the gourd silk rang out idly, with a bright and tender voice. Accompanied by the flashing of Yu Jiaolong on the rooftop and Liu Taibao's alert gaze on the screen, the plate drum began to play as the main instrument. The entire piece of music in "Night Fight" is filled with Chinese drum music, with a rhythmic selection from Chinese opera which exudes a moderate degree of relaxation in the drum beats. When Yu Jiaolong and Yu Xiulian are flying eaves and chasing each other, they are accompanied by light drum beats. Likewise, when Yu Jiaolong and Yu Xiulian had to engage in a fierce fight, the big drum beats appeared to play more rapidly and powerfully, with the playing techniques changed by using drumsticks to strike each other. After Yujiaolong managed to escape, the drum suddenly stopped, leaving a lasting impression. The entire interlude fully showcases the clear timbre characteristics of Chinese drums, and the rhythm is advanced through the hitting of a single drum to drive the entire drum team.

The music for another classic fighting scene—named "Crossing the Bamboo Forest" when Li Mubai and Yu Jiaolong have a fight in the bamboo forest—was performed by *Xiao* which is one of the purely ethnic musical instruments, with a desolate and deep tone, suitable for solo and ensemble. Li Mubai and Yu Jiaolong flew into the bamboo forest with the distant sound of *Xiao*, accompanied by ethnic instruments such as *pipa* and bamboo flute that represent Eastern culture.

The movie "Crouching Tiger, Hidden Dragon" not only uses various ethnic representative instruments, but also ingeniously incorporates Western instruments, combining Western music forms with Eastern music connotations. As the saying goes, "If you don't see someone, hear their voice first." The film begins with the

theme music "Crouching Tiger, Hidden Dragon" played by the cello. The rich sound of the cello slowly rises before the appearance of the movie screen, imitating the vibrato and glide of ethnic instruments. Accompanied by the title of the film, ethnic percussion instruments and string instruments are played together, and the Eastern charm immediately hits the face. Accompanied by scenes of traditional architecture complements the story that the film is about to tell. The retro style is paired with modern instruments such as the cello, highlighting the low melody and graceful tone of the cello.

5.1 Emphasize psychological effects

The first music in the fourth movement, "The Eternal Vow," plays in the movie 01:09:47. Bar 1 to bar 11 of this music use the harp to play a cheerful rhythm (see Figure 113), giving the audience a happy mood, as shown in this scene where the characters Yu Jiaolong and Luo Xiaohu fall in love, and Luo Xiaohu's tribe celebrates the happy emotions expressed at this moment (see Figure 112).

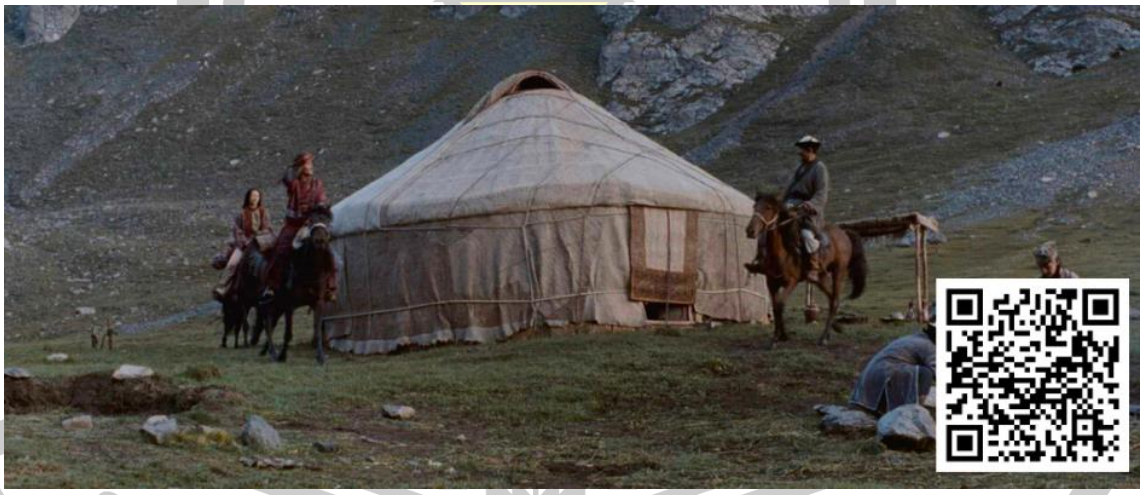


Figure 112. Luo Xiaohu and his tribe are celebrating,
time in the movie : 01:09:47

Source:The movie “Crouching Tiger, Hidden Dragon”

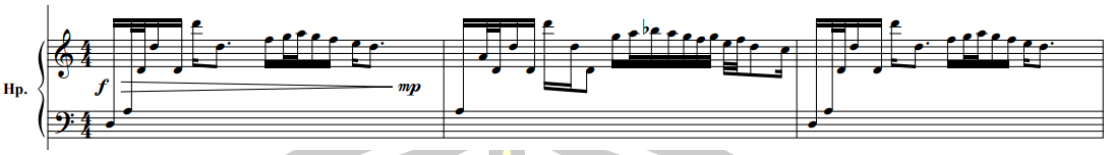


Figure 113. Figure 113 The harp part at the beginning of the fourth movement

Source:Tan Dun (2001)

Bar 2 to bar 42 of this music use a cello solo to play a slow-paced rhythm in 4/4 (see Figure 115), giving the audience a melancholic mood. Because the romance between the characters Yu Jiaolong and Luo Xiaohu is not recognized in the movie, Luo Xiaohu shows a certain emotion (see Figure 114).

Figure 114. The dialogue screen between Yu Jiaolong and Luo Xiaohu, time in the movie: 01:09:47

Source:The movie “Crouching Tiger, Hidden Dragon”

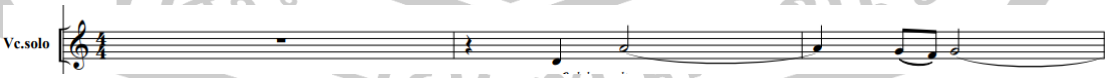


Figure 115. The cello solo part at the beginning of the 42nd bar in the fourth movement

Source:Tan Dun (2001)

The second music from the first movement, "Night Fight," plays on 00:11:19. The entire piece is played with percussion instruments creating a tense mood in bar 53 to bar 140 of this movement (see Figure 117). This is because in the movie, the character Yu Jiaolong goes to Baylor Mansion to steal the Qingming Sword and engages in a fight with Baylor Mansion's bodyguards (see Figure 116).

Figure 116. Yu Jiaolong and the bodyguards of Beile Mansion fight, time in the movie: 00:11:19
Source:The movie “Crouching Tiger, Hidden Dragon”

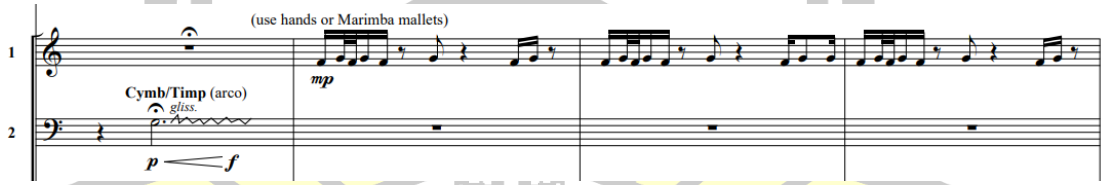


Figure 117. Percussion at the beginning of bar 53 of the first movement
Source:Tan Dun (2001)

The second movement of " Through the Bamboo Forest " starts at 01:35:03 in the movie. Starting from bar 2 of this music, the viola is continuously used to play a tense mood (see Figure 119), because in this scene of the movie, the characters Li Mubai and Yu Jiaolong fight in the bamboo forest, causing the audience to feel nervous (see Figure 118).

Figure 118. Yu Jiaolong and Li Mubai are fighting in the bamboo forest, time in the movie: 01:35:03

Source:The movie “Crouching Tiger, Hidden Dragon”

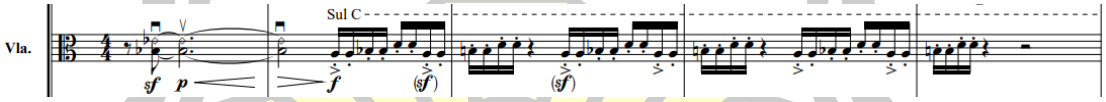


Figure 119. The viola part at the beginning of the second movement

Source:Tan Dun (2001)

The first music in the third movement, " Encounters," starts playing at 00:55:01. Starting from bar 11, this piece uses plucked strings from the first violin, second violin, and viola to create a tense atmosphere (see Figure 121), just as this scene in the movie portrays Luo Xiaohu leading his tribe to rob Yujiaolong and fighting against Yujiaolong's bodyguards (see Figure 120).

Figure 120. Luo Xiaohu and his tribe rob Yu Jiaolong
time in the movie: 00:55:01
Source:The movie “Crouching Tiger, Hidden Dragon”

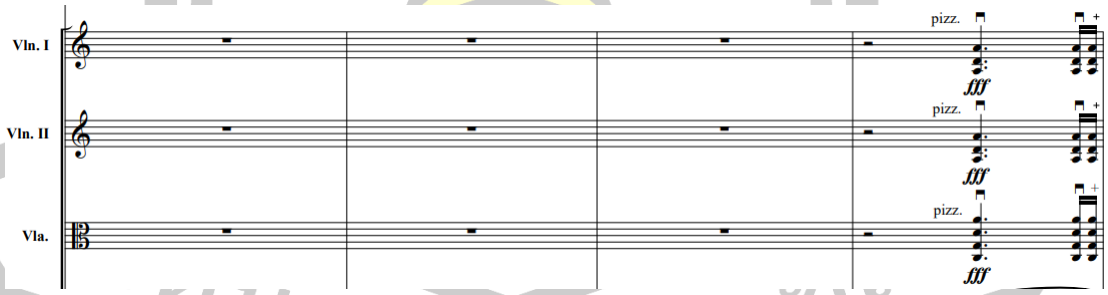


Figure 121. The plucking performance of the string group in the third movement
Source:Tan Dun (2001)

5.2 Establishing sensory continuity

The first music in the first movement, "Crouching Tiger, Hidden Dragon," is played in bar 28 of the movie at 00:05:49 using a string orchestra playing simultaneously (see Figure 124), depicting the bustling scene and majestic momentum of the bustling city of Beijing. Although there are no character dialogues or fighting scenes in this segment, the presence of music can make the film plot more continuous (see Figure 123).

Figure 122. The bustling scenes of Beijing, time in the movie: 00:05:49
Source:The movie “Crouching Tiger, Hidden Dragon”

Figure 123. String orchestra playing simultaneously of the fifth movement
Source:Tan Dun (2001)

The second music from the third movement, "Silk Road," starts playing at 00:27:42 in the movie. This piece of music uses a cello solo to play a slow and long melody starting from bar 68 of the third movement (see Figure 126), depicting the scene in the movie where Yu Jiaolong reminisces about his story with Luo Xiaohu in Xinjiang and the beautiful experience of love. There is still no character dialogue or fighting scenes in this scene, But the sound of music can easily connect the plot of the movie (see Figure 125).

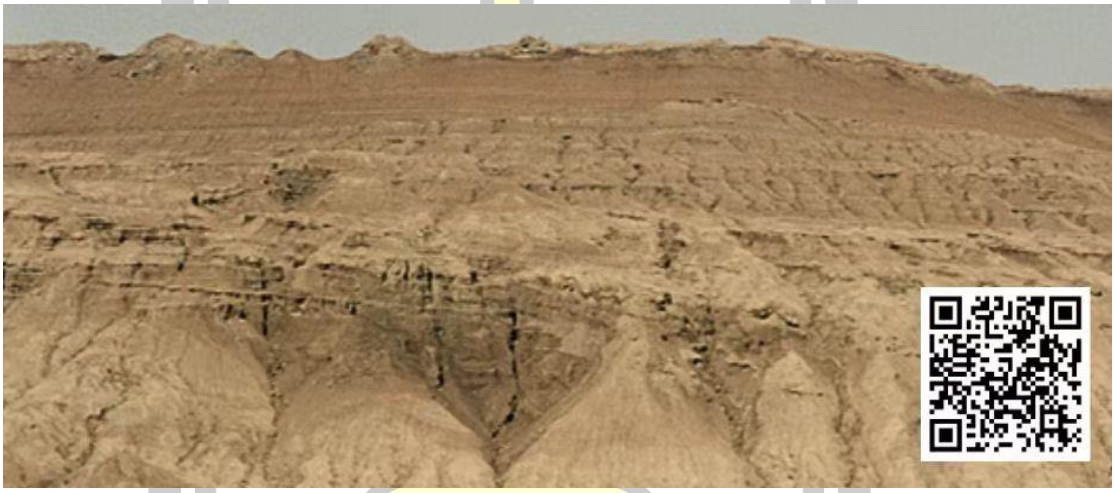


Figure 124. The Desert Scenery of Xinjiang,
time in the movie: 00:27:42
Source:The movie “Crouching Tiger, Hidden Dragon”

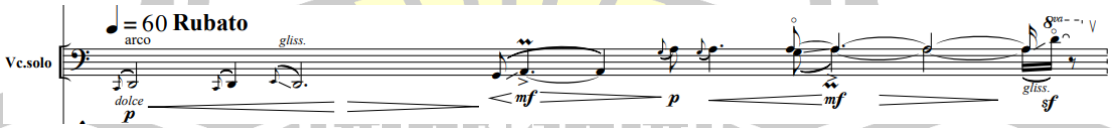


Figure 125. Cello solo at the beginning of the 68th bar of the third movement
Source:Tan Dun (2001)

5.3 Expressing the character's inner activities

The second music in the fifth movement, "To the South", starts at 01:23:25. The first music starts in bar 27 of this movement, using a flute to create a cheerful atmosphere (see Figure 128), depicting the scene in the movie where Yu Jiaolong disguises herself as a martial arts expert while traveling southward to fight with a group of people in a restaurant. Although this scene is a fighting scene, it does not show a tense atmosphere. Instead, it uses cheerful rhythms and crisp flute sounds to express the mischievous personality of the character Yu Jiaolong (see Figure 127).

Figure 126. Yu Jiaolong fights with multiple people in a restaurant,
time in the movie: 01:23:25
Source:The movie “Crouching Tiger, Hidden Dragon”

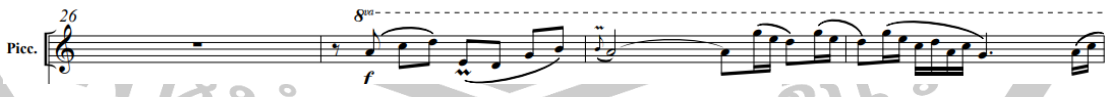


Figure 127. The flute part at the beginning of the 27th bar in the fifth movement
Source:Tan Dun (2001)

The third music in the fourth movement, "Yearning of the Sword", starts at 00:48:53. This piece of music starts in bar 56 of the fourth movement (see Figure 130), using a cello solo to play a slow and long rhythm, depicting the scene in the movie where Li Mubai recalls his past with the Qingming Sword while holding the Qingming Sword (see Figure 129).

Figure 128. Li Mubai reminisces about the past in front of the Qingming Sword, time in the movie: 00:48:53
Source:The movie "Crouching Tiger, Hidden Dragon"

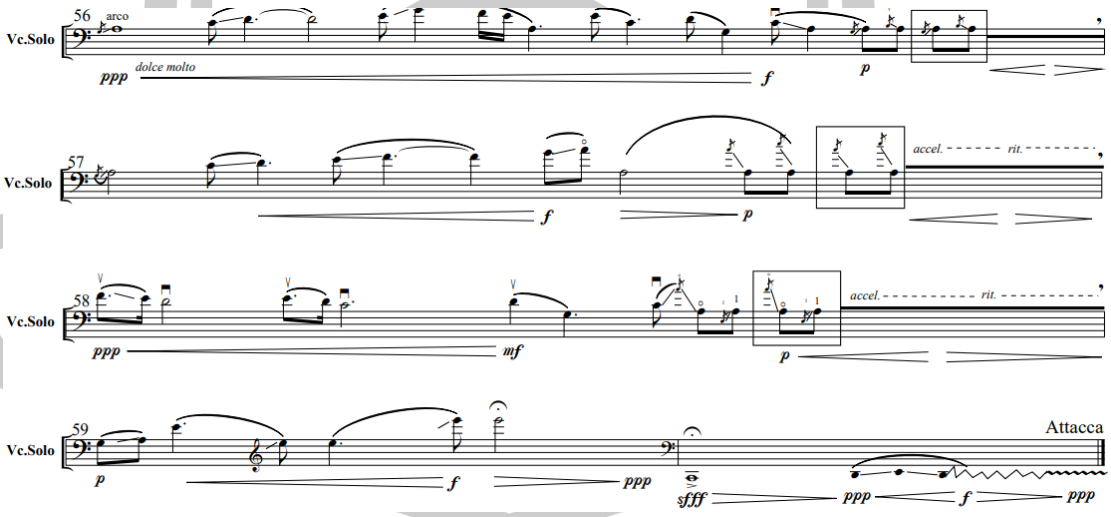


Figure 129. The cello solo part at the beginning of bar 56 of the fourth movement
Source:Tan Dun (2001)

5.4 Building emotions

The first music in the first movement, "Crouching Tiger, Hidden Dragon," begins in the fifth bar at 00:00:40 when the opening title of the movie appears. It uses the form of playing the alto flute, vertical flute, percussion instrument group, violin group, viola, cello, and bass tuba (see Figure 132), simultaneously to give the audience an auditory impact and make it easy for the audience to notice the opening title of the movie (see Figure 131).

Figure 130. The opening title of the movie, time in the movie: 00:00:40
Source:The movie “Crouching Tiger, Hidden Dragon”

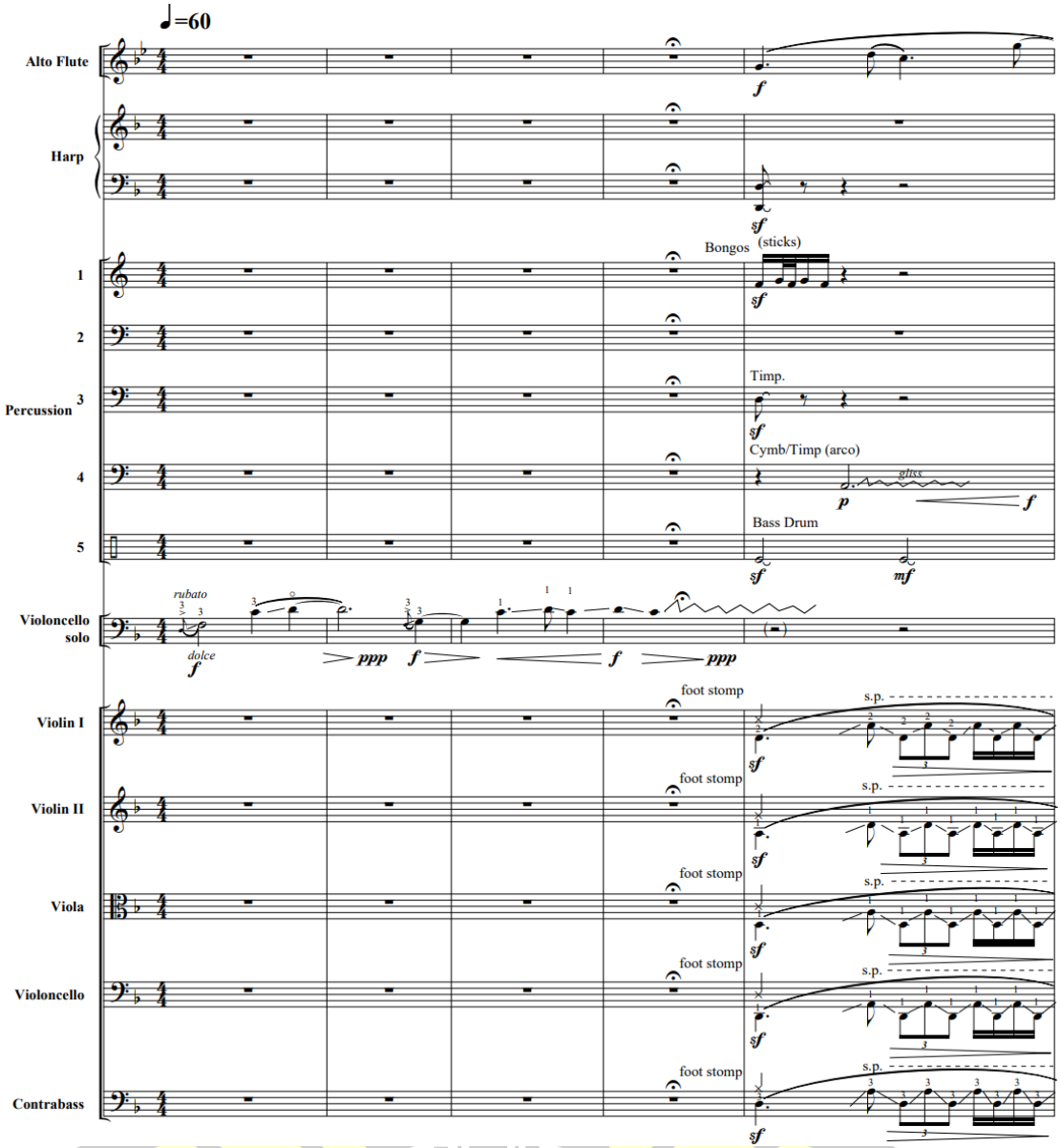


Figure 131. Begins simultaneously with the flute, percussion, and string groups

Source:Tan Dun (2001)

The second music of the fourth movement, "A Wedding Interrupted", starts at 01:14:13, using a cello solo gliss performance format (see Figure 134), depicting the tense atmosphere of the character Luo Xiaohu fighting with the wedding procession at Yu Jiaolong's wedding (see Figure 133).

Figure 132. The scene of Yu Jiaolong getting married, time in the movie: 01:14:13
Source:The movie “Crouching Tiger, Hidden Dragon”

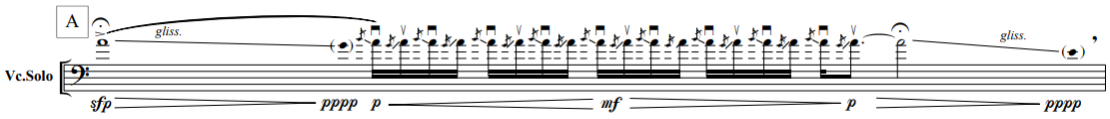


Figure 133. Cello solo gliss performance
Source:Tan Dun (2001)

Bar 7 of the music "Farewell" in the sixth movement plays at 01:07:53, using a cello solo to play a melodious and slow melody (see Figure 136), revealing that in this scene of the movie, Yu Jiaolong and Luo Xiaohu live together in Xinjiang and fall in love. Due to their distance from their hometown, they develop a psychological longing for their hometown (see Figure 135).

Figure 134. The scene of Yu Jiaolong and Luo Xiaohu riding horses, time in the movie: 01:07:53
Source:The movie “Crouching Tiger, Hidden Dragon”

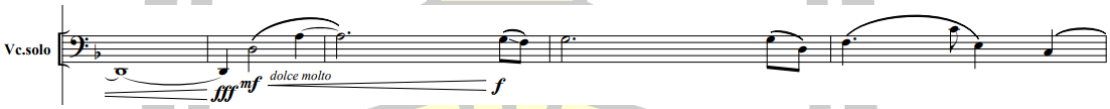


Figure 135. The cello solo part at the beginning of the 7th bar of the sixth movement
Source:Tan Dun (2001)

The music composition of the movie "Crouching Tiger, Hidden Dragon" mainly focuses on Eastern classical instruments, and uses the Western orchestral music as a complement, purposedly to showcase the aesthetic of Eastern music through classical forms of expression. These creations and applications are not simply a cycle of repetition, but rather a combination with film visuals, playing a role in promoting plot development, inheriting character dialogue, and resonating with the

audience. The use of Eastern music in "Crouching Tiger, Hidden Dragon" has ethnic and integrative characteristics. The former allows the audience to have a deeper understanding and even love of Chinese culture, widely popularizing the ethnic connotations of Eastern music culture. The latter, through the organic integration of Eastern ethnic instruments and Western instruments, expands a wider range of appreciation areas, providing the audience with aesthetic experiences and strengthening the social function of film music, consistent with the aesthetic function of film music.

CHAPTER VII

Conclusion, Discussion, And Suggestions

6.1 Conclusion

This chapter aims to summarize the analysis of important music materials and music structure of the score created by composer Tan Dun for the movie "Crouching Tiger, Hidden Dragon", as well as the study of the relationship between music and film.

The analysis includes three elements: melody, harmony, and orchestration, as follows:

6.1.1 Melody

The ratio of melodic bars in the five parts of the first movement is 4:5:5:4:7. The overall bars here add up to 25 bars, and dividing by 5 equals 5. Therefore, the five parts are usually dominated by 5 bars in each part, but the length ratio here.

The expansion of the melody in the second movement from a two-tone group to a six-tone group clearly expresses the technique of gradually expanding the melody according to the same material in the development of melody. In fact, this technique is also used in the development of materials in addition to progression.

The music of the third movement adopts a parallel three section structure. Each section has expansion and reproduction, which is in line with the characteristics of the musical structure, and the tonality is all in a natural minor. The phrases are clear, and there is development between each phrase. The sound is bright, thorough, and stable.

The overall melody of the fourth movement has three progressions, with only the second progressions having a different octave position from the first and third progressions, and their tonality is completely consistent.

The melodies of the three parts of the fifth movement all have complete unity. In terms of tonality, the A-yu pentatonic mode is used, but each part begins with the addition of the B note of the palace note, briefly entering the hexatonic scale.

The second and first parts of the melody in the sixth movement have a parallel motion relationship, only shortening the duration of the notes.

6.1.2 Harmony

The harmony of the first movement can be divided into two harmonic movements, with only a horizontal movement relationship on the spectrum. However, due to the connection between music, there is actually a display of harmonic effects.

The main arrangement of the harmony of the second movement is D-G fourth, G-A polyphonic ninth, A-D fourth, followed by D-E second, and vertically arranged as fourth ninth fourth second. The overlapping relationship between intervals that form harmony, with lateral movement occurring as a three-tone group.

The harmony of the third movement emphasizes the movement of fourth and fifth degrees, which is built to enhance the sense of harmony. Its characteristic is to maintain the continuous movement of the tonic chord. The most important thing is to coordinate the rhythmic strike with the horizontal progression of the mode as the core part.

The overall harmony of the fourth movement is expressed in a tonal state, which is still centered around the pitch of D. Many instrument techniques and continuous movements of four or five degrees are used to better reflect an atmosphere effect. Therefore, it cannot be simply said that it serves for tonality, but this tonal state should be presented for the atmosphere constructed at this time, as well as instrument techniques.

At the beginning of the fifth movement, a fifth is used to construct the harmony effect, not only pure fifth, but also the use of reduced fifth and increased fifth, which is relatively unified and clear. The main purpose is to reflect the Chinese national flavor, so the overall use of harmony is relatively secondary compared to tonality.

The harmony of the sixth movement is extremely small or inconspicuous for the entire movement, and all vertical effects serve the national tonal characteristics. Simply put, harmony itself does not play a leading role in music. Often, it is through the use of bass movements to change the original color of harmony.

6.1.3 Orchestration

Through the study of these six movements, it was found that the orchestration in these six movements has two parts: the use of hierarchical functions and timbre matching, as well as the use of octave congruence. The application of hierarchical

function is to divide the orchestration of six movements into the melody and harmony layer. The combination of timbre and octave congruence is the internal harmonic decomposition and coordination of timbre, as well as the movement of different instrument groups with the same melody.

6.2 Discussion

Through the analysis of six movements, I found that in this work, the composer did not introduce elements of experimental or new music, but rather more reflected the inheritance and dissemination of Chinese culture. This study provides a more comprehensive and in-depth understanding of Chinese ethnic-specific music which reflects Tan Dun's creation to open up a new path for Chinese film music. The idea is that film music is no longer serving movies, but has become a manifestation of culture. It is found from Tan Dun's creative ideas that classical music and pop music, Chinese music and Western music can be fused together to make developing ideas. Music has no boundaries, and diversified culture can enrich the cultural heritage of film works.

The first half of the film is like this "Crouching Tiger, Hidden Dragon" society, where people lurk beneath the surface of various social revolutions and conflicts, full of mystery, and at the same time, many things happen suddenly. But later on, the theme became increasingly psychological, expressing more of the hidden desires of the characters. Therefore, I think it would be more appropriate if the color tone was lighter and simpler. The illusion of the film is more pronounced in the night scene and the latter half of the film (Tingting Song 2002). This viewpoint is consistent with the research findings of the researchers, therefore the researchers agree with this viewpoint.The interlude, a complete song, or a melody of a movie is mainly used to complement the theme song and jointly express the theme idea of the movie. The design of the interlude generally adopts the method of theme variation or scene variation to express it. The movie "Crouching Tiger, Hidden Dragon" did not compose interludes for each major character, but rather for the theme of love first. On the emotional trajectory of two couples: Li Mubai and Yu Xiulian, Yu Jiaolong and Luo Xiaohu, different interludes are timely accompanied by variations. Cleverly expressing the theme from another perspective. Before his death, Li Mubai told Yu

Xiulian that he had wasted his life because he had never expressed his love for her. He said, "Even if it falls into a dark place, my love will not make me an eternal lonely soul." However, Luo Xiaohu, a bandit, told the noblewoman Yu Jiaolong, "Truthfulness will come true. I asked the elderly, and they said, 'Sincerity makes spirit.' The old and small rivers have different attitudes towards emotional words, But the ending is equally sad, and this piece of music fully reflects the helplessness and sadness in the distance.

The use of ethnic music in this movie has achieved significant results. This film has a significant impact on the development of Chinese cinema, and the application of traditional ethnic music in China has provided a promoting role for this film. At the same time, this film is also a benchmark in Chinese cinema. Every detail in the film has an artistic atmosphere, and the application of music makes every detail in the film have a visual sense (Wen Yang 2022). The researchers agree with this viewpoint, but the above research results are not comprehensive. Based on these results, the researchers have provided a more detailed explanation.In movie music, music is essential, and different scenes require different music to complement them. And specially designed music scenes. In the film, we will hear sounds similar to the northern grassland cello and erhu, as well as the desolate, gliding and rich Eastern tones. Coupled with the identity of Chinese cellist Ma Youyou, the sound of the cello makes us familiar and feels different from Western ethnic colors and fresh air. In addition to the cello, the scene music of "Crouching Tiger, Hidden Dragon" also selects various Chinese ethnic instruments to supplement, making the music of the film unified and varied. The soundtrack of the sword stolen by Yujiao Long played in the night fight, while the instruments of the drums played in the night fight. The rhythmic drums of music complement the intense pursuit. Chinese traditional drums, battle rhythm, perfectly reproduce the scene of two people climbing and intense aerial combat. Drums and diverse suffocation, but when a fragile drum. The main activity rhythm is well controlled, making the plot mysterious and charming, which cannot help the actors. The soundtrack of this piece of music is top-notch, and winning the Academy Award for Best Film Score is truly deserving of its reputation.

The charm of a movie not only depends on the aesthetic and artistic charm it brings, but also on the wonderful audio-visual enjoyment that the theme song

provides to the audience, which is a necessary element for the success of the movie. Ma Youyou's playing style is elegant and melodious. The subtle expression of love in the film complements each other. The singing style vividly portrays the melancholy of the tragic fate of the two couples being mercilessly separated in the film that highlights their expression. A movie can only have one theme song, including its expression, writing techniques, melody style, and main playing instruments.

6.3 Suggestions

This study only analyzed three elements: melody, harmony, and orchestration, except for the rhythm. For further analysis, researcher would suggest that the rhythm should be analyzed to gain a more thorough understanding of the work.

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Woramit, Wittaya. (2012). *Soundtrack for Thai films from 1999 to 2009* Copyright Mahidol University

Yang, Wen. (2022). *Analysis of the Application of Ethnic Music in "Crouching Tiger, Hidden Dragon*" Drama and Film Publishing House(08)159-162

Yu, Renhao. (2006). *Q&A on Fundamentals of Musicology* Central Conservatory of Music Press

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Zhang, Yanyan. (2019). *A Study on the Music of 'Crouching Tiger, Hidden Dragon'* Contemporary Film Publishing House(02)153-155

APPENDIX

Best original score of the 73rd Academy Award

Tan Dun

CROUCHING TIGER CONCERTO

for cello, percussion and chamber orchestra

music from the original sound track of Ang Lee's film
Crouching Tiger, Hidden Dragon

Full Score

Tan Dun

CROUCHING TIGER CONCERTO

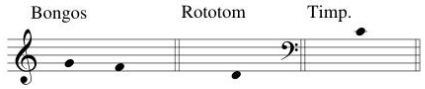
for cello, percussion and chamber orchestra

Instrumentation

1 Alto Fluter (doubling Piccolo)

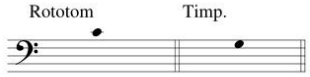
Percussion (5 players)

1:



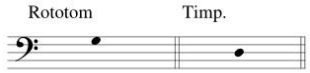
Suspend Cymb. with bow (to play it on the head of Timp.)
Tambourine
Tar (or talking drum)

2:



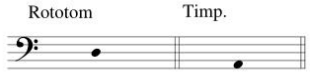
Suspend Cymb. with bow (to play it on the head of Timp.)
Tam tam
Tar (optional)

3:



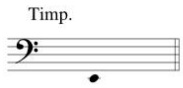
Suspend Cymb. with bow (to play it on the head of Timp.)
Tar (optional)

4:



Suspend Cymb. with bow (to play it on the head of Timp.)
Tar (optional)

5:



Suspend Cymb. with bow (to play it on the head of Timp.)
Large Bass Drum
Tar (optional)

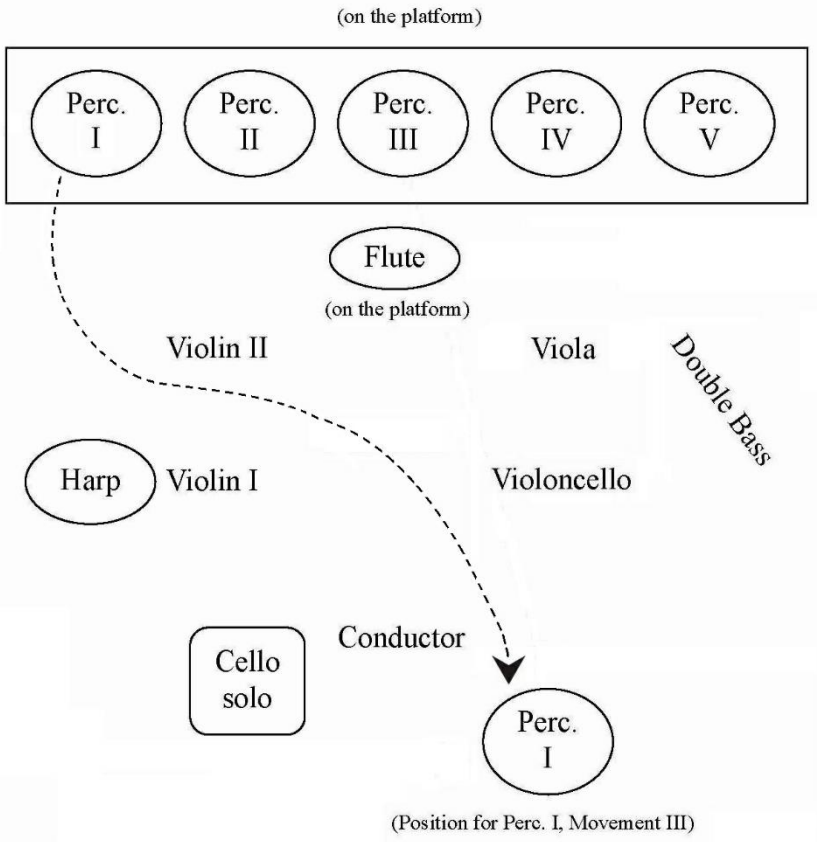
Harp

Solo Violoncello (or Solo Erhu)

Strings

Note: Cello Solo and Alto Flute (not Piccolo) need to be amplified.

Performance Position



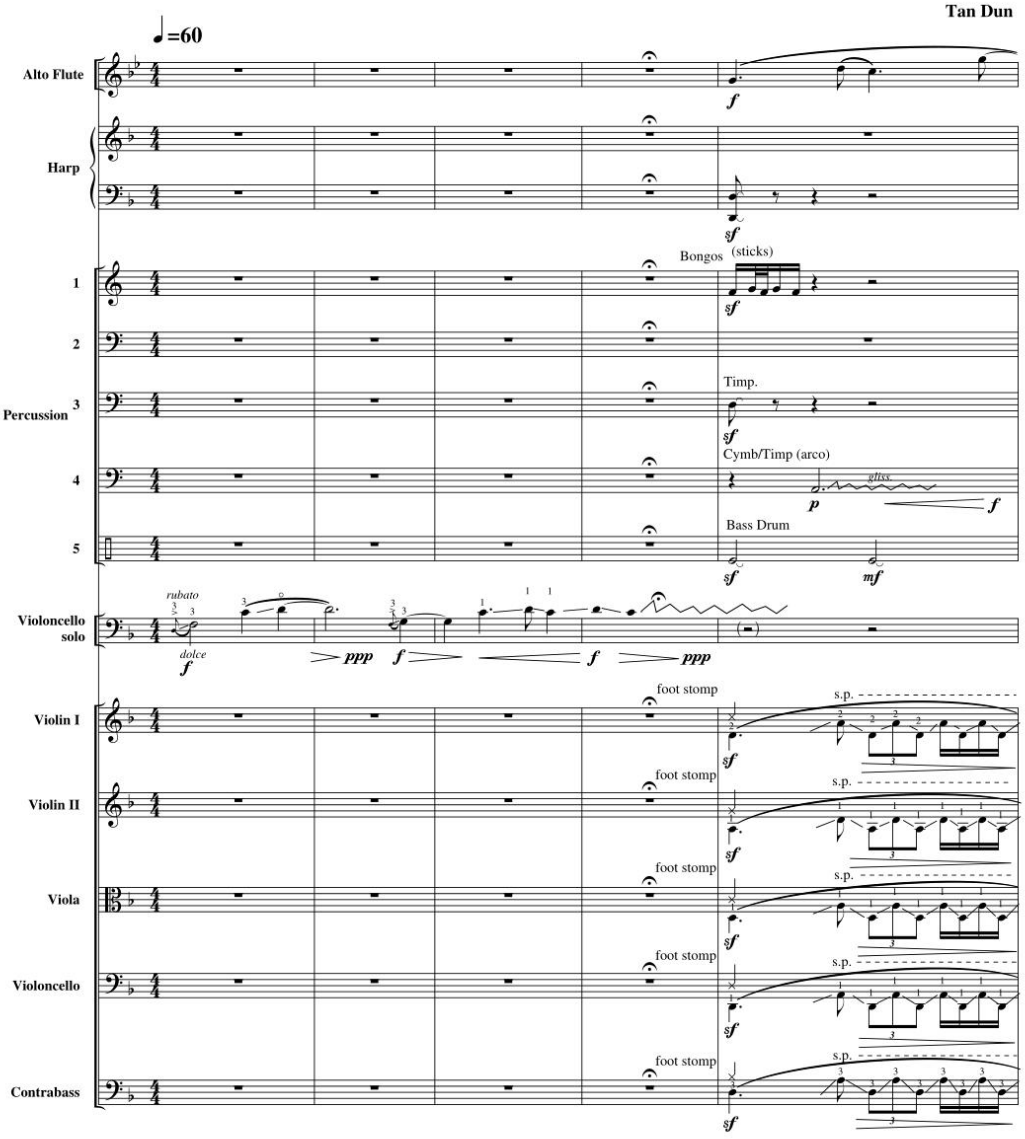
Crouching Tiger Concerto

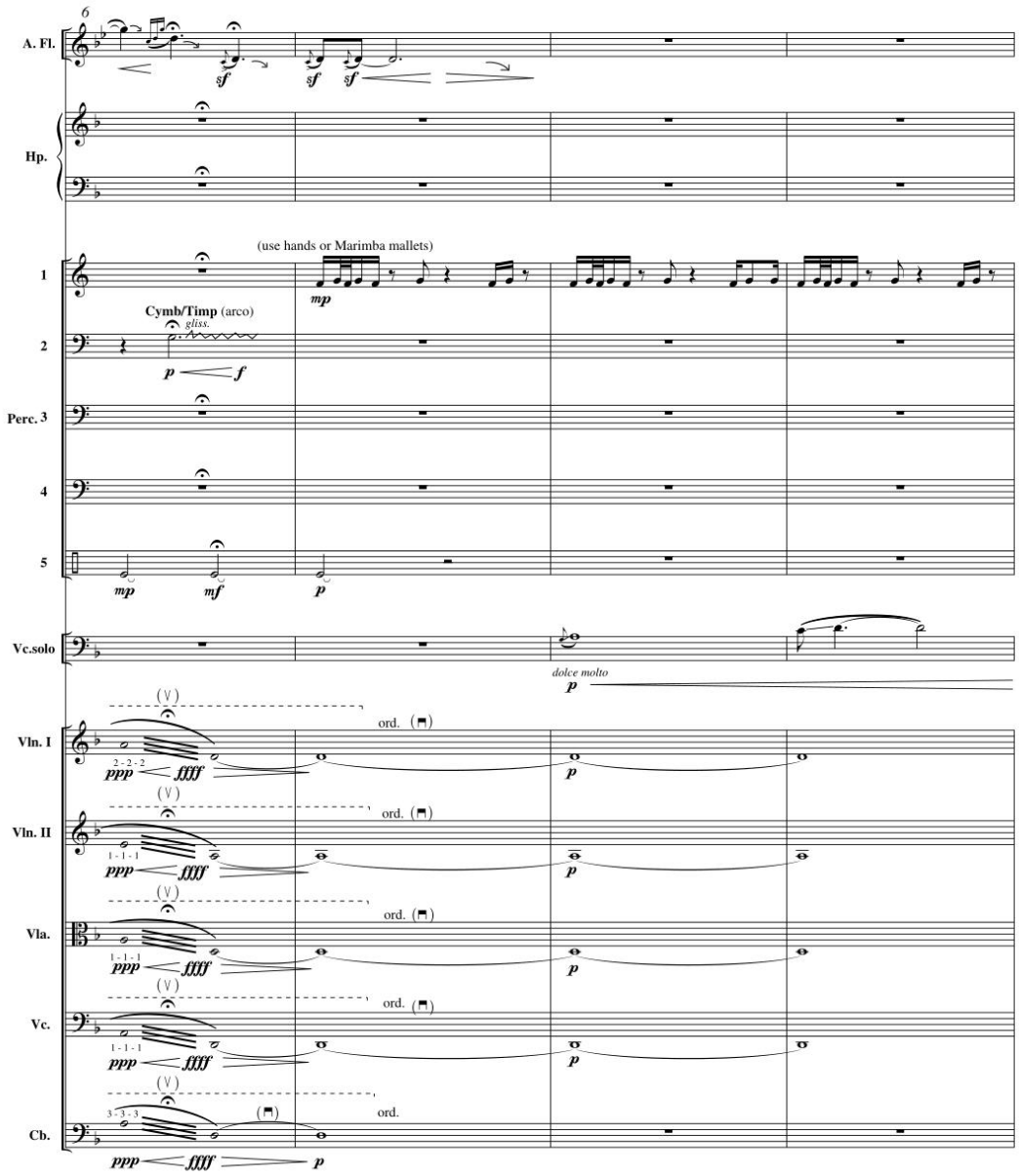
for cello solo and chamber orchestra

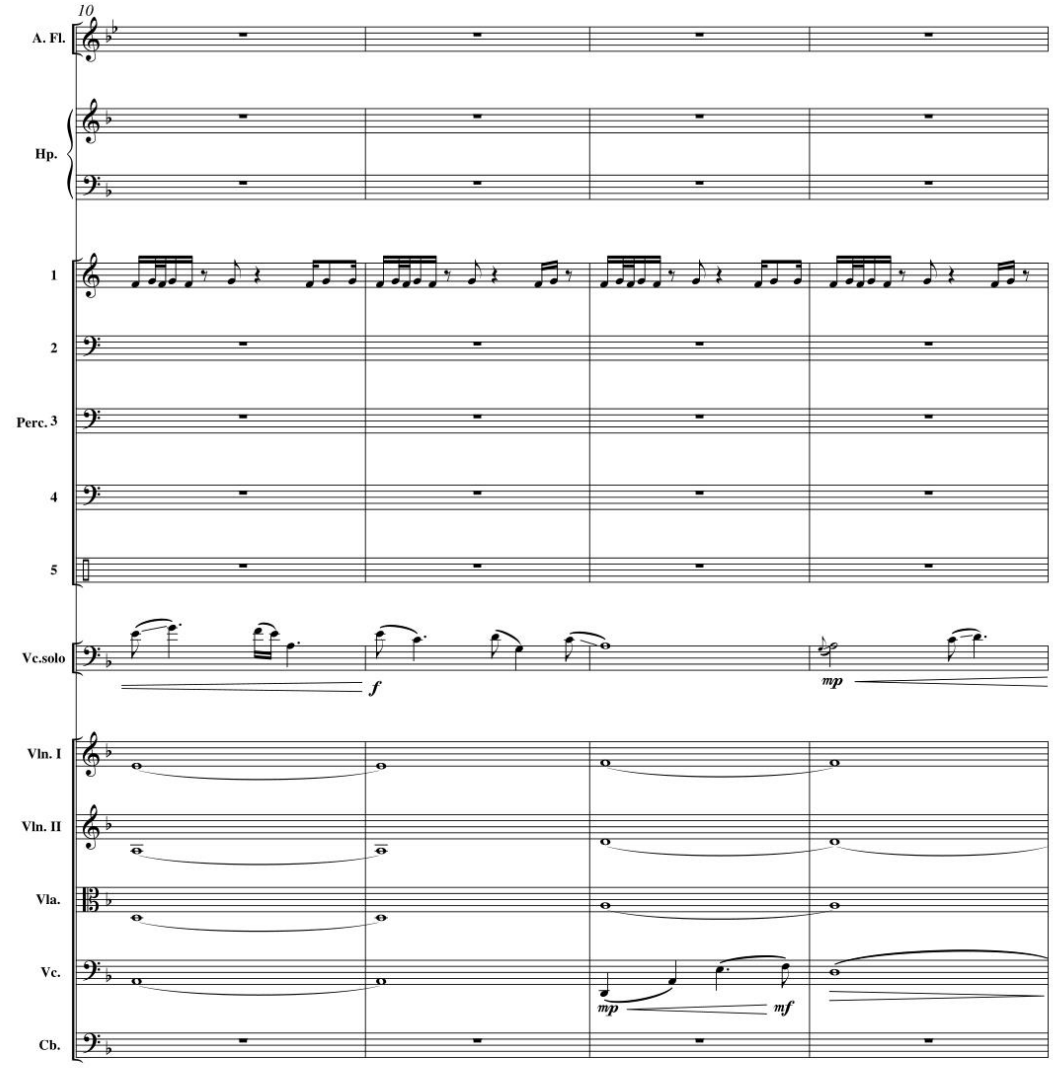
music from the original sound track of Ang Lee's film Crouching Tiger, Hidden Dragon

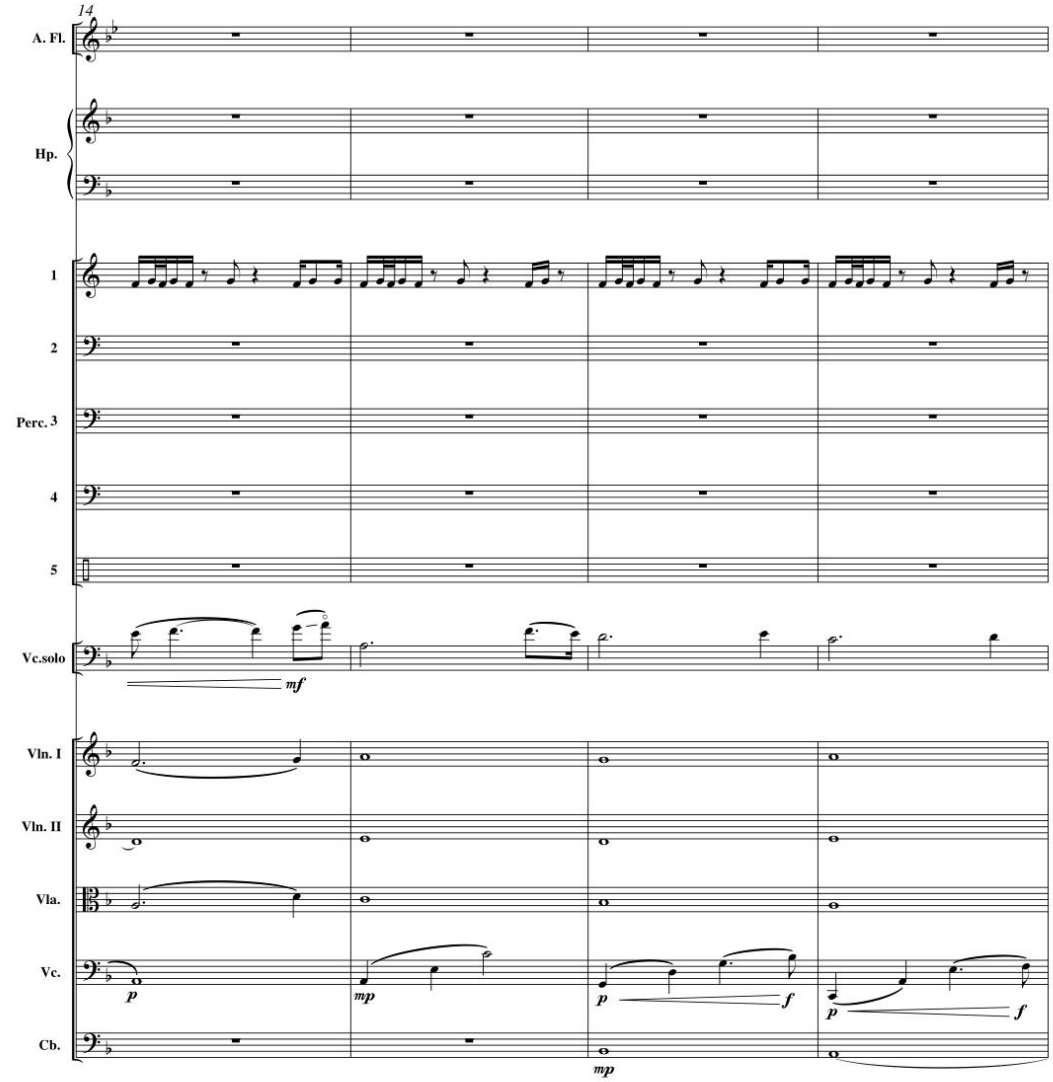
1.Crouching Tiger, Hidden Dragon

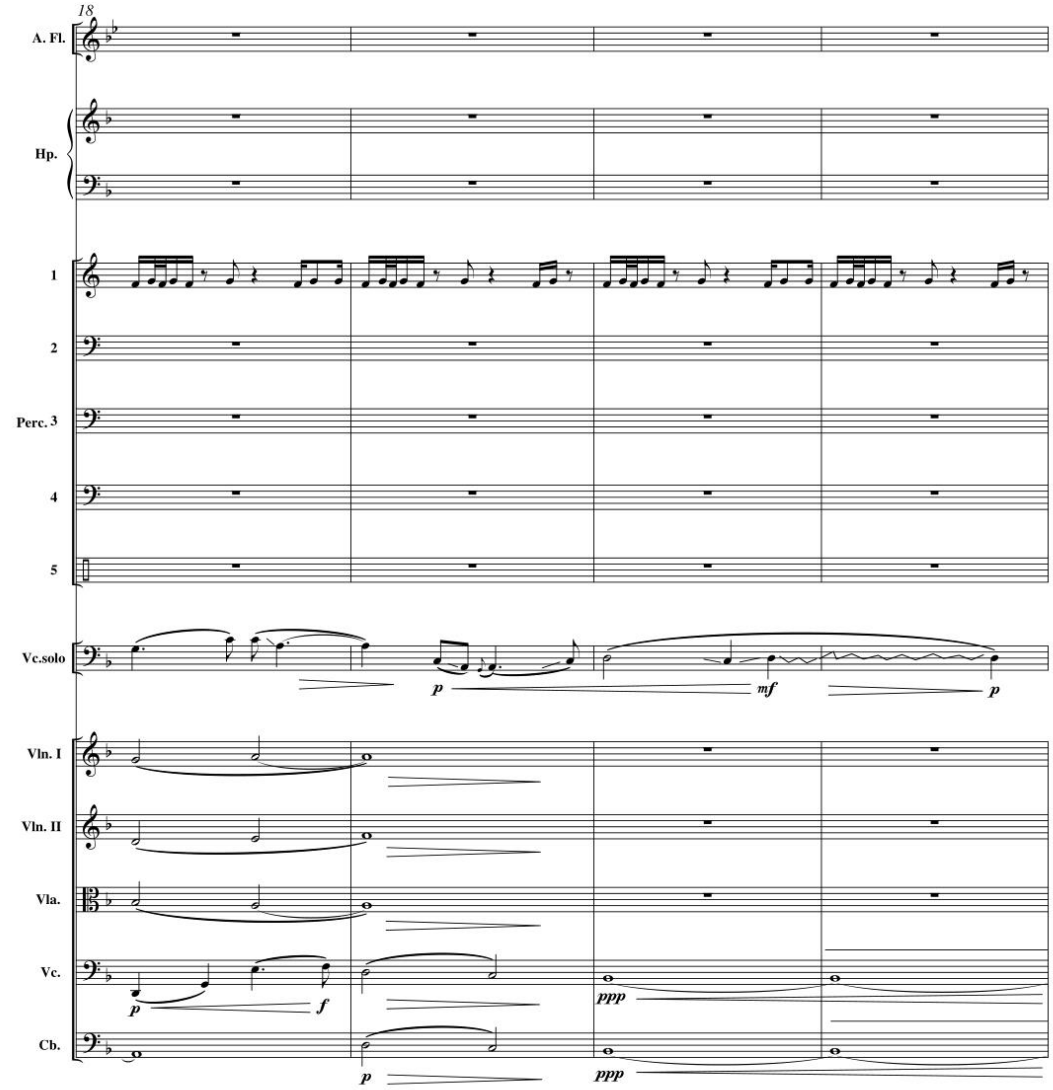
Tan Dun

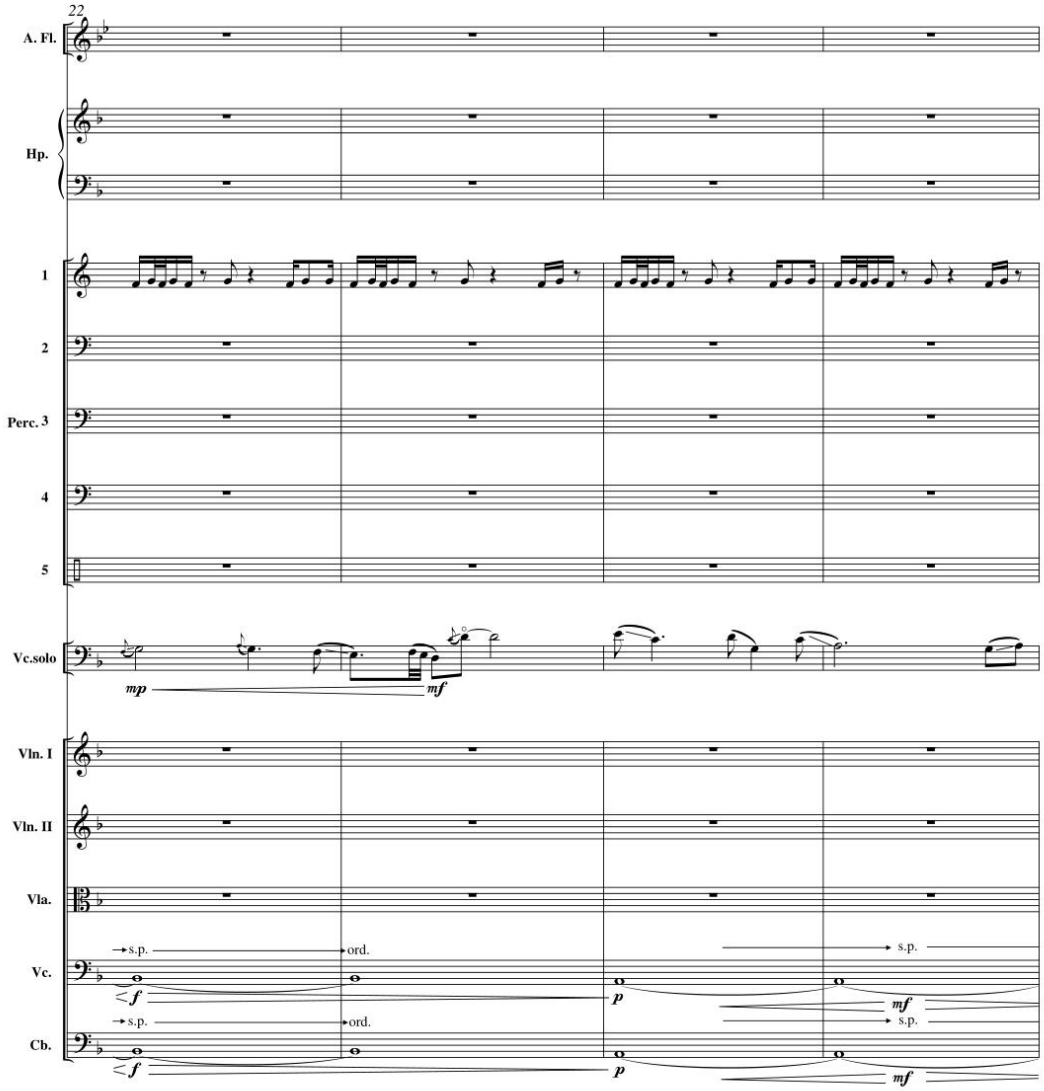


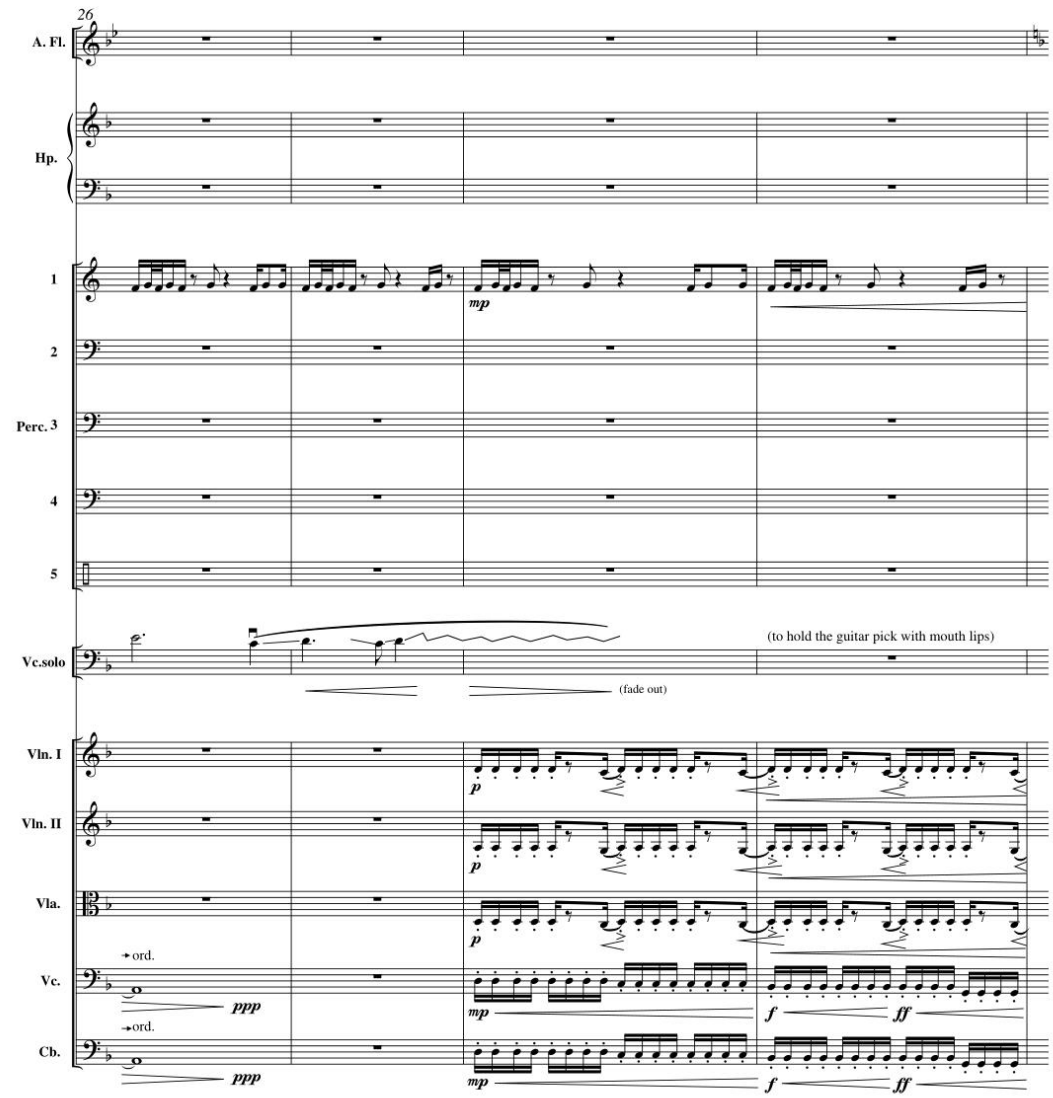

6
A. Fl.
Hp.
(use hands or Marimba mallets)
1
Cymb/Timp (arco)
gliss.
2
Perc. 3
4
5
Vc.solo
dolce molto
Vln. I
Vln. II
Vla.
Vc.
Cb.
ord.

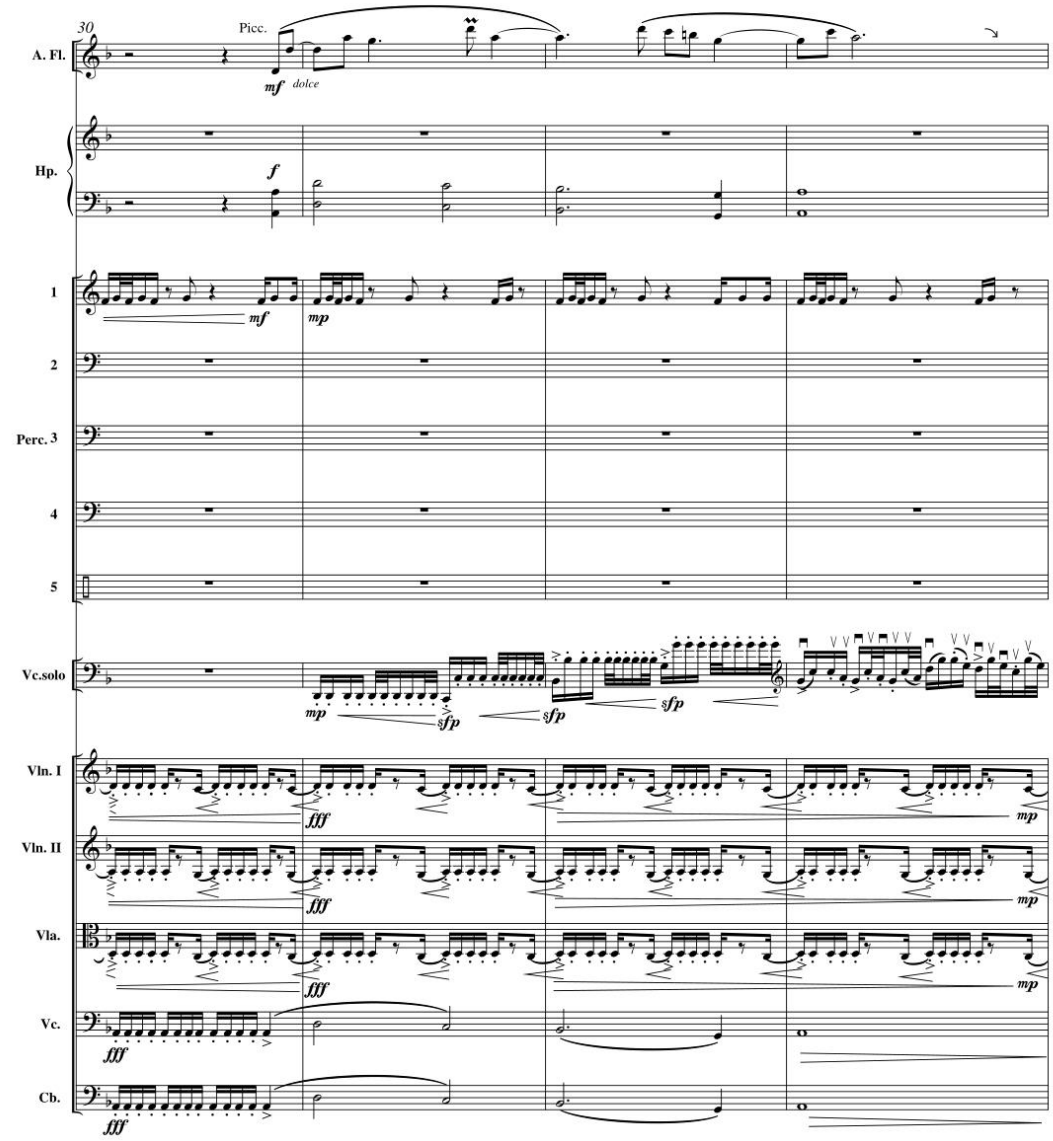

10
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
f
mp
Vln. I
Vln. II
Vla.
Vc.
mp
mf
Cb.

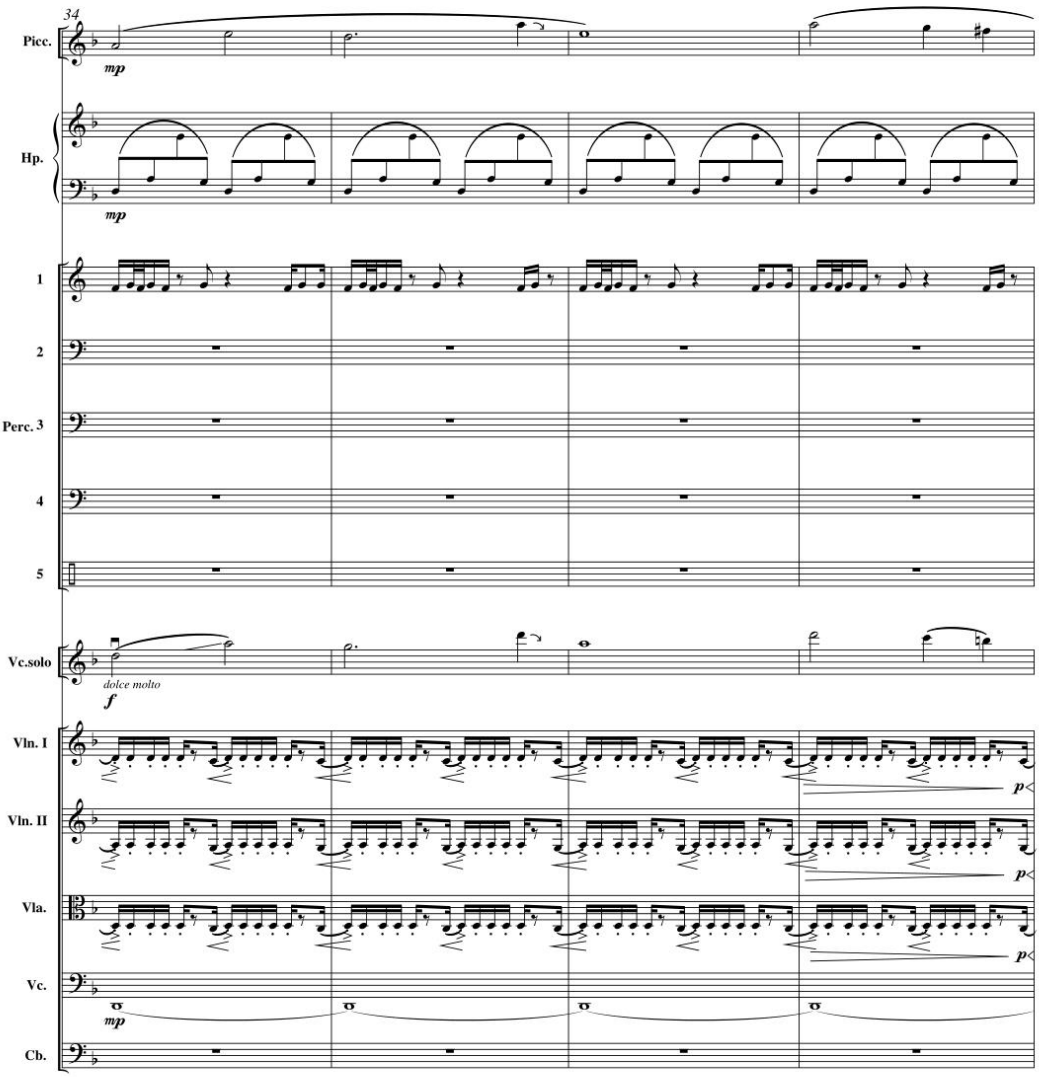

14
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
mf
Vln. I
Vln. II
Vla.
Vc.
p
mp
p
f
p
f
Cb.
mp

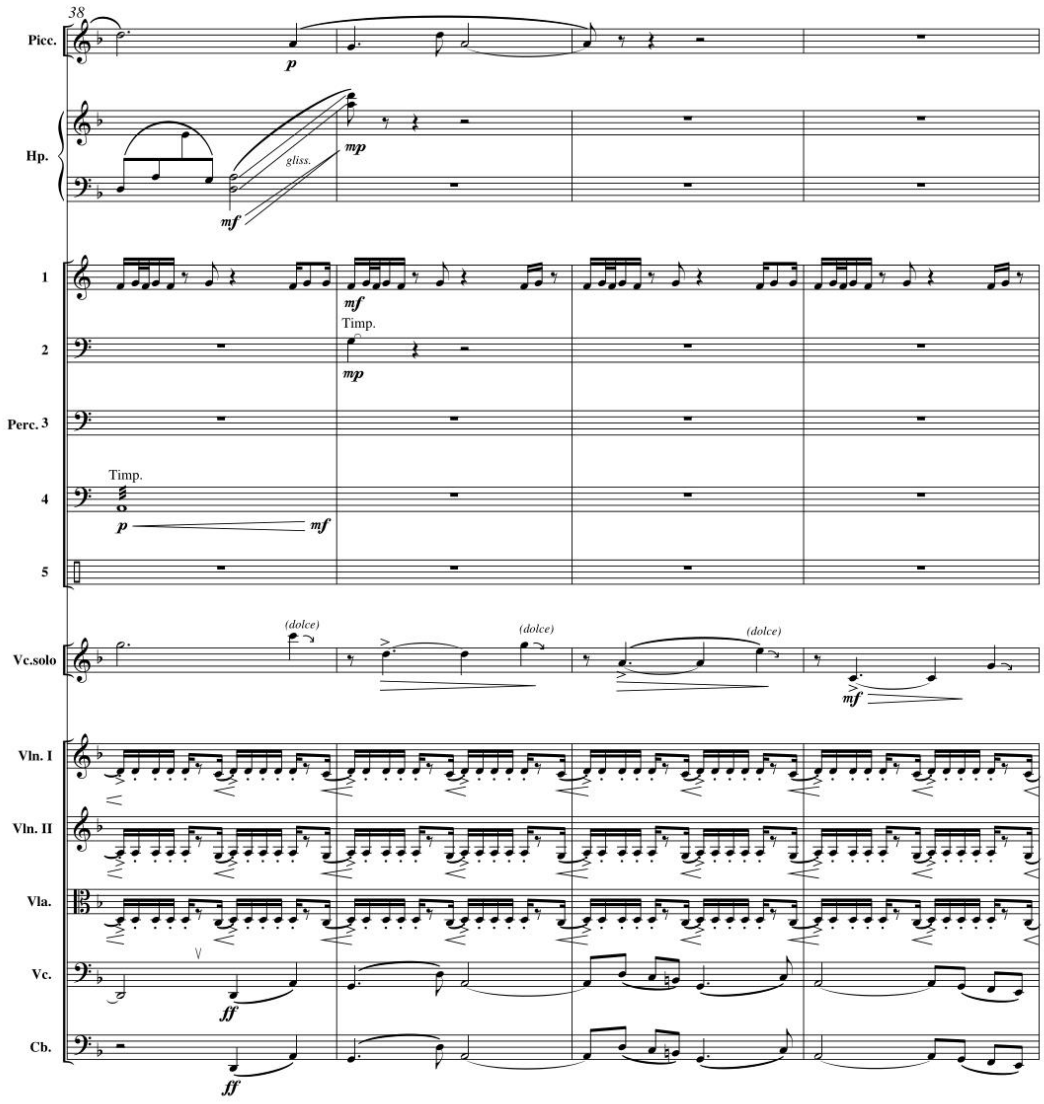

18
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
p
mf
p
Vln. I
Vln. II
Vla.
Vc.
p
f
ppp
Cb.
p
ppp

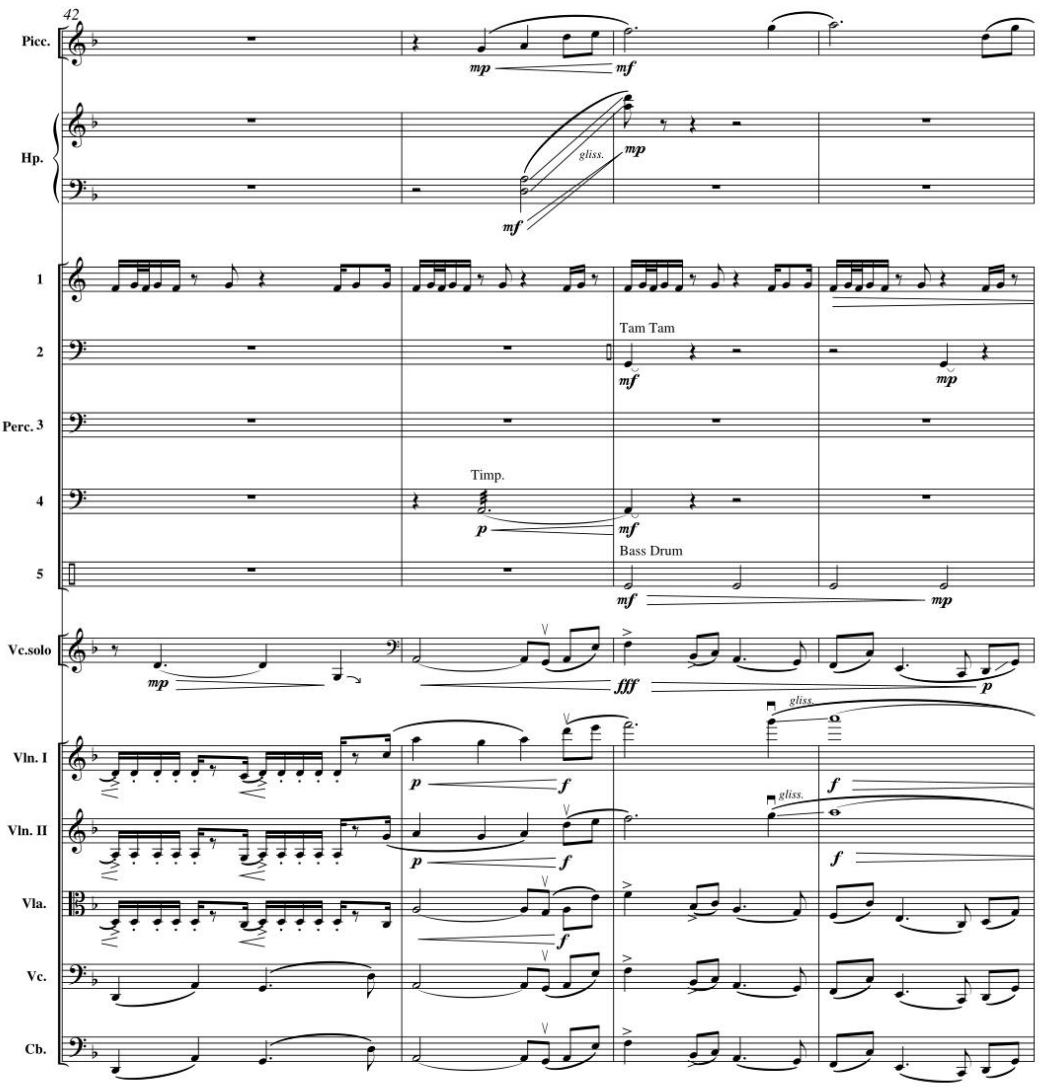

22
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
mp
mf
Vln. I
Vln. II
Vla.
Vc.
Cb.
s.p.
ord.
f
p
mf

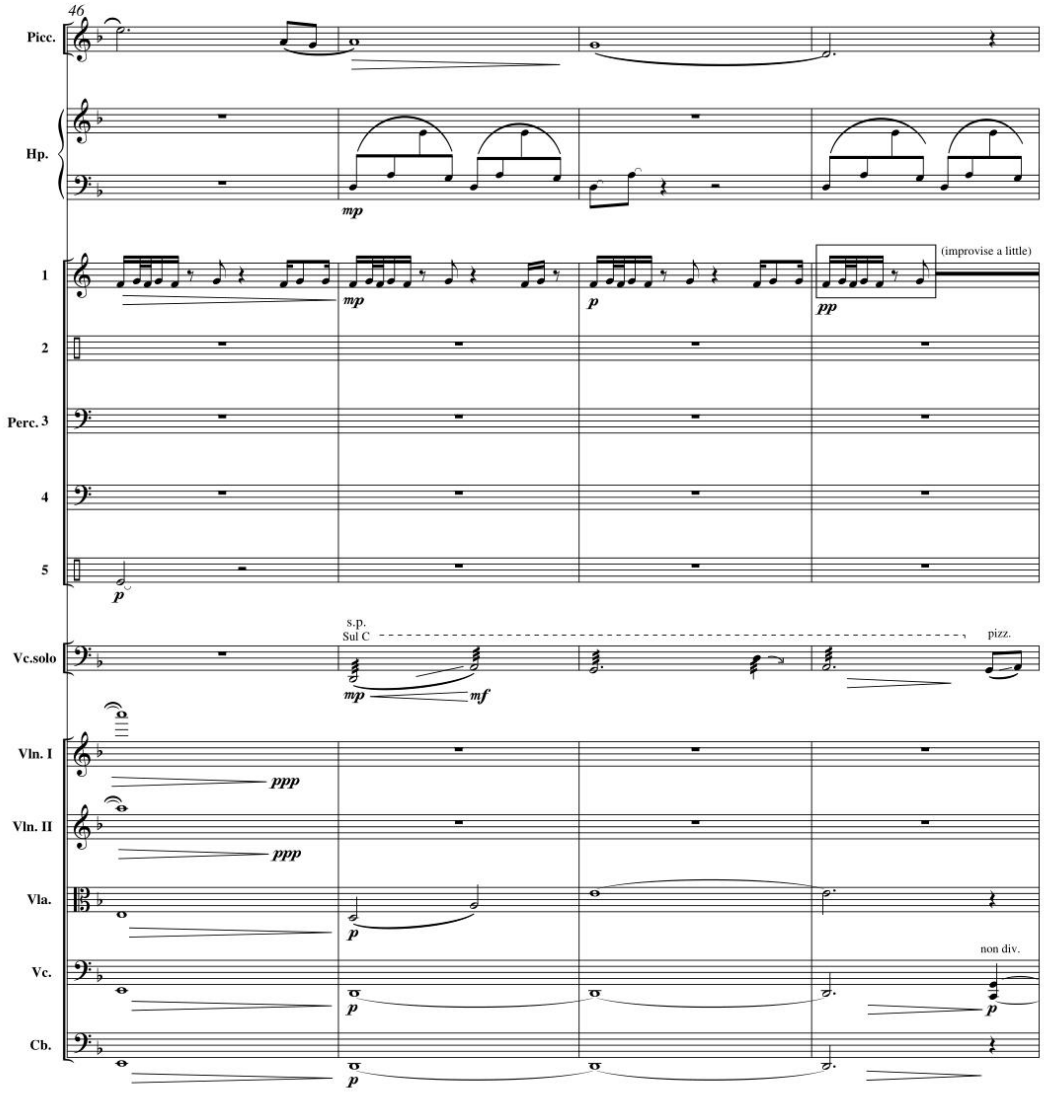

26
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
(to hold the guitar pick with mouth lips)
(fade out)
Vln. I
Vln. II
Vla.
Vc.
Cb.
→ord.
→ord.
mp
p
p
p
ppp
ppp
mp
mp
f
f
ff
ff

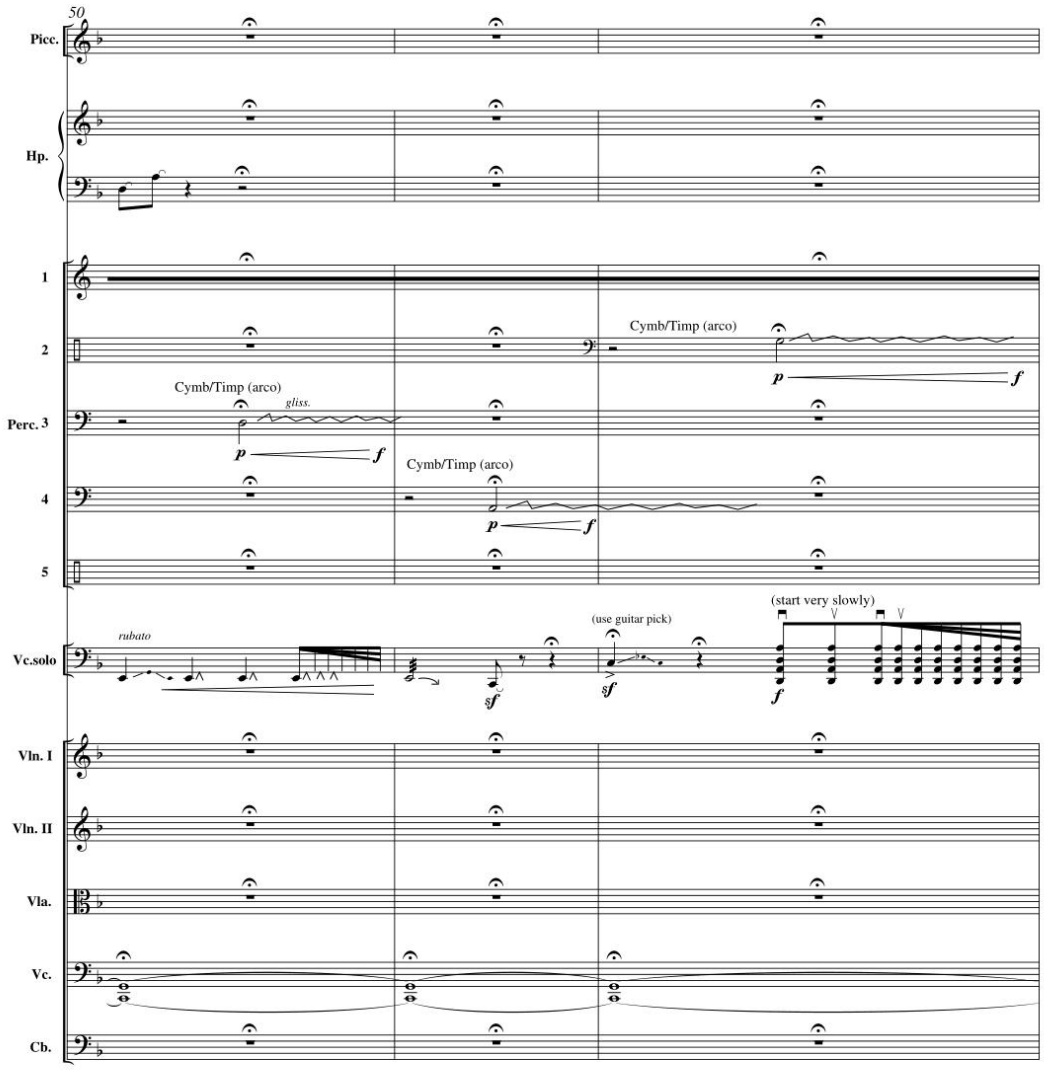

30
Picc.
A. Fl.
mf dolce
Hp.
f
1
mf
mp
2
Perc. 3
4
5
Vc.solo
mp
sfp
sfp
sfp
Vln. I
fff
mp
Vln. II
fff
mp
Vla.
fff
mp
Vc.
fff
Cb.
fff

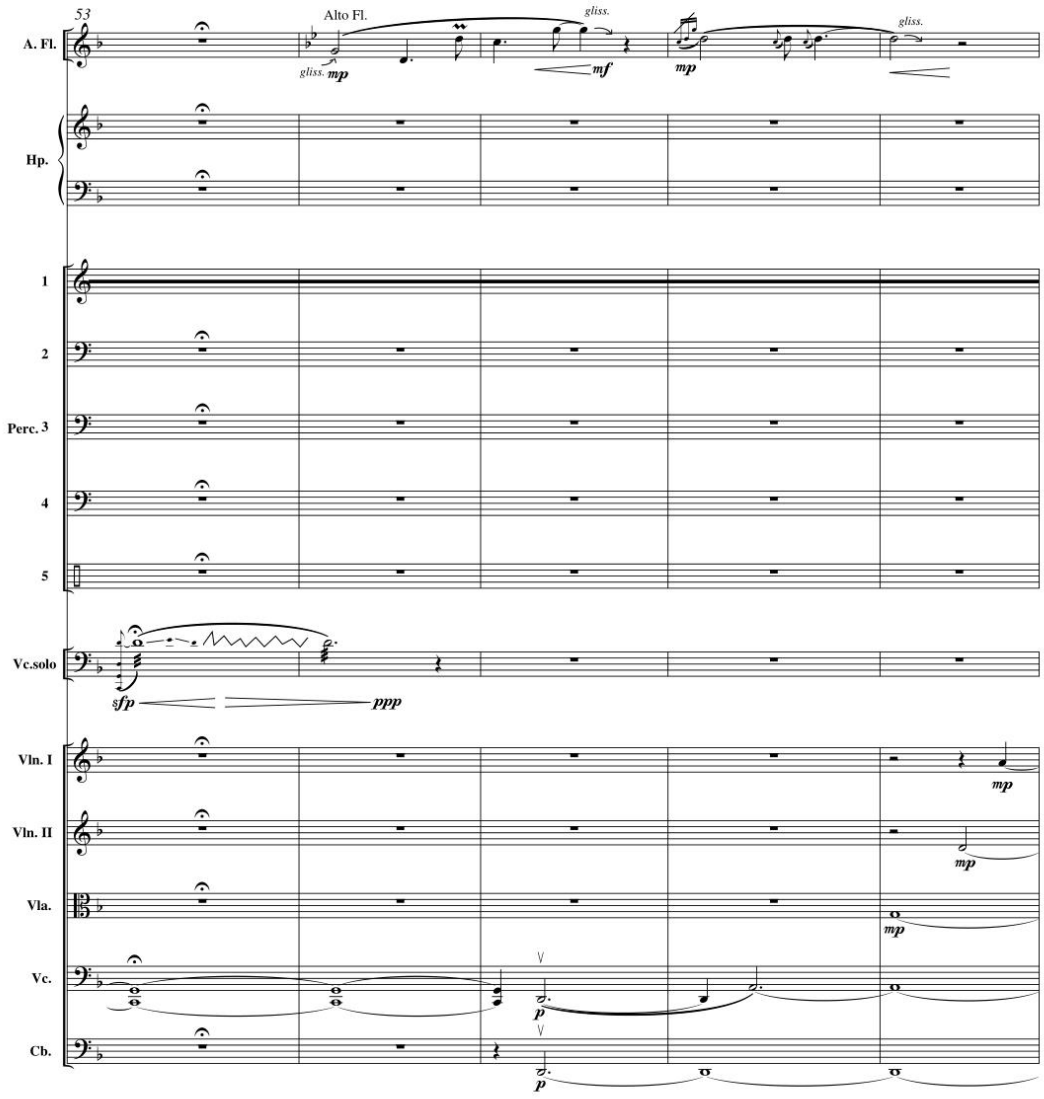

34
Picc.
mp
Hp.
mp
1
2
Perc. 3
4
5
Vc.solo
dolce molto
f
Vln. I
p
Vln. II
p
Vla.
p
Vc.
mp
Cb.

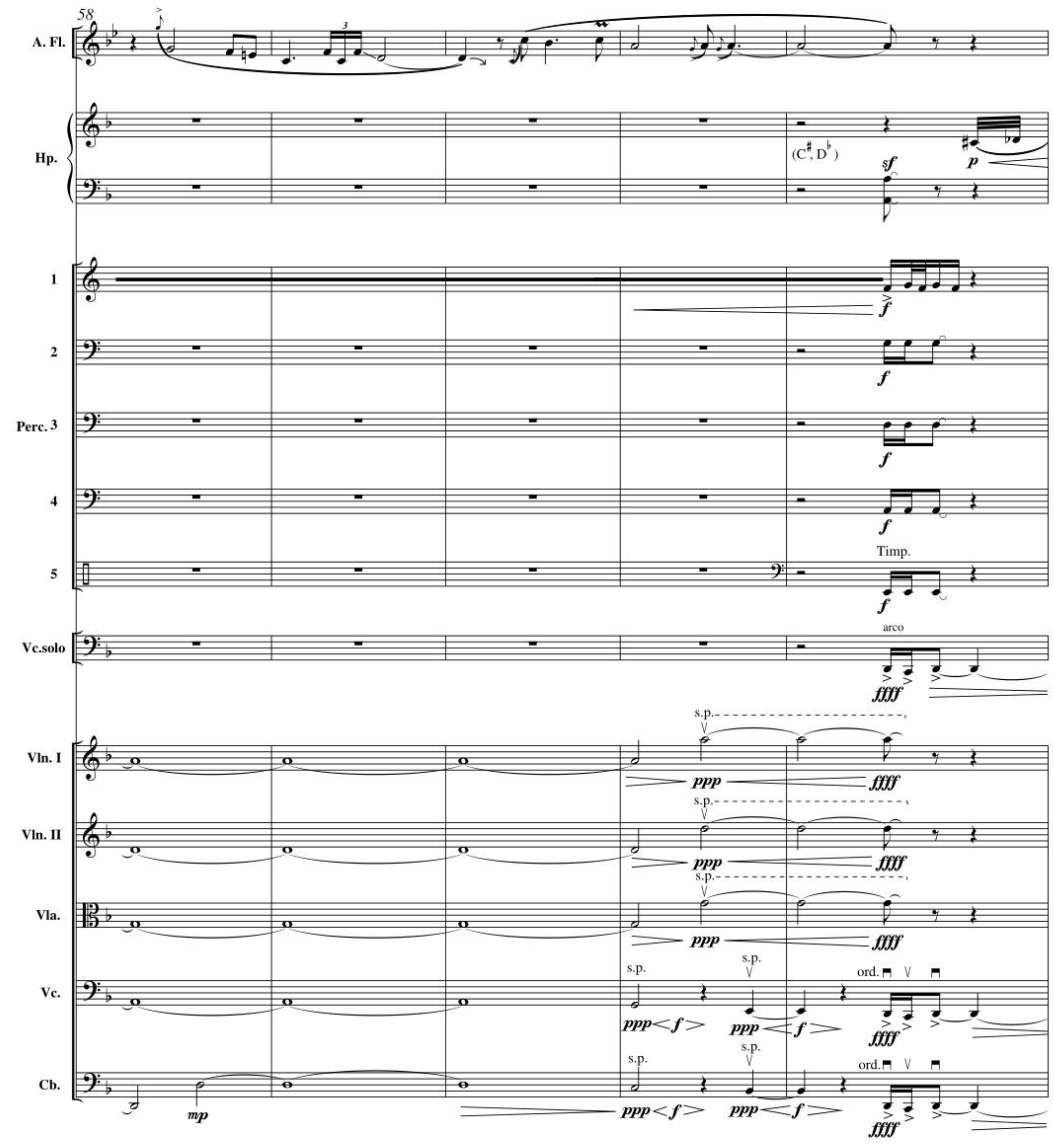

38
Picc.
p
Hp.
mp
gliss.
mf
1
mf
Timp.
2
mp
Perc. 3
Timp.
4
p
mf
5
Vc.solo
(dolce)
(dolce)
(dolce)
mf
Vln. I
Vln. II
Vla.
Vc.
ff
Cb.
ff

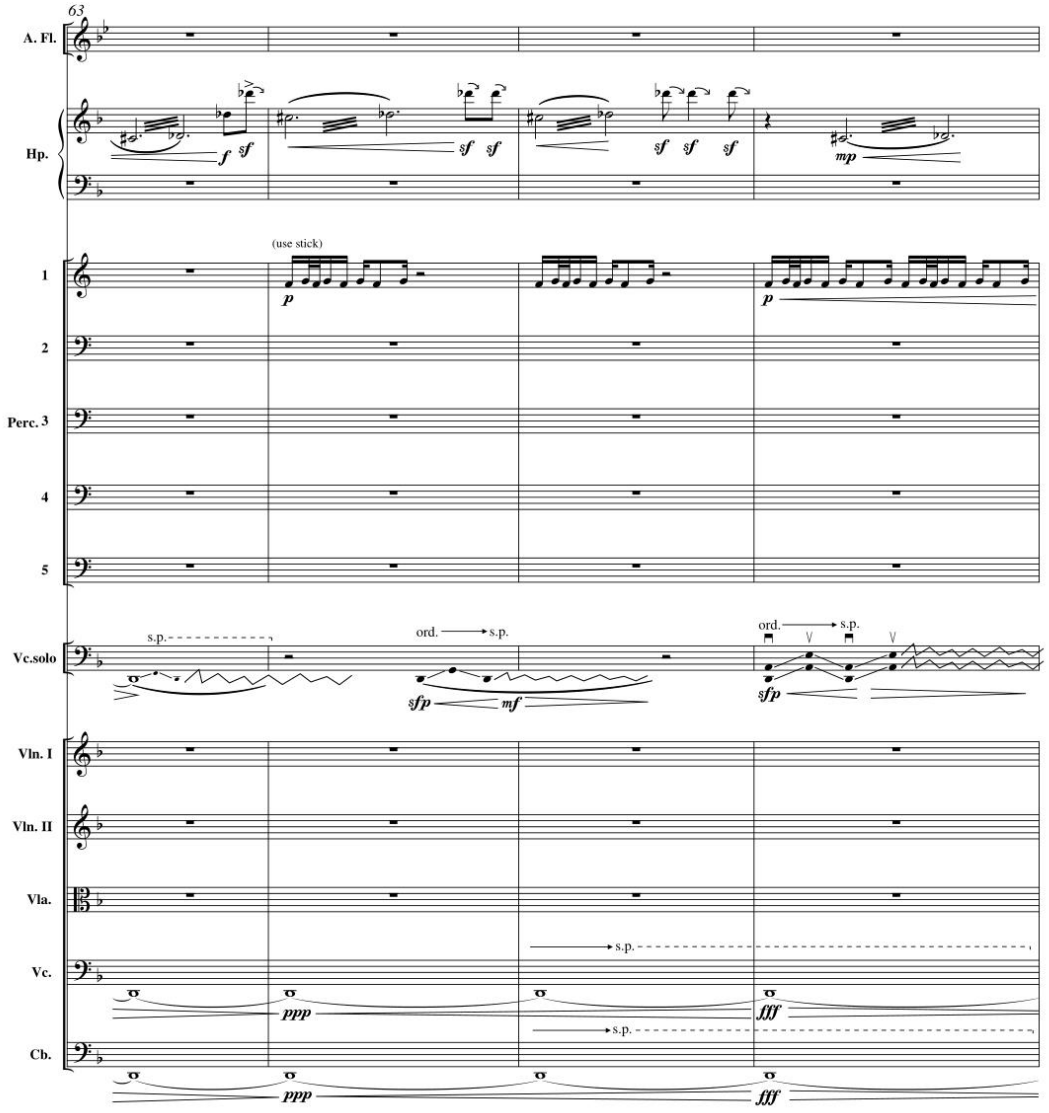

42
Picc.
mp
mf
Hp.
gliss.
mp
mf
1
2
Tam Tam
mf
mp
Perc. 3
Timp.
4
p
mf
Bass Drum
5
mf
mp
Vc.solo
mp
fff
p
gliss.
Vln. I
p
f
f
gliss.
Vln. II
p
f
f
Vla.
f
Vc.
Cb.

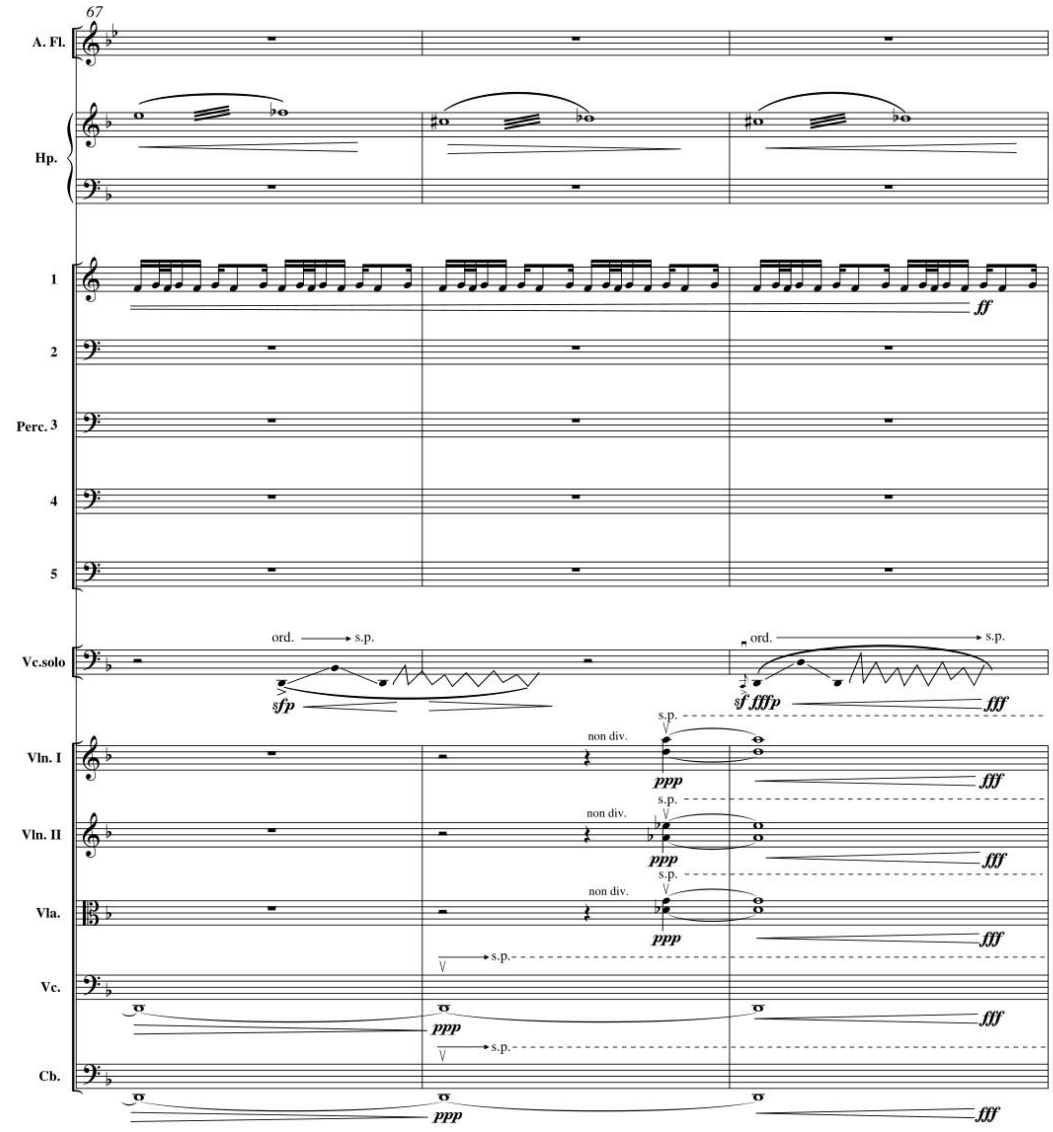

46
Picc.
Hp.
mp
1
mp
p
pp
(improvise a little)
2
Perc. 3
4
5
p
Vc.solo
s.p.
Sul C
mp
mf
pizz.
Vln. I
ppp
Vln. II
ppp
Vla.
p
Vc.
p
non div.
p
Cb.
p

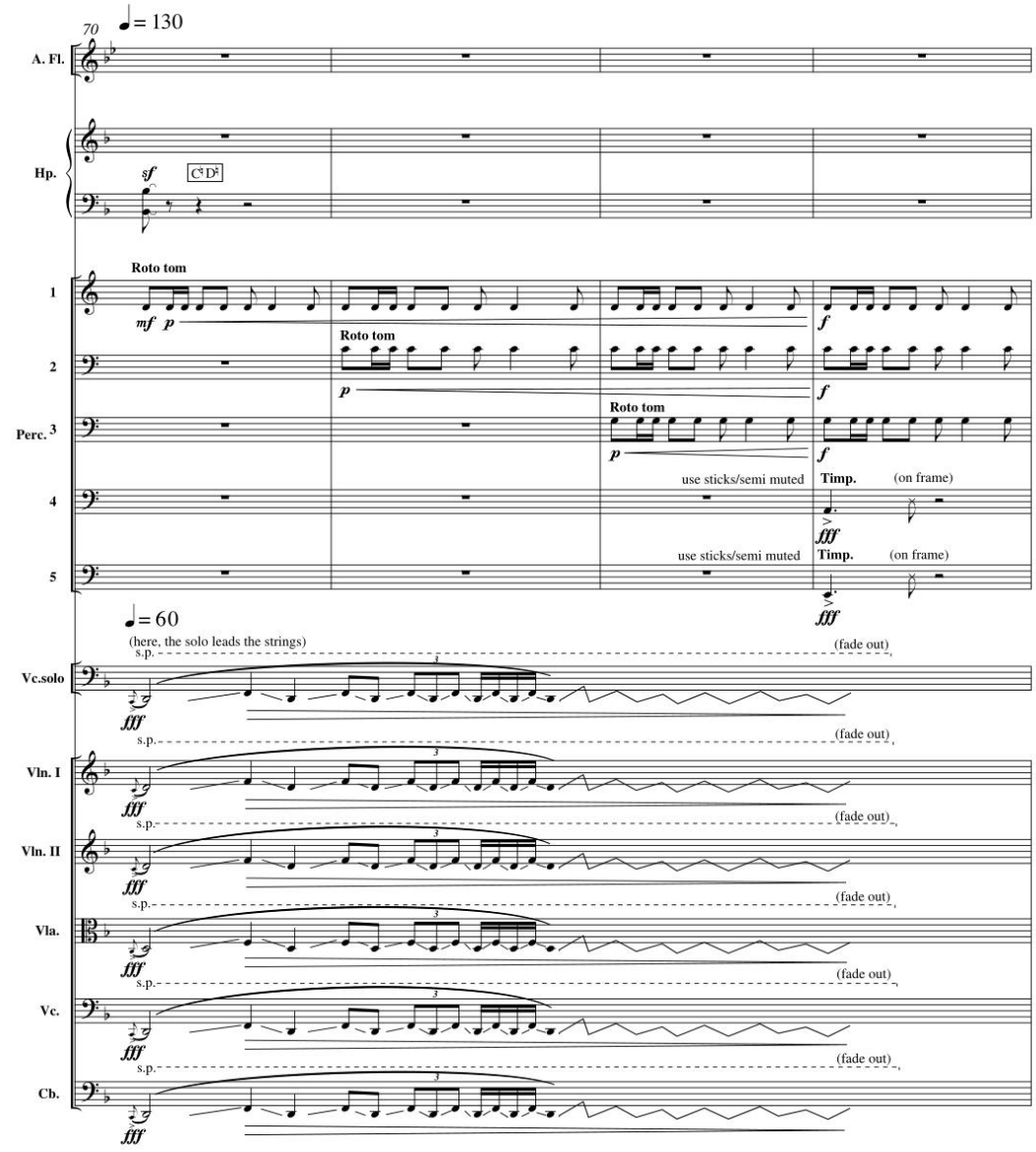

50
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
Cymb/Timp (arco)
gliss.
Cymb/Timp (arco)
Cymb/Timp (arco)
rubato
(use guitar pick)
(start very slowly)

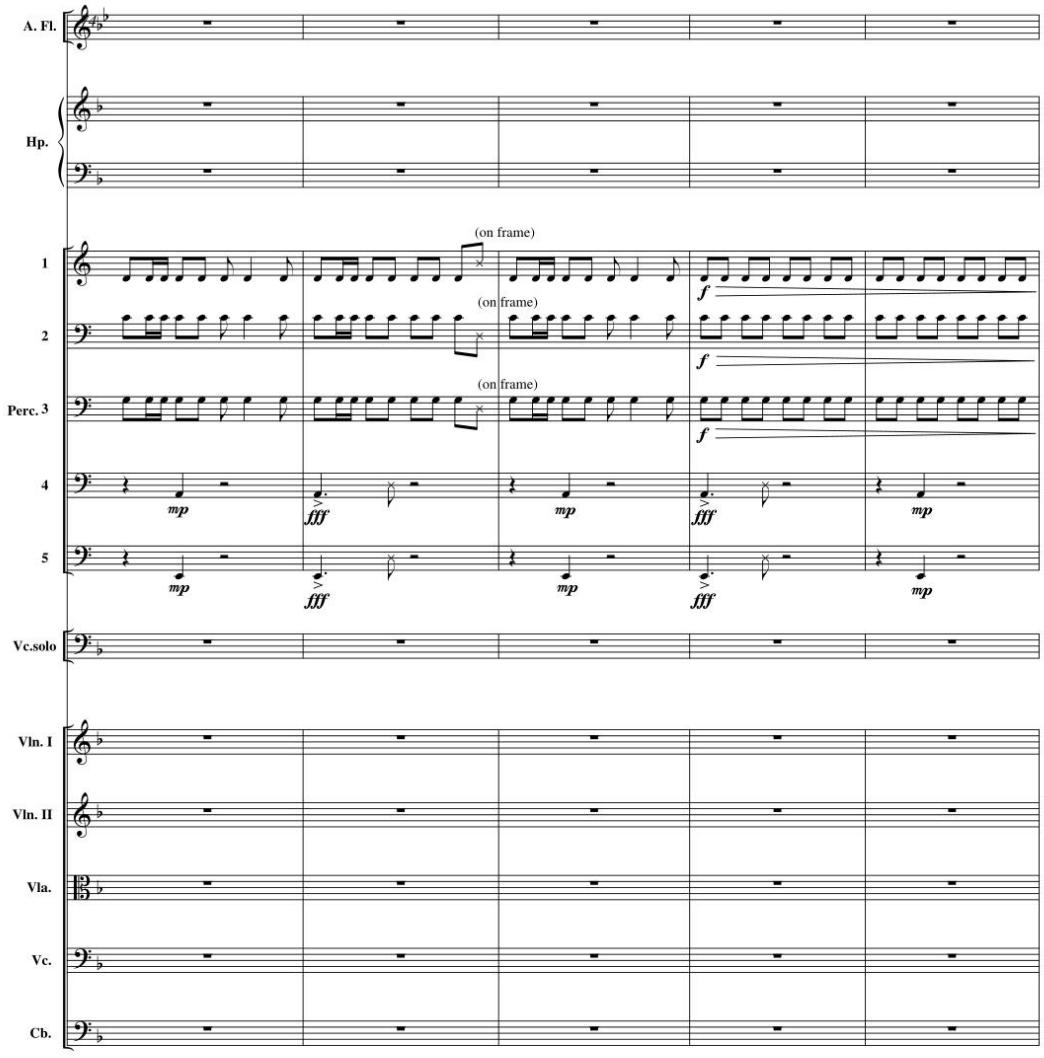

53
A. Fl.
Alto Fl.
gliss.
mp
gliss.
mf
mp
gliss.
Hp.
1
2
Perc. 3
4
5
Vc.solo
sfp
ppp
Vln. I
mp
Vln. II
mp
Vla.
mp
Vc.
p
Cb.
p

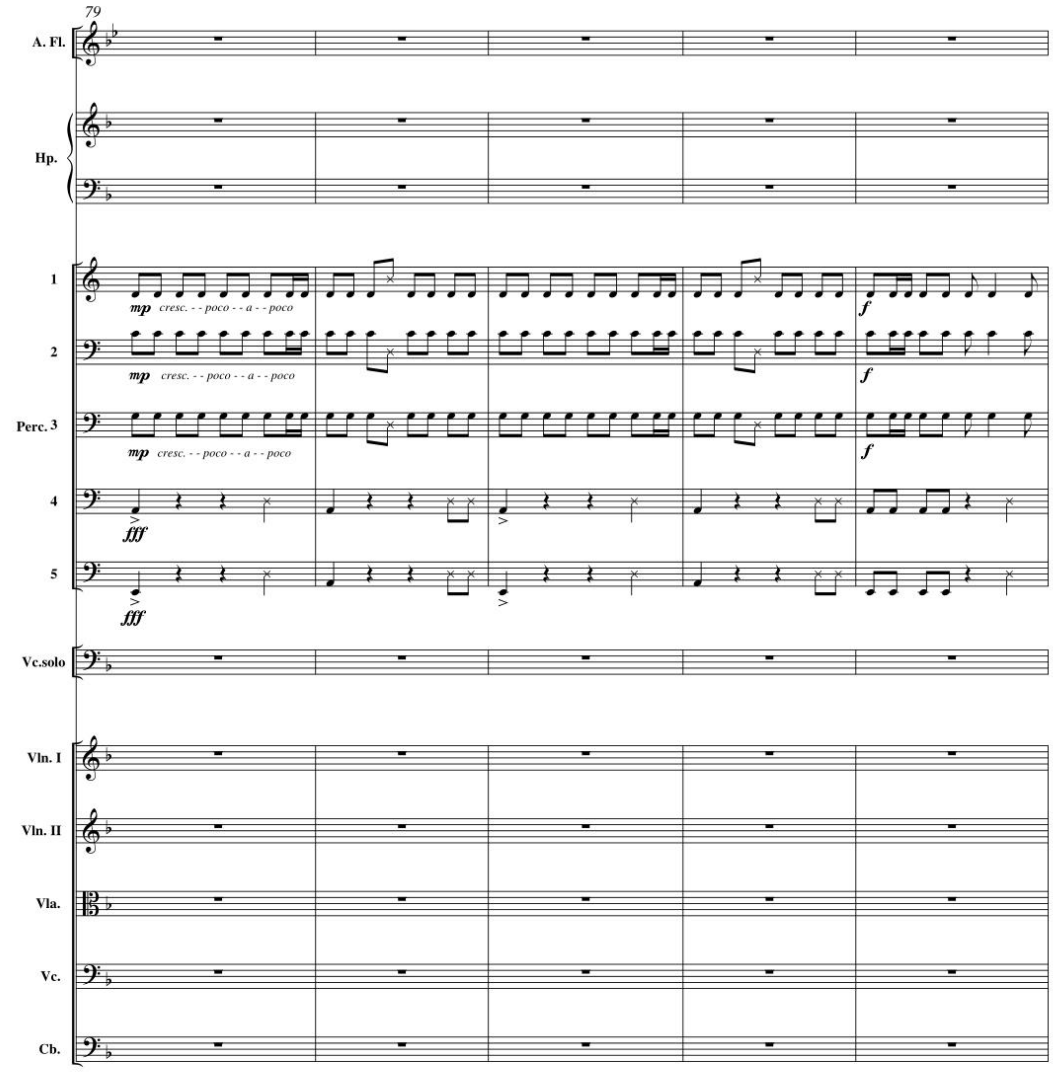

58
A. Fl.
Hp.
(C♯, D♭)
sf
p
1
2
Perc. 3
4
5
Timp.
Vc.solo
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.
s.p.
ord.
ppp
f
mp
ffff

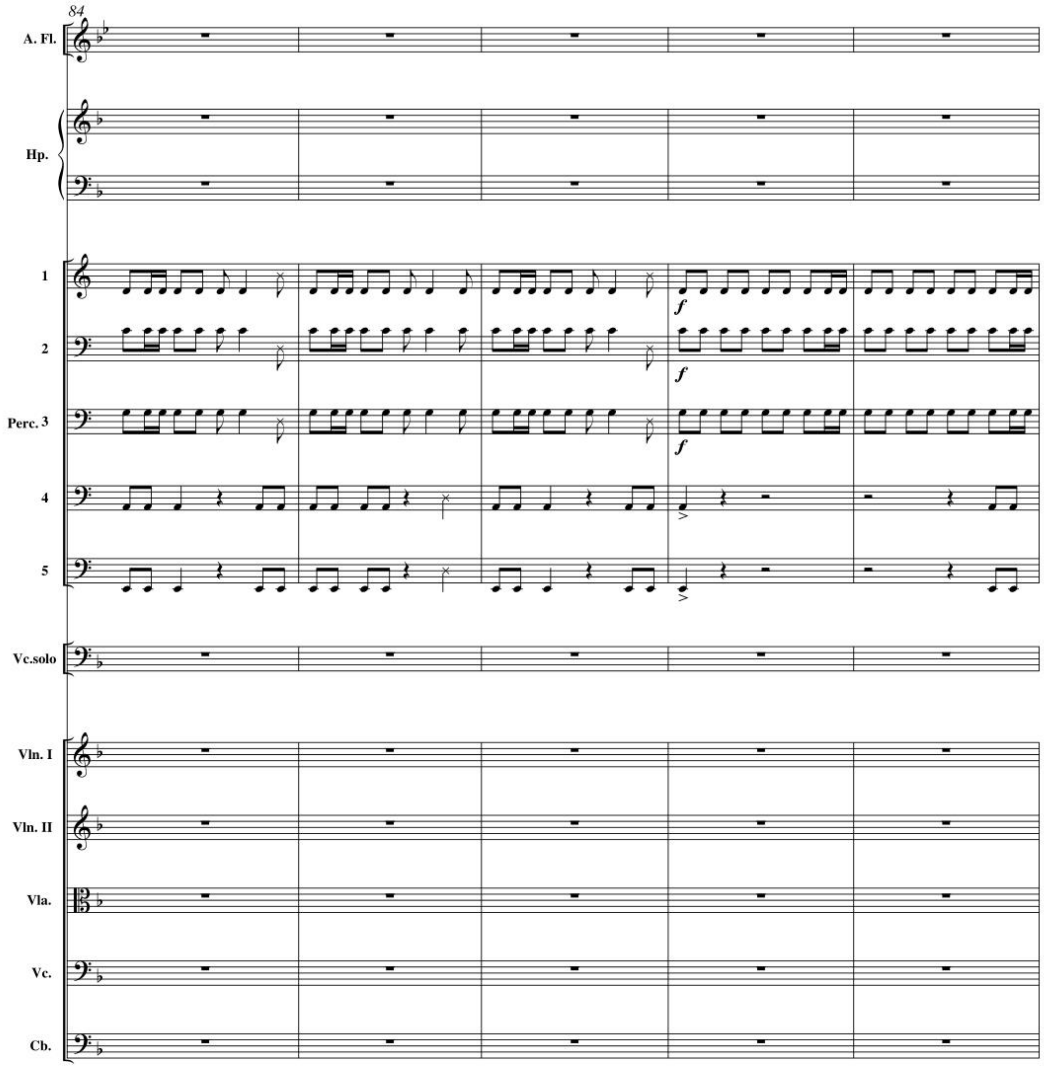

63
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
(use stick)
s.p.
ord.
s.p.
ord.
s.p.
s.p.
s.p.

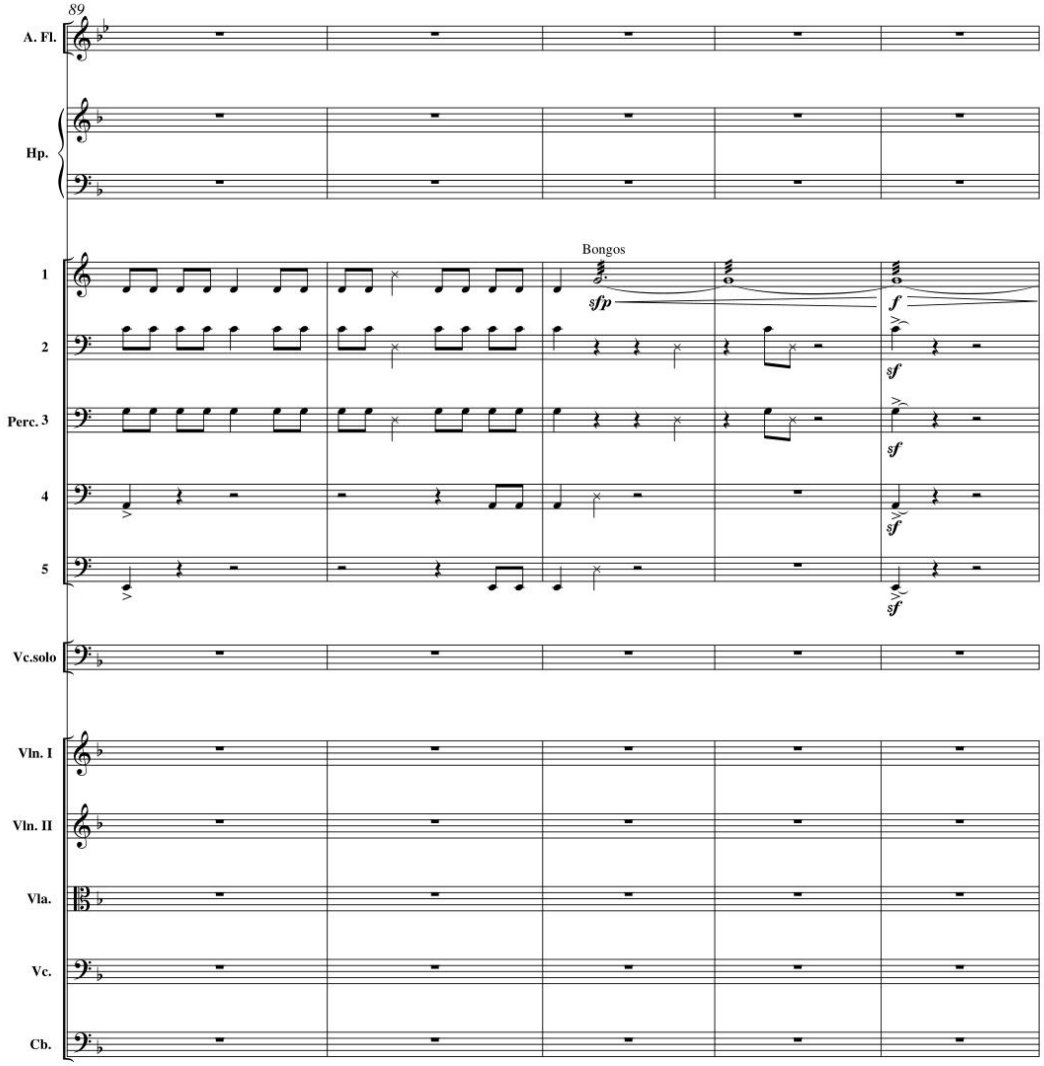

67
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
ord.
s.p.
non div.
ff
sfp
sf fffp
ppp
fff

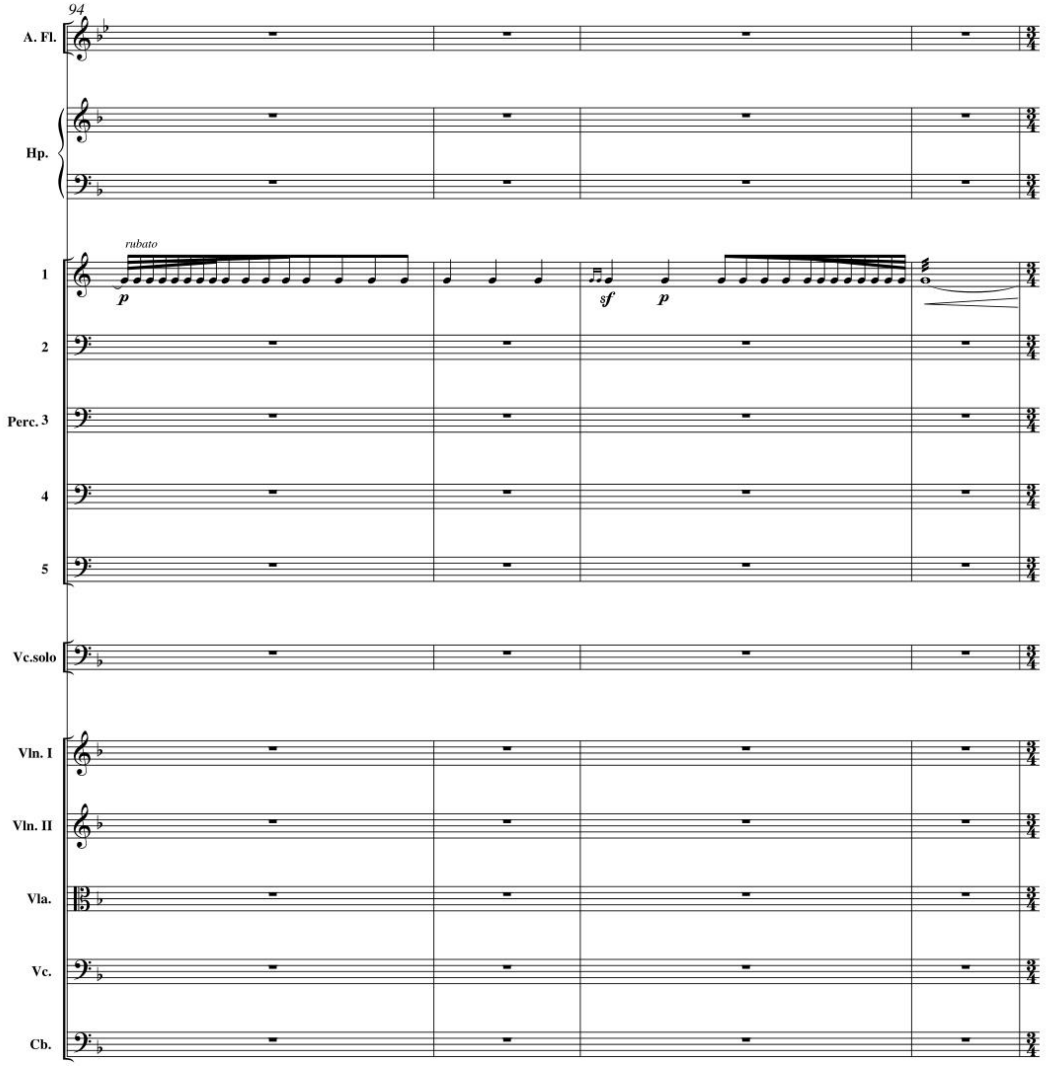

70
♩= 130
A. Fl.
Hp.
sf
C♮ D♭
Roto tom
1
mf p
2
p
Roto tom
Perc. 3
p
Roto tom
f
use sticks/semi muted
Timp.
(on frame)
4
fff
use sticks/semi muted
Timp.
(on frame)
5
fff
♩= 60
(here, the solo leads the strings)
s.p.
(fade out)
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

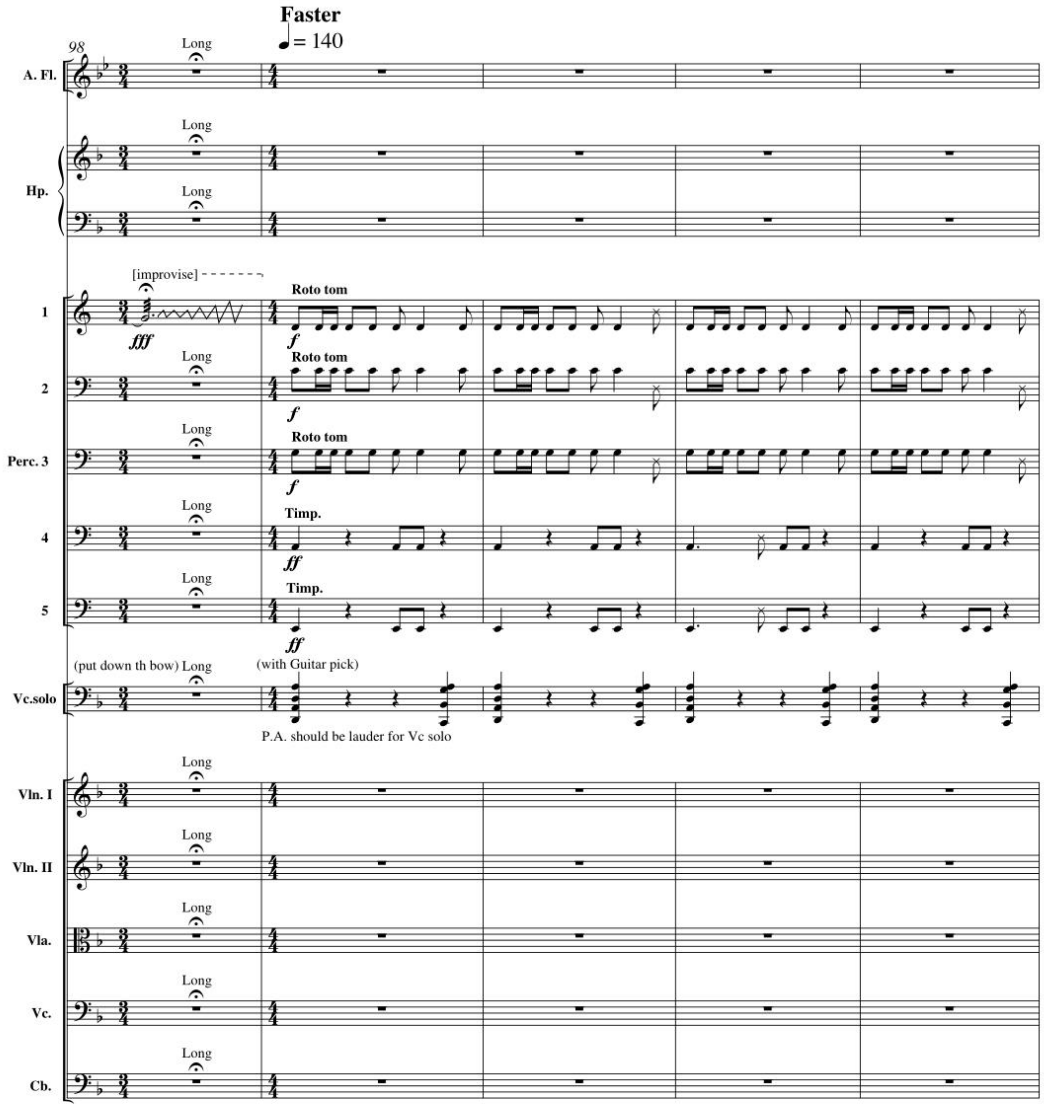

A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
(on frame)
(on frame)
(on frame)
f
f
f
mp
fff
mp
fff
mp
fff
mp
mp
fff
mp
fff
mp


79
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp cresc. - - poco - - a - - poco
f
fff

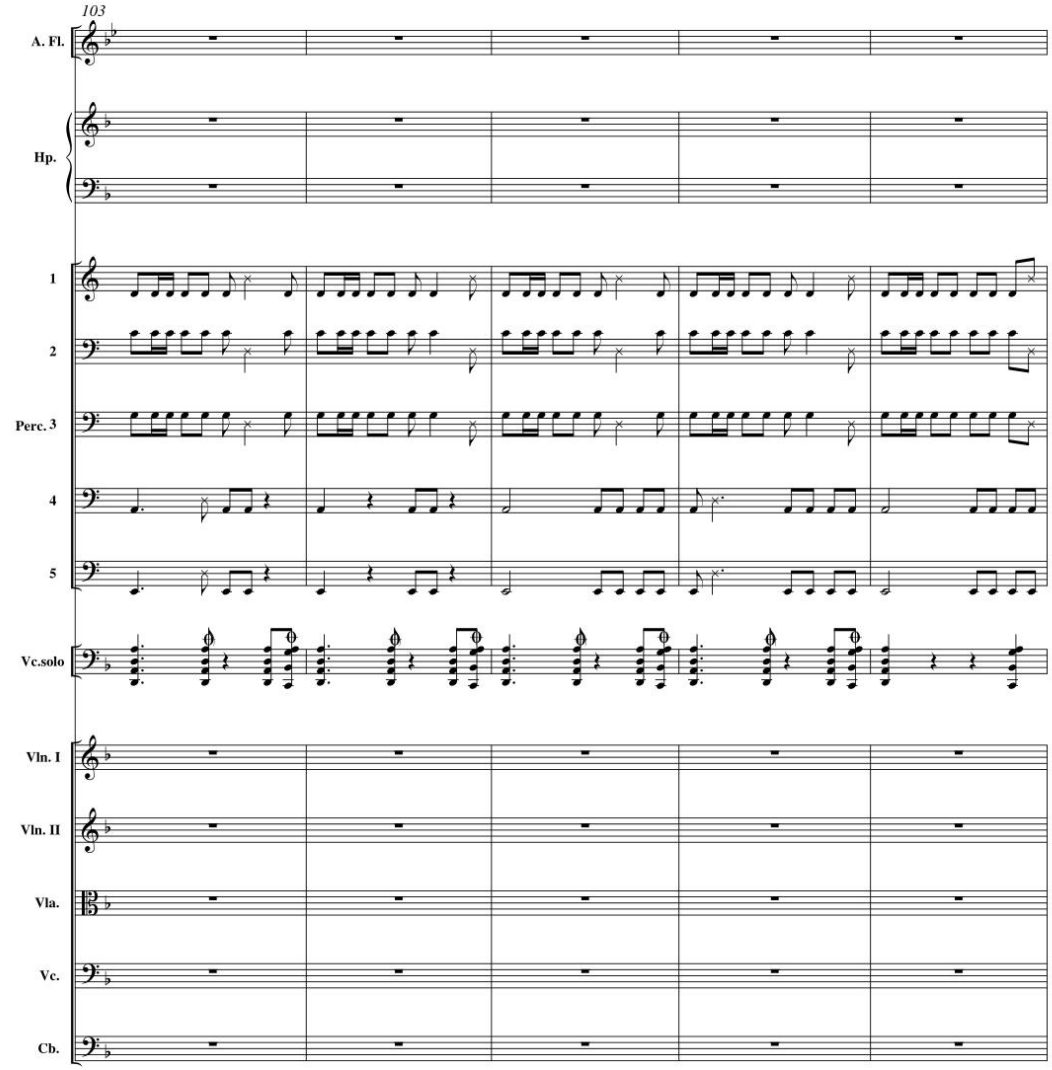

84
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
f

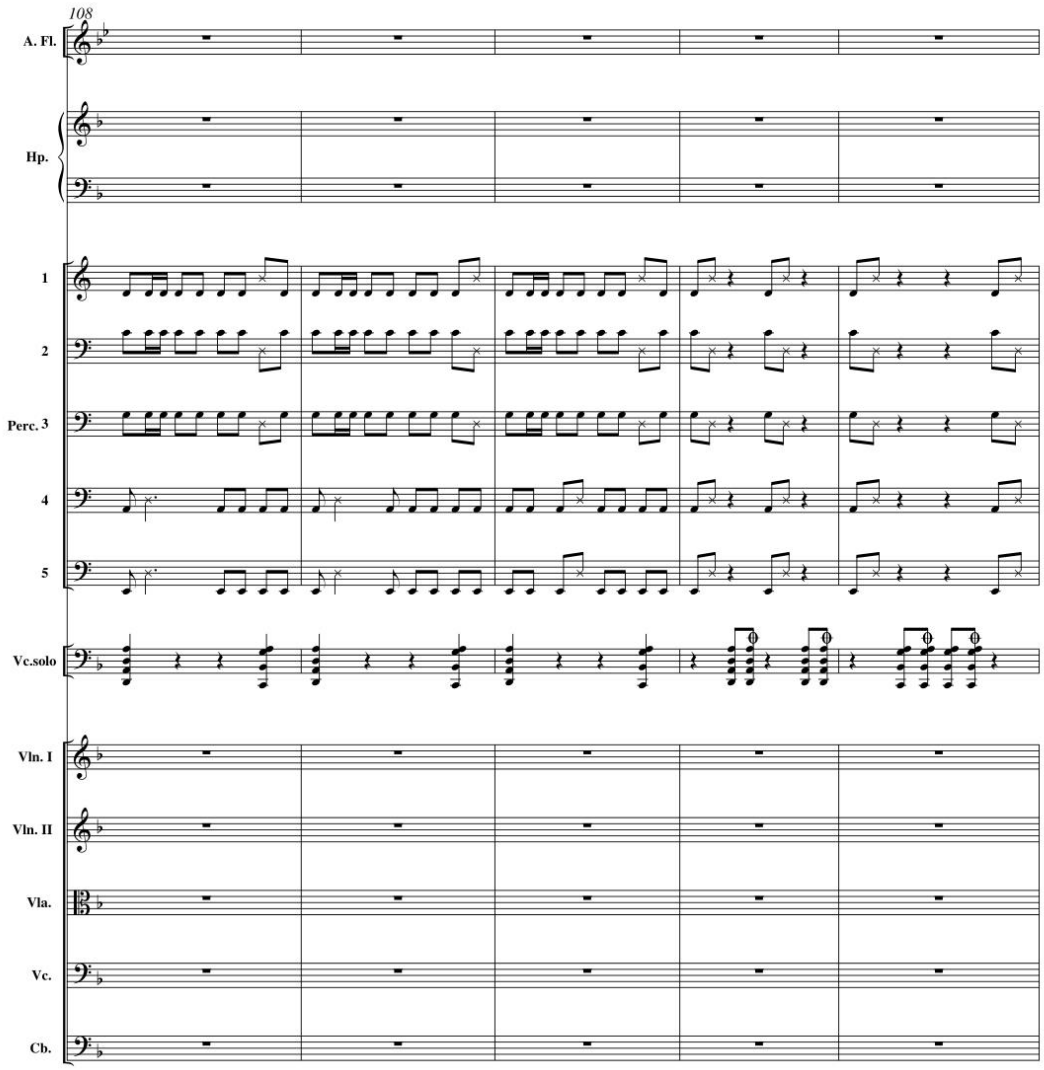

89
A. Fl.
Hp.
Bongos
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfp
f
sf

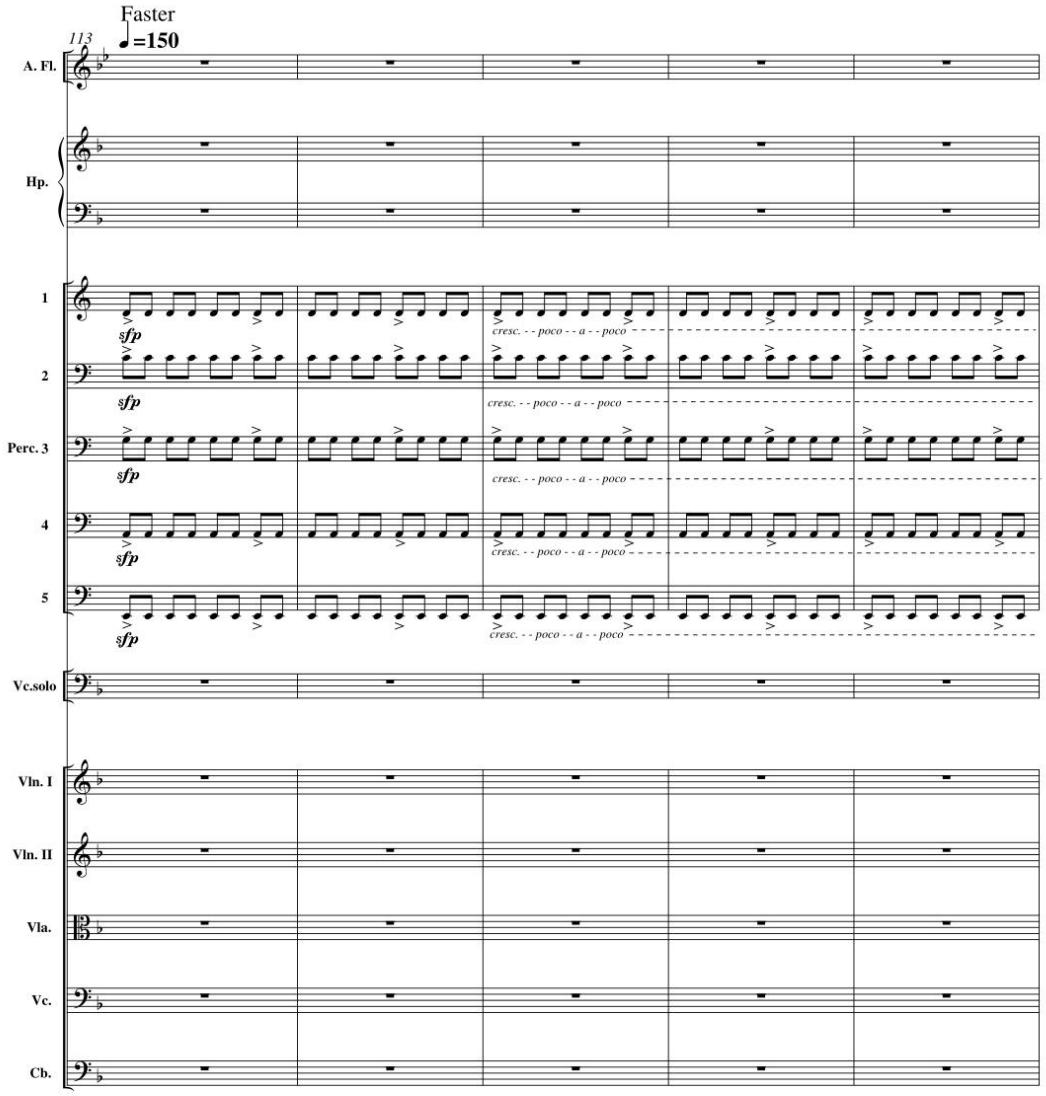

94
A. Fl.
Hp.
rubato
p
sf
p
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

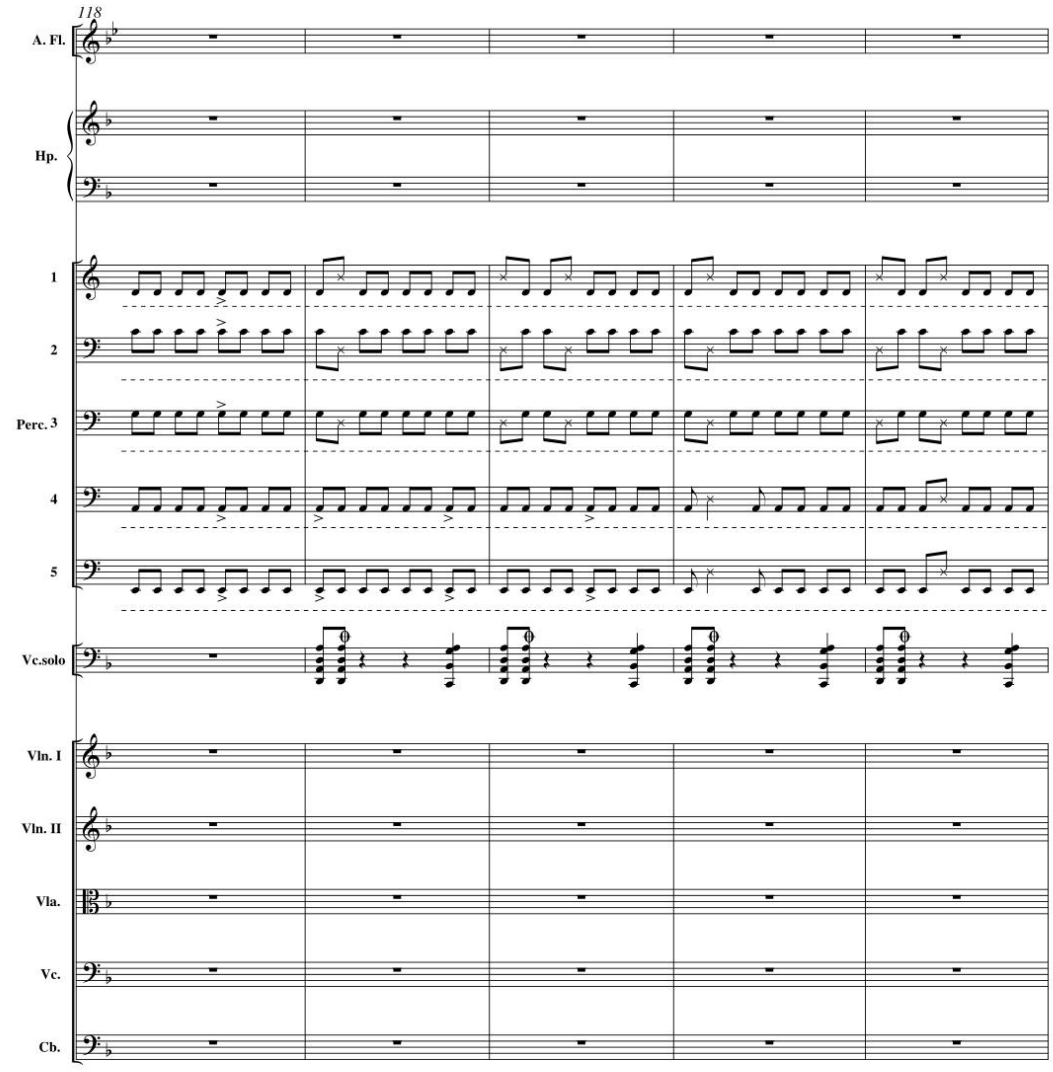


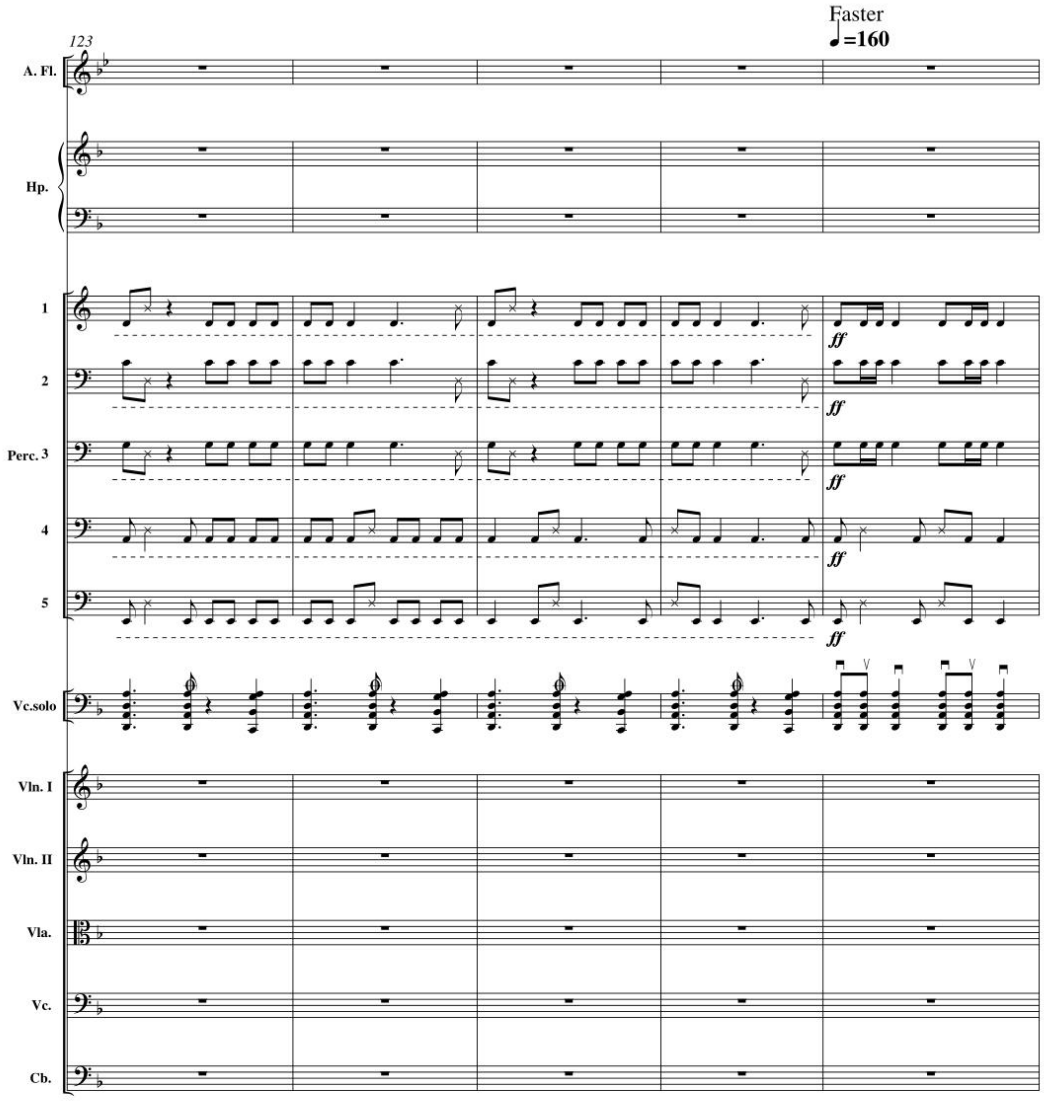
Note: on the bar 99, for cello's pizzicato with the Guitar pick, should be amplified much lauder than before or after, turn it's sound like a electric-guitar.

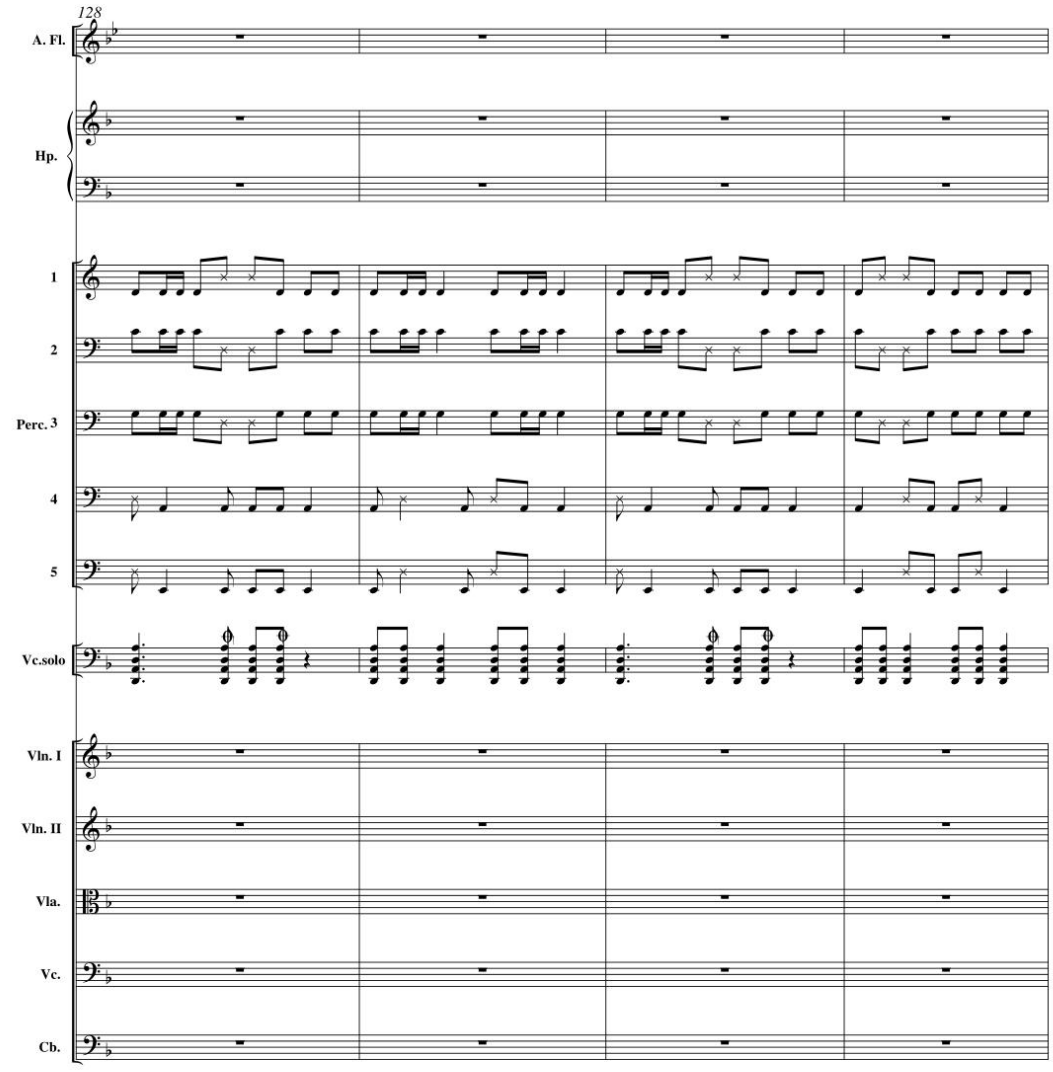

103
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

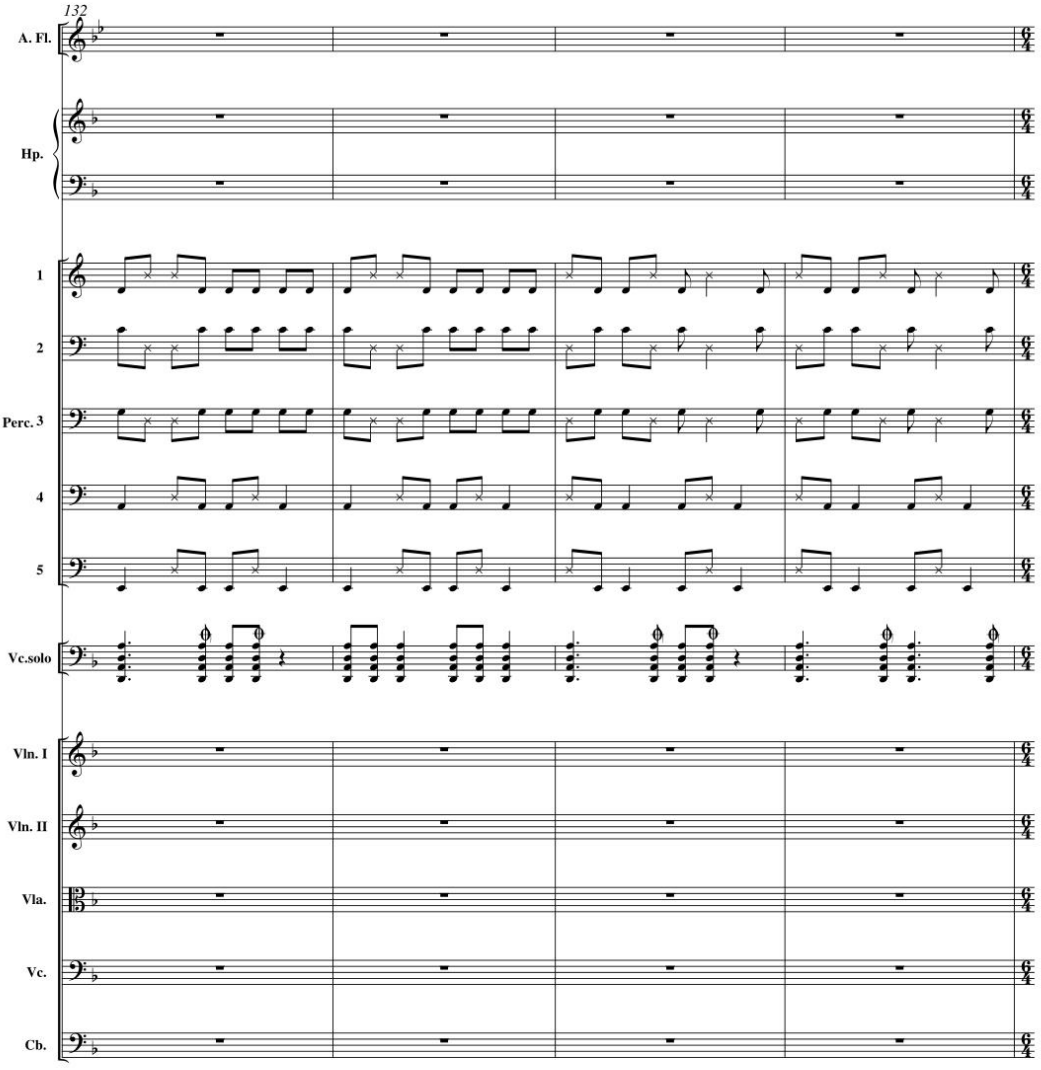

108
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

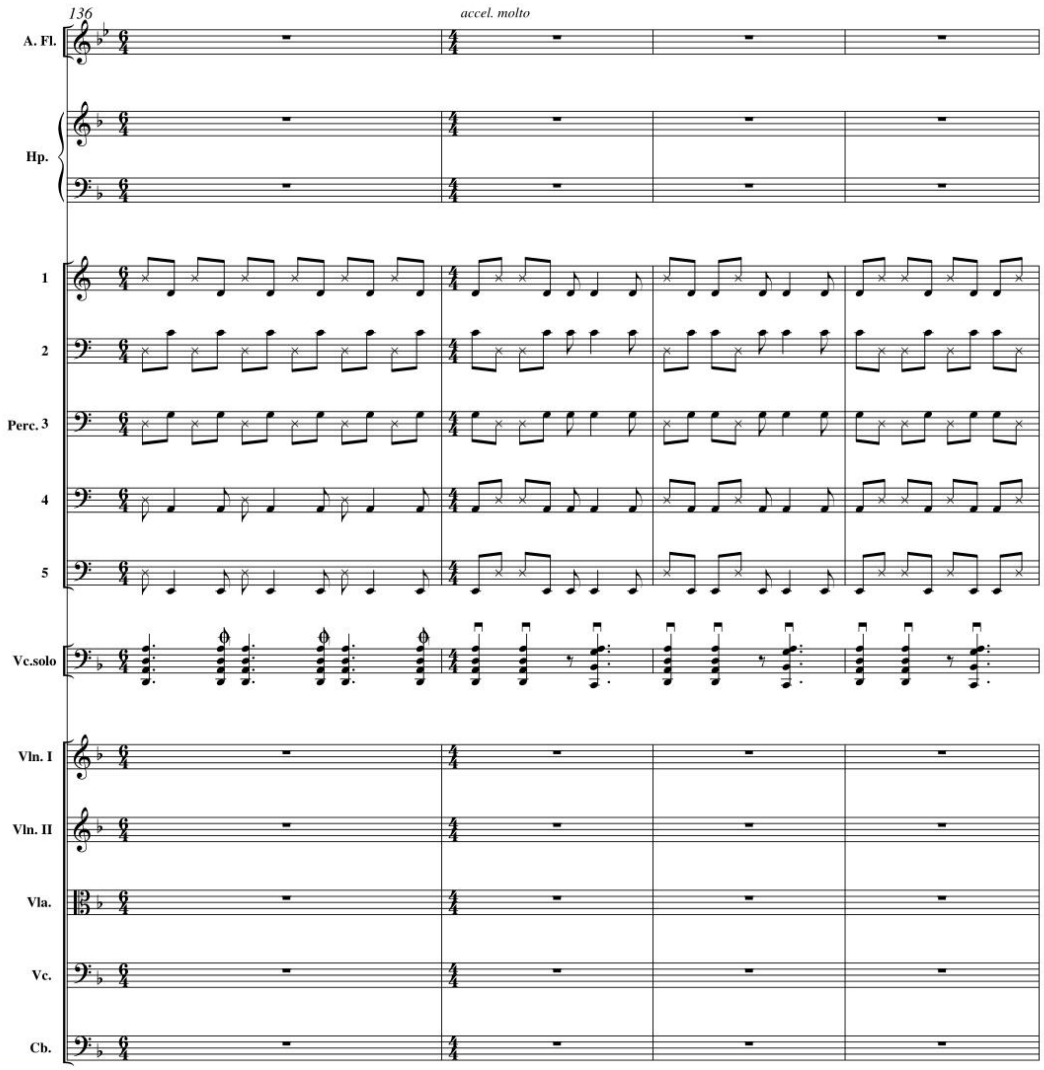

Faster
♩=150
113
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfp
cresc. - - poco - - a - - poco

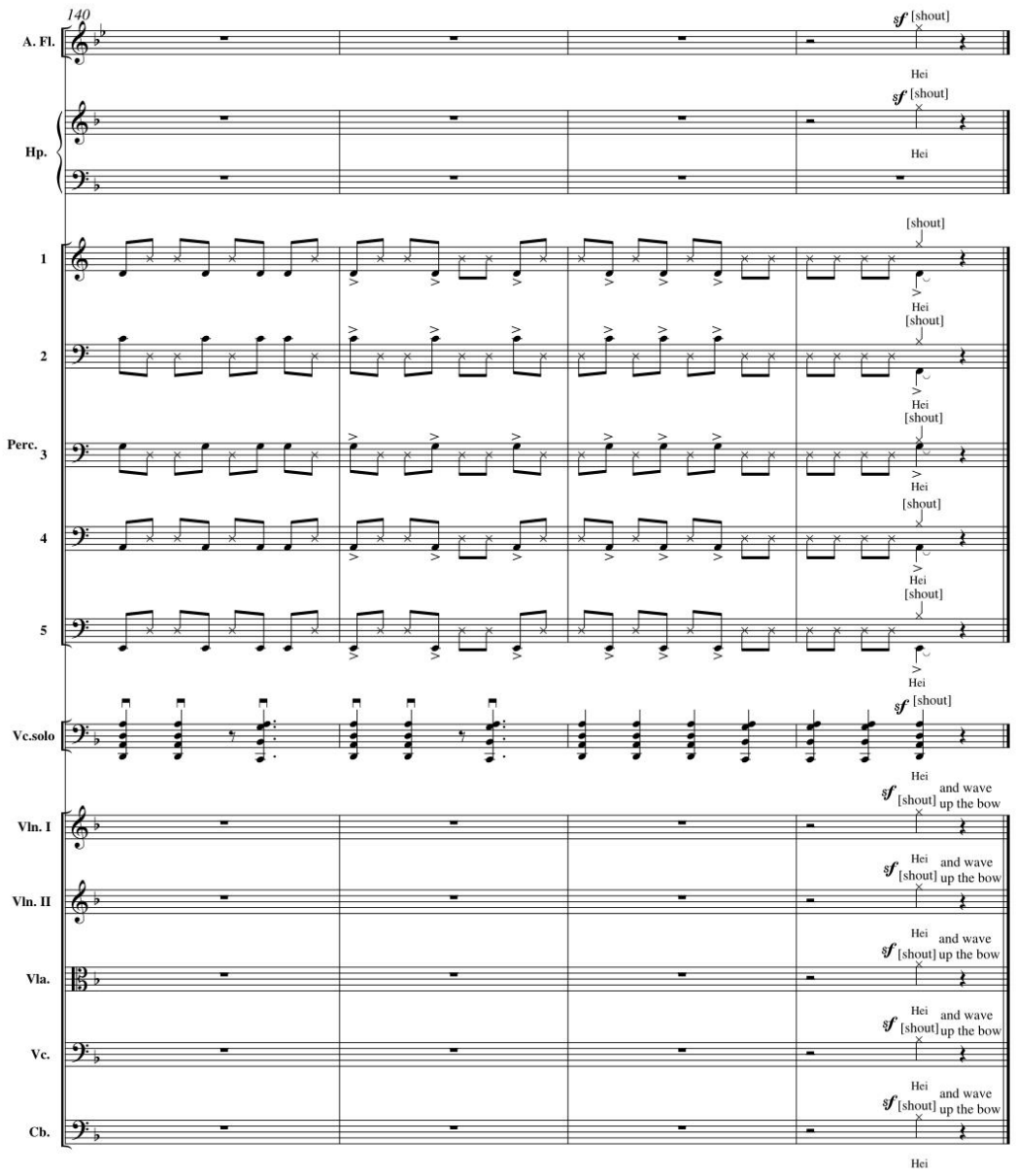

118
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.


Faster
♩=160
123
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff

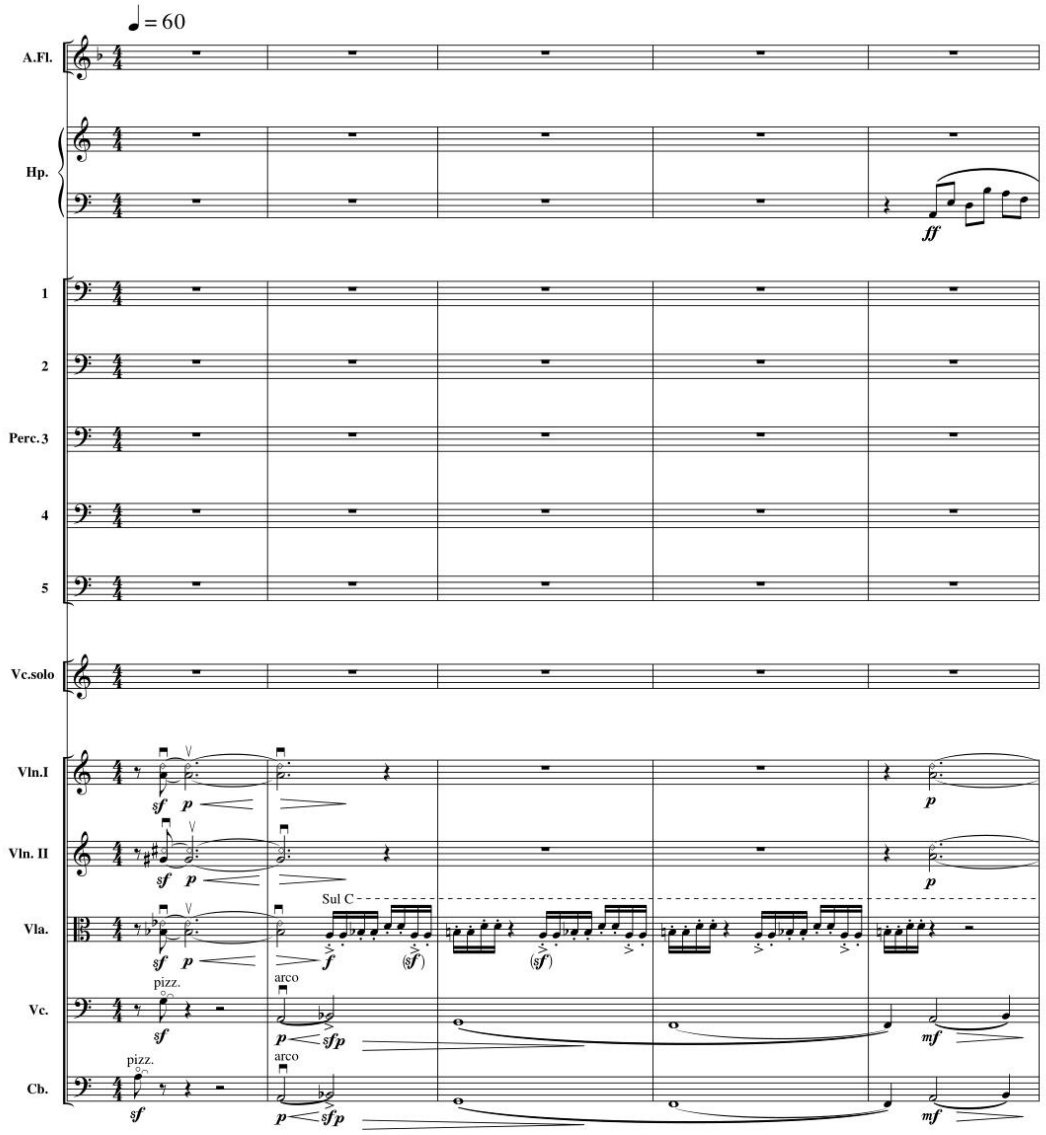

128
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

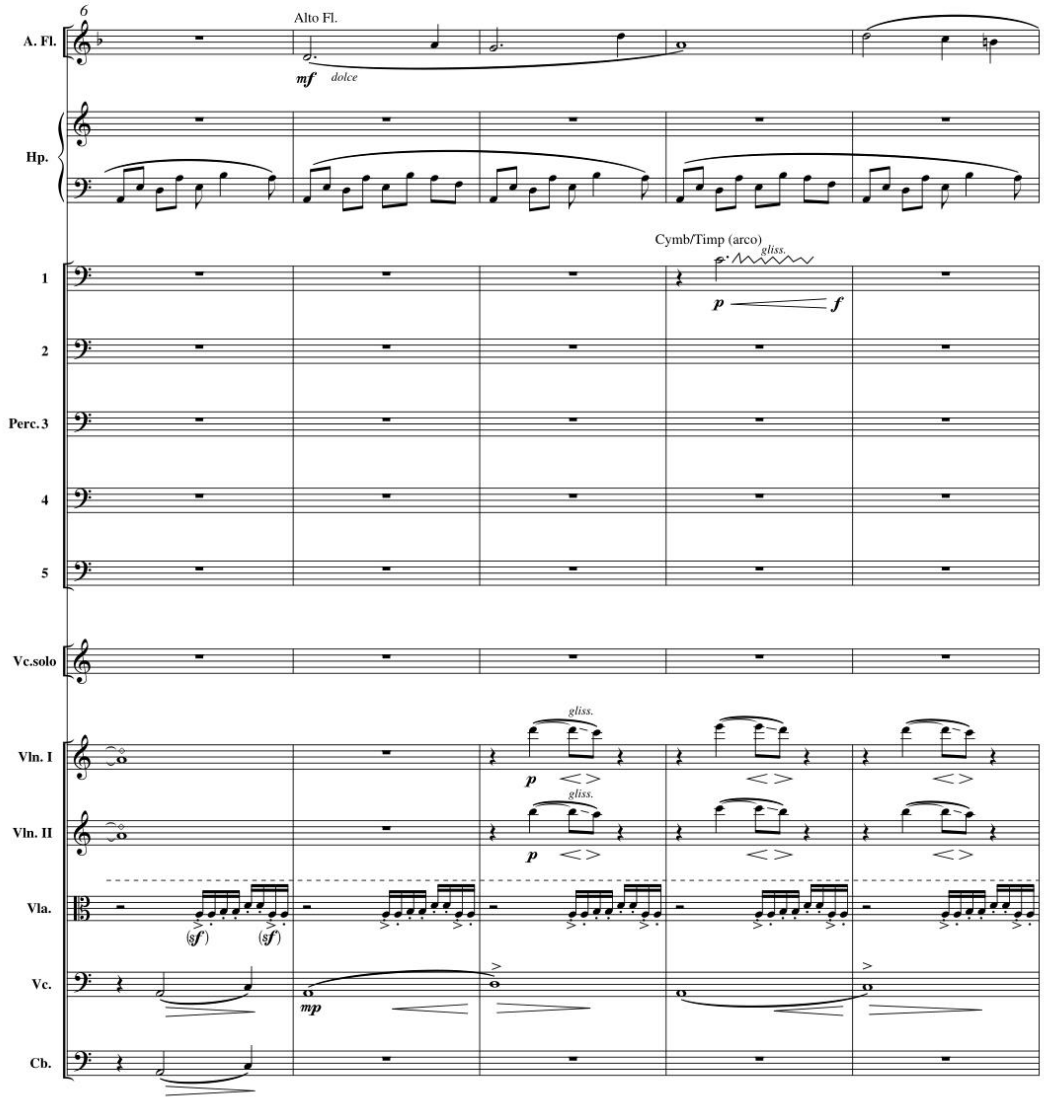

132
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

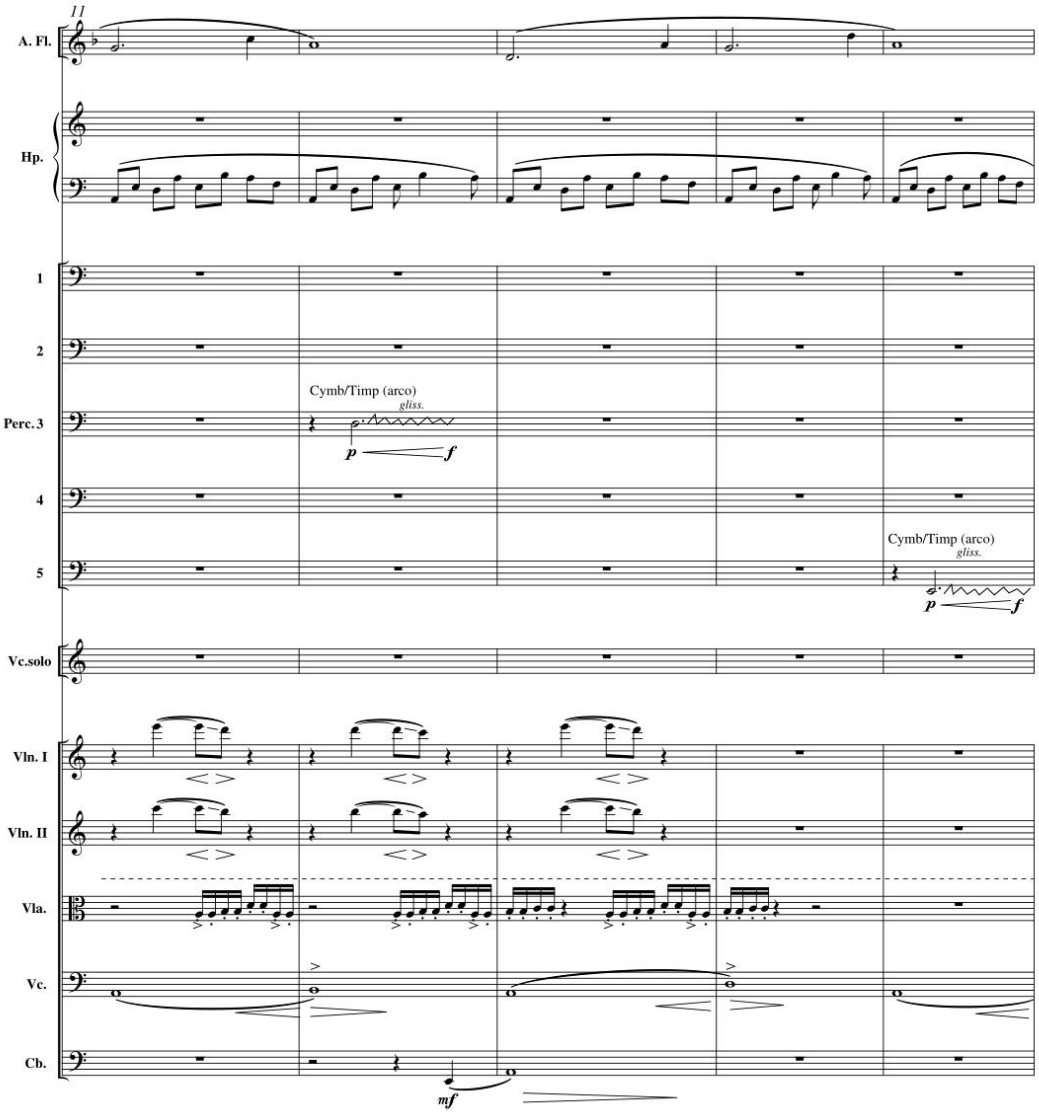

136
accel. molto
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

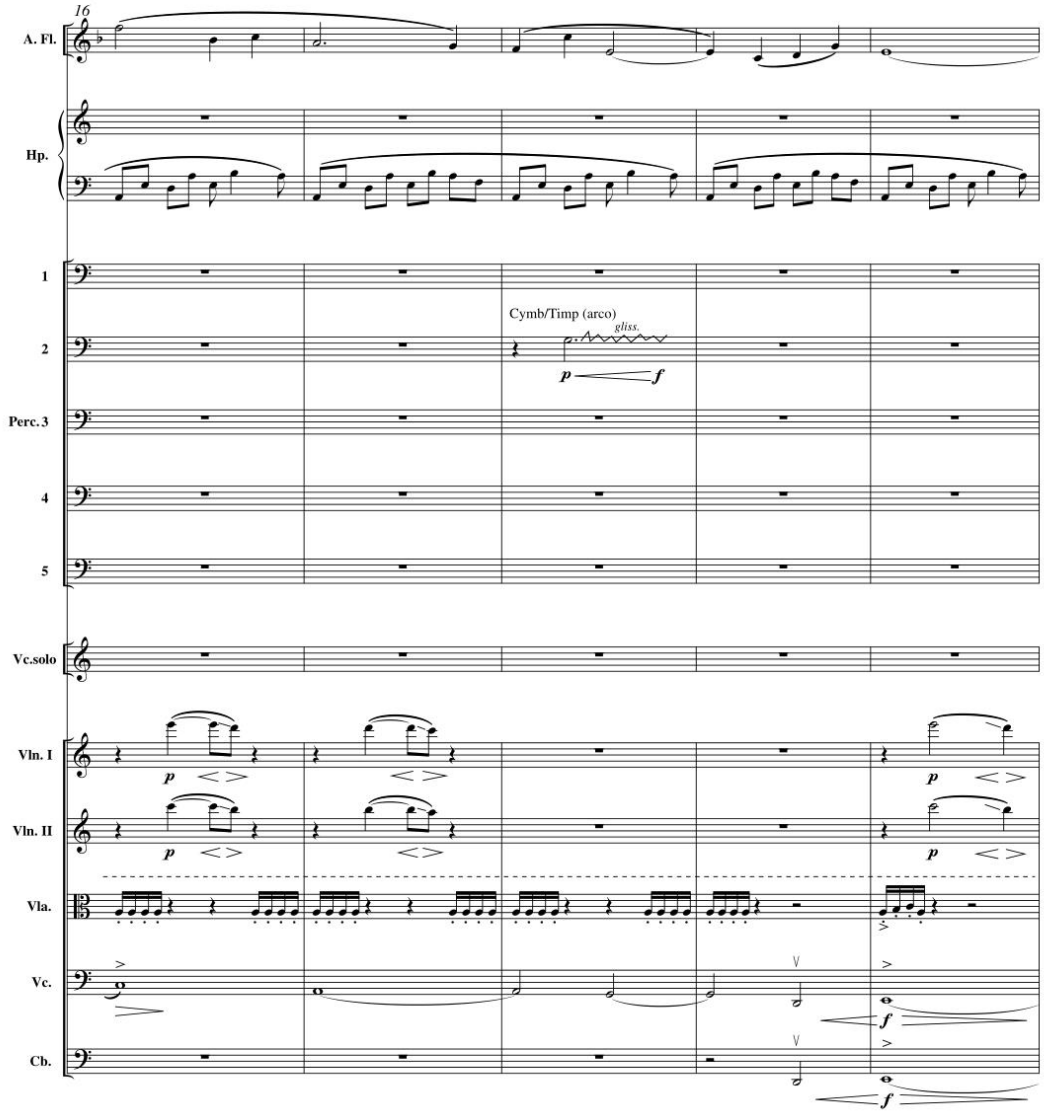

140
A. Fl.
Hp.
1
2
Perc.
3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
sf [shout]
Hei
and wave up the bow

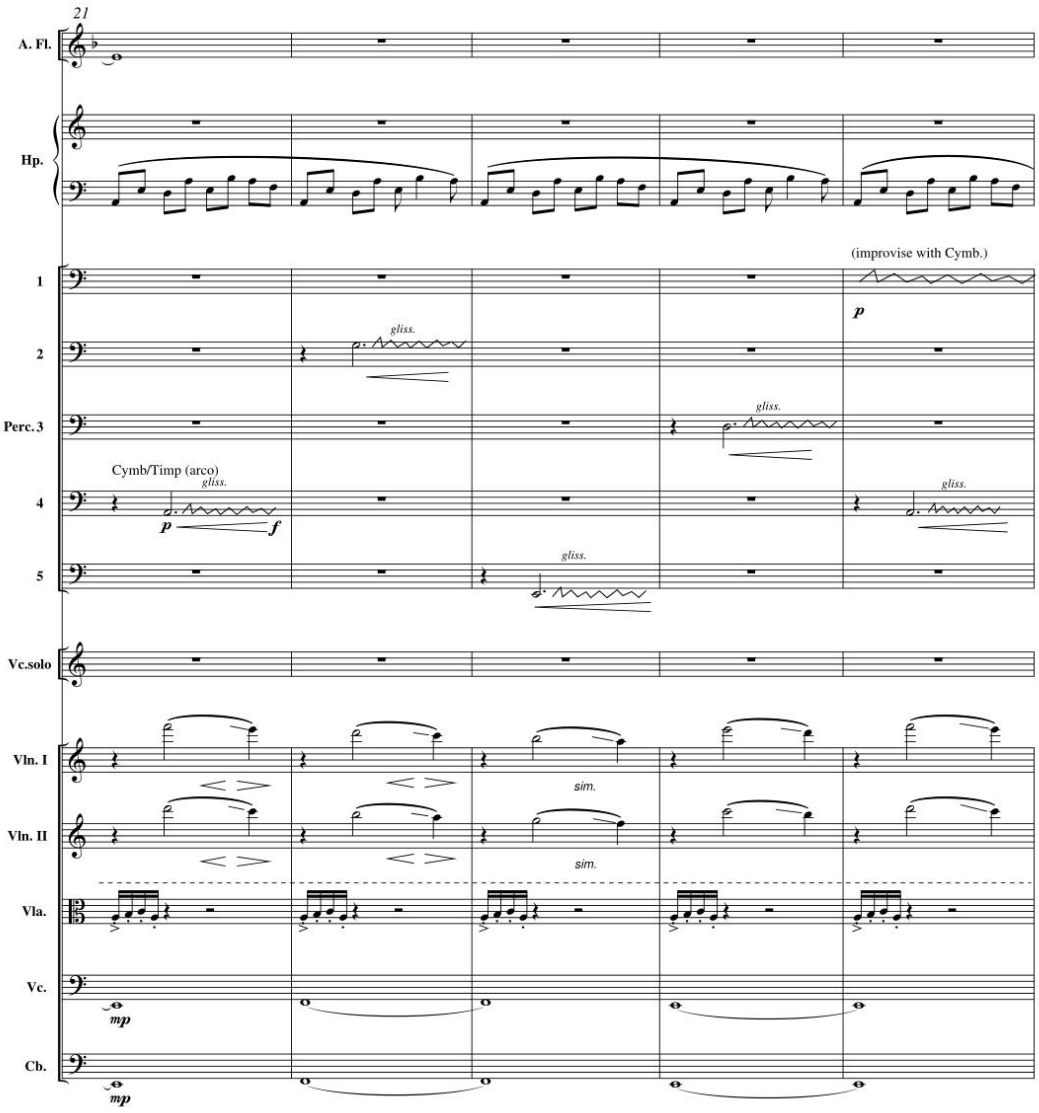
2. Through the Bamboo Forest

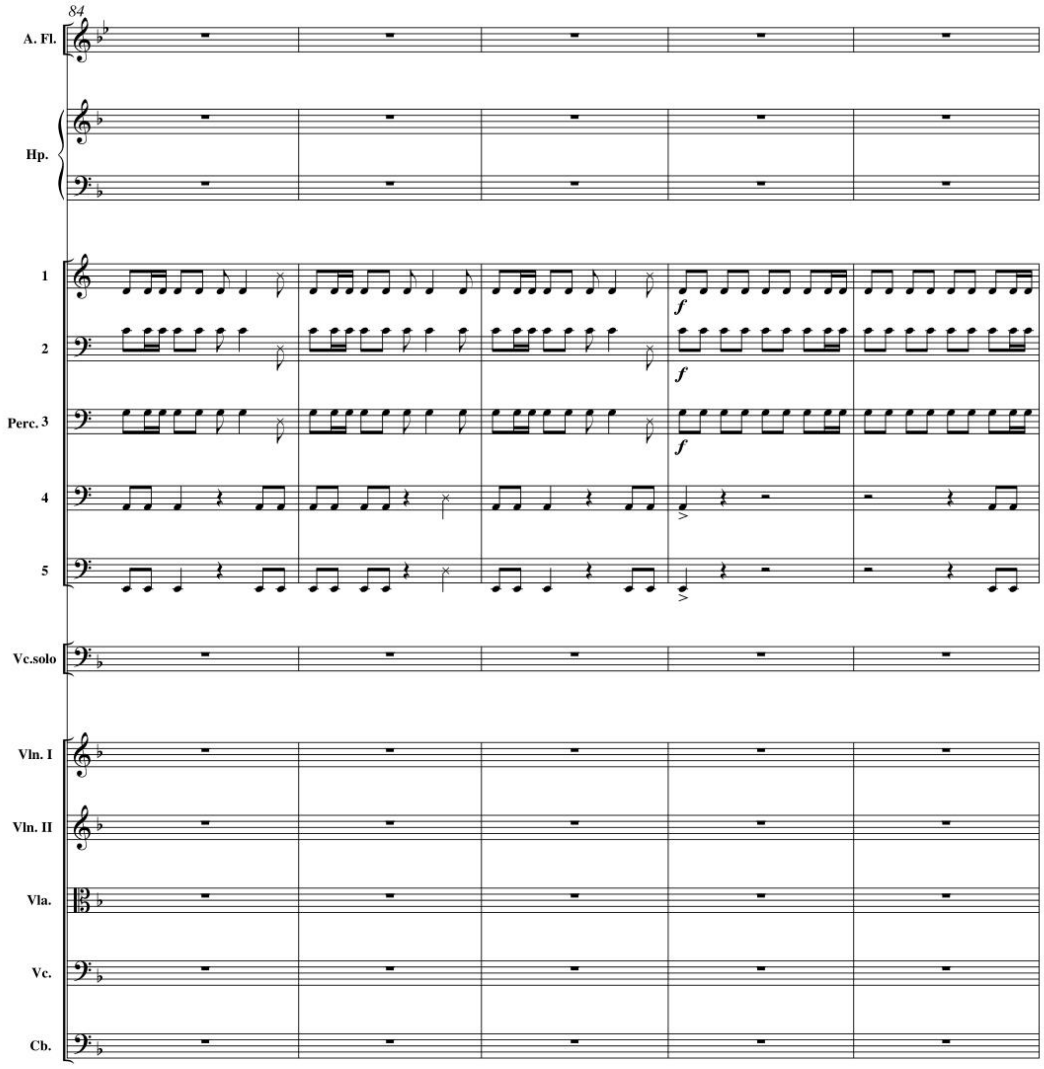


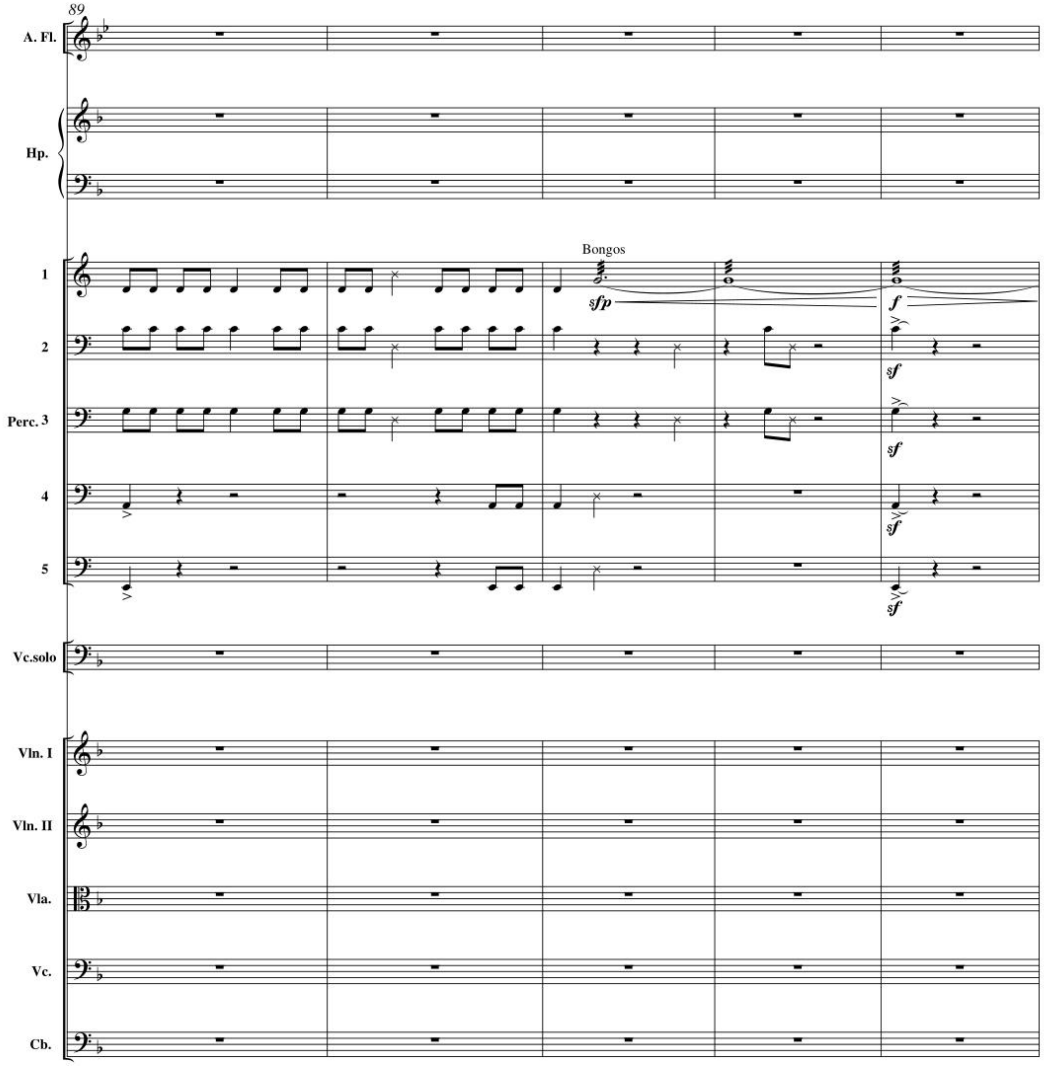

6
A. Fl.
Alto Fl.
mf dolce
Hp.
Cymb/Timp (arco)
gliss.
p f
1
2
Perc. 3
4
5
Vc.solo
Vln. I
gliss.
p
Vln. II
gliss.
p
Vla.
(sf) (sf)
Vc.
mp
Cb.

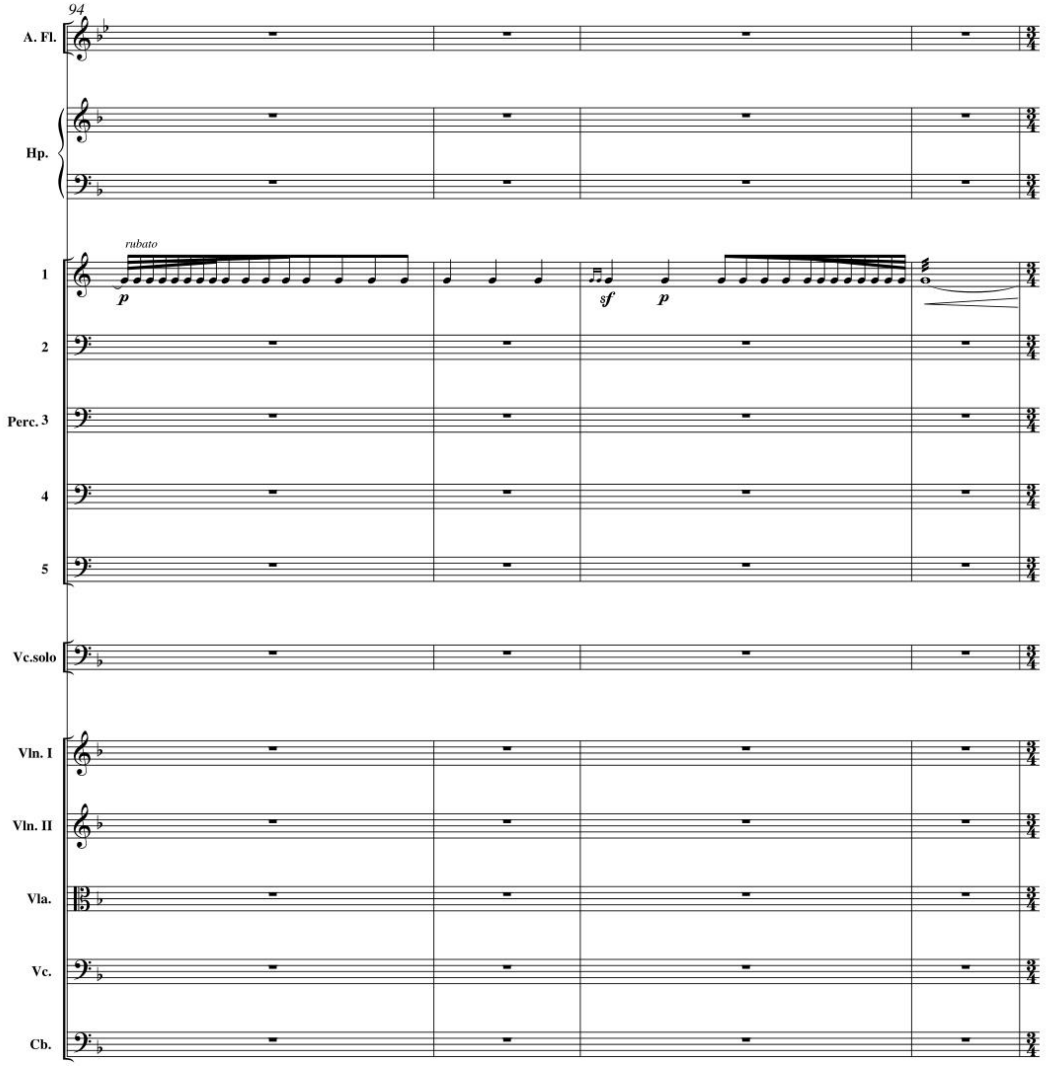

11
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
Cymb/Timp (arco)
gliss.
p
f
Cymb/Timp (arco)
gliss.
p
f
mf

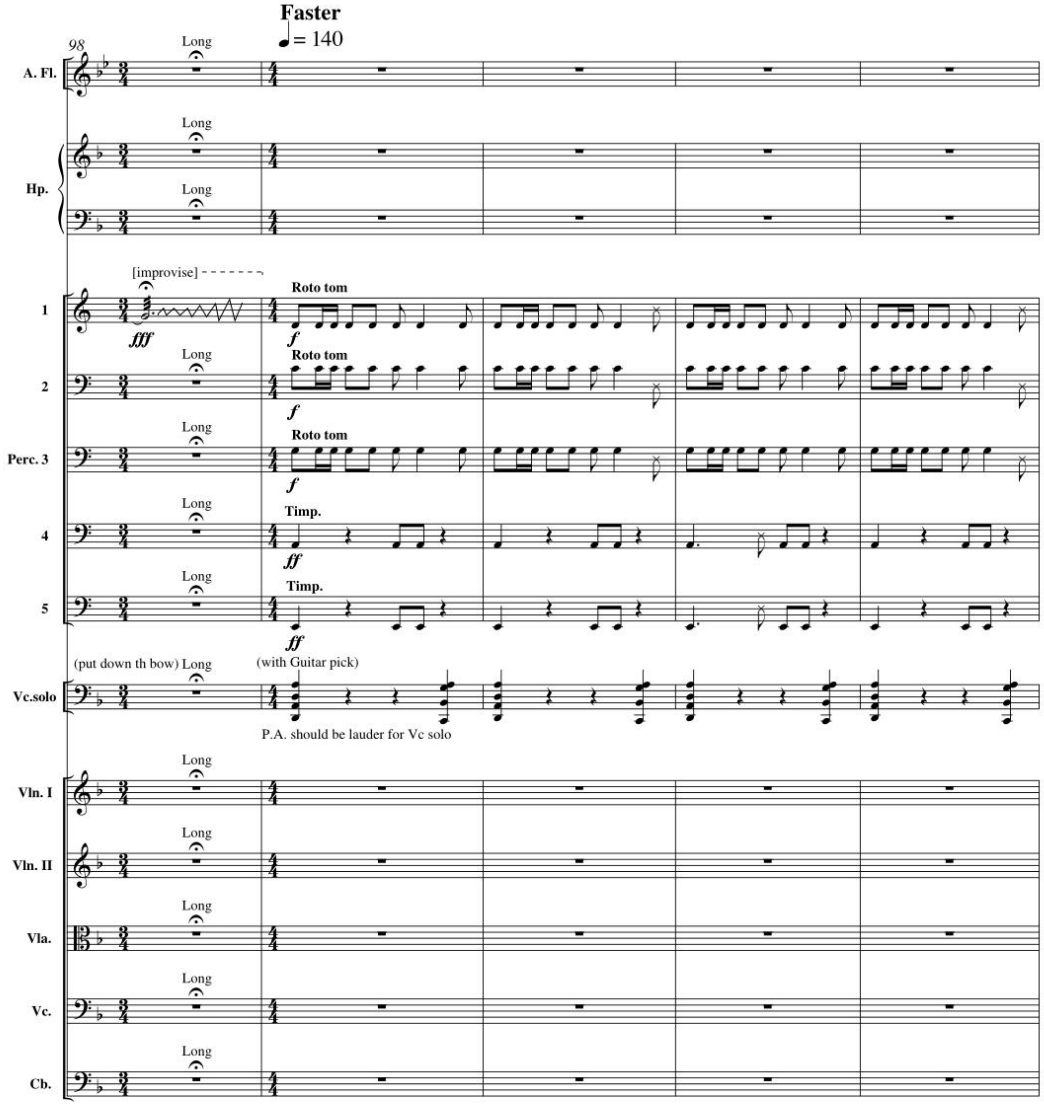

16
A. Fl.
Hp.
1
2
Perc. 3
4
5
Cymb/Timp (arco)
gliss.
p
f
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.


21
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
(improvise with Cymb.)
p
gliss.
Cymb/Timp (arco)
p
f
sim.
mp

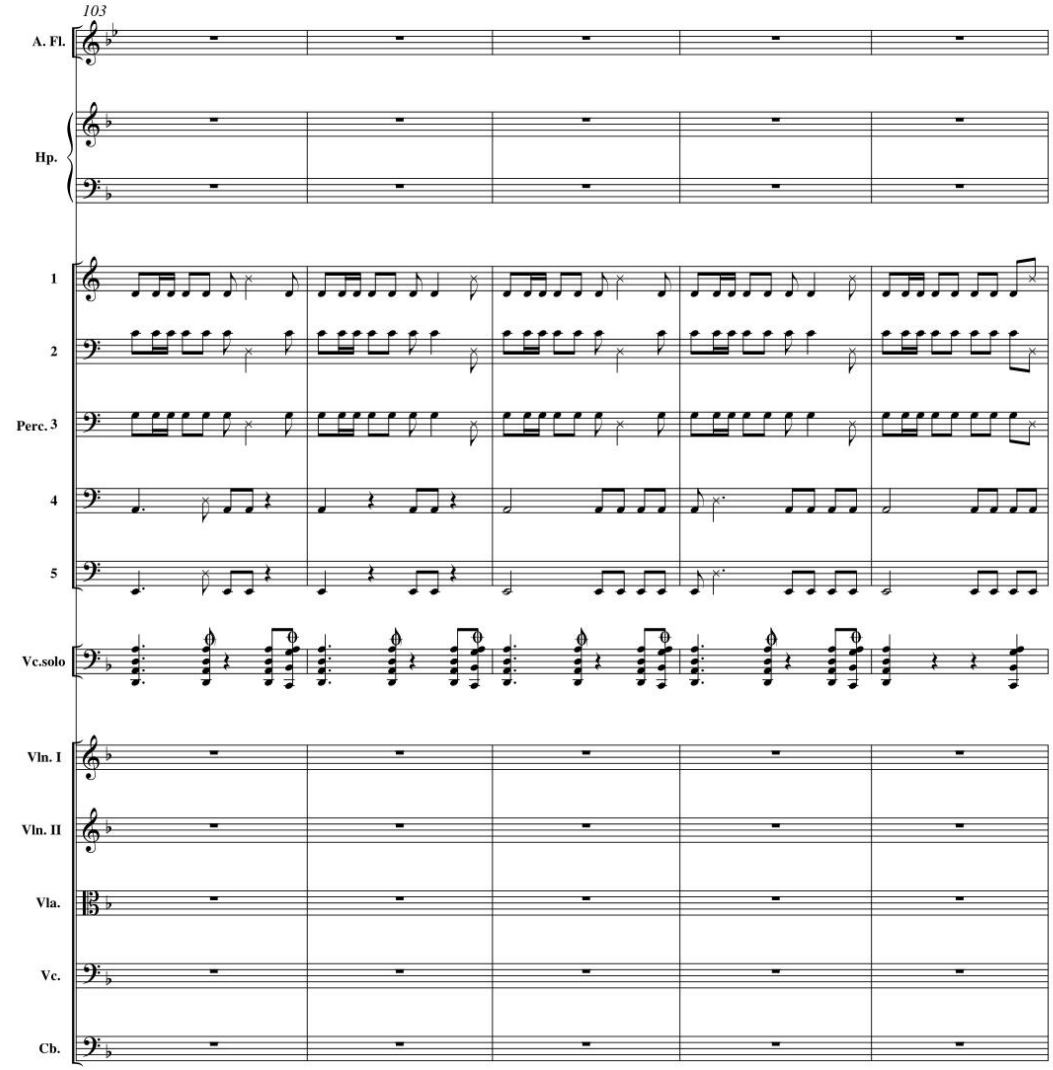

84
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
f

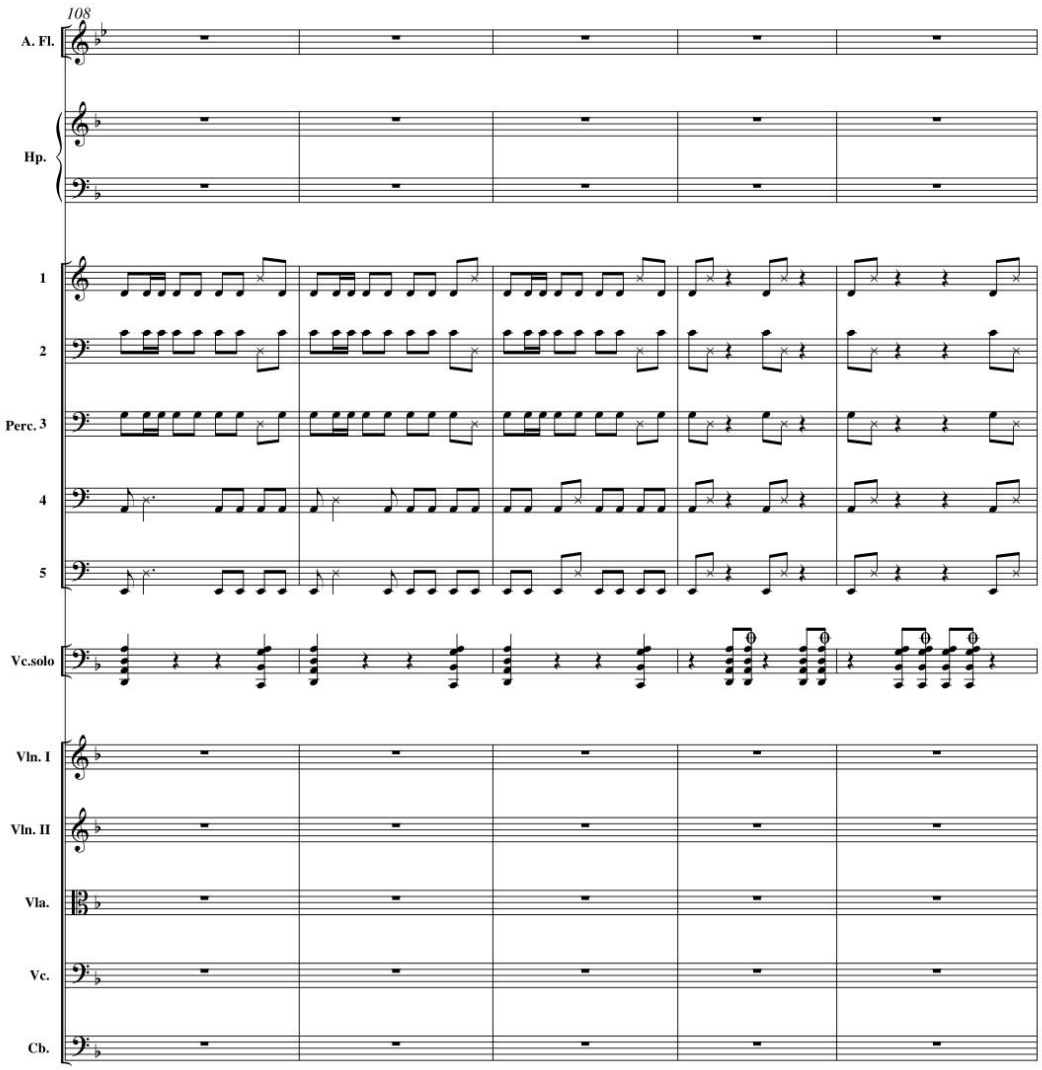

89
A. Fl.
Hp.
Bongos
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfp
f
sf

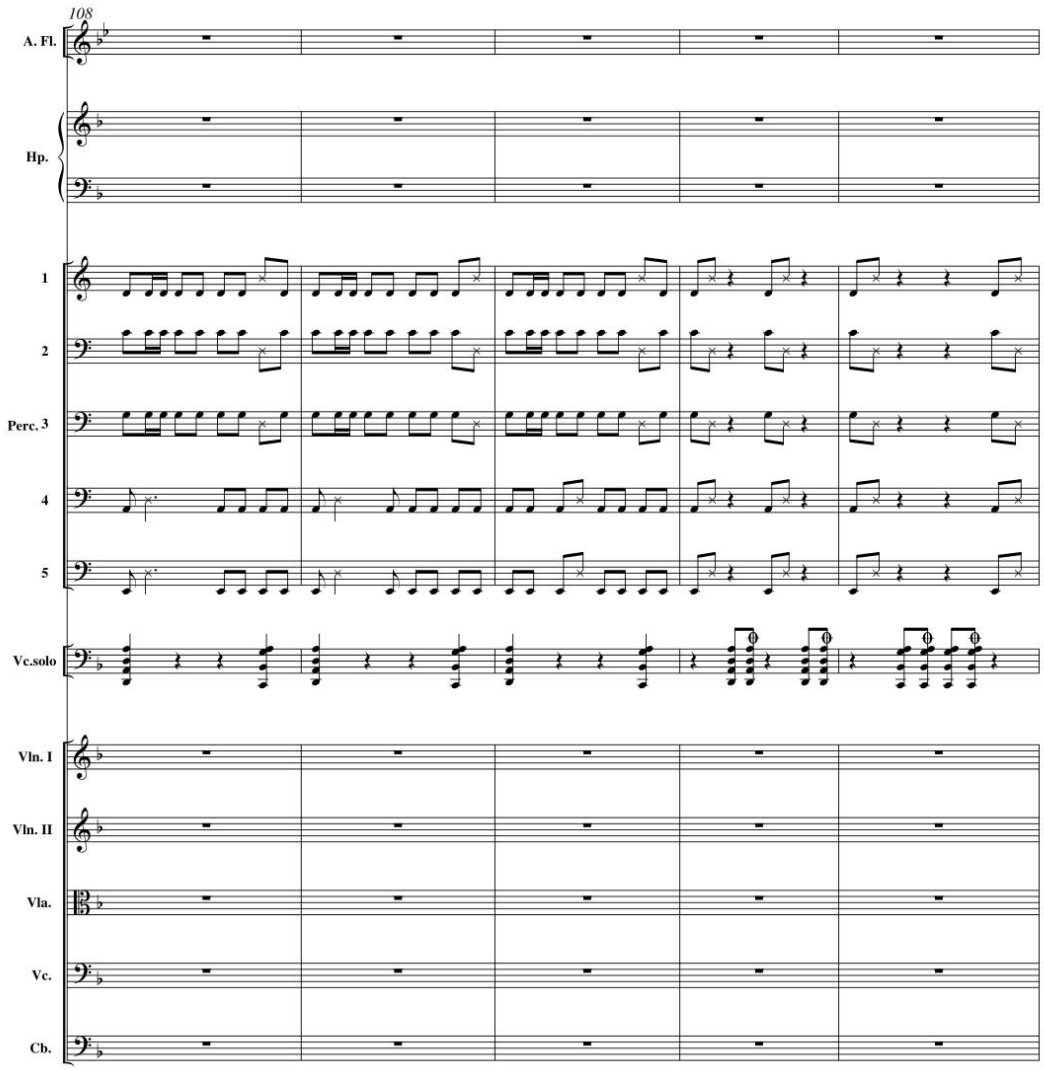

94
A. Fl.
Hp.
rubato
p
sf
p
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

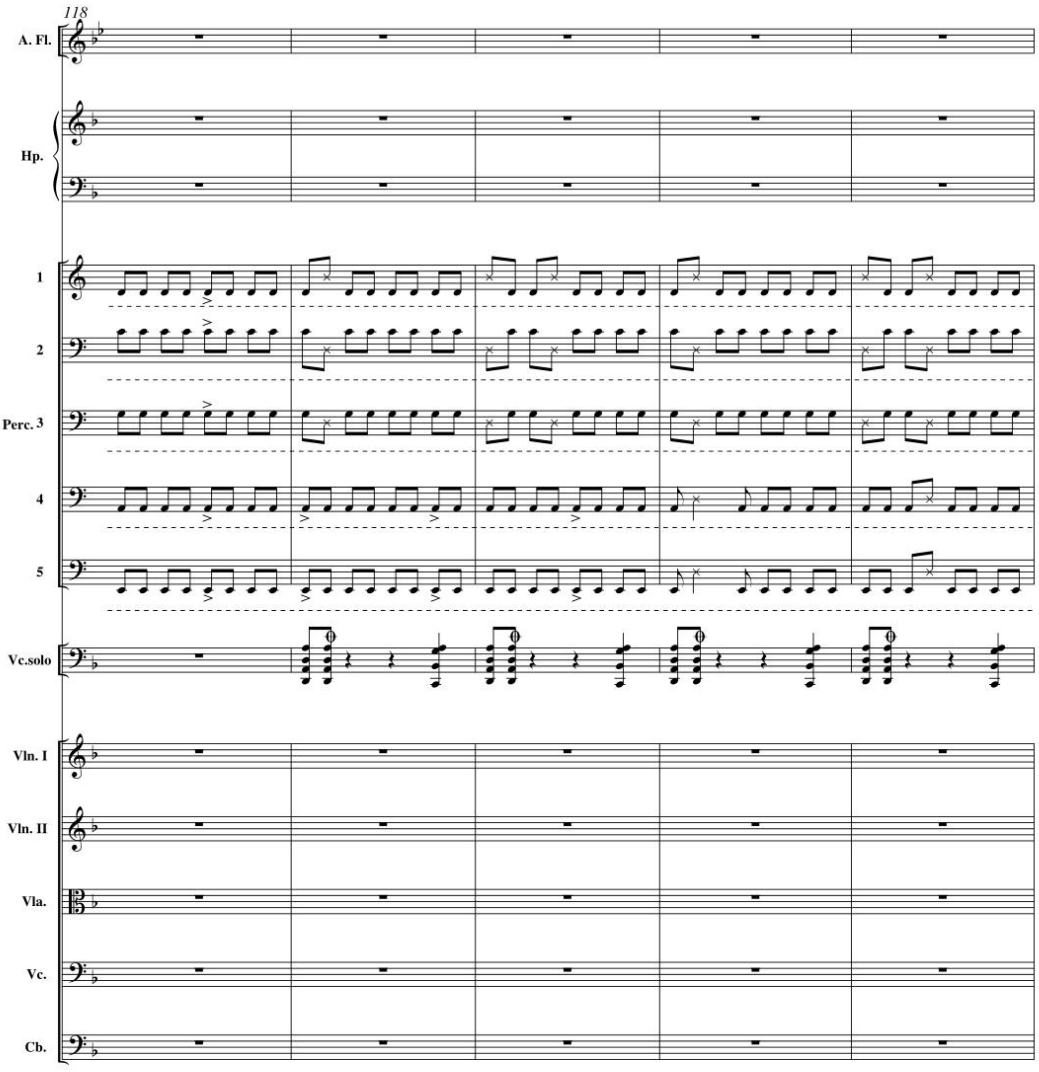


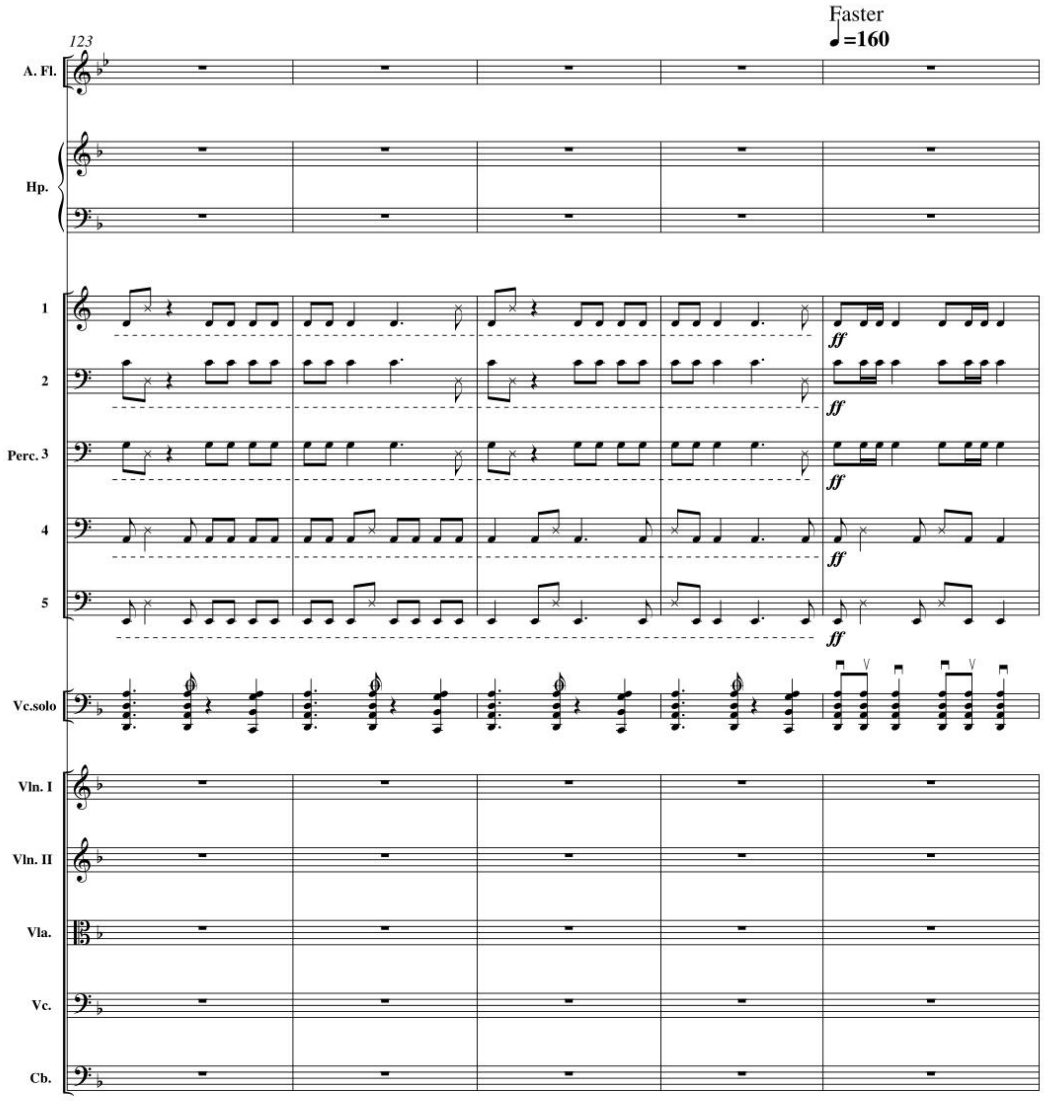
Note: on the bar 99, for cello's pizzicato with the Guitar pick, should be amplified much lauder than before or after, turn it's sound like a electric-guitar.

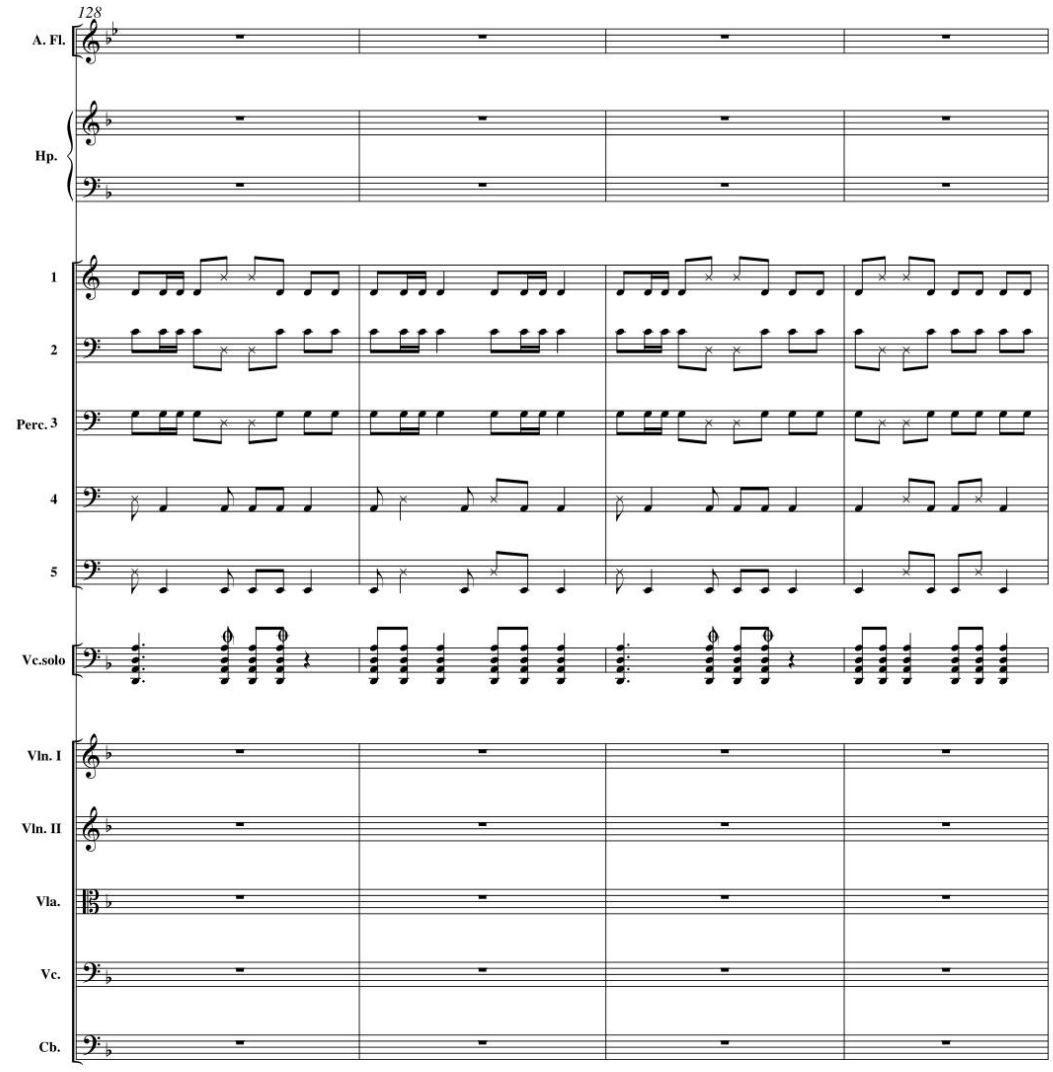

103
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

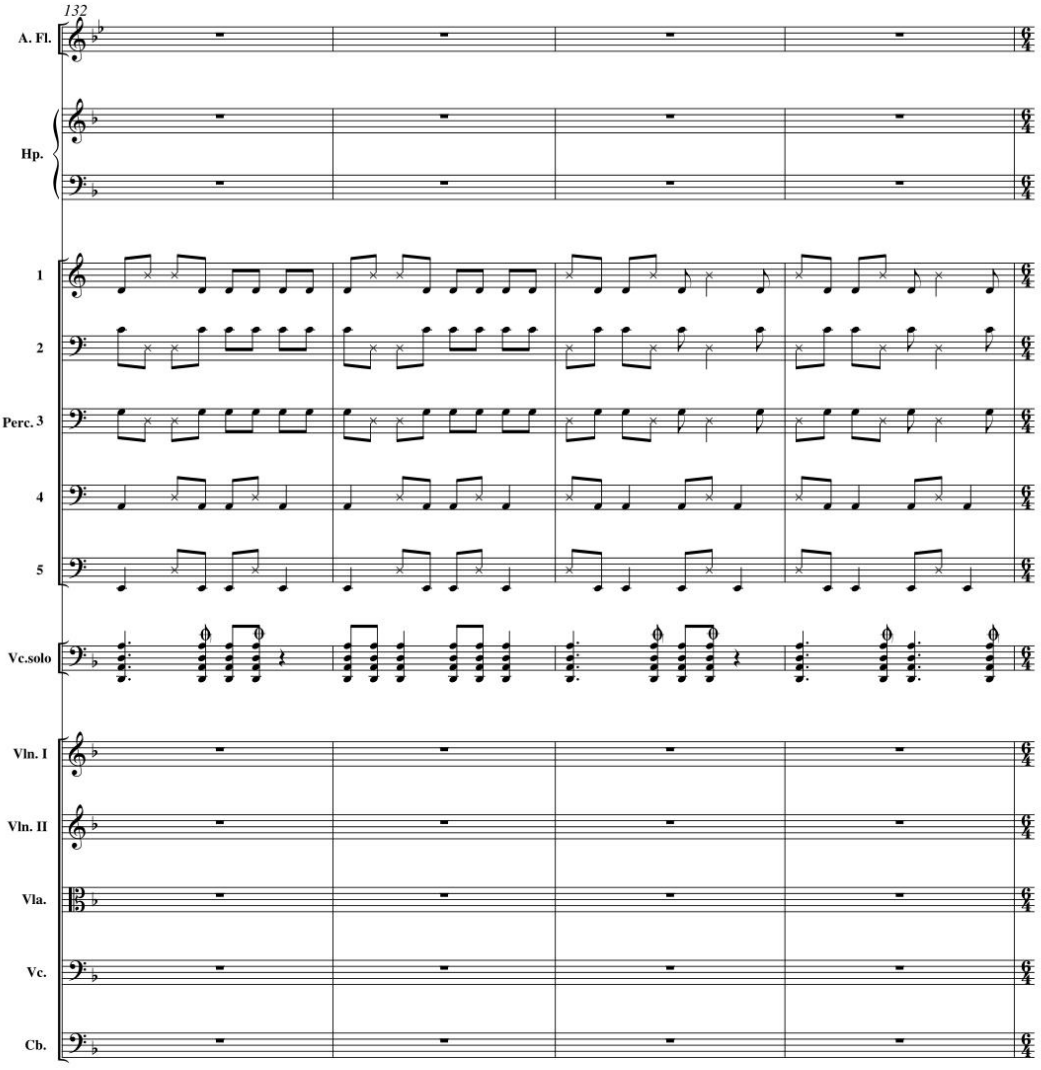

108
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

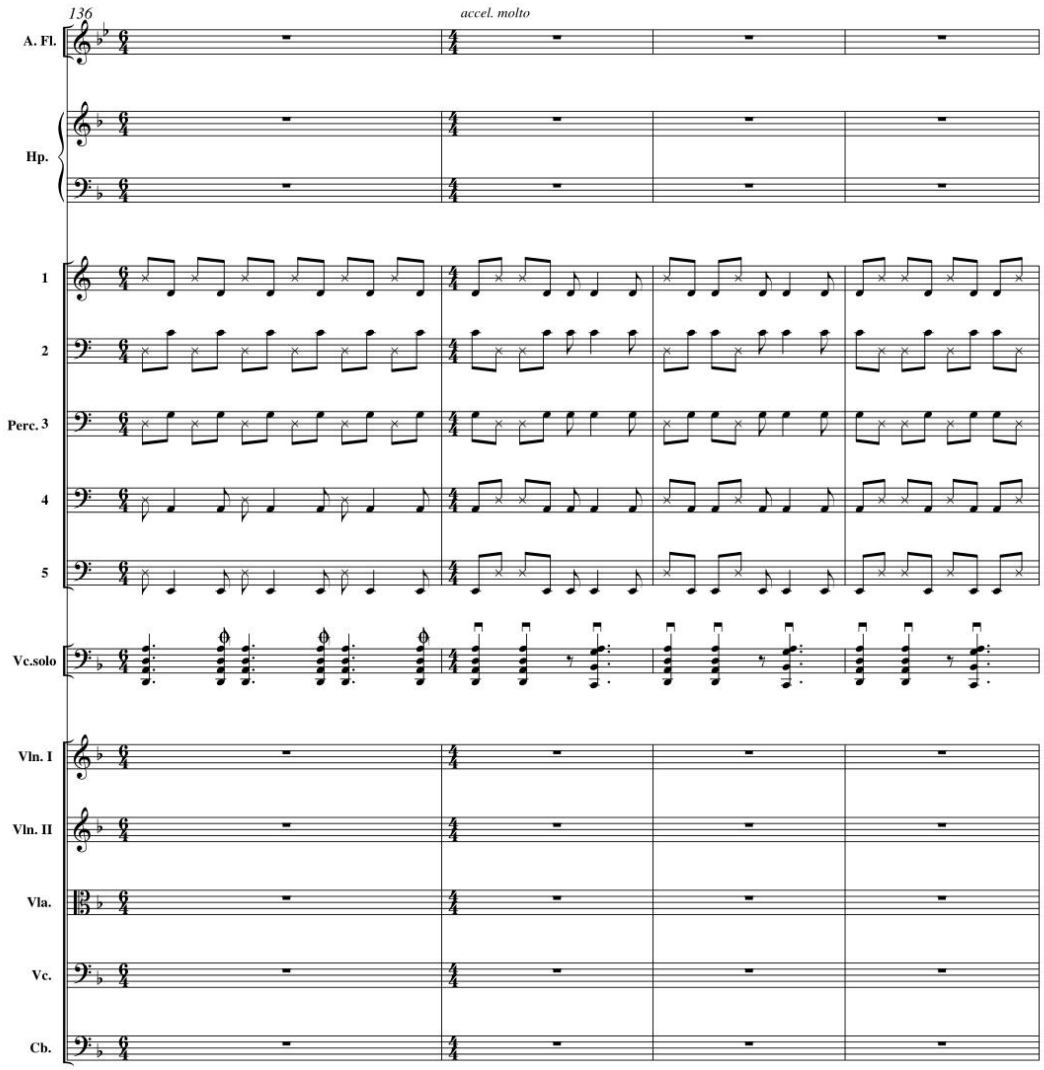

108
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

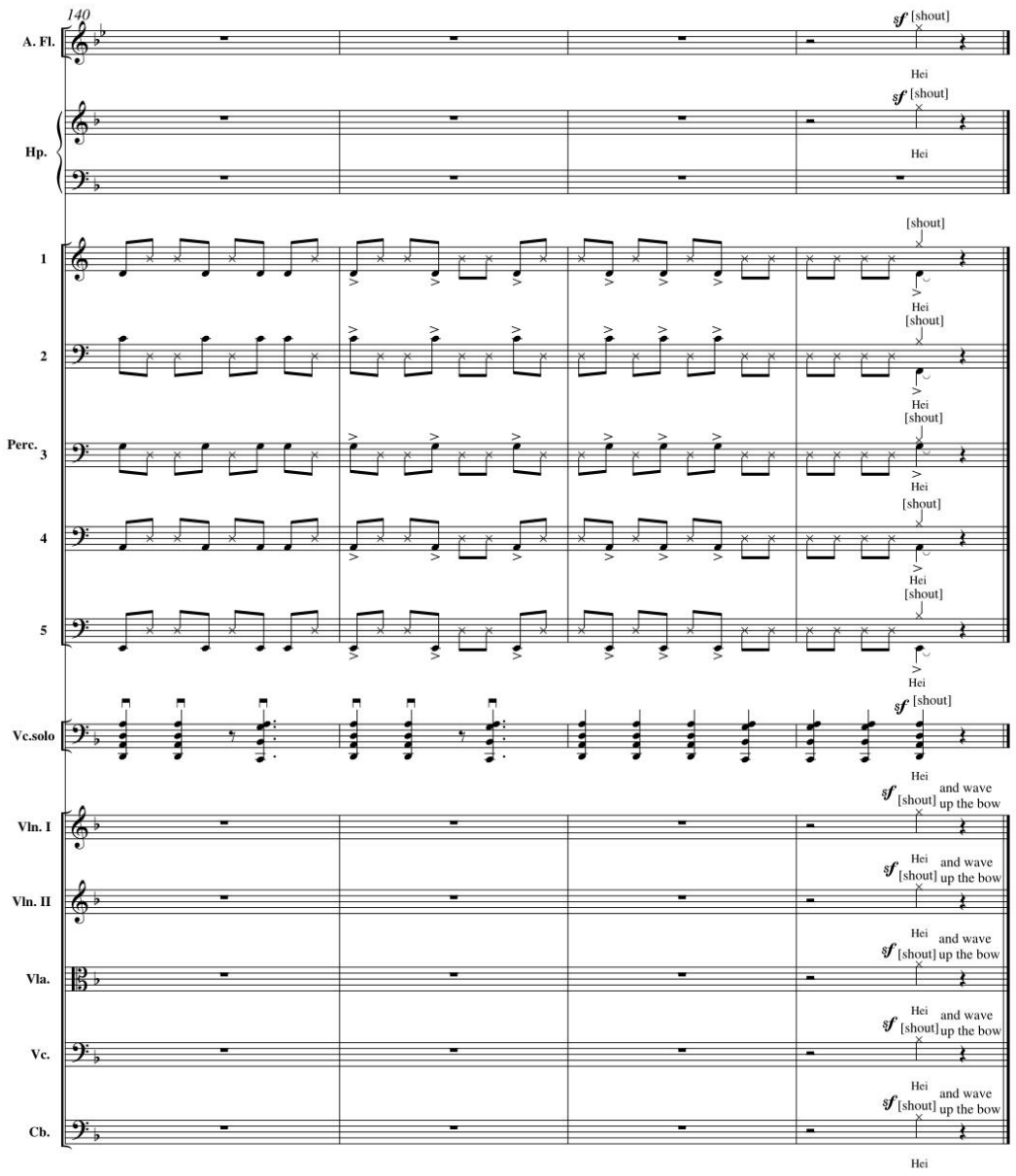

118
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.


Faster
♩=160
123
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff

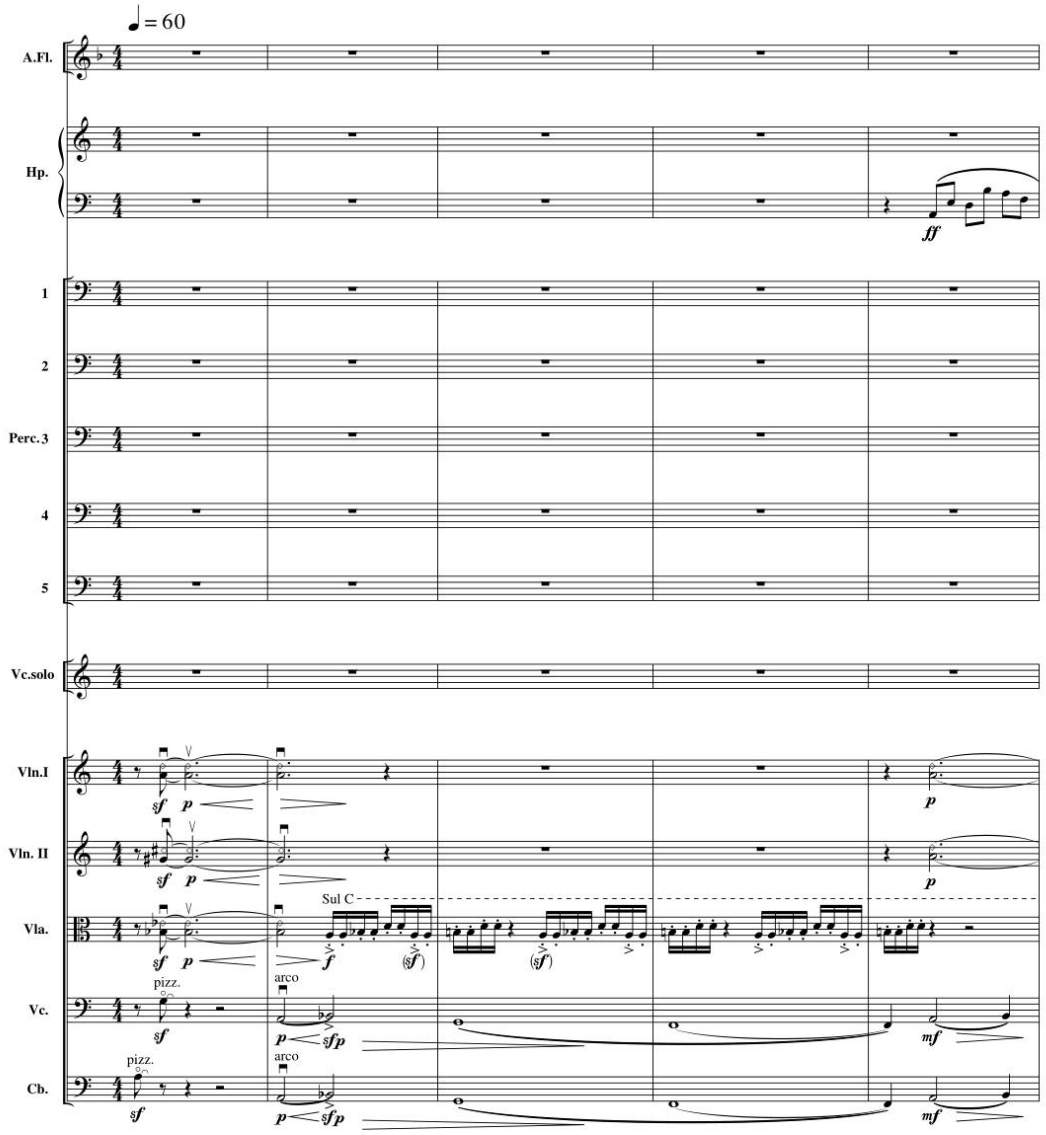

128
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

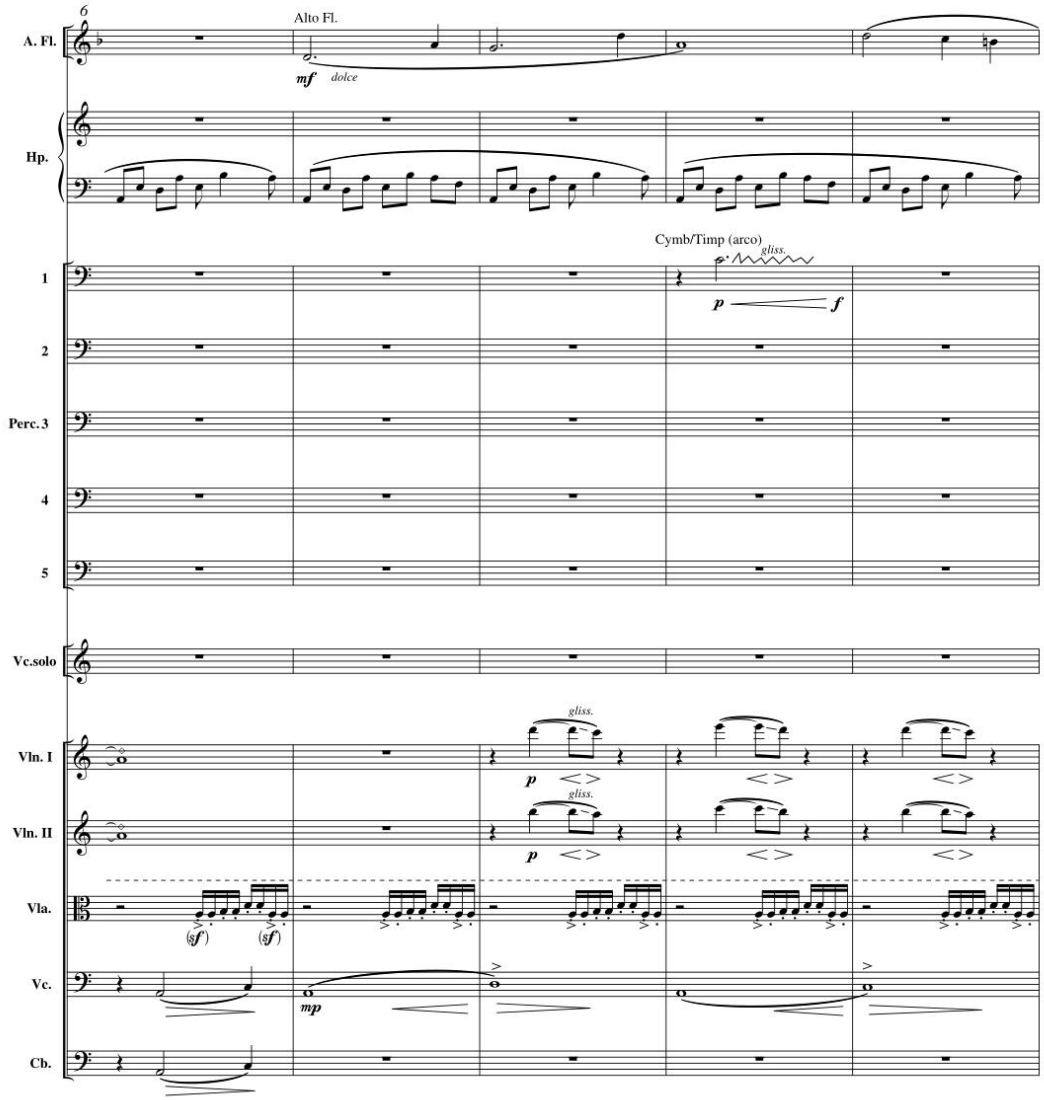

132
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

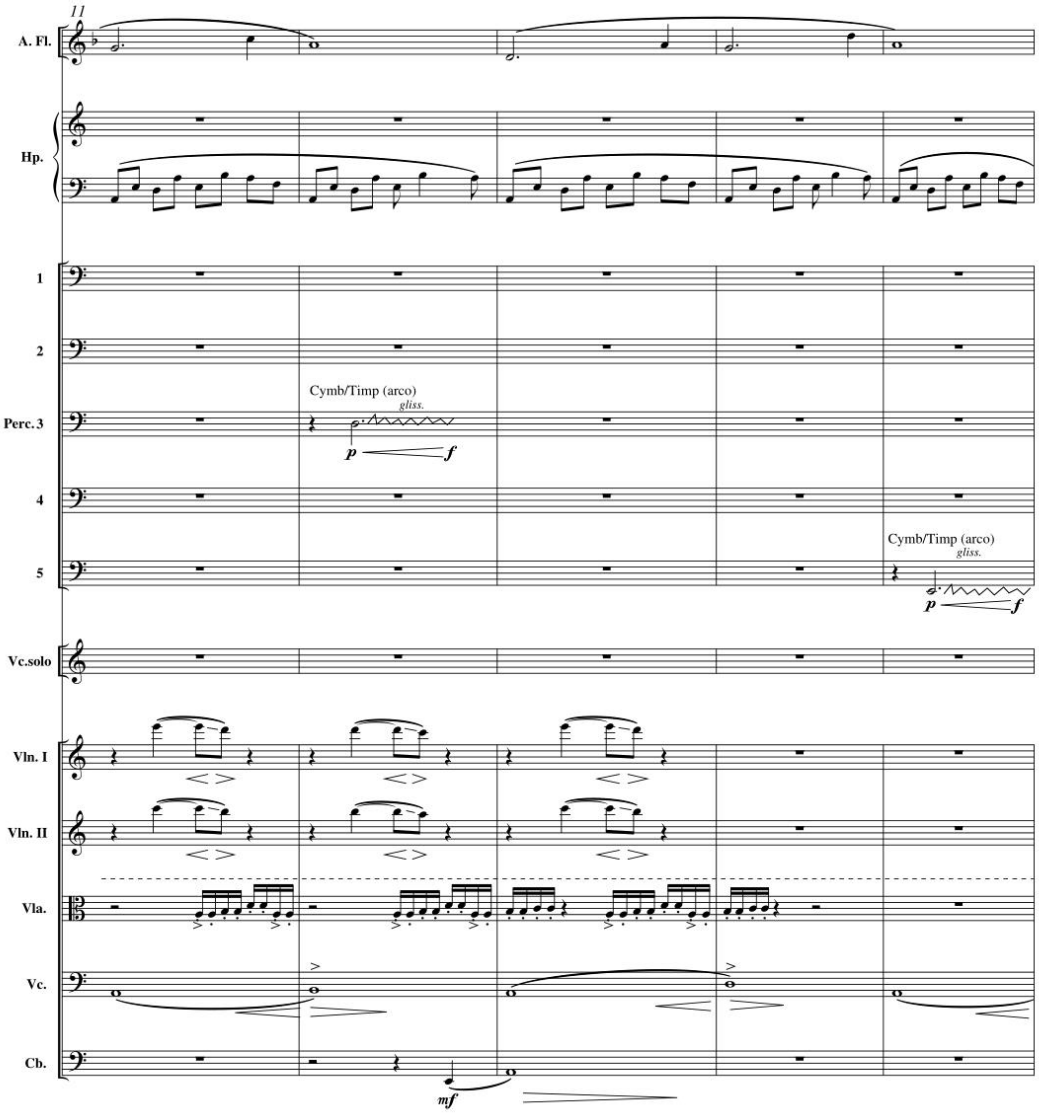

136
accel. molto
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

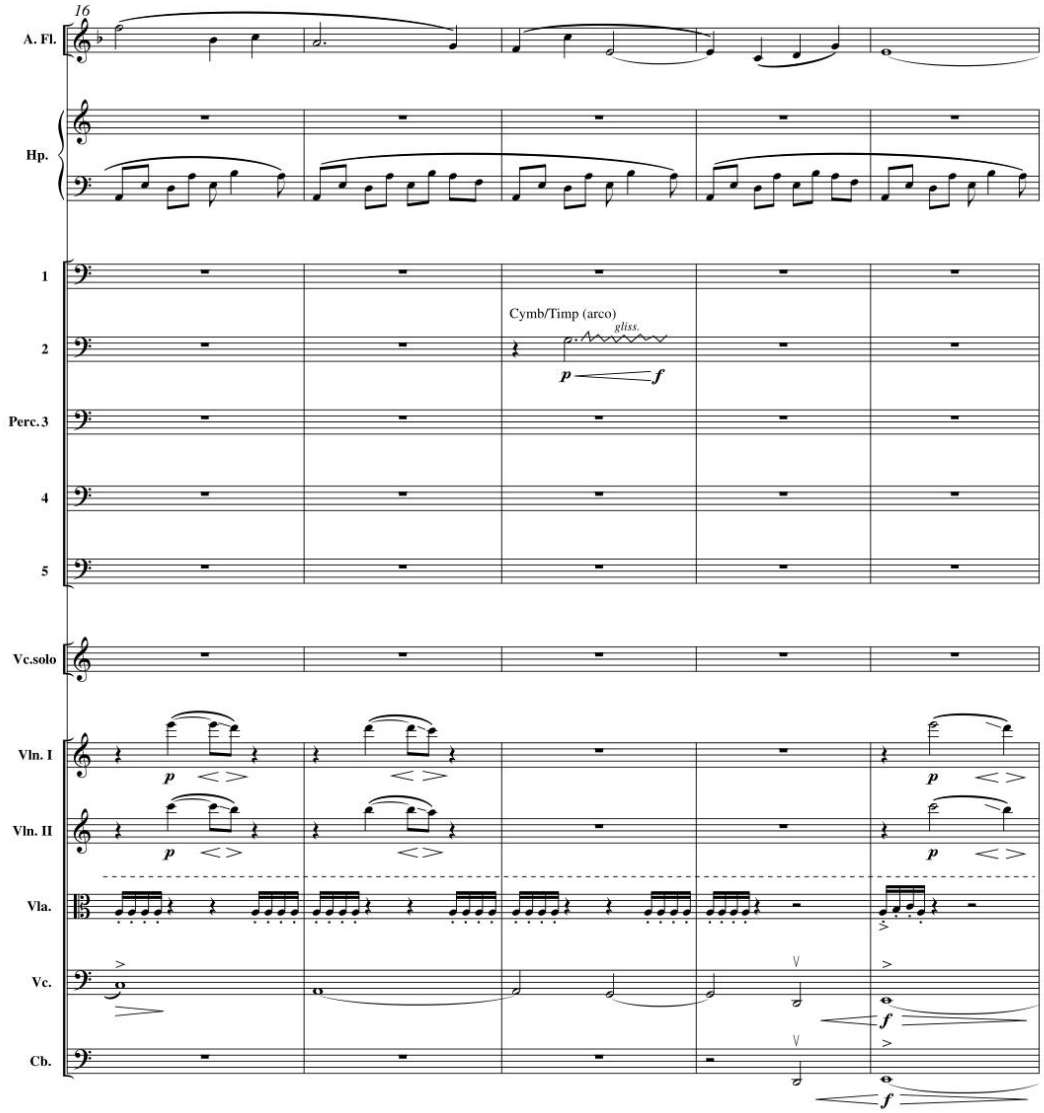

140
A. Fl.
Hp.
1
2
Perc.
3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
sf [shout]
Hei
and wave up the bow

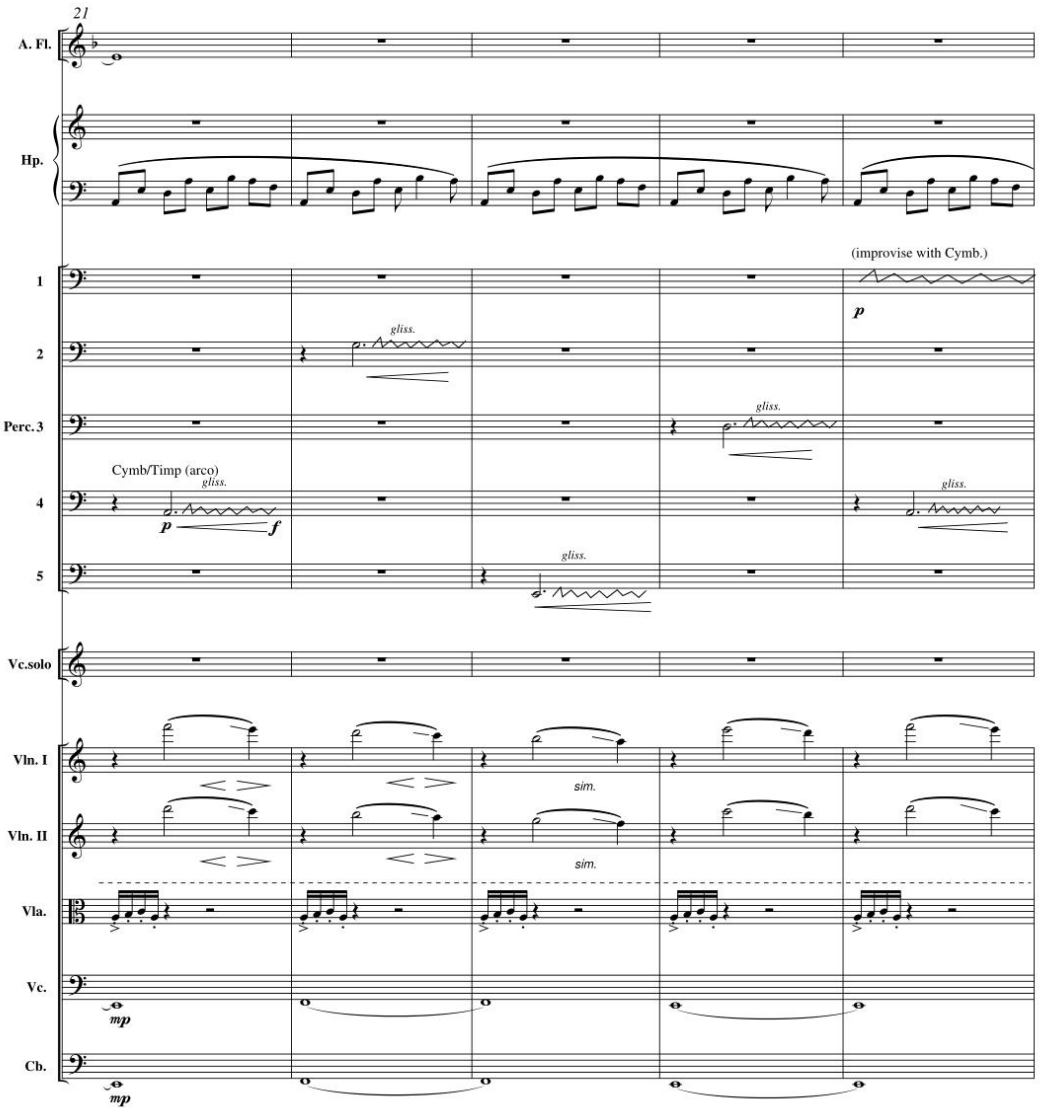
2. Through the Bamboo Forest

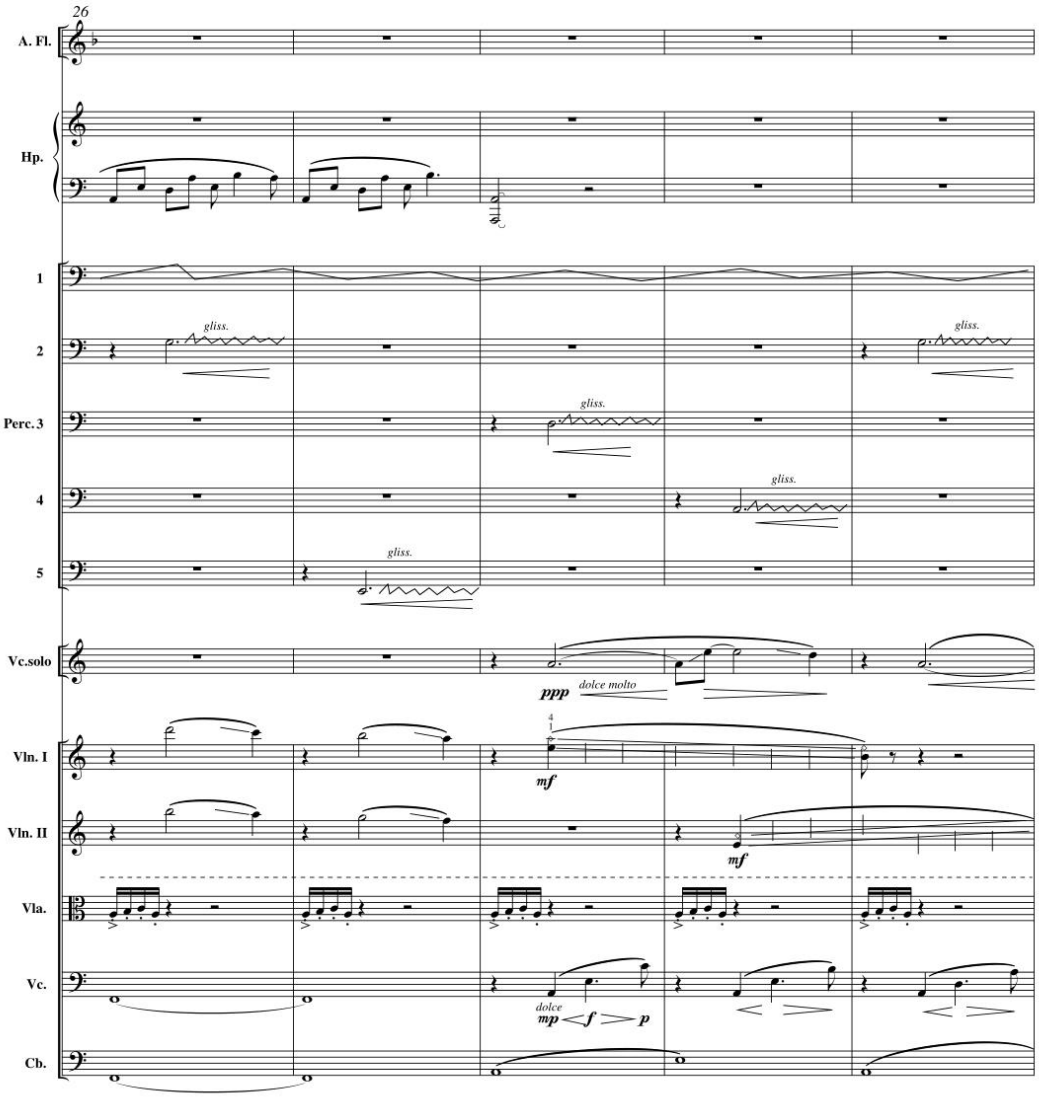


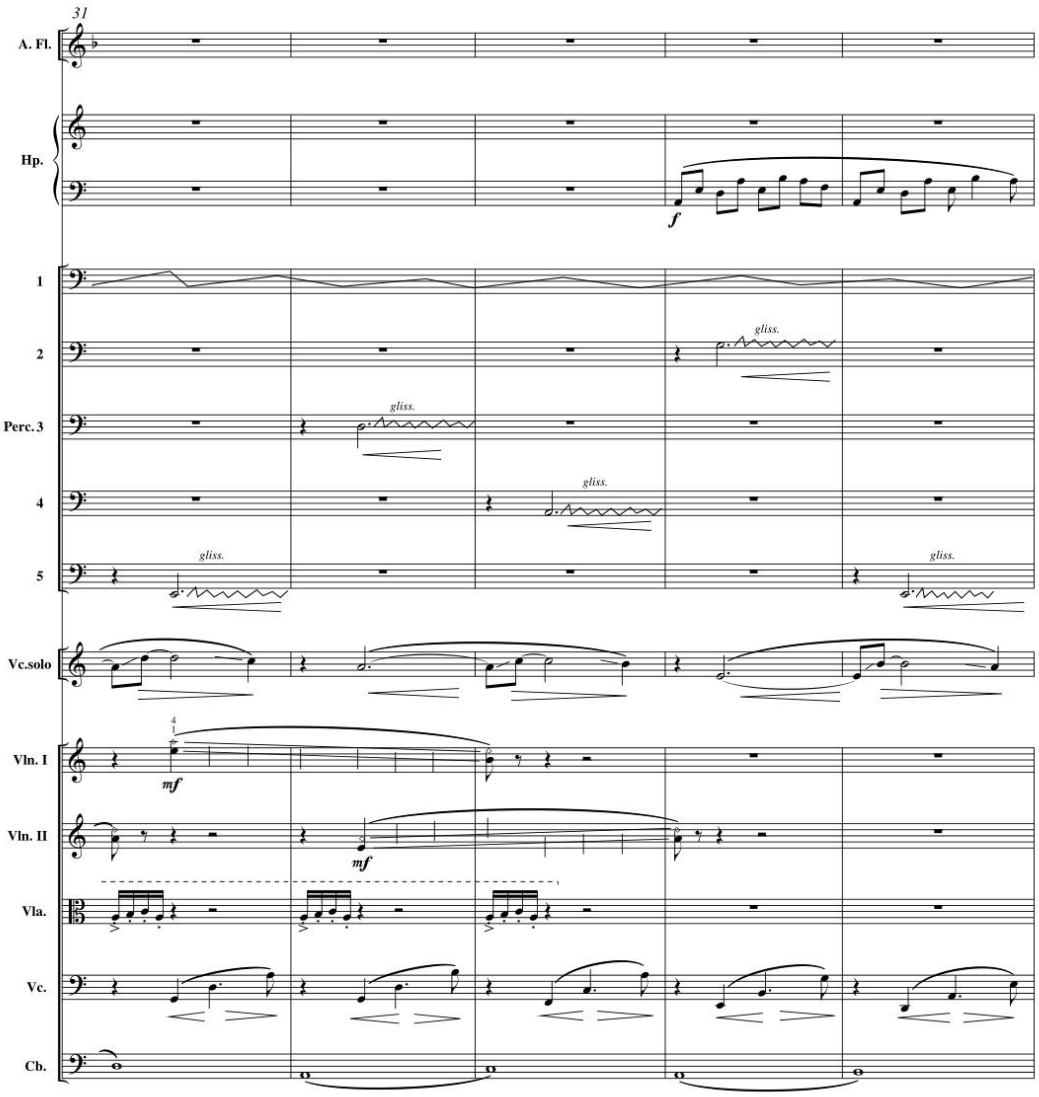

6
A. Fl.
Alto Fl.
mf dolce
Hp.
Cymb/Timp (arco)
gliss.
p f
1
2
Perc. 3
4
5
Vc.solo
Vln. I
gliss.
p
Vln. II
gliss.
p
Vla.
(sf) (sf)
Vc.
mp
Cb.

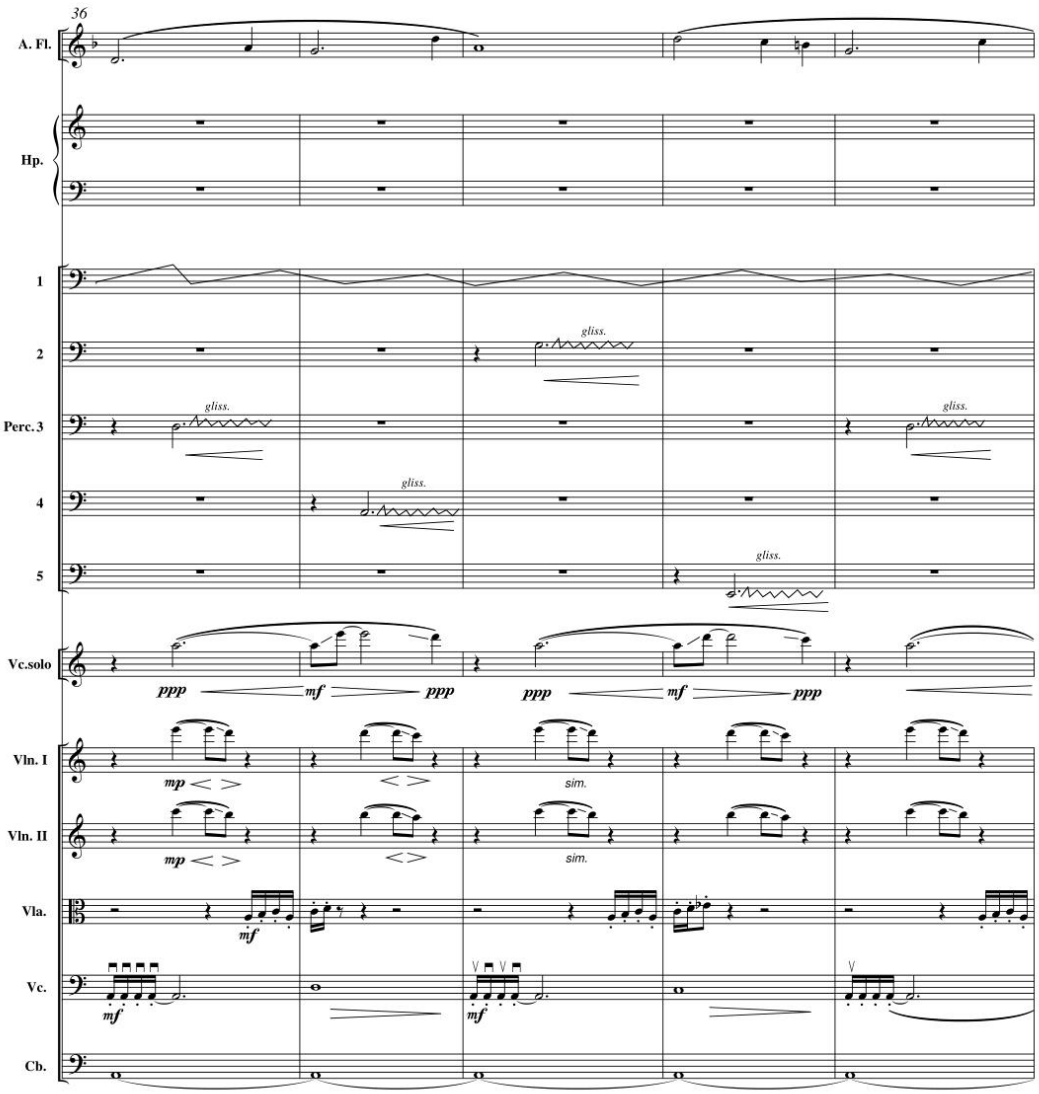

11
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
Cymb/Timp (arco)
gliss.
p
f
Cymb/Timp (arco)
gliss.
p
f
mf

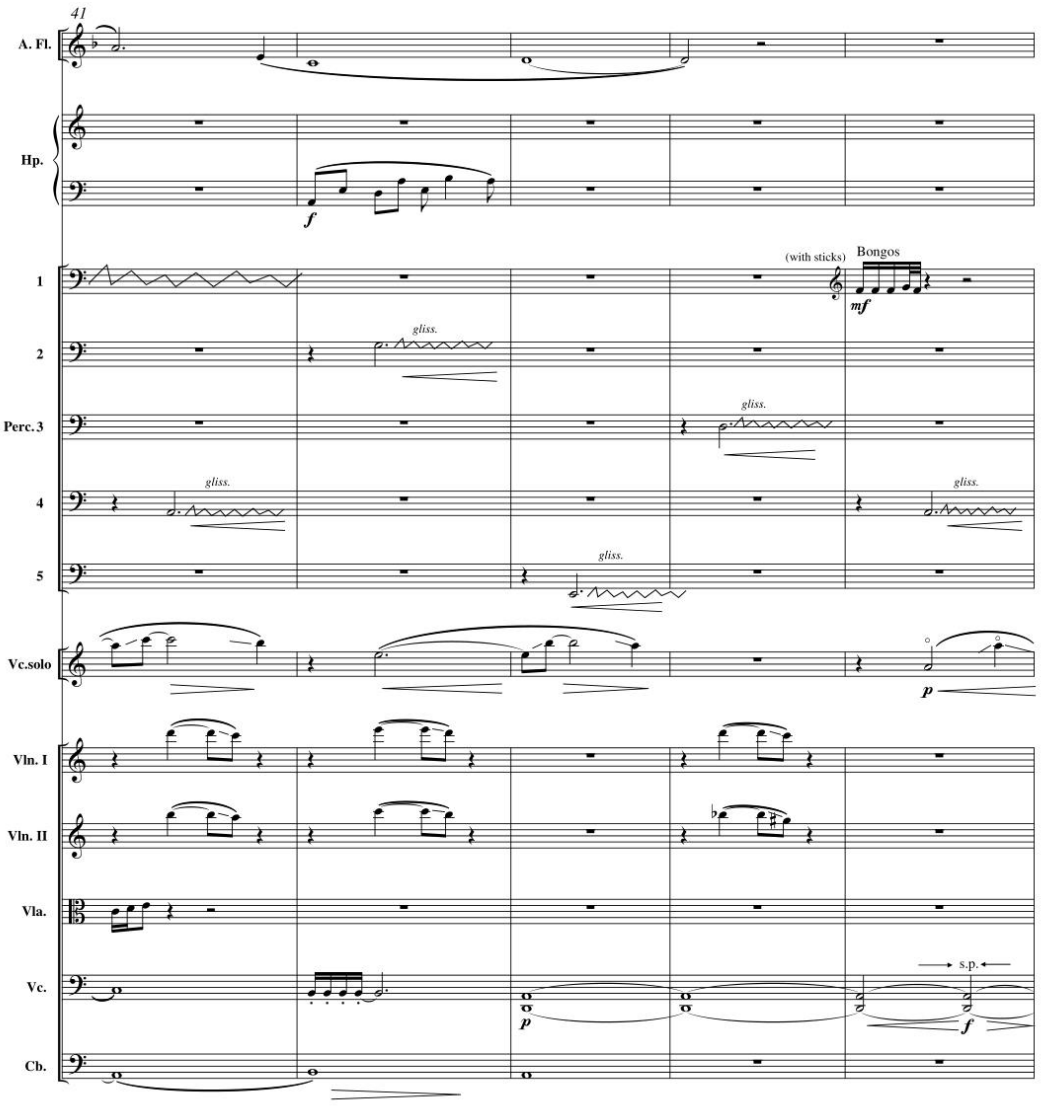

16
A. Fl.
Hp.
1
2
Perc. 3
4
5
Cymb/Timp (arco)
gliss.
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

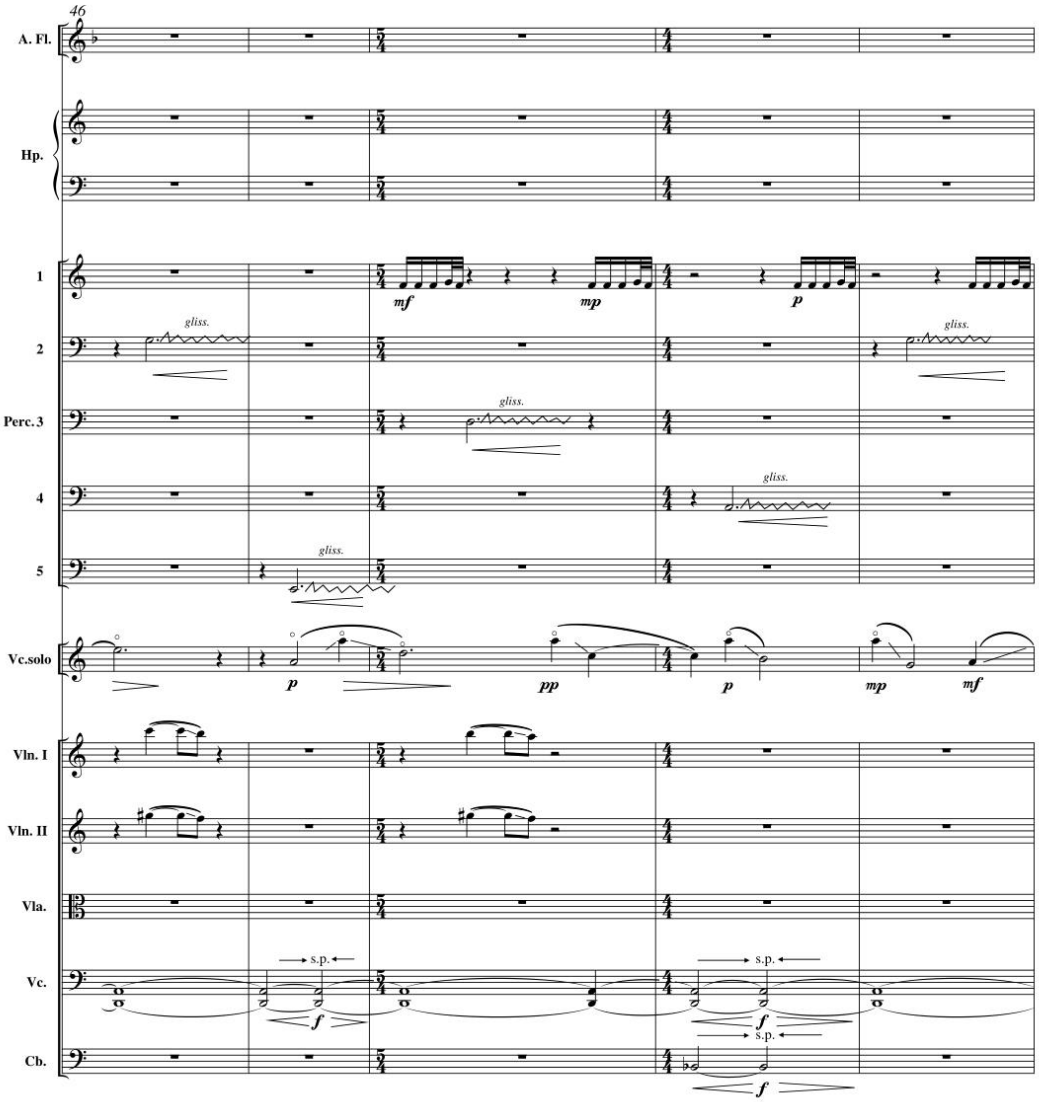

21
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
(improvise with Cymb.)
p
gliss.
Cymb/Timp (arco)
p
f
sim.
mp

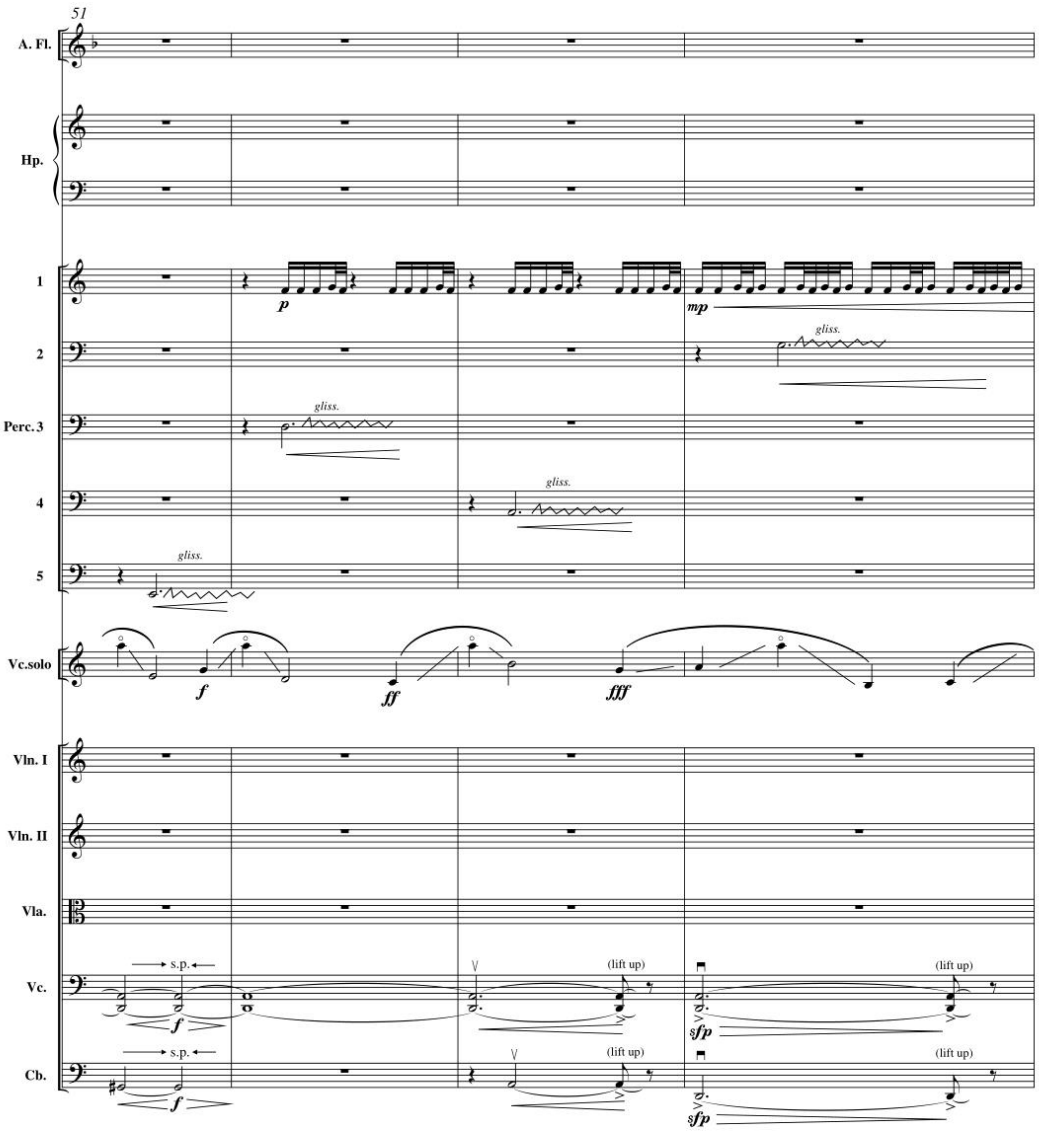

26
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
ppp
dolce molto
mf
dolce
mp
f
p

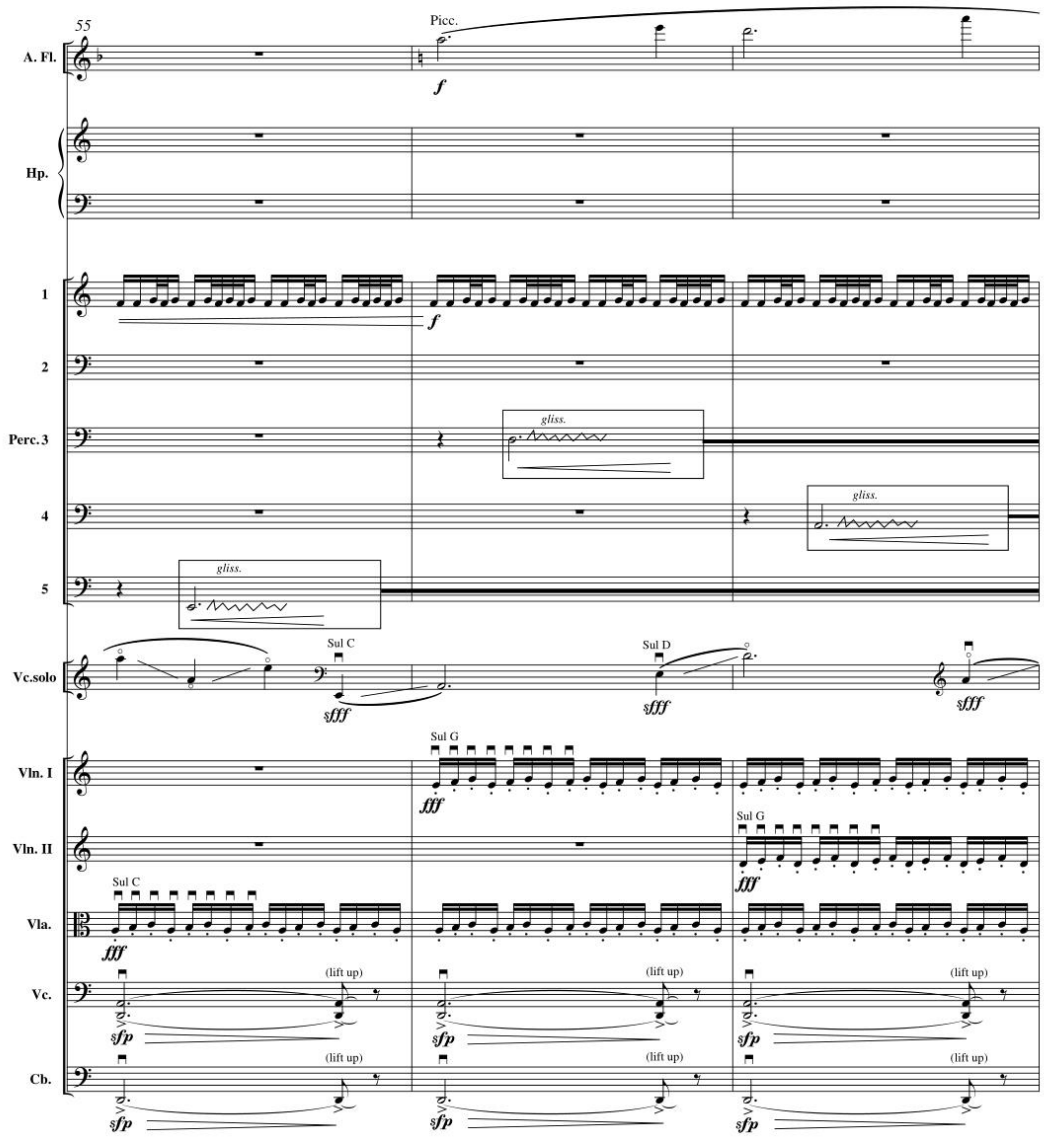

31
A. Fl.
Hp.
f
1
2
gliss.
Perc. 3
gliss.
4
gliss.
5
gliss.
gliss.
Vc.solo
Vln. I
mf
Vln. II
mf
Vla.
Vc.
Cb.

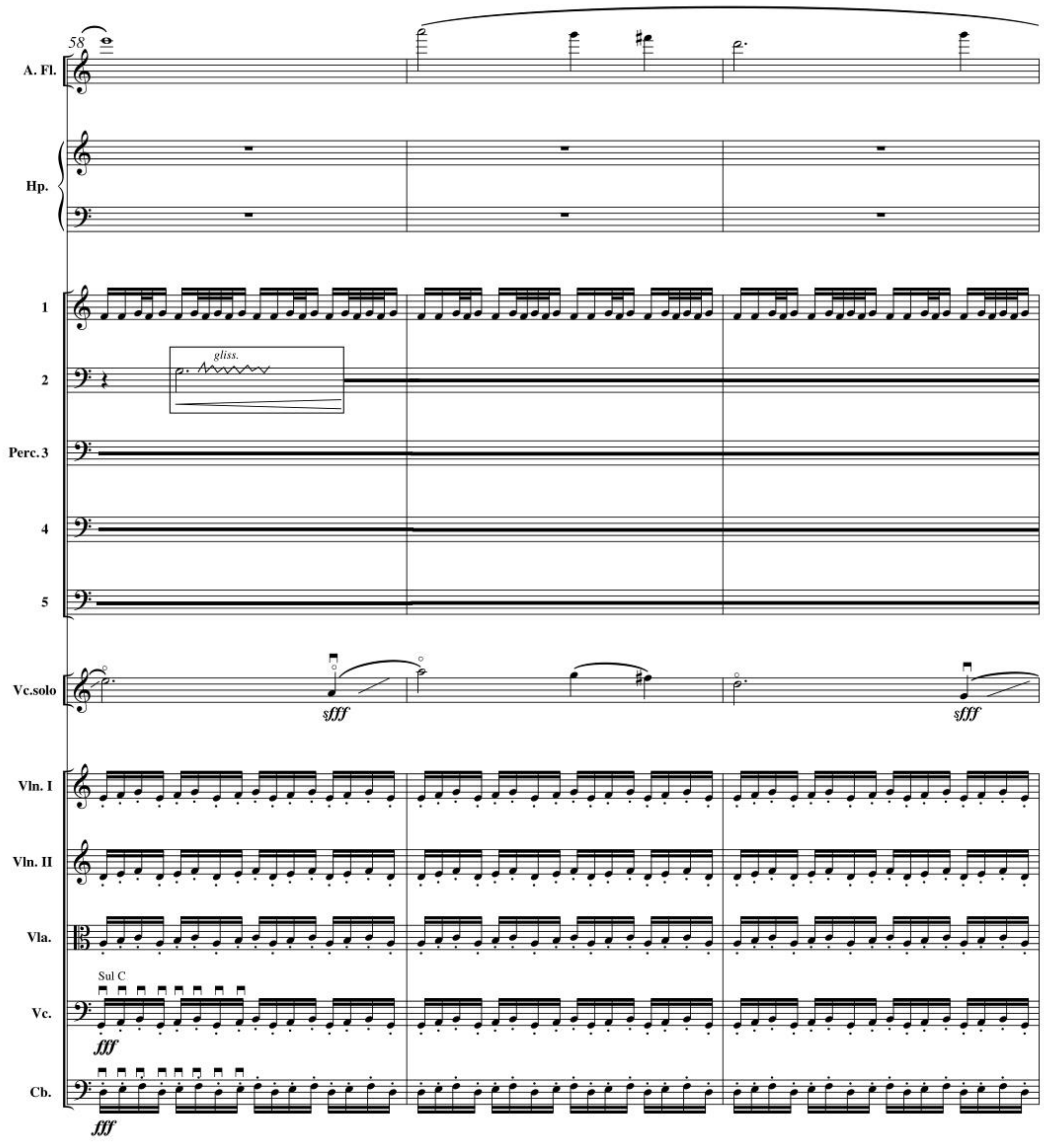

36
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
ppp
mf
mp
sim.

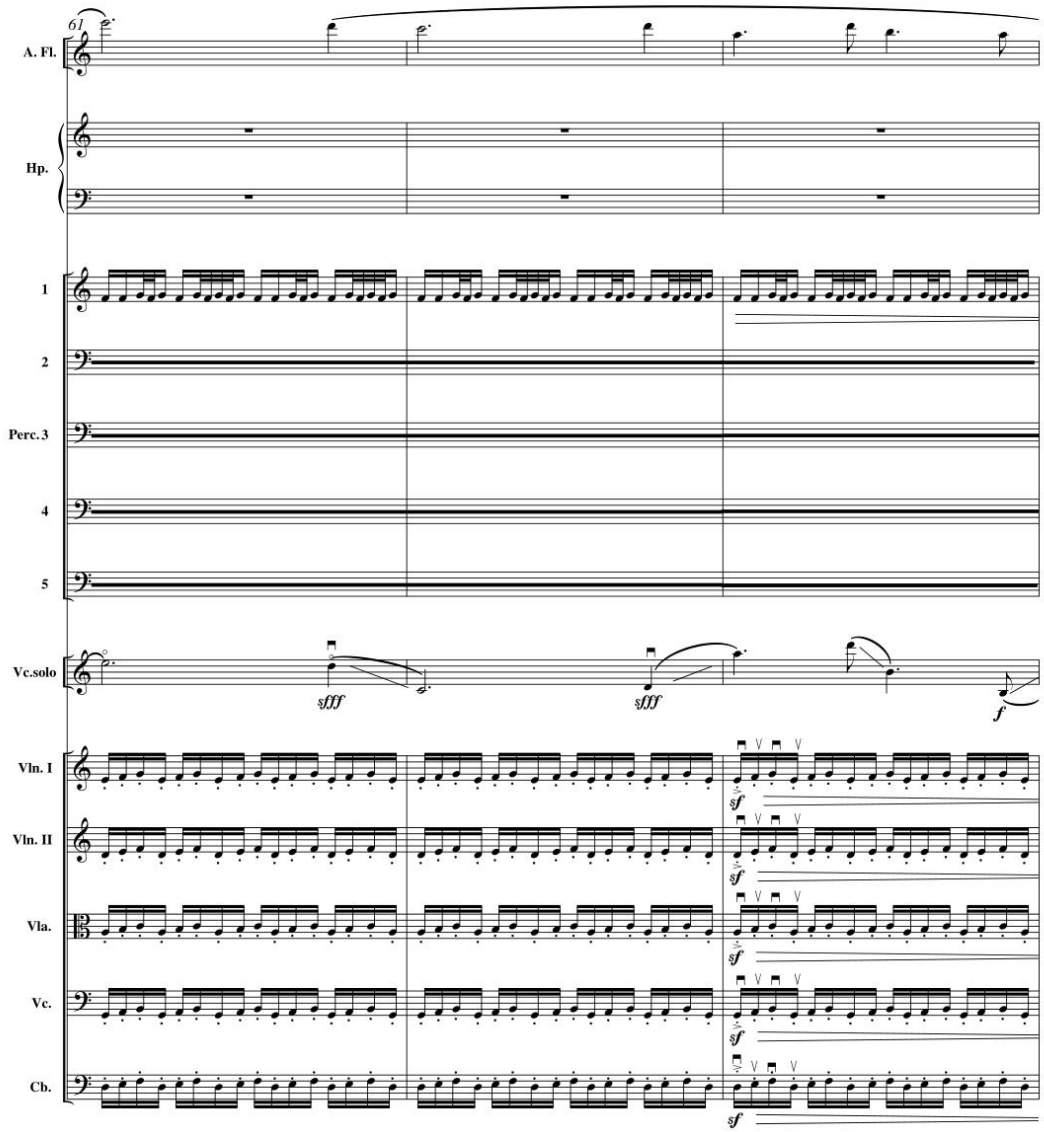

41
A. Fl.
Hp.
f
(with sticks)
Bongos
mf
1
2
Perc. 3
4
5
gliss.
Vc.solo
p
Vln. I
Vln. II
Vla.
Vc.
s.p.
p
f
Cb.

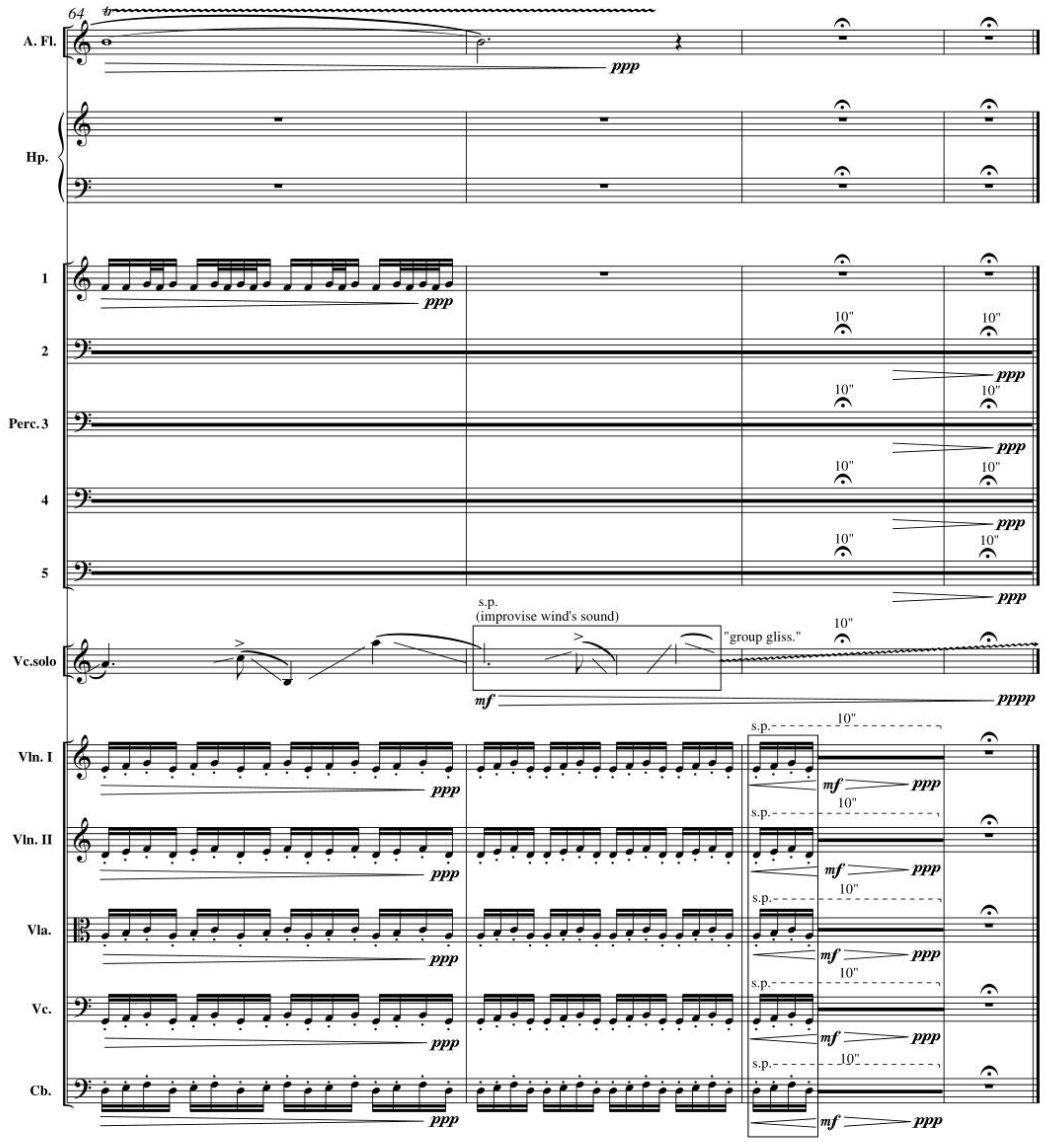

46
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
p
gliss.
pp
s.p.
f


51
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
gliss.
f
ff
fff
s.p.
(lift up)
sfp

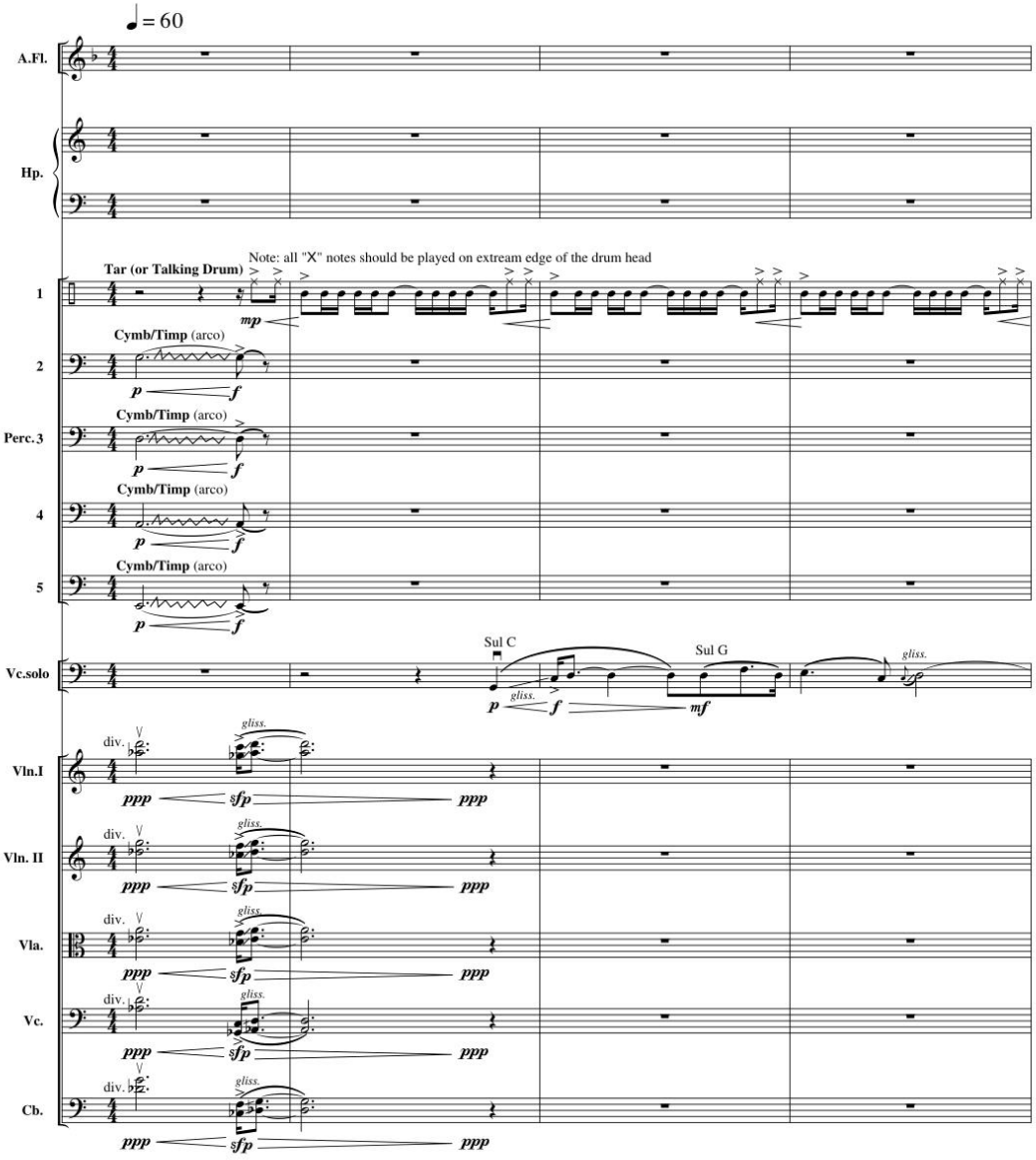

55
A. Fl.
Picc.
f
Hp.
1
2
Perc. 3
4
5
gliss.
gliss.
gliss.
Vc.solo
Sul C
sfff
Sul D
sfff
sfff
Vln. I
Sul G
fff
Vln. II
Sul G
fff
Vla.
Sul C
fff
Vc.
(lift up)
sfp
Cb.
(lift up)
sfp

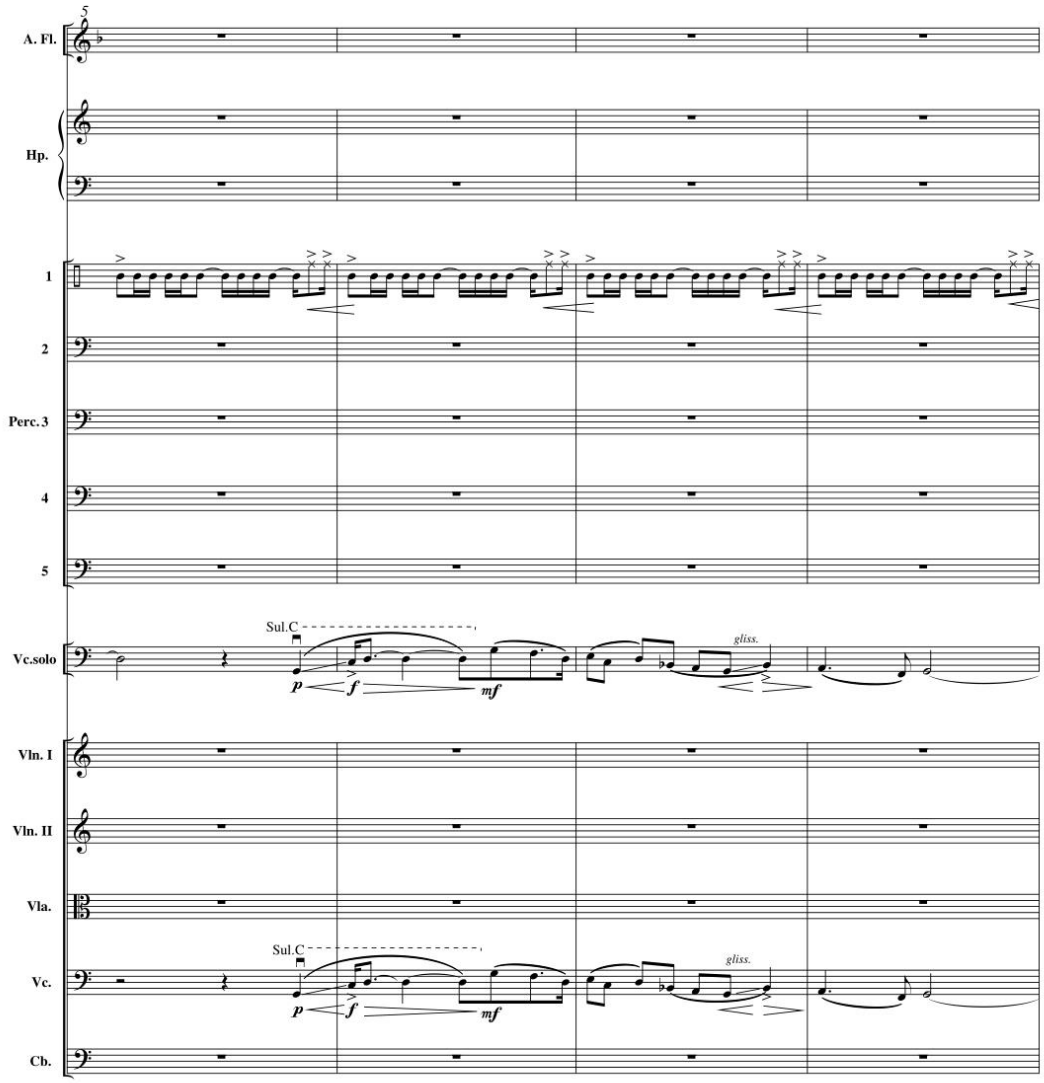

58
A. Fl.
Hp.
1
2
gliss.
Perc. 3
4
5
Vc.solo
sfff
sfff
Vln. I
Vln. II
Vla.
Sul C
Vc.
fff
Cb.
fff

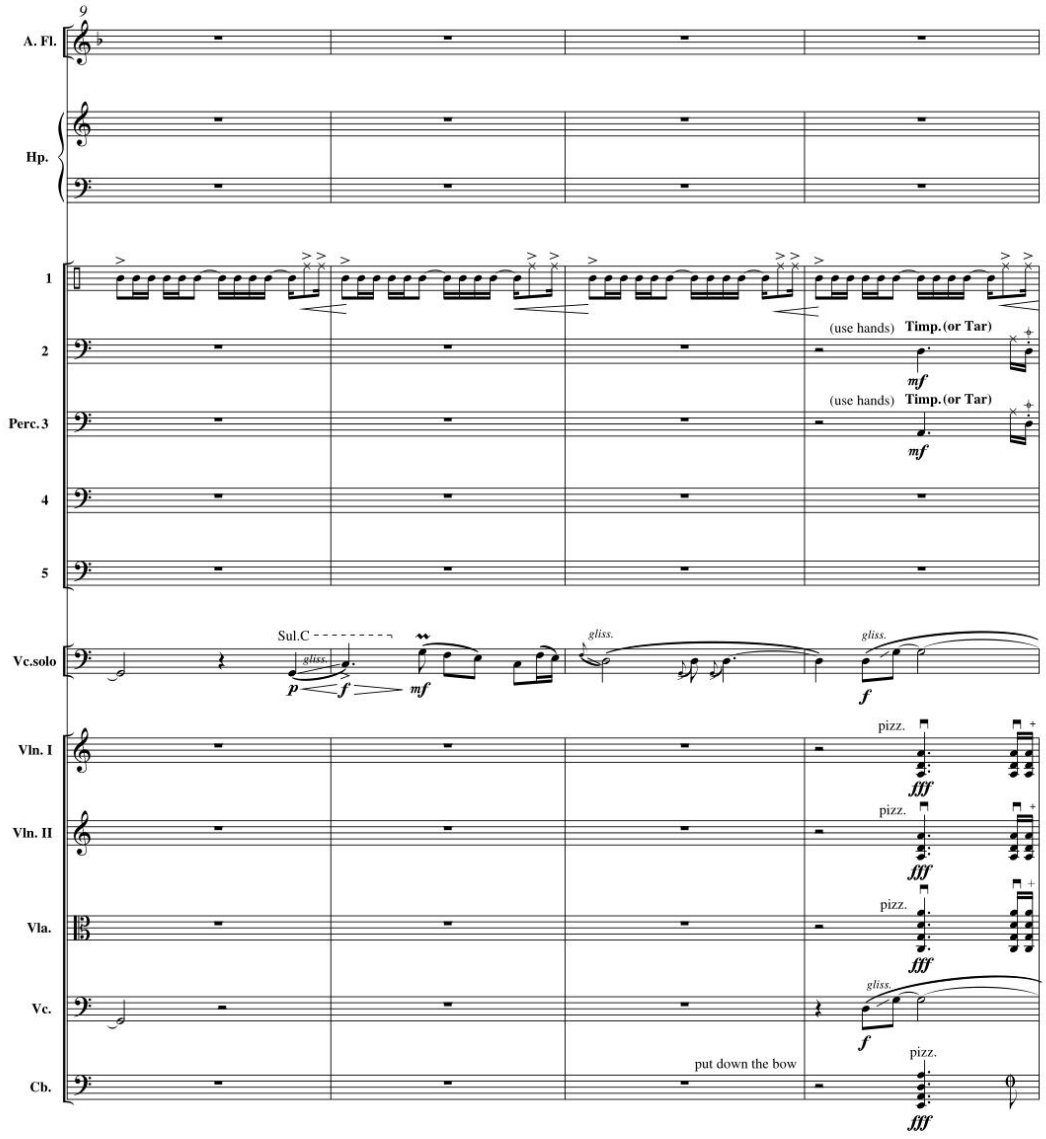

61
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
sfff
sfff
f
Vln. I
Vln. II
Vla.
Vc.
Cb.
sf

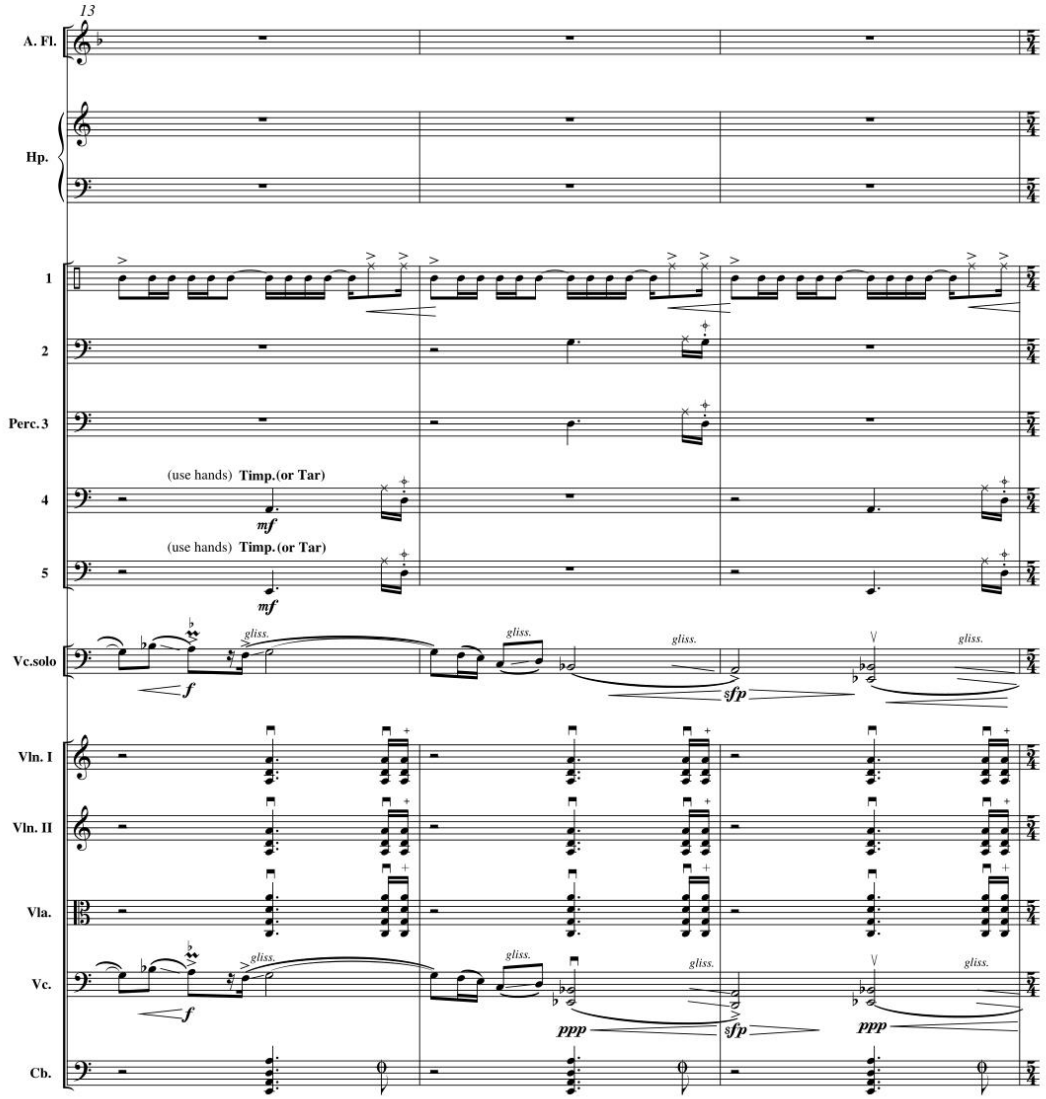

64
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
10"
s.p.
(improvise wind's sound)
"group gliss."
mf
pppp
s.p.

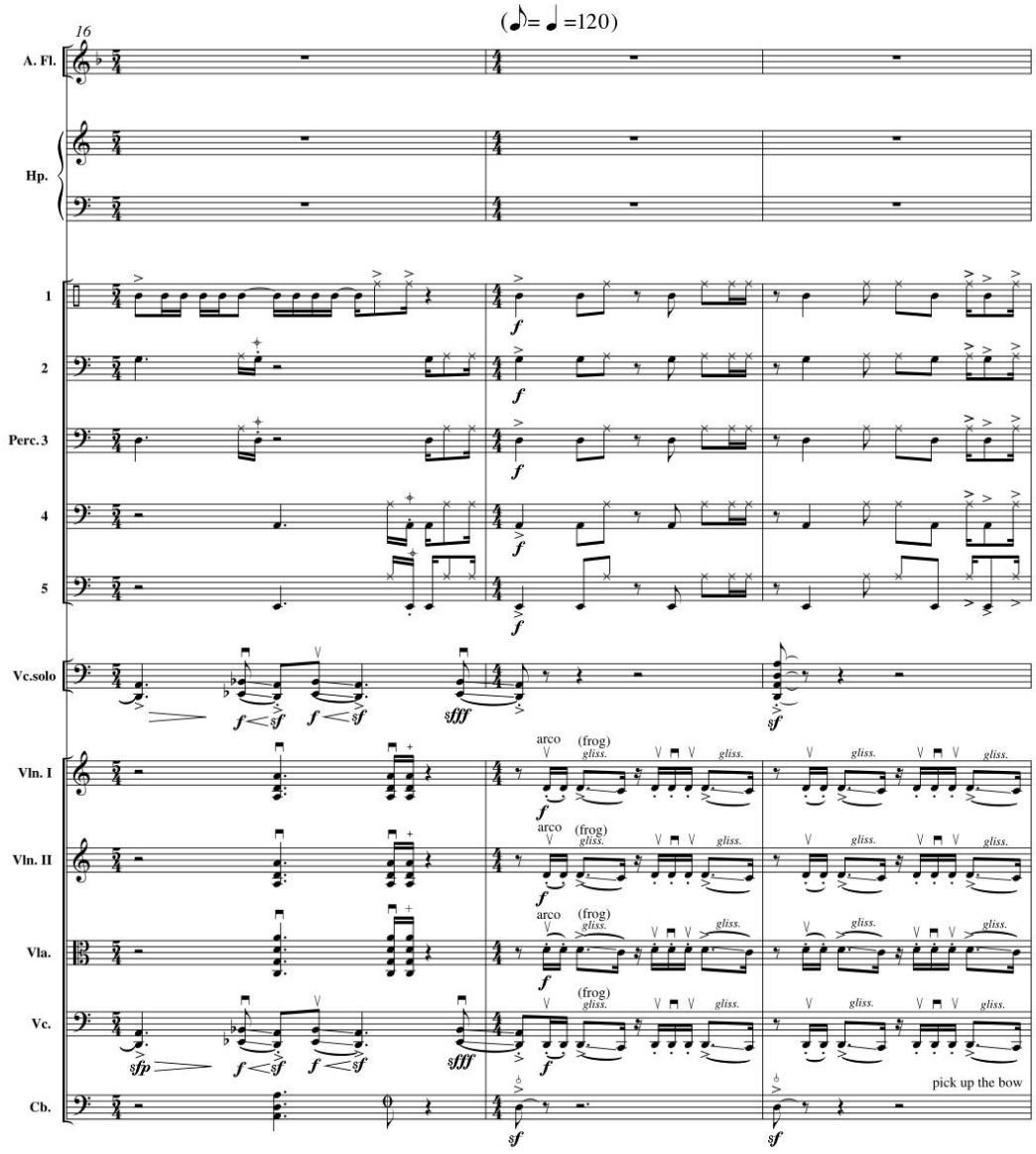
3. Silk Road: Encounters

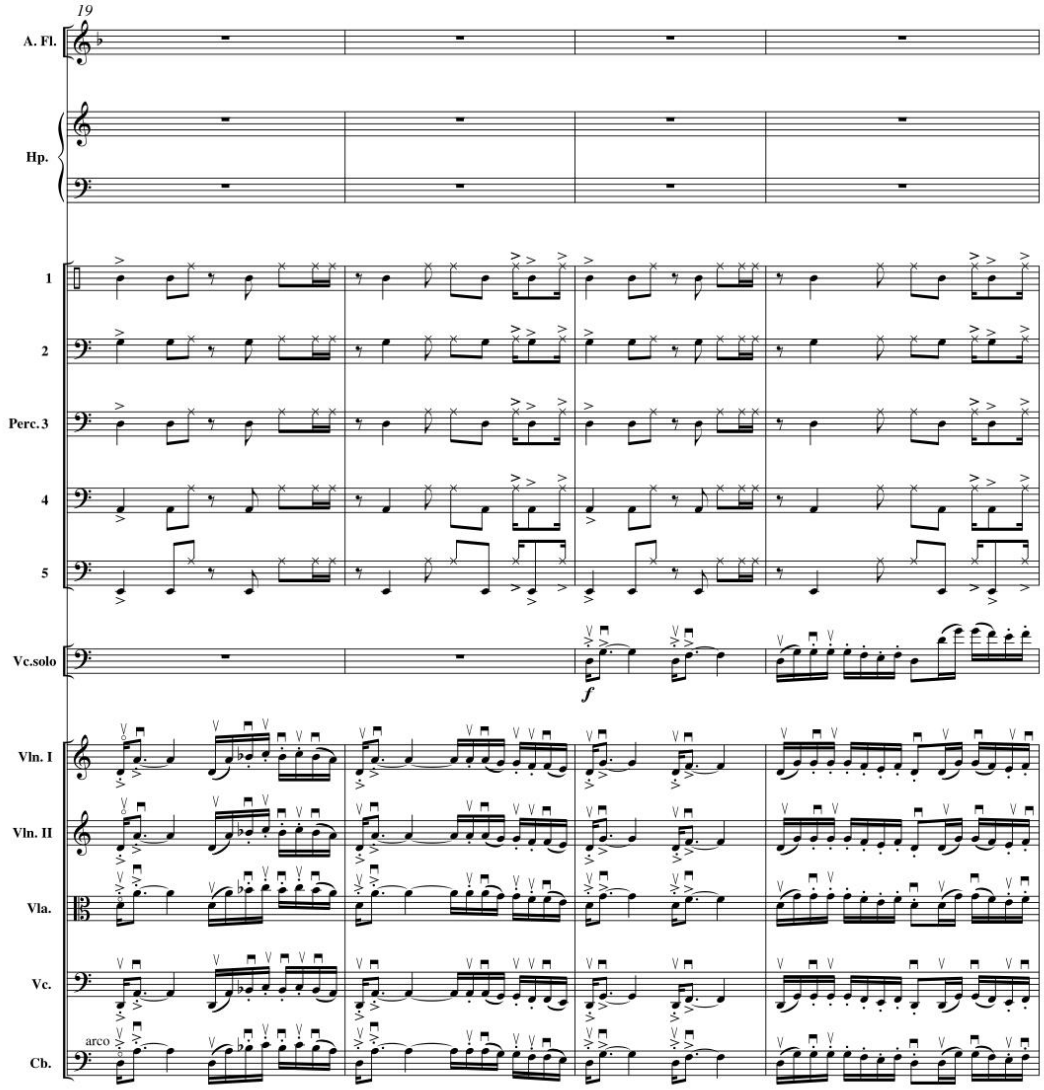


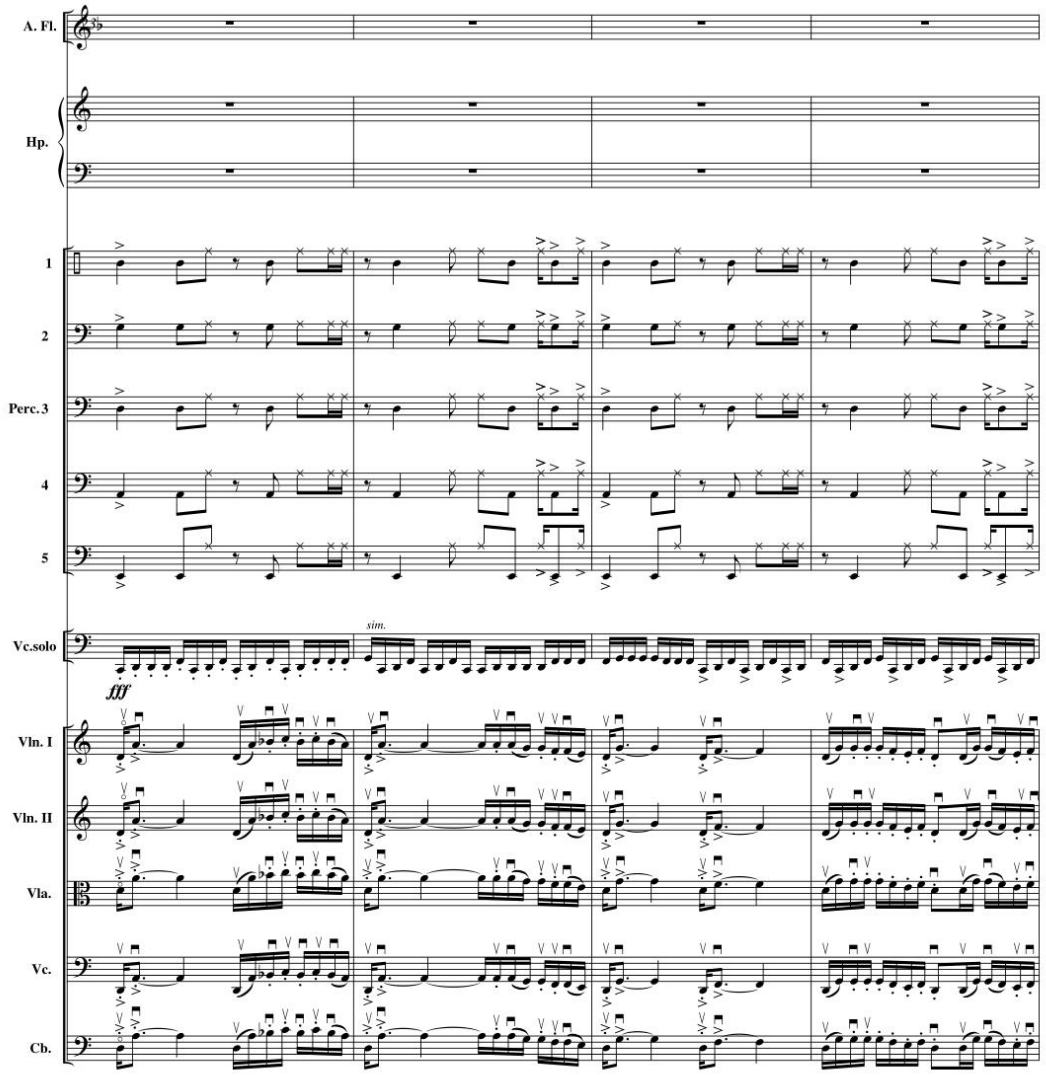

5
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Sul.C
p
f
mf
gliss.
Vln. I
Vln. II
Vla.
Vc.
Sul.C
p
f
mf
gliss.
Cb.

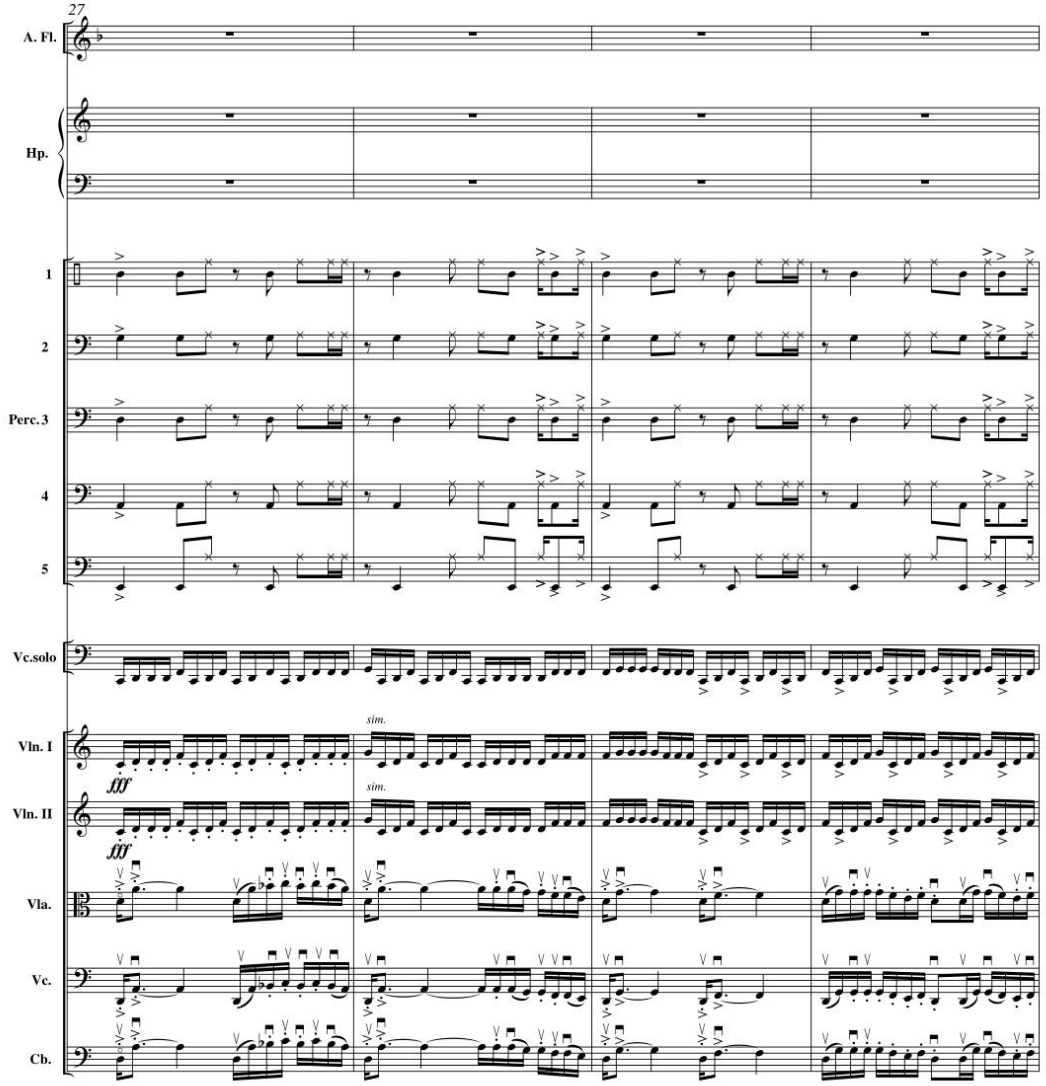

9
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
(use hands) Timp. (or Tar)
(use hands) Timp. (or Tar)
Sul.C
gliss.
pizz.
put down the bow

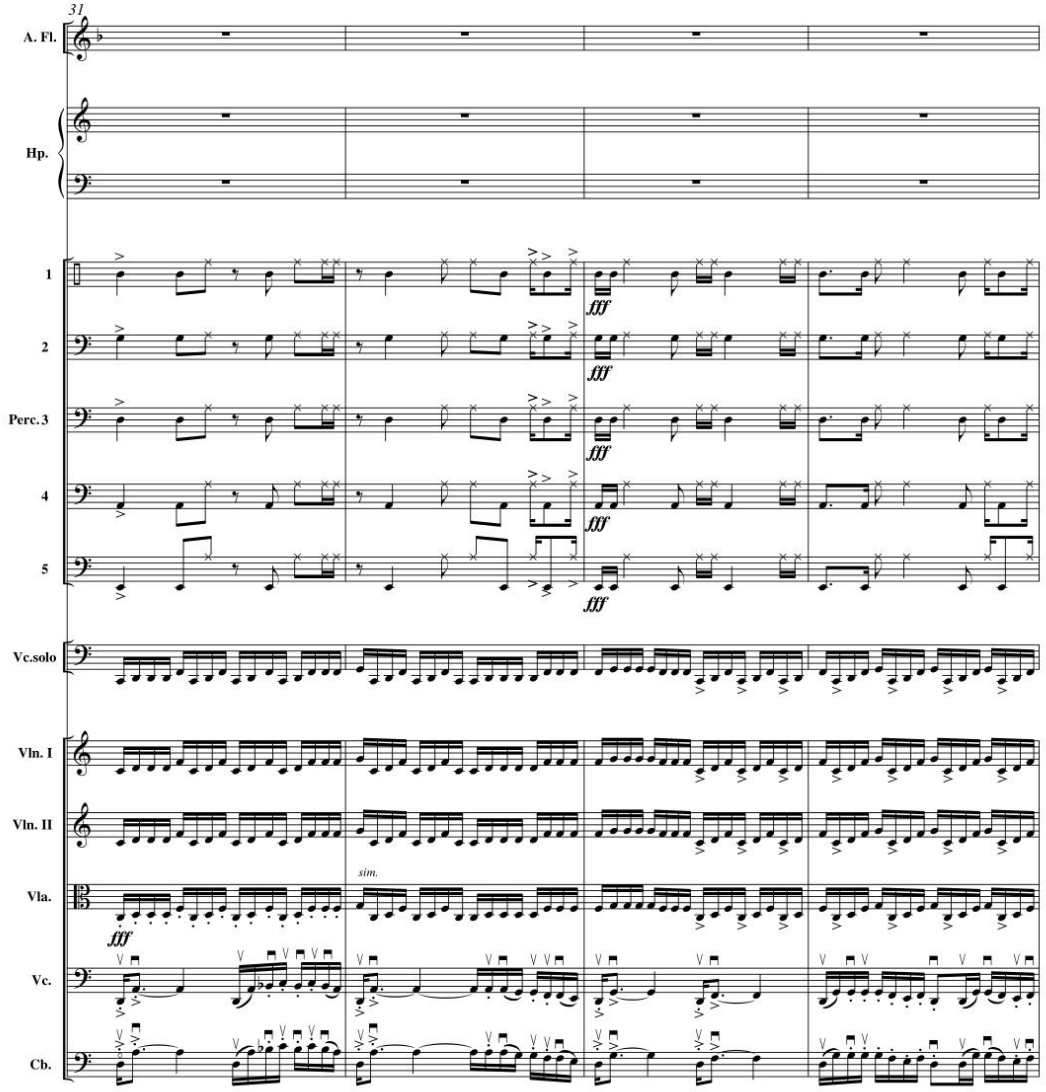

13
A. Fl.
Hp.
1
2
Perc. 3
(use hands) Timp.(or Tar)
mf
4
(use hands) Timp.(or Tar)
mf
5
Vc.solo
gliss.
f
sfp
Vln. I
Vln. II
Vla.
Vc.
ppp
Cb.

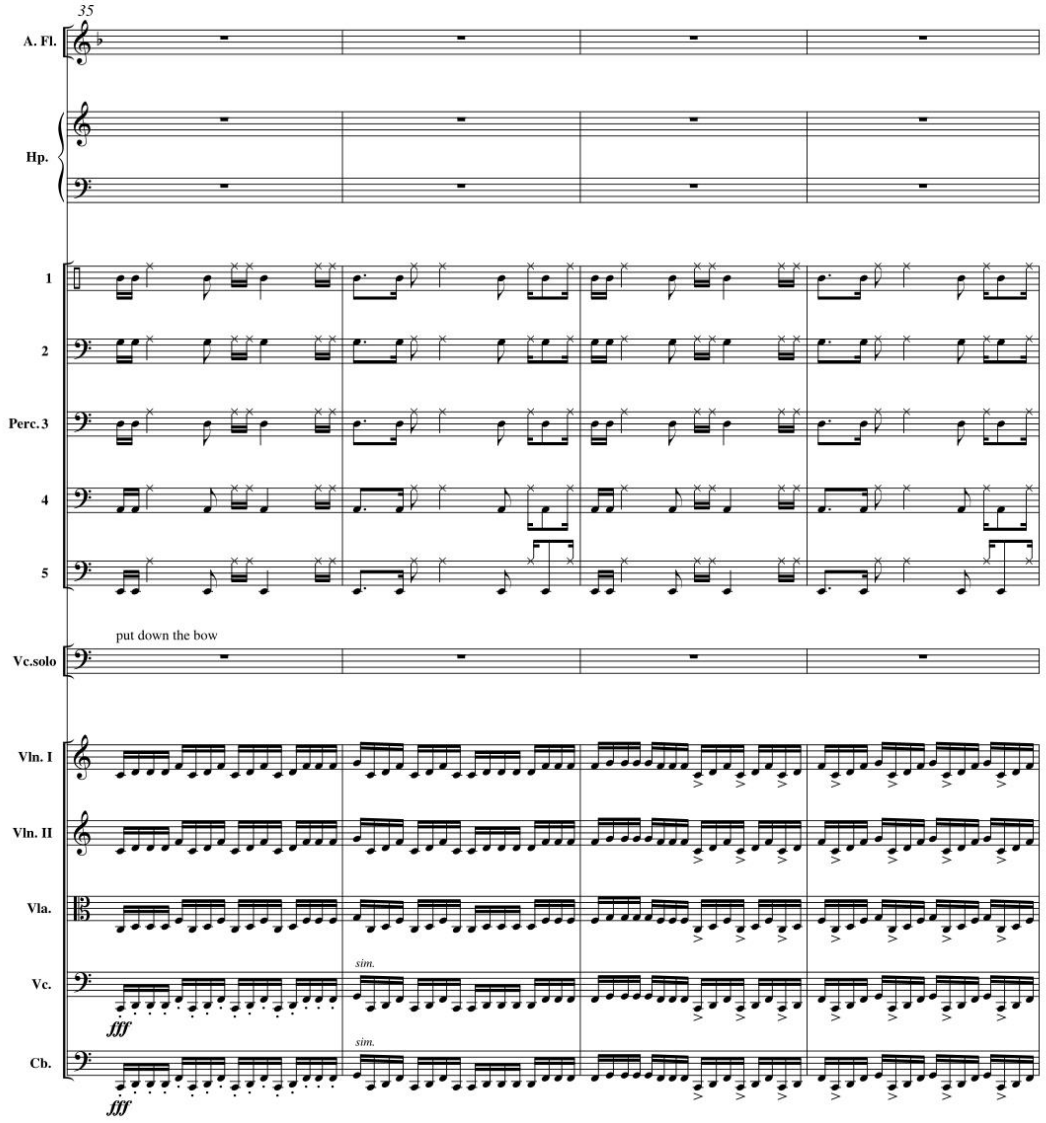

(♪= ♩ =120)
16
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
(frog)
gliss.
pick up the bow

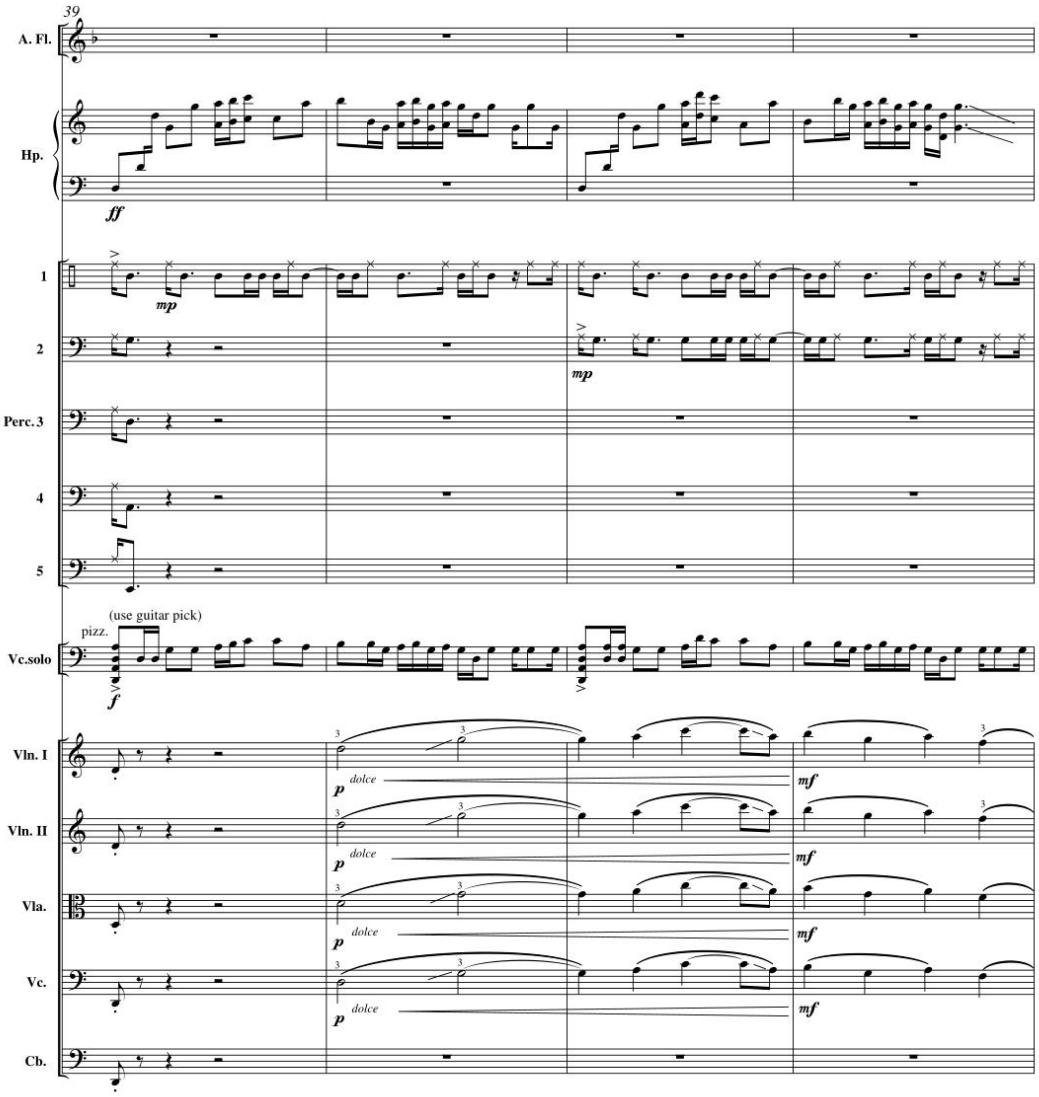

19
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
f
Vln. I
Vln. II
Vla.
Vc.
arco
Cb.

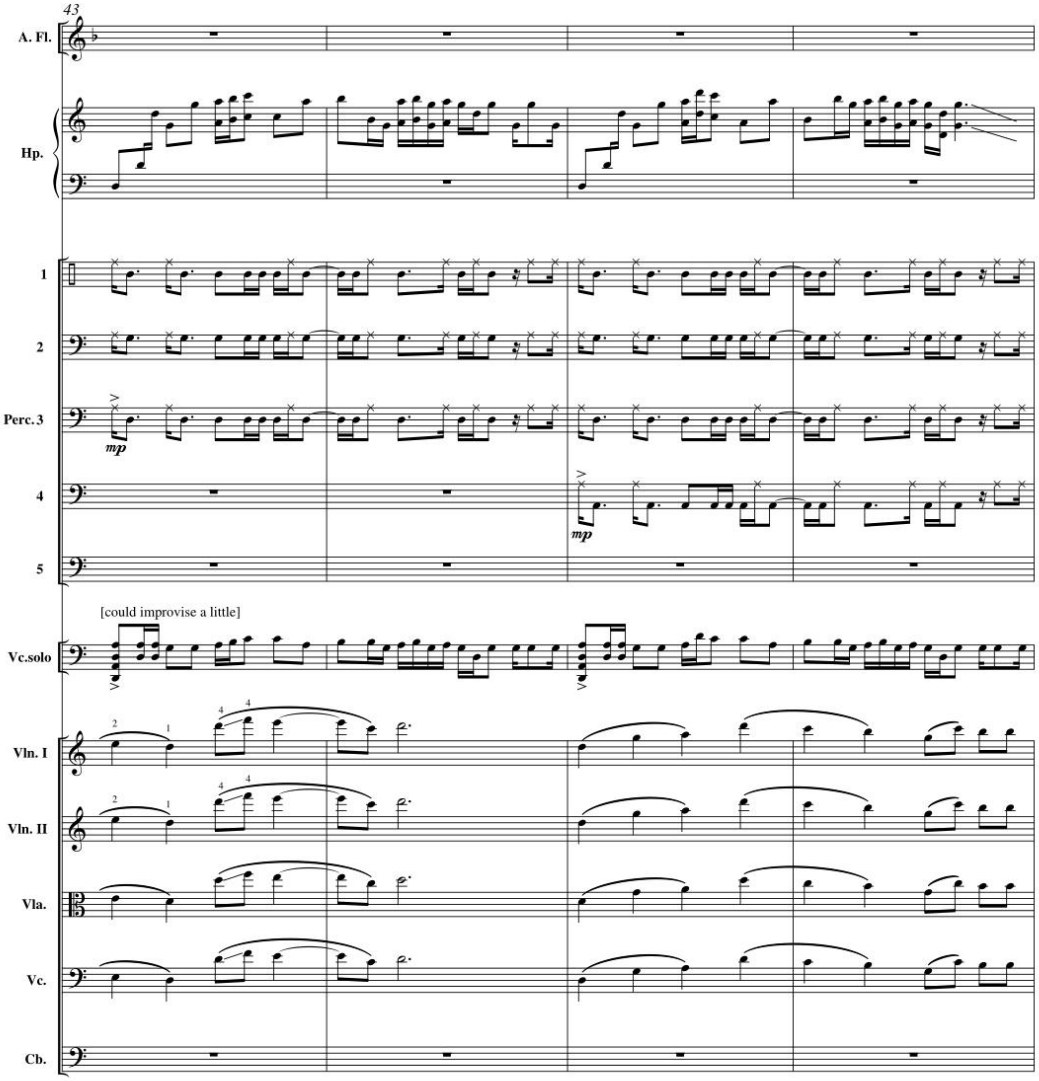

A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
sim.
fff
Vln. I
Vln. II
Vla.
Vc.
Cb.

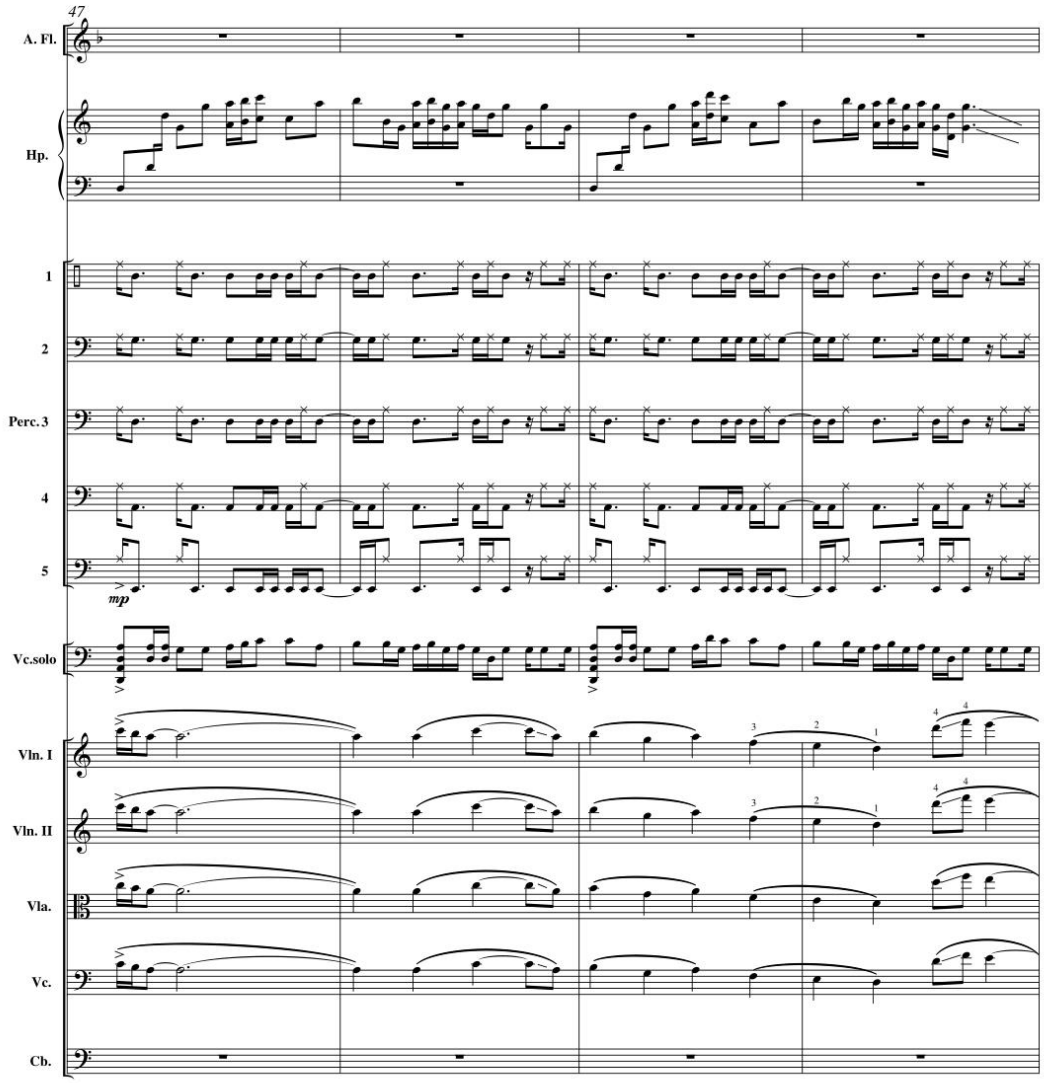

27
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
sim.
sim.
fff
fff

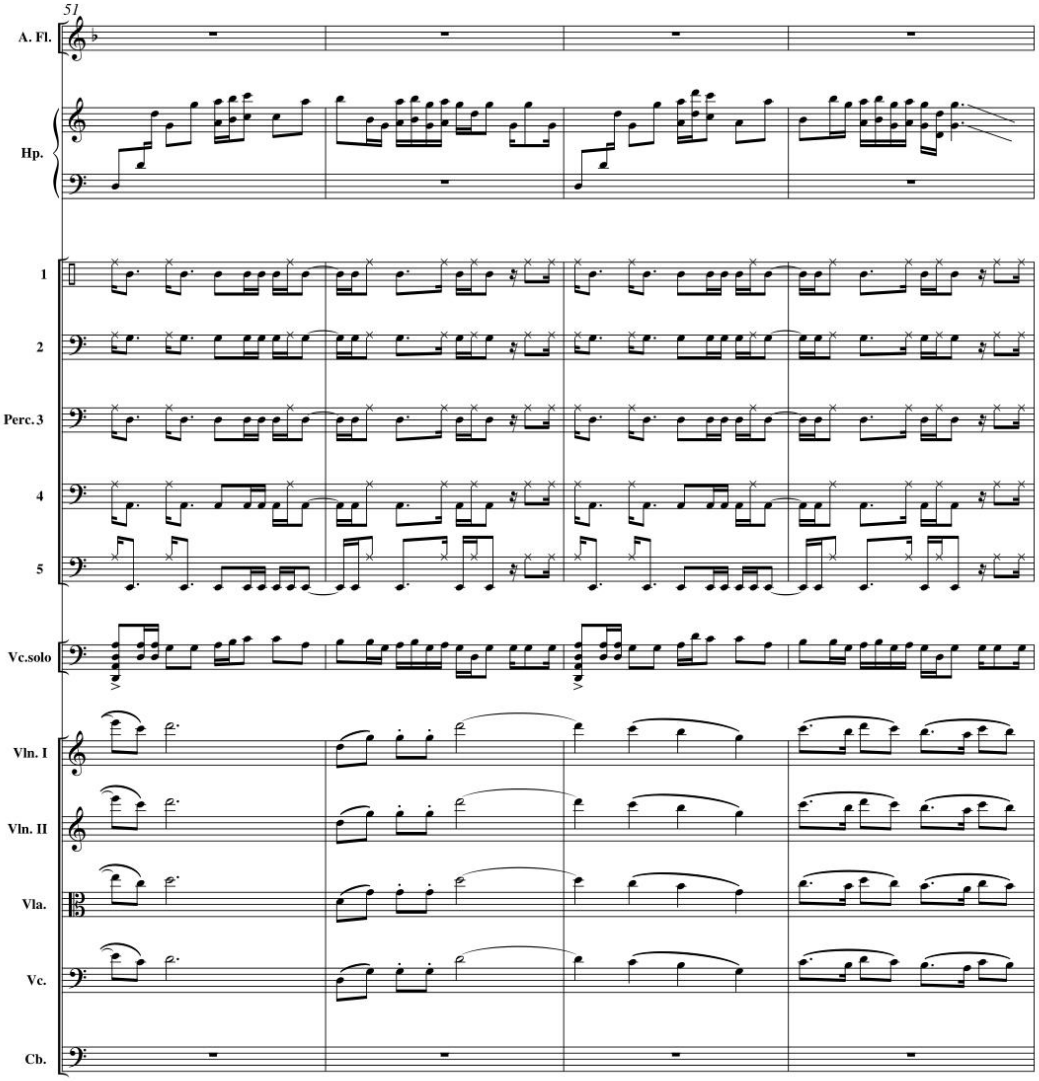

31
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
sim.

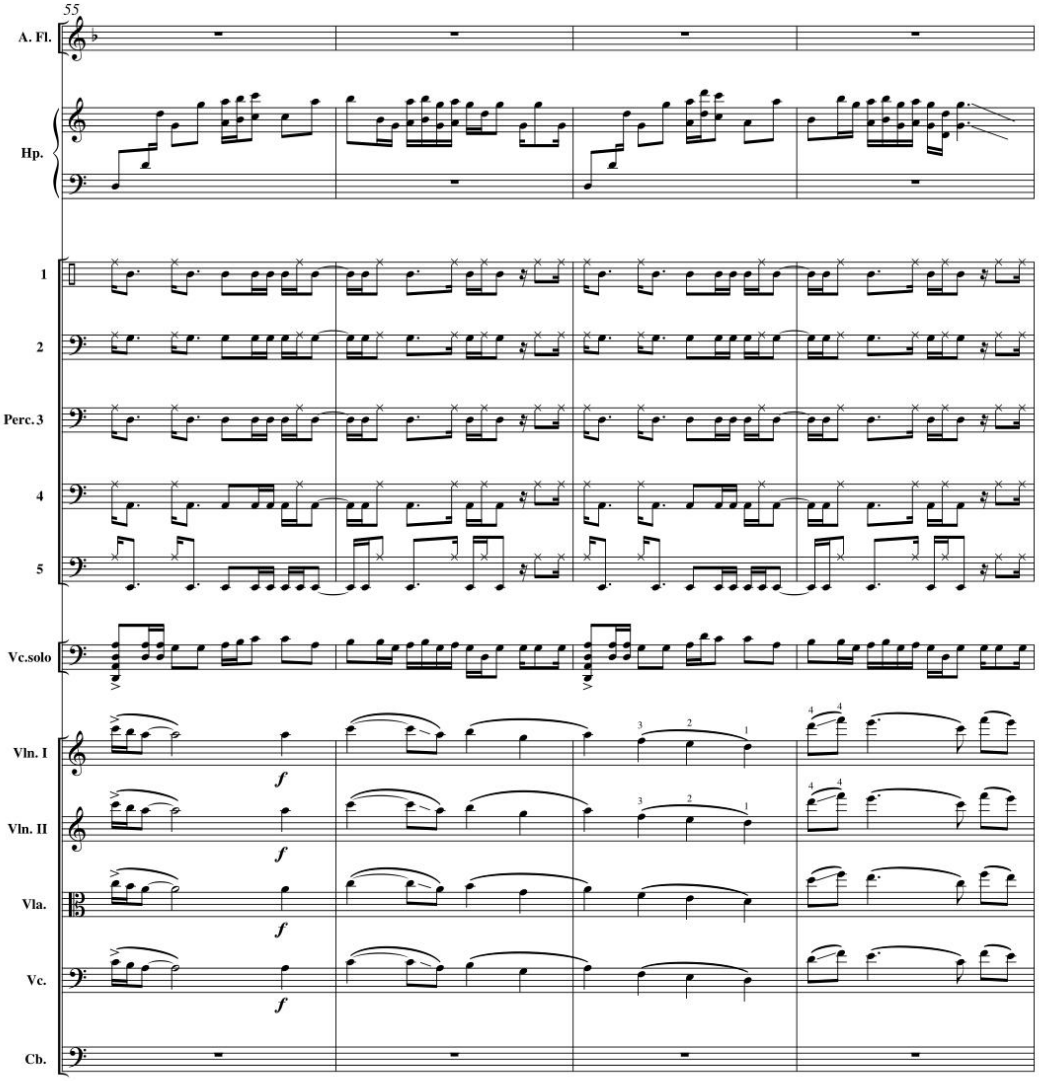

35
A. Fl.
Hp.
1
2
Perc. 3
4
5
put down the bow
Vc.solo
Vln. I
Vln. II
Vla.
sim.
Vc.
fff
sim.
Cb.
fff

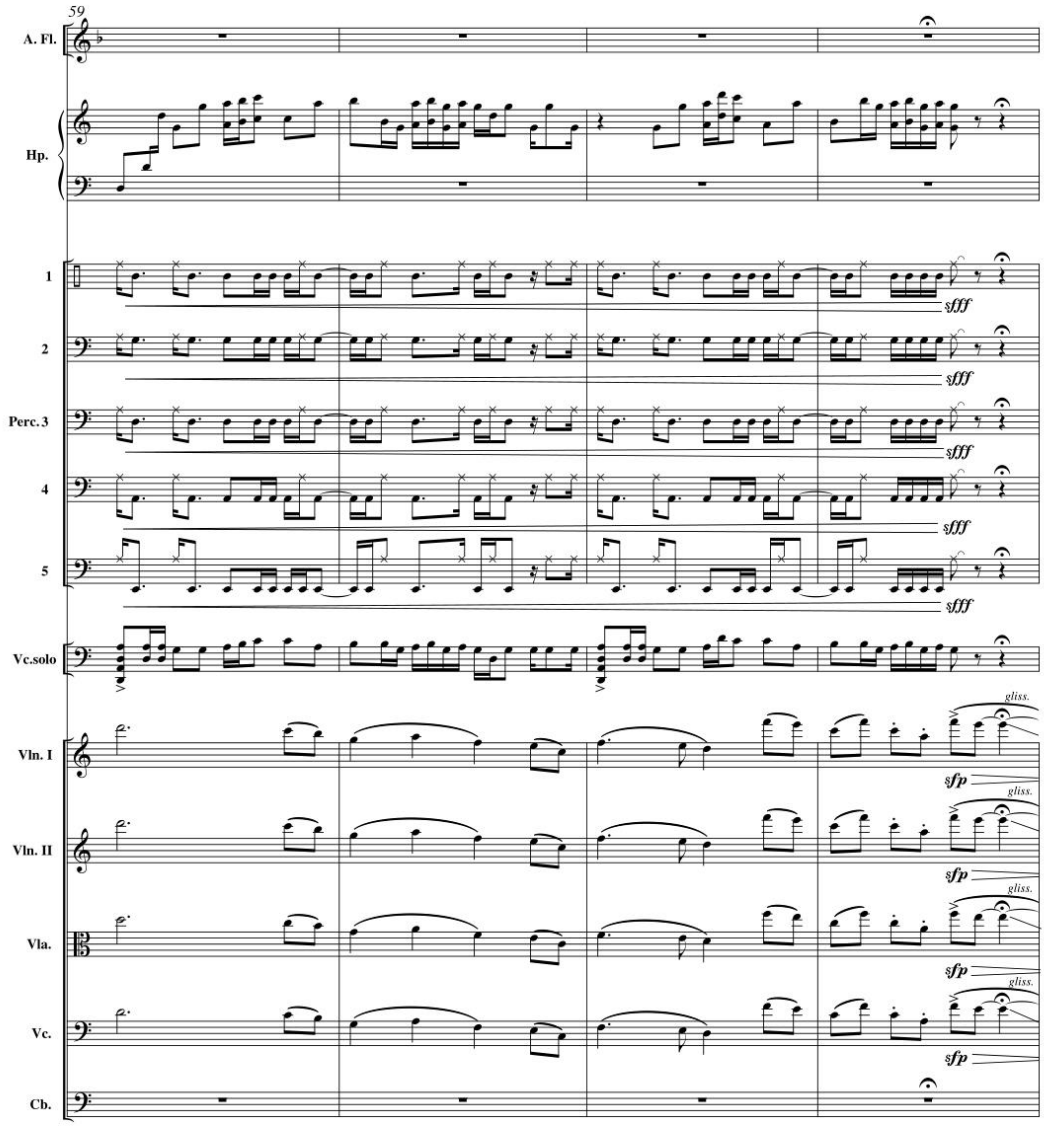

39
A. Fl.
Hp.
ff
1
mp
2
mp
Perc. 3
4
5
(use guitar pick)
pizz.
Vc.solo
f
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
dolce
mf

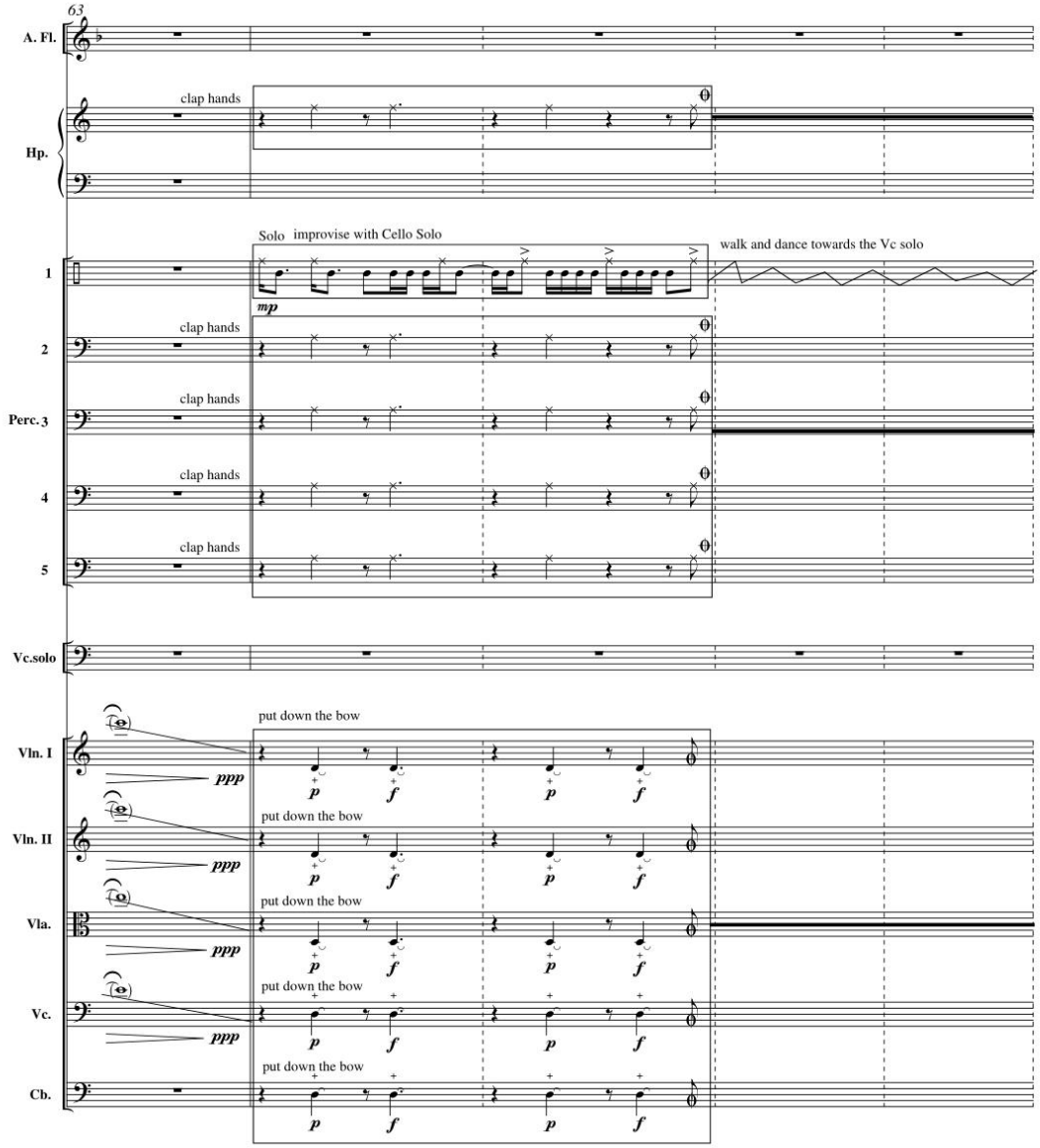

43
A. Fl.
Hp.
1
2
Perc. 3
mp
4
mp
5
[could improvise a little]
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

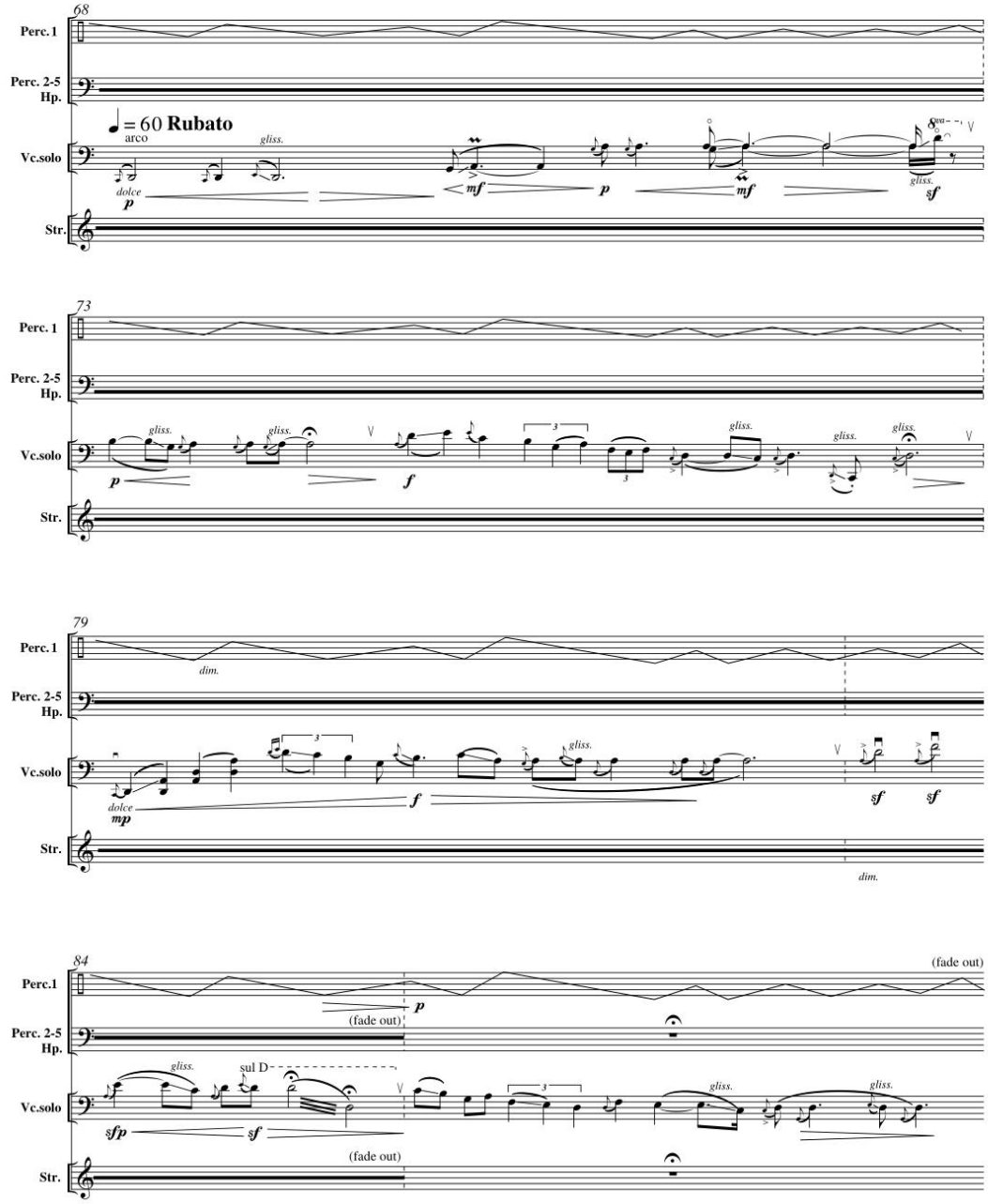

47
A. Fl.
Hp.
1
2
Perc. 3
4
5
mp
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

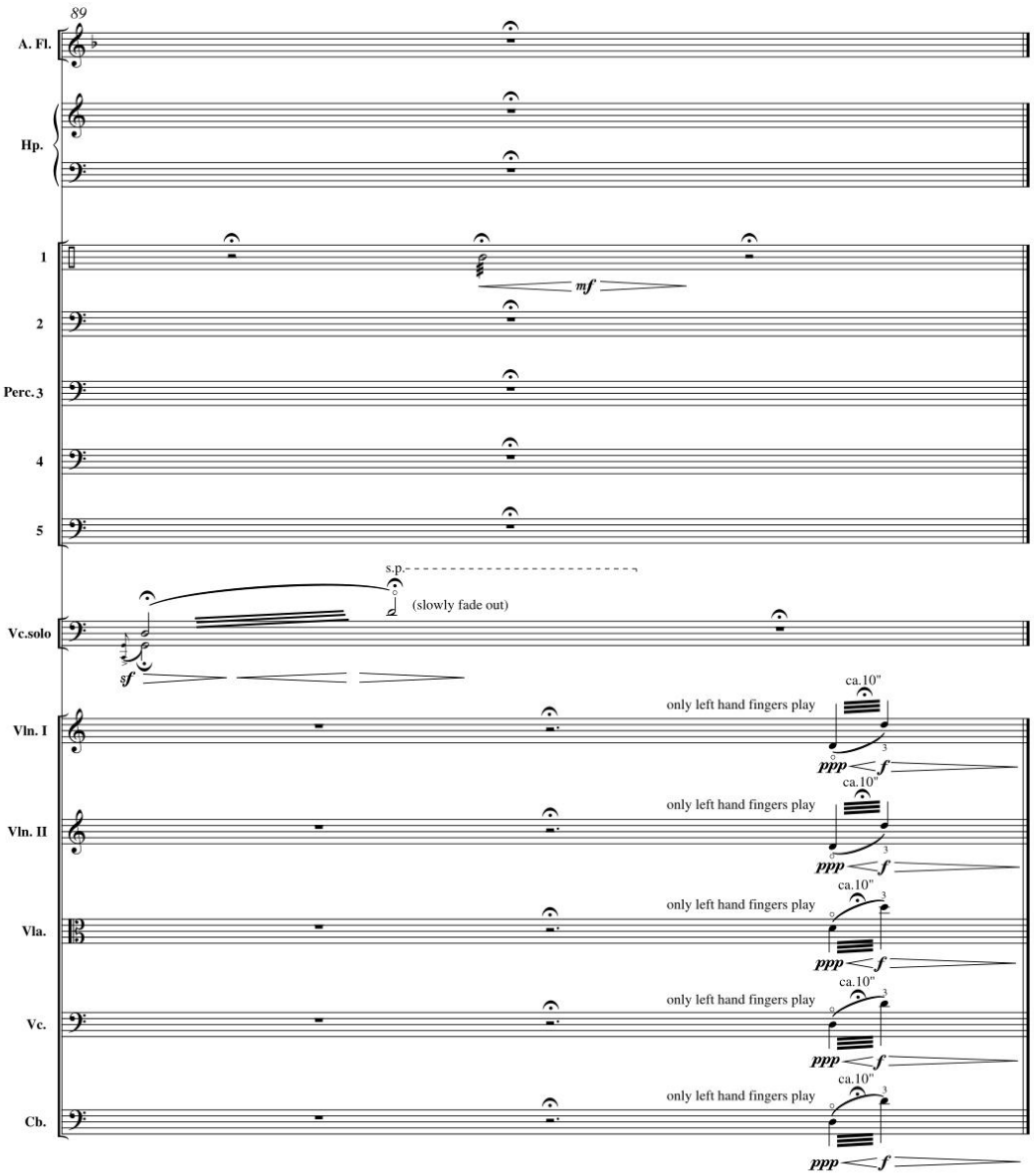

51
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.


55
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
f

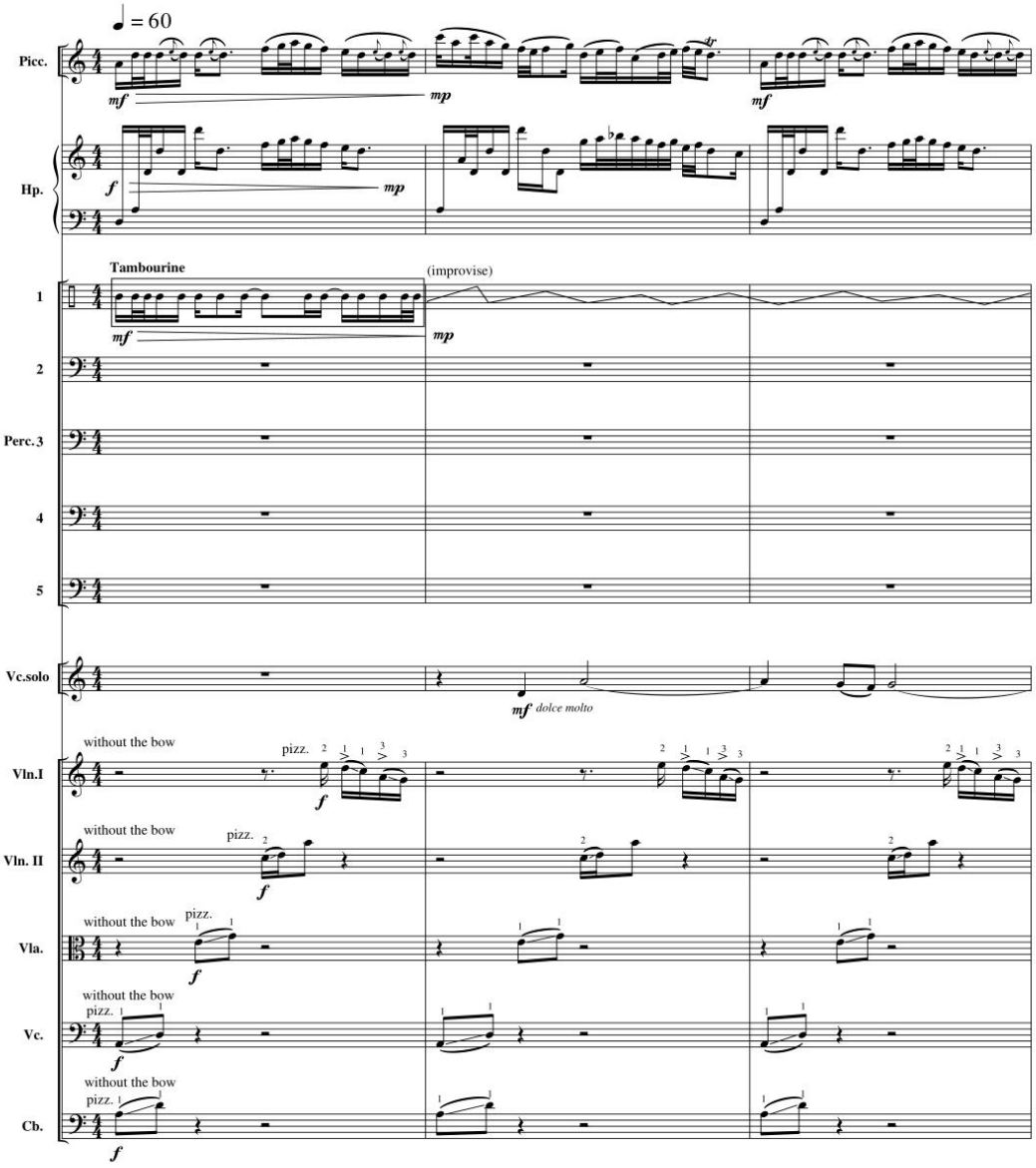

59
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfff
sfp
gliss.

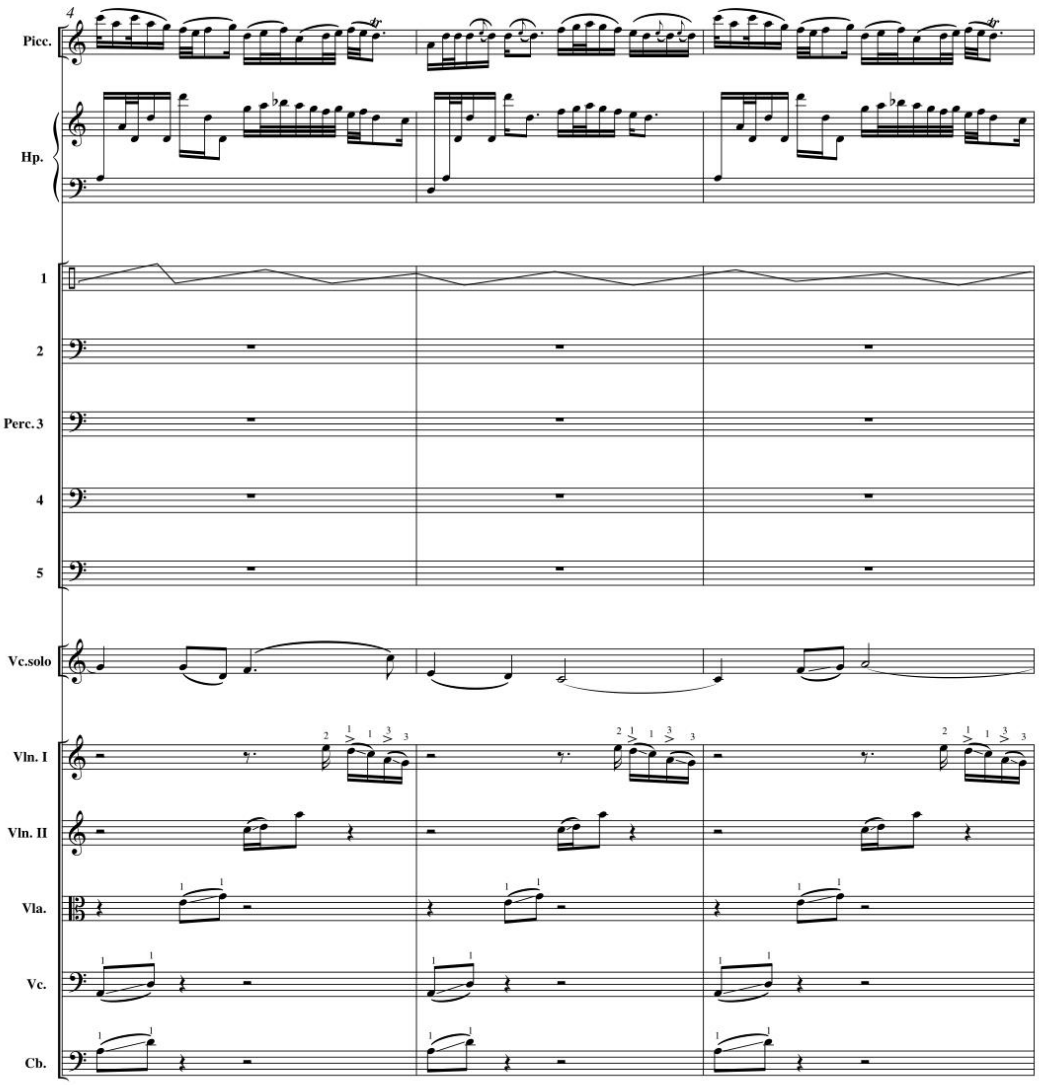

63
A. Fl.
clap hands
Hp.
Solo improvise with Cello Solo
walk and dance towards the Vc solo
1
mp
clap hands
2
clap hands
Perc. 3
clap hands
4
clap hands
5
Vc.solo
put down the bow
Vln. I
ppp
p
f
p
f
Vln. II
put down the bow
Vla.
Vc.
Cb.

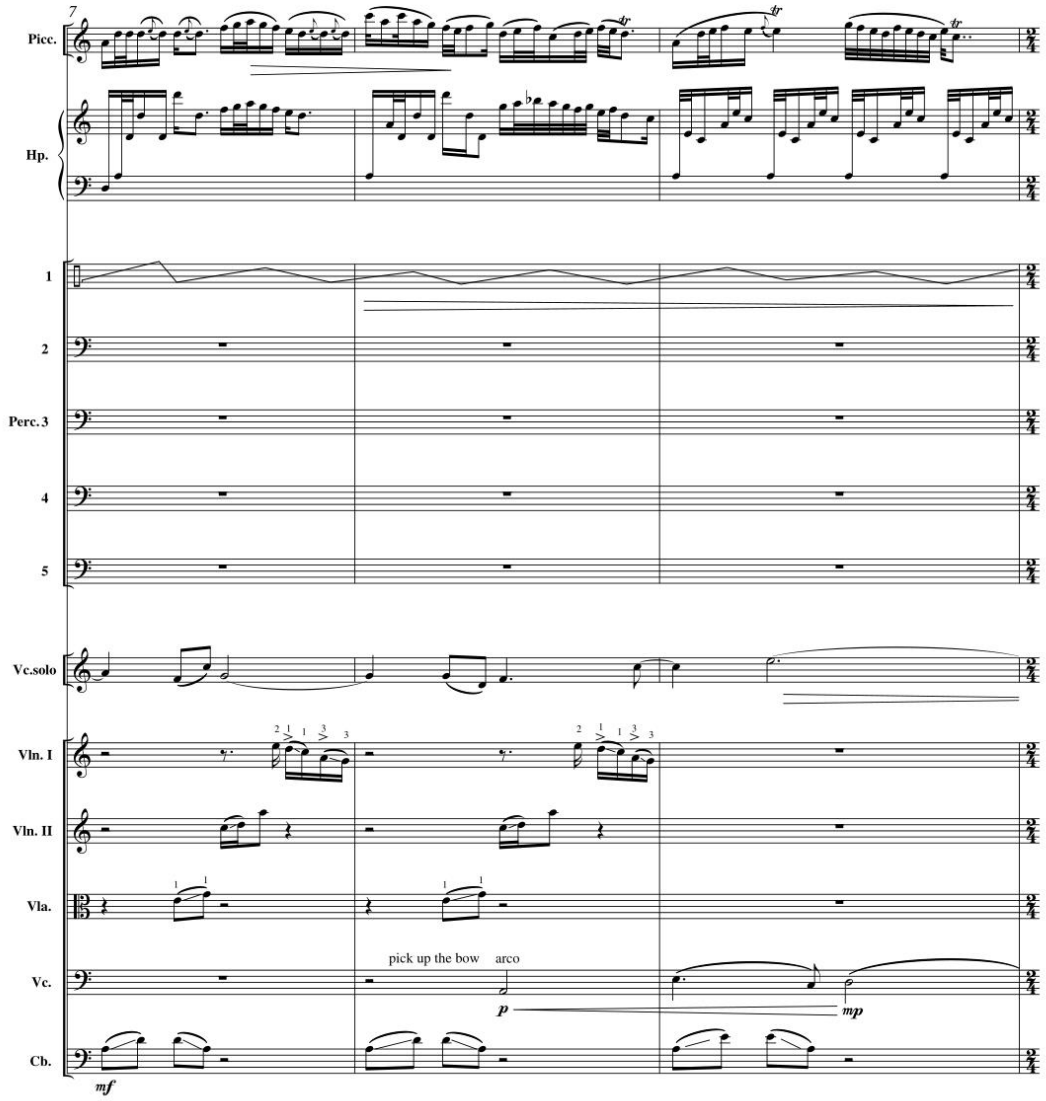

68
Perc. 1
Perc. 2-5
Hp.
♩ = 60 Rubato
arco
Vc.solo
Str.
gliss.
dolce
p
mf
p
mf
8va
gliss.
sf
73
Perc. 1
Perc. 2-5
Hp.
Vc.solo
Str.
gliss.
p
f
3
gliss.
gliss.
gliss.
79
Perc. 1
dim.
Perc. 2-5
Hp.
Vc.solo
Str.
dolce
mp
f
gliss.
sf
sf
dim.
84
Perc.1
(fade out)
p
(fade out)
Perc. 2-5
Hp.
Vc.solo
Str.
gliss.
sul D
sfp
sf
3
gliss.
gliss.
(fade out)

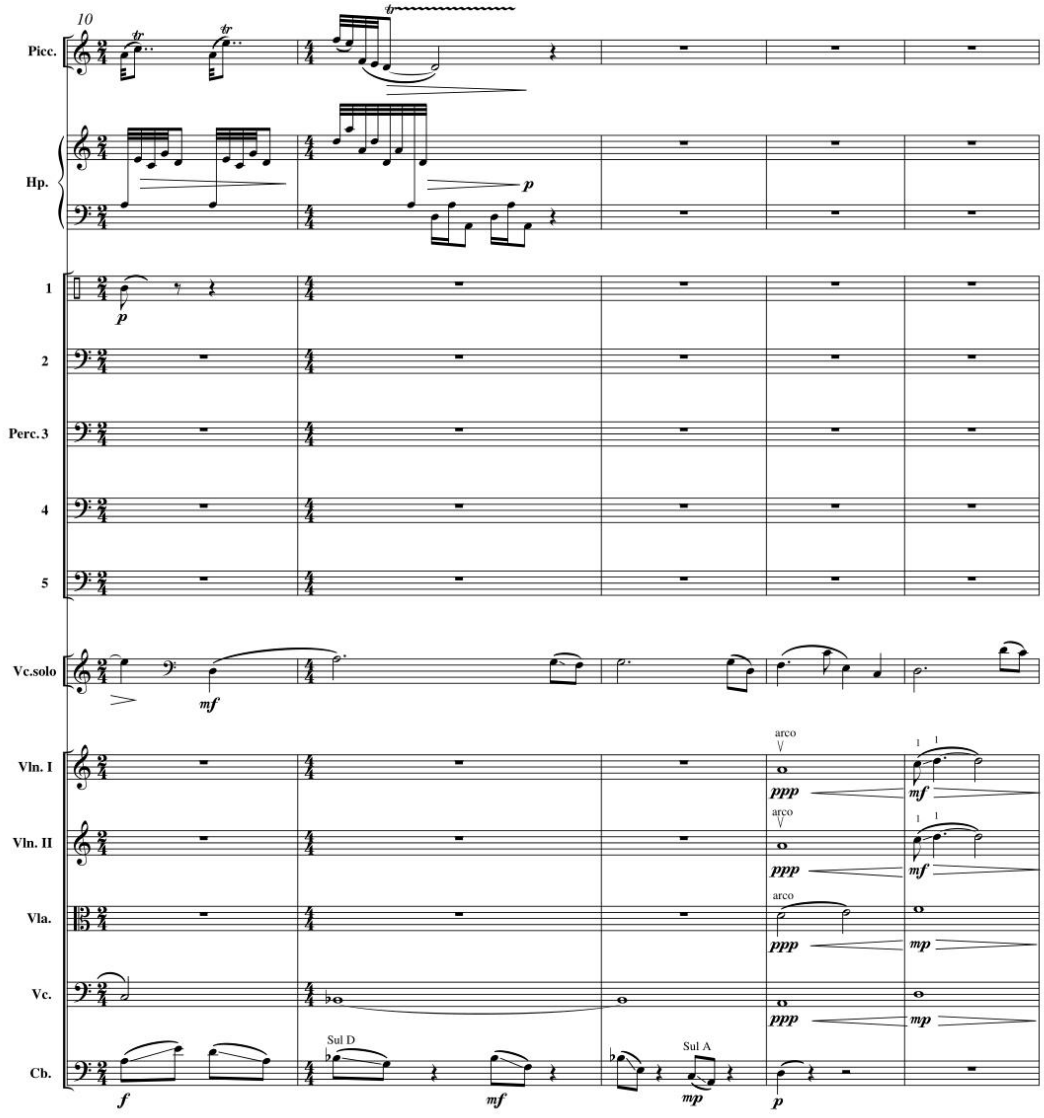

89
A. Fl.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
s.p.
(slowly fade out)
sf
ca.10"
only left hand fingers play
ppp
f

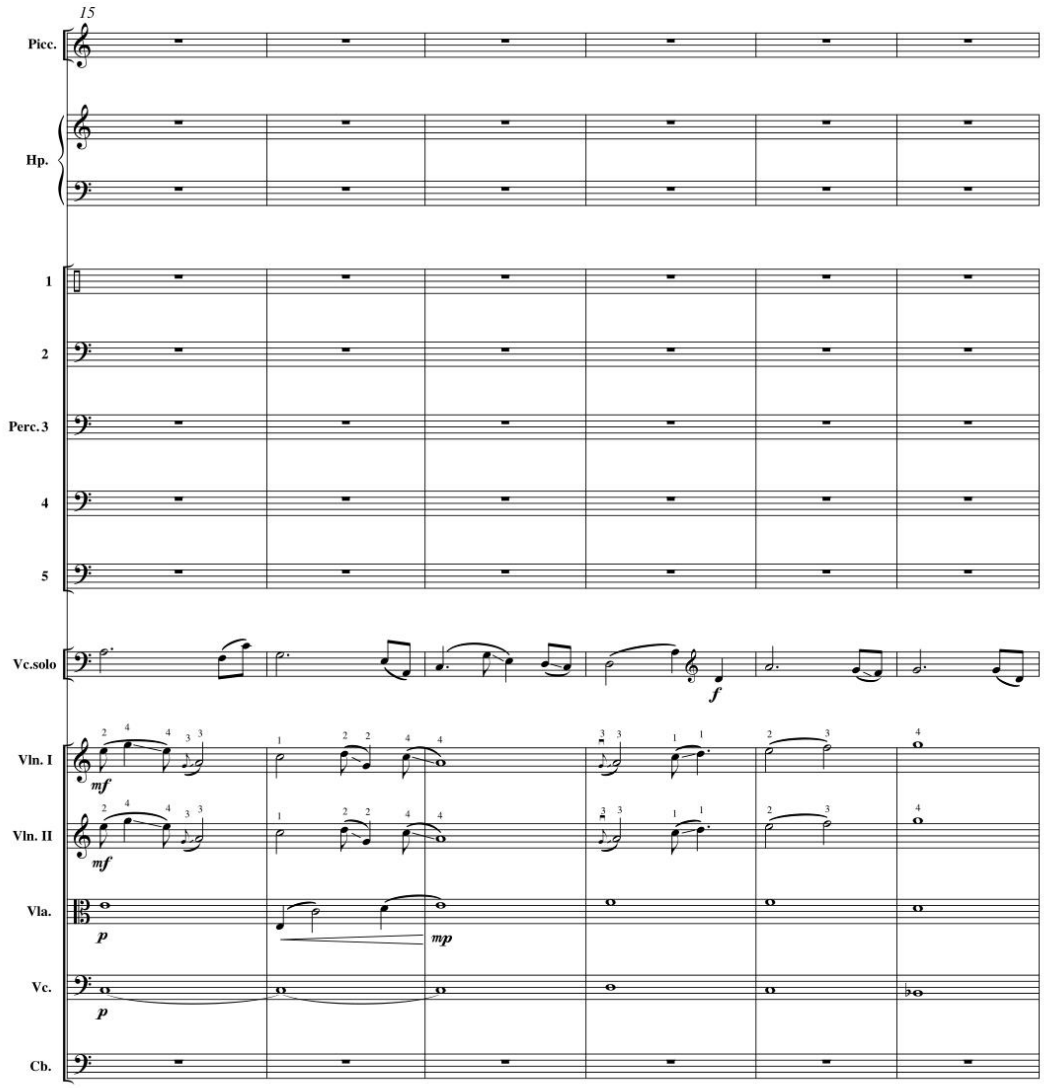
4. Eternal Vow

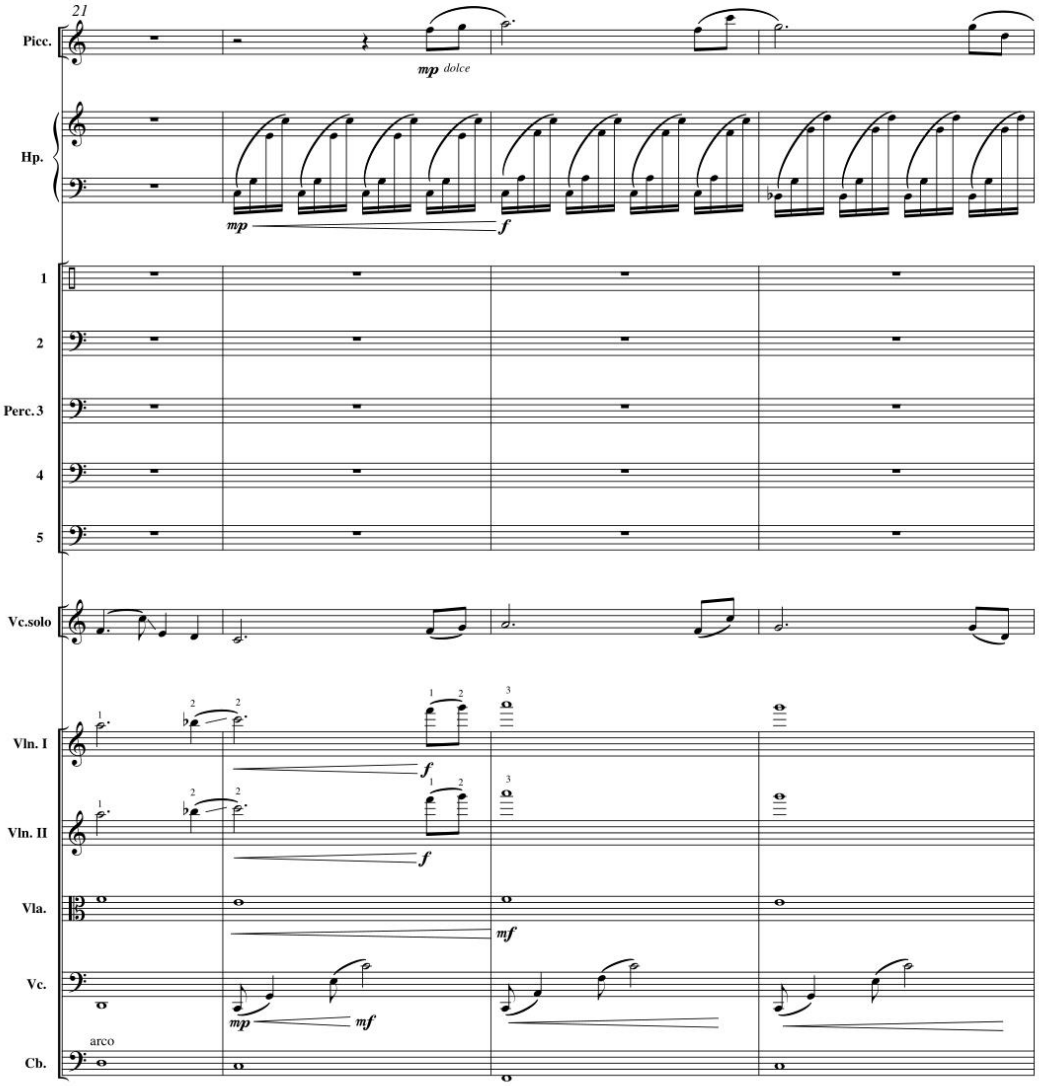


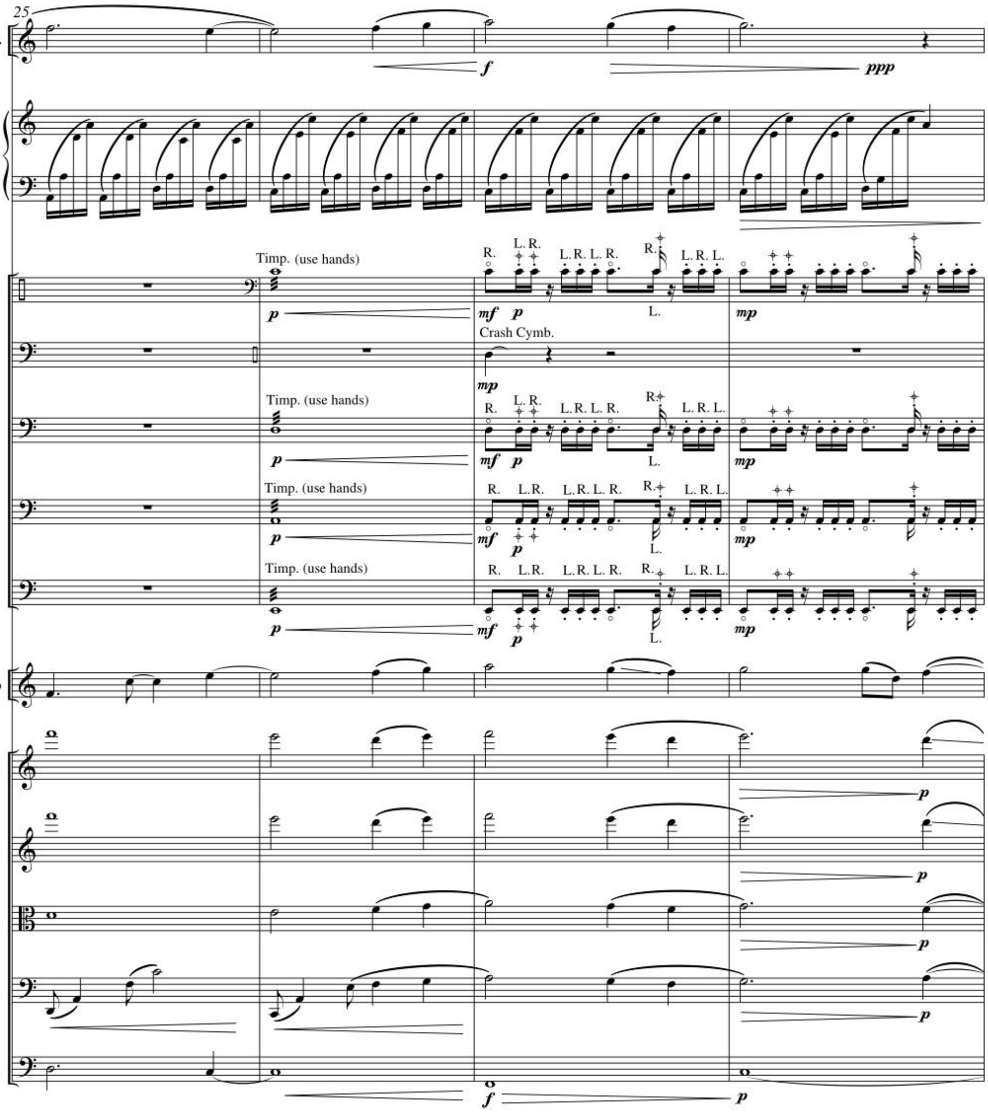

4
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

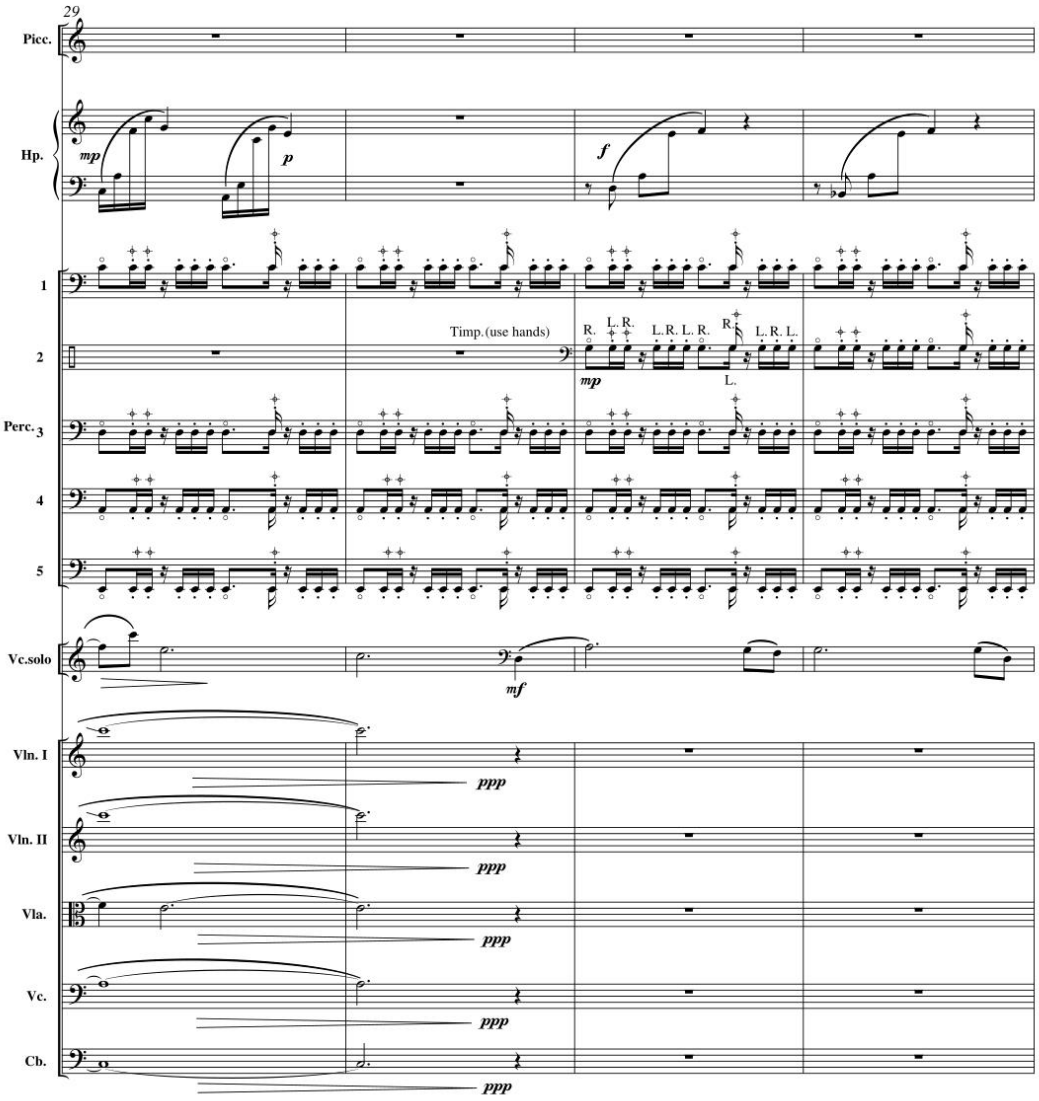

7
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
pick up the bow
arco
mf
p
mp

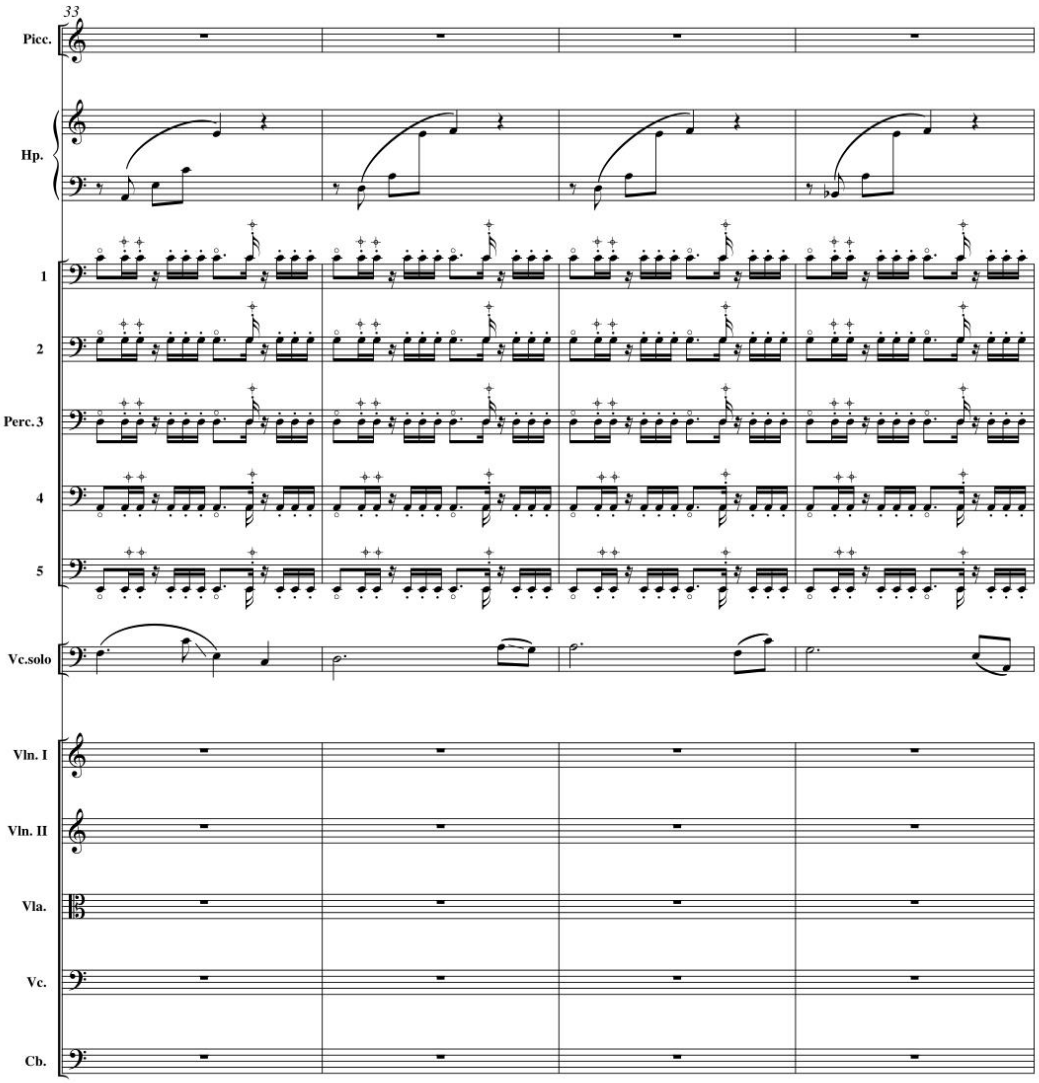

10
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
Sul D
Sul A

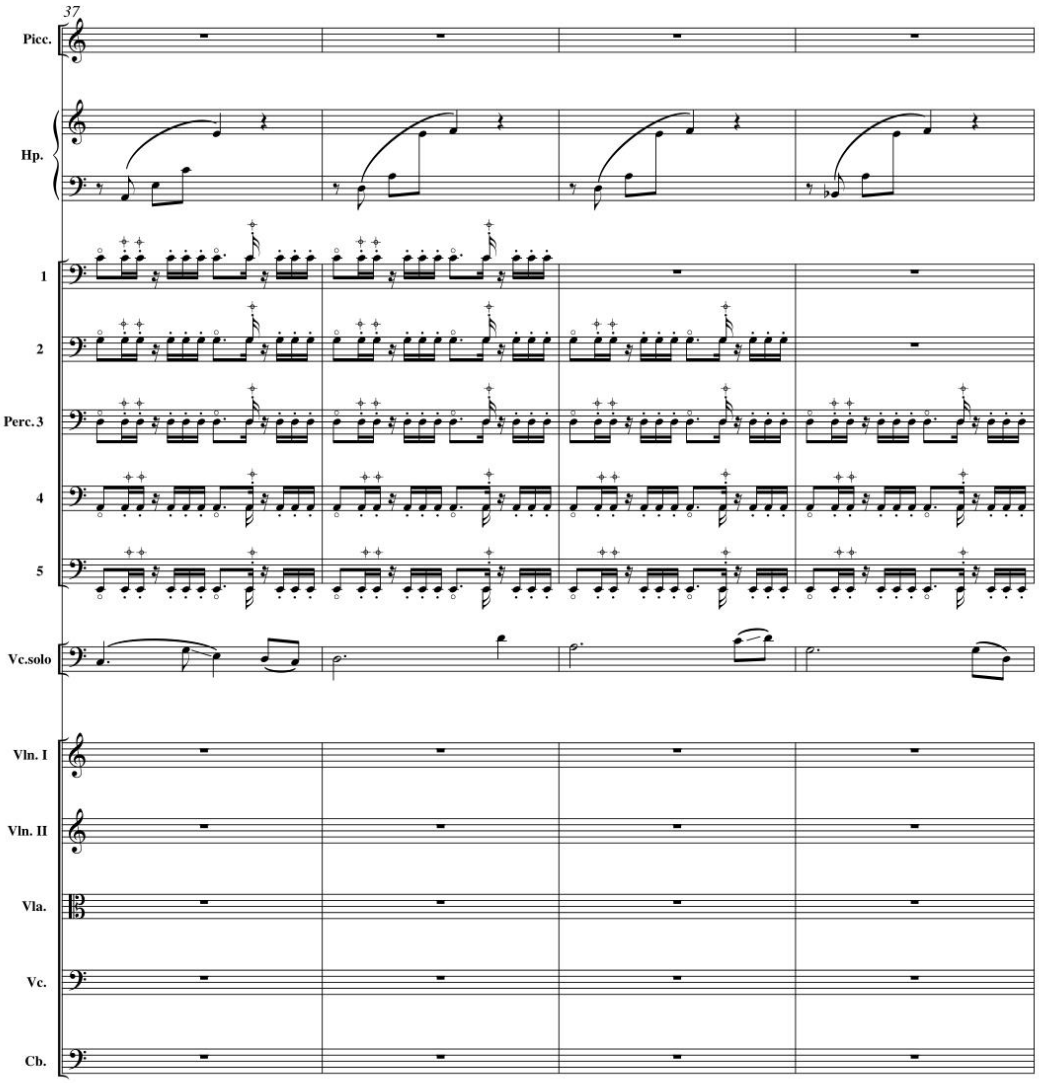

15
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
f
Vln. I
mf
Vln. II
mf
Vla.
p
mp
Vc.
p
Cb.

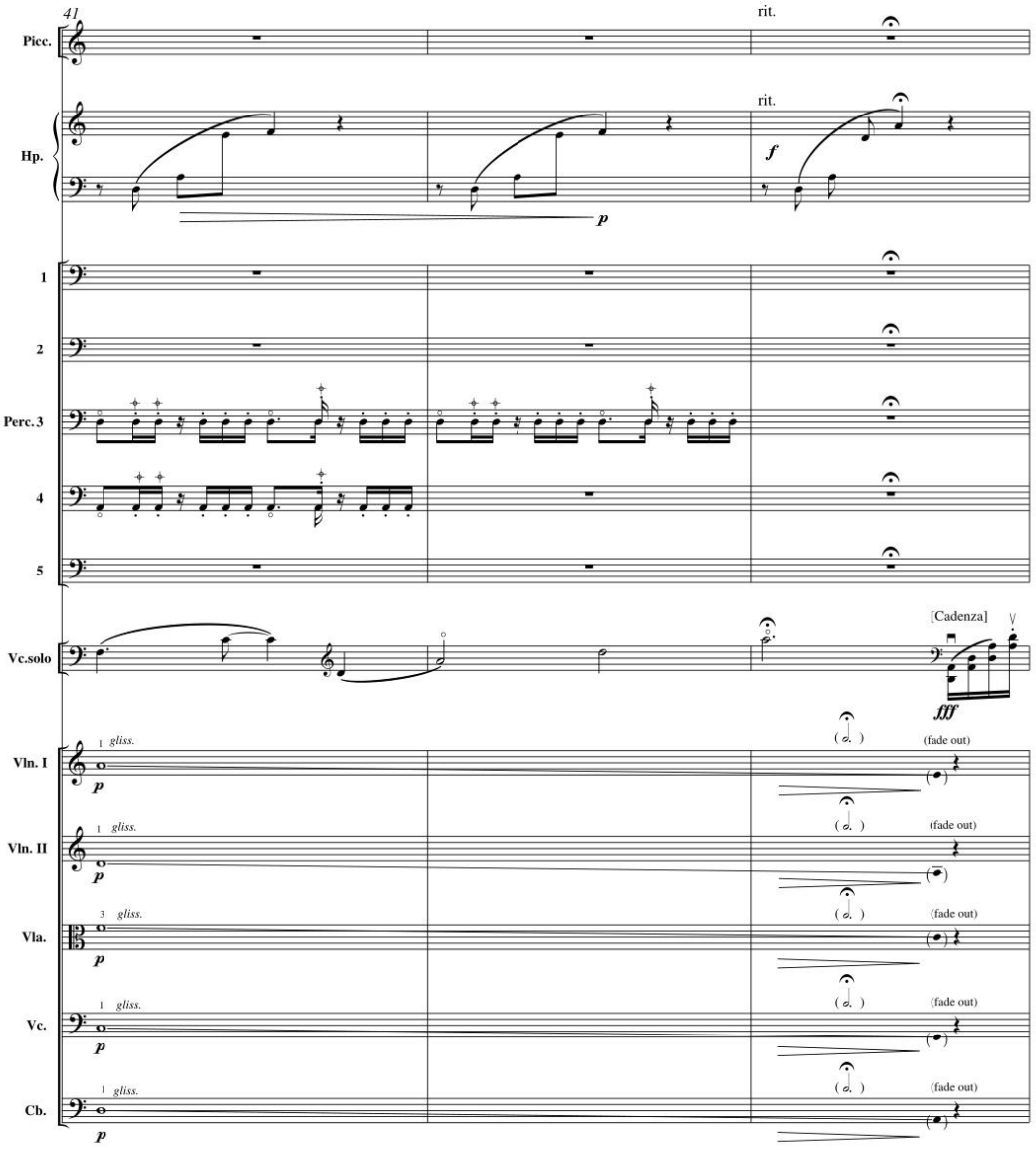

21
Picc.
mp dolce
Hp.
mp
f
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
mf

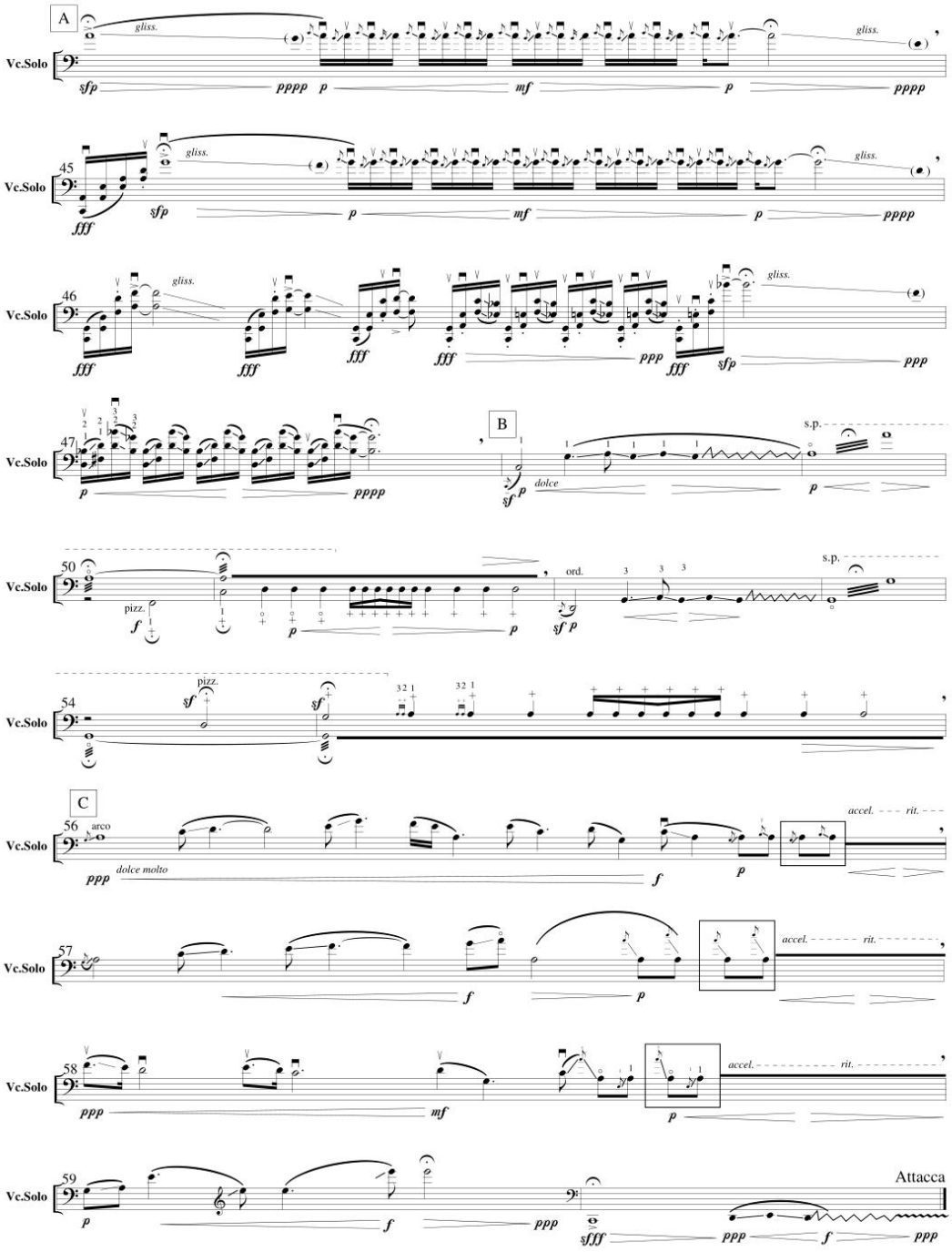

25
Picc.
Hp.
Timp. (use hands)
Crash Cymb.
Perc.
1
2
3
4
5
R. L. R. L. R. L. R.
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ppp
p
mf
mp


29
Picc.
Hp.
mp
p
f
1
2
Timp.(use hands)
R. L. R. L. R. L. R. L. R. L. R. L.
mp
L.
Perc.
3
4
5
Vc.solo
mf
Vln. I
ppp
Vln. II
ppp
Vla.
ppp
Vc.
ppp
Cb.
ppp

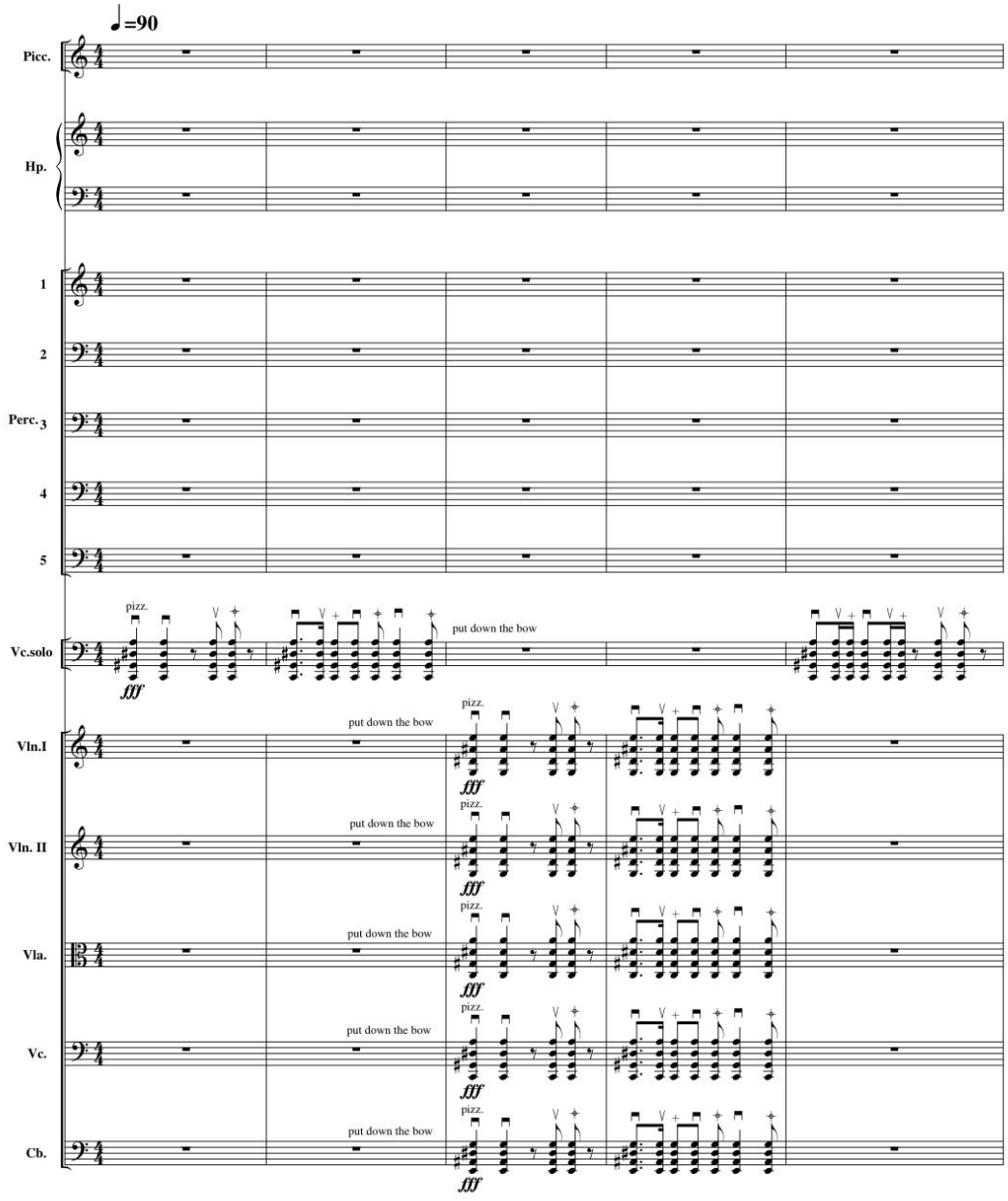

33
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

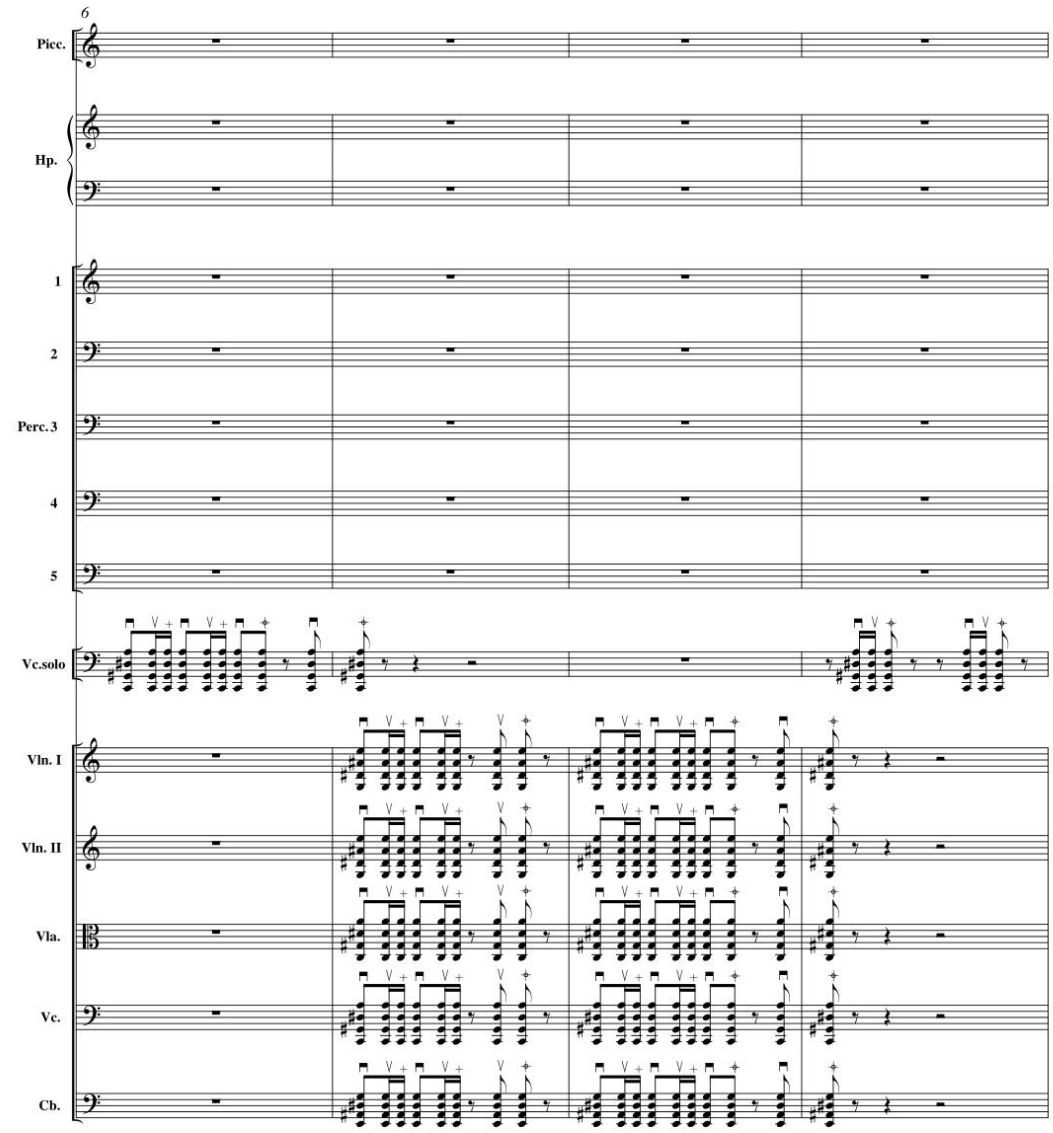

37
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

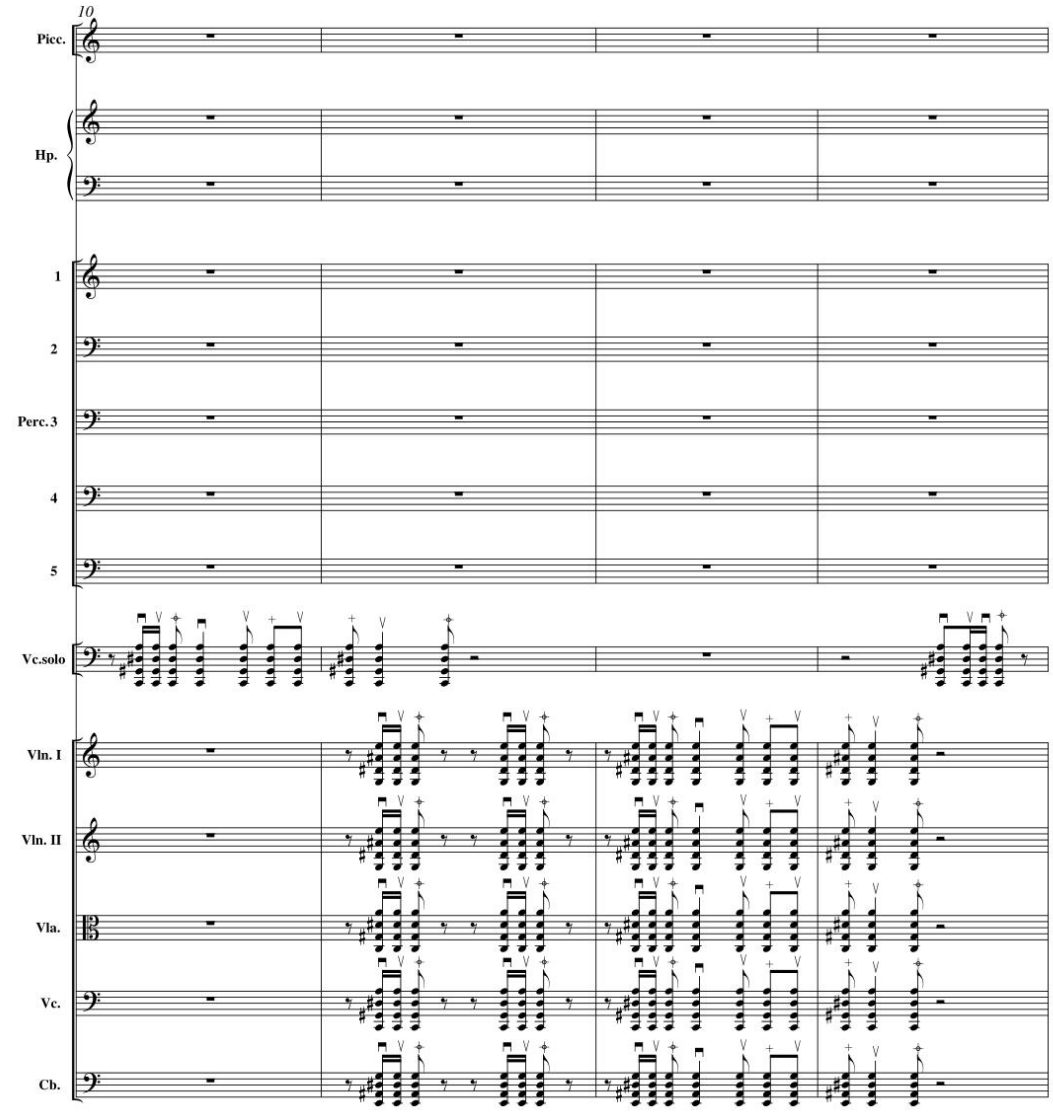

41
rit.
Picc.
rit.
Hp.
f
p
1
2
Perc. 3
4
5
[Cadenza]
Vc.solo
fff
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
p
(fade out)

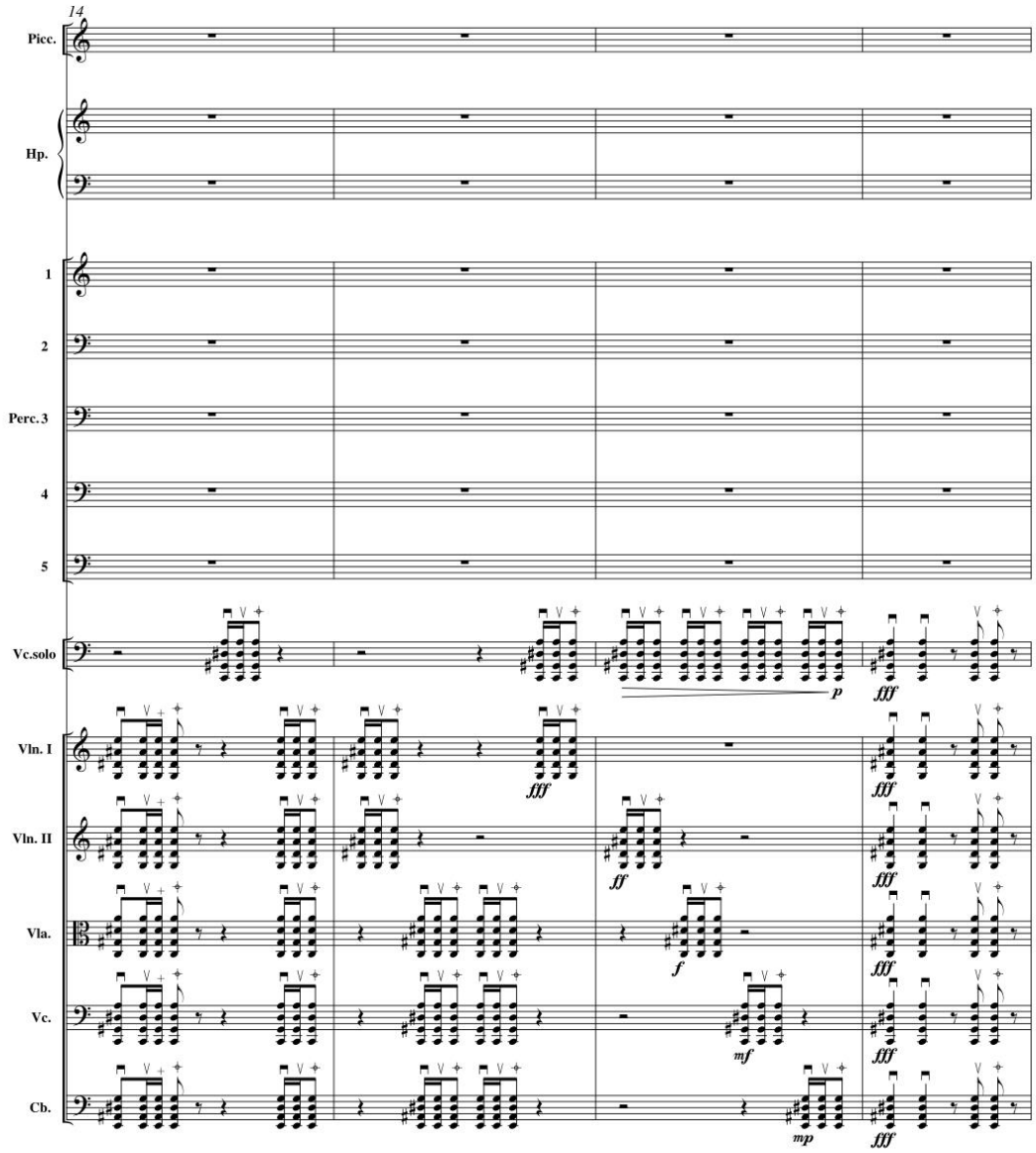

A
Vc.Solo
gliss.
sfp
pppp
p
mf
45
fff
46
ppp
47
B
dolce
s.p.
50
pizz.
ord.
54
C
56
arco
dolce molto
accel.
rit.
57
58
59
Attacca
sfff

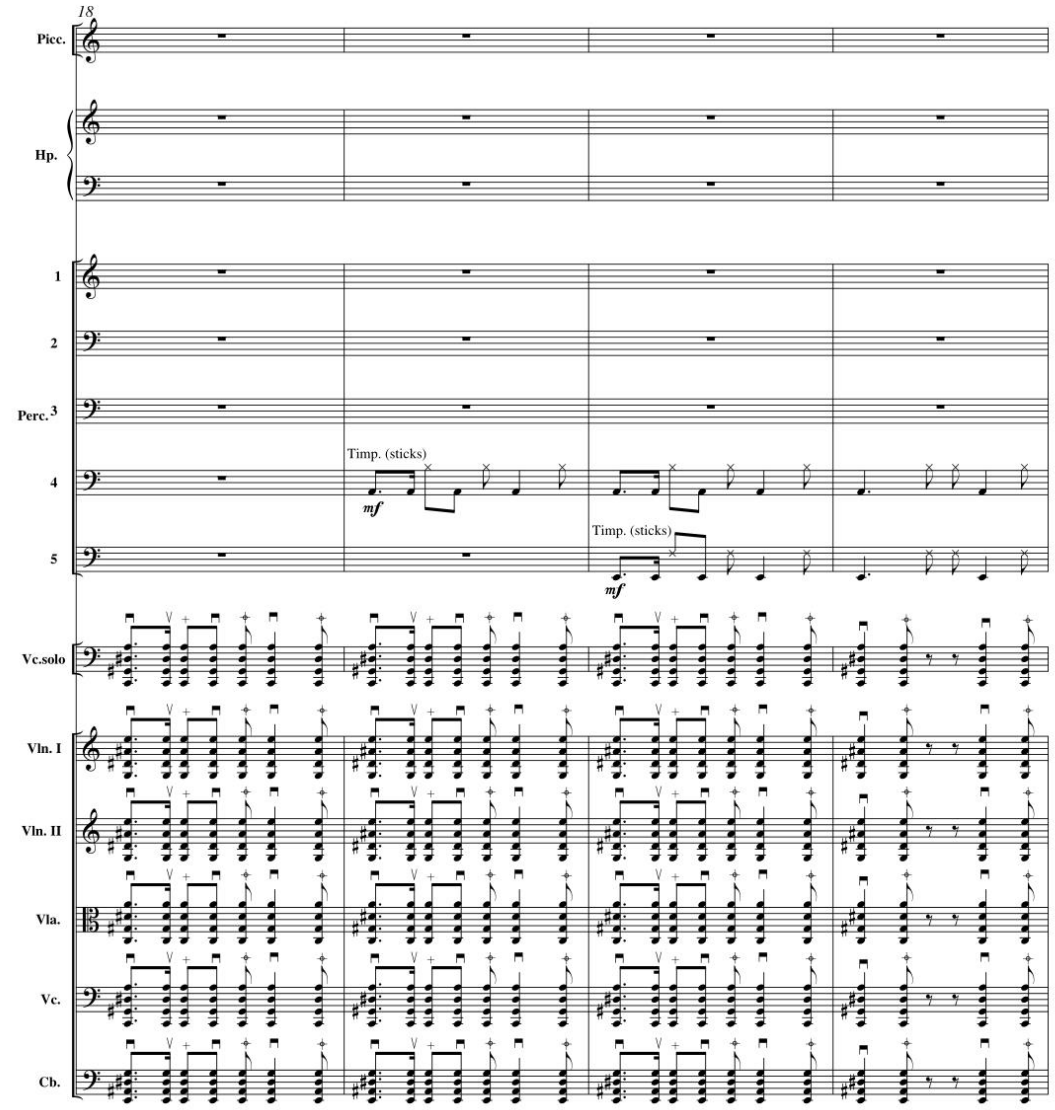
5. To the South

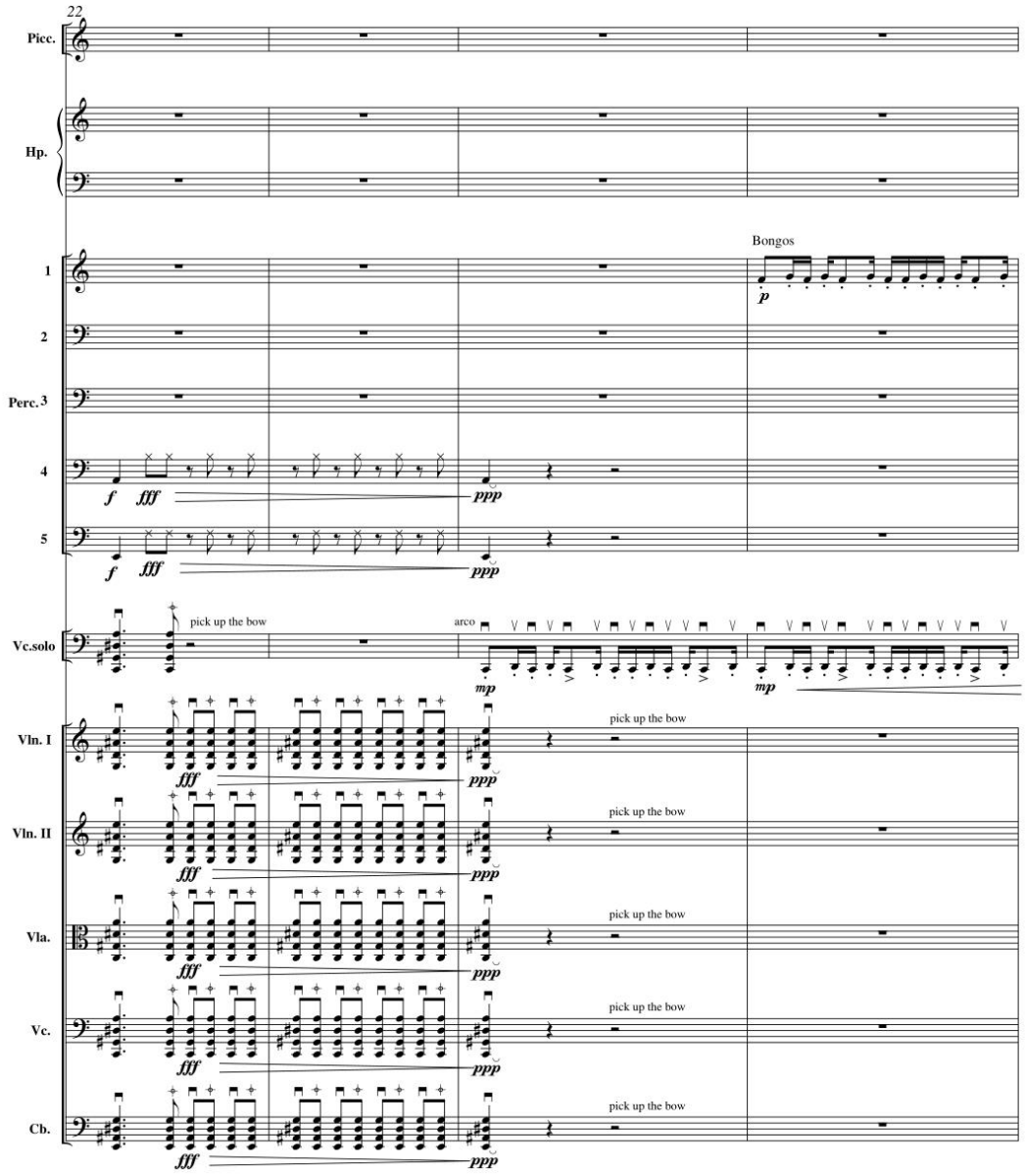


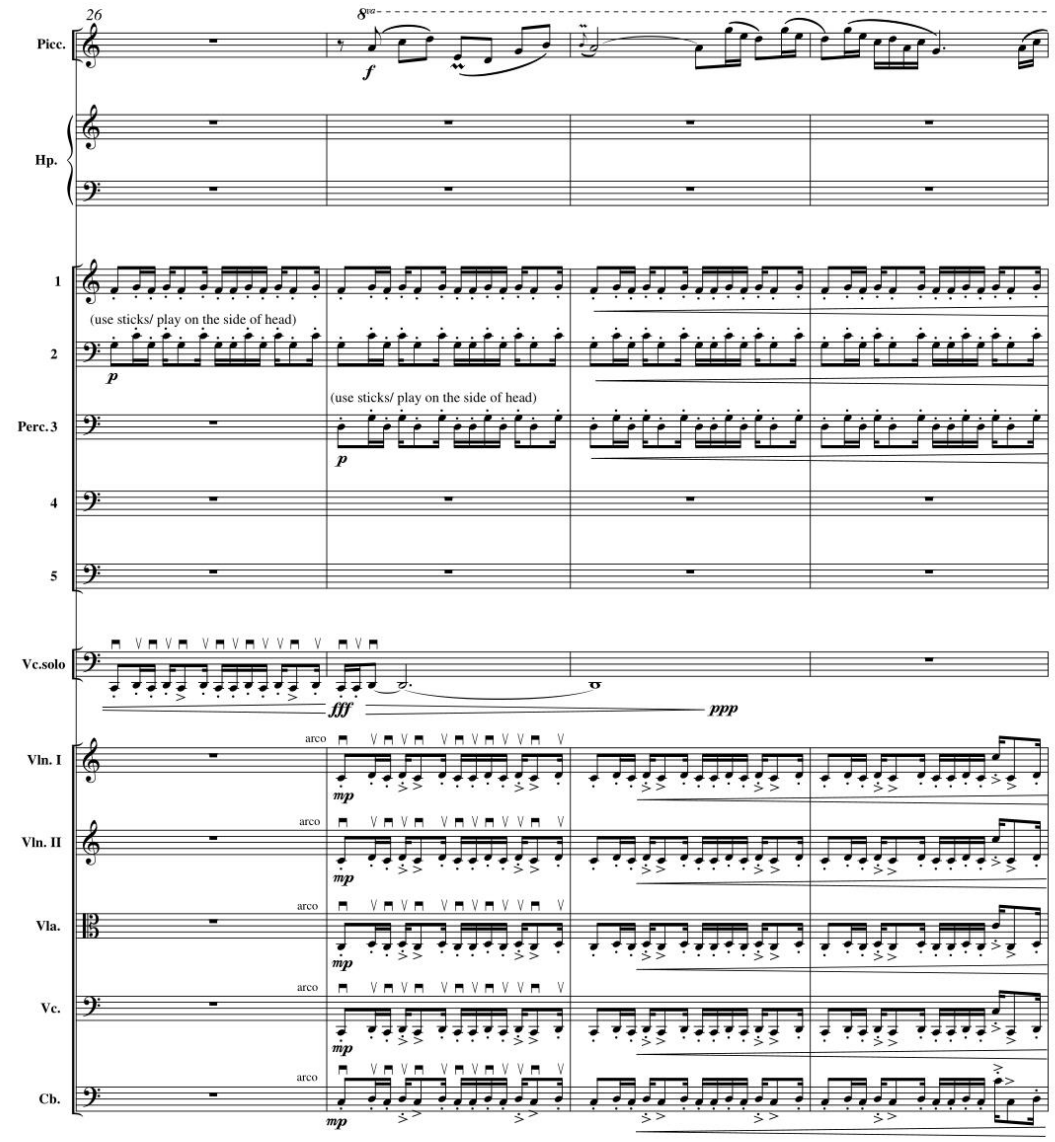

6
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

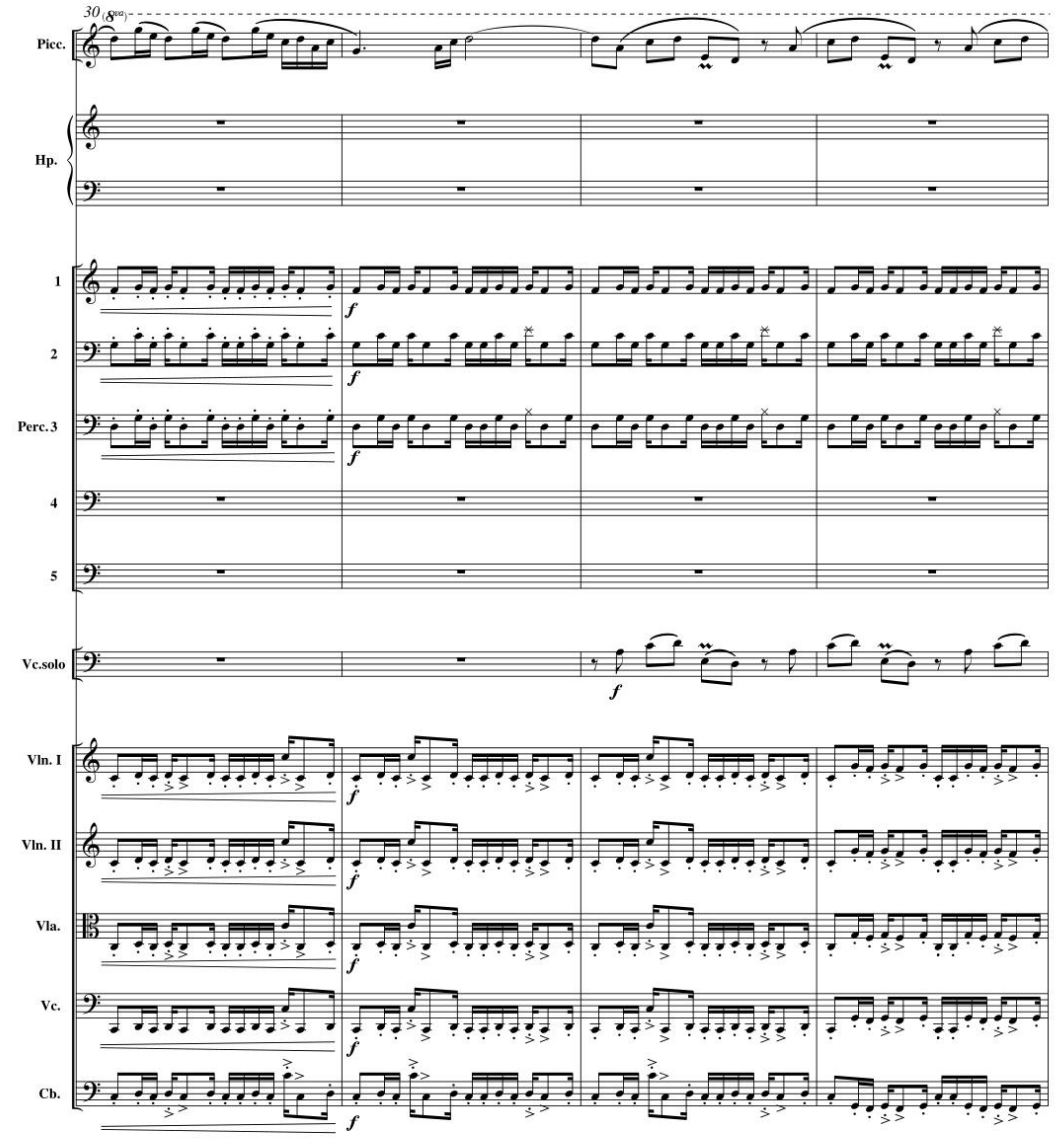

10
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

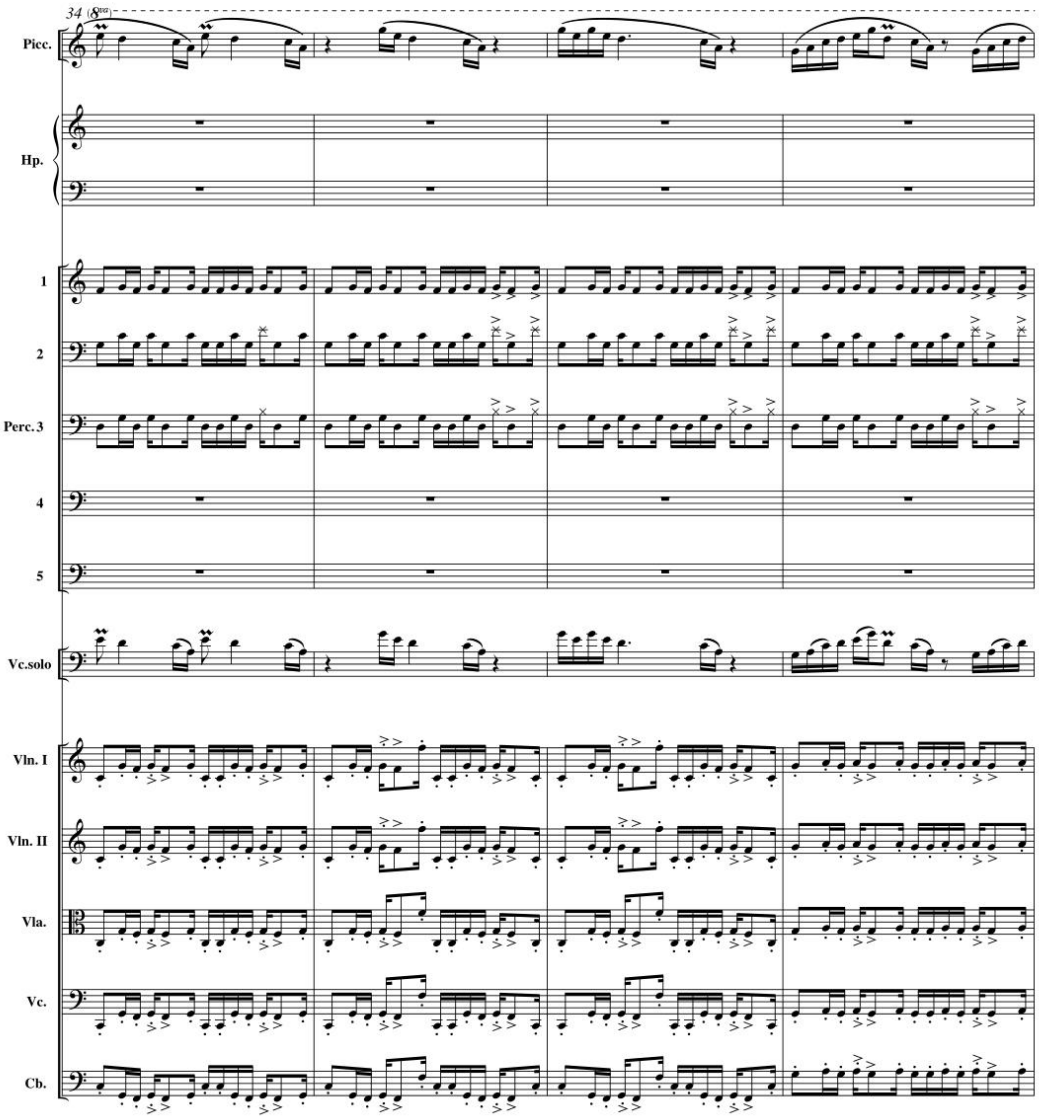

14
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
fff
ff
f
mf
mp

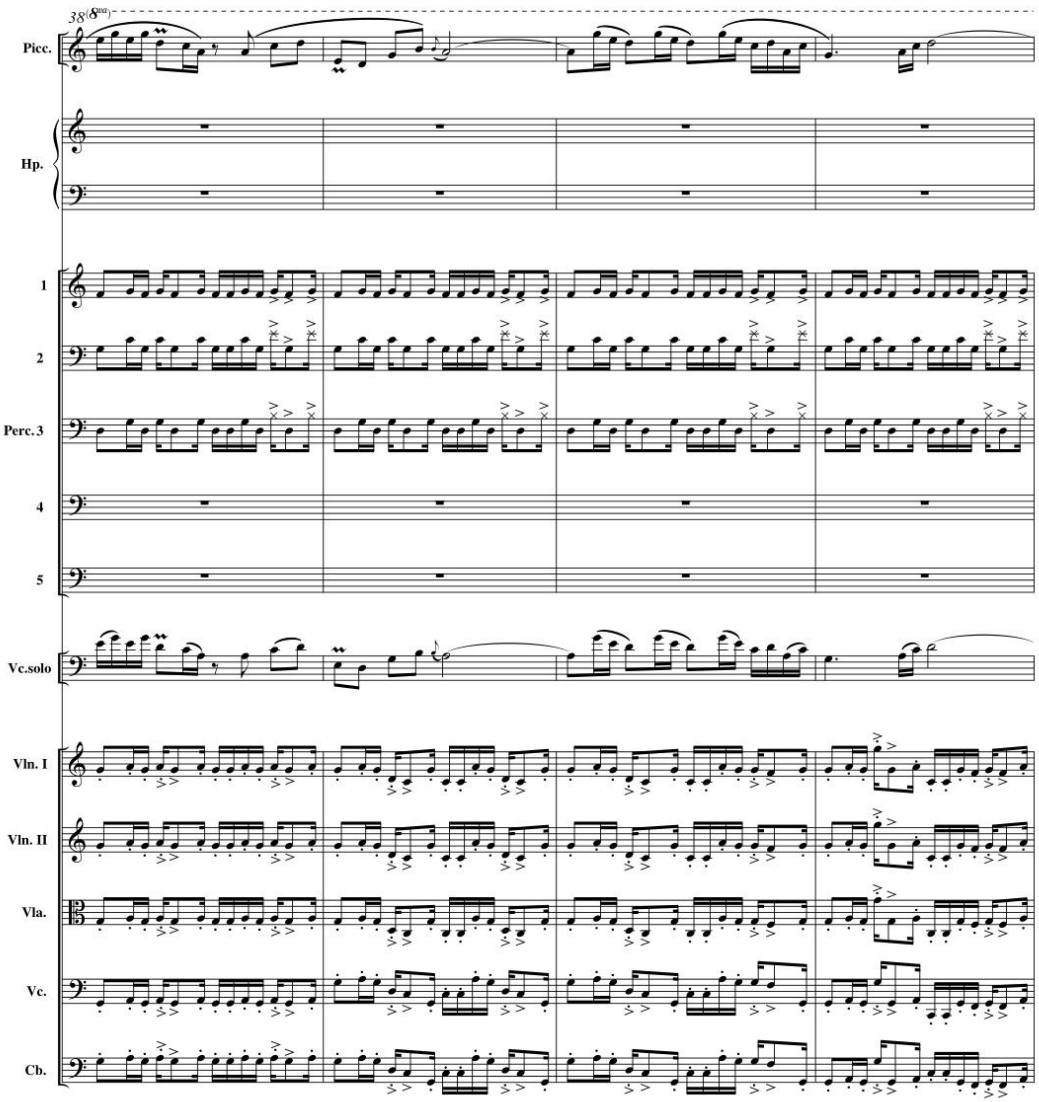

18
Picc.
Hp.
1
2
Perc. 3
4
5
Timp. (sticks)
mf
Timp. (sticks)
mf
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

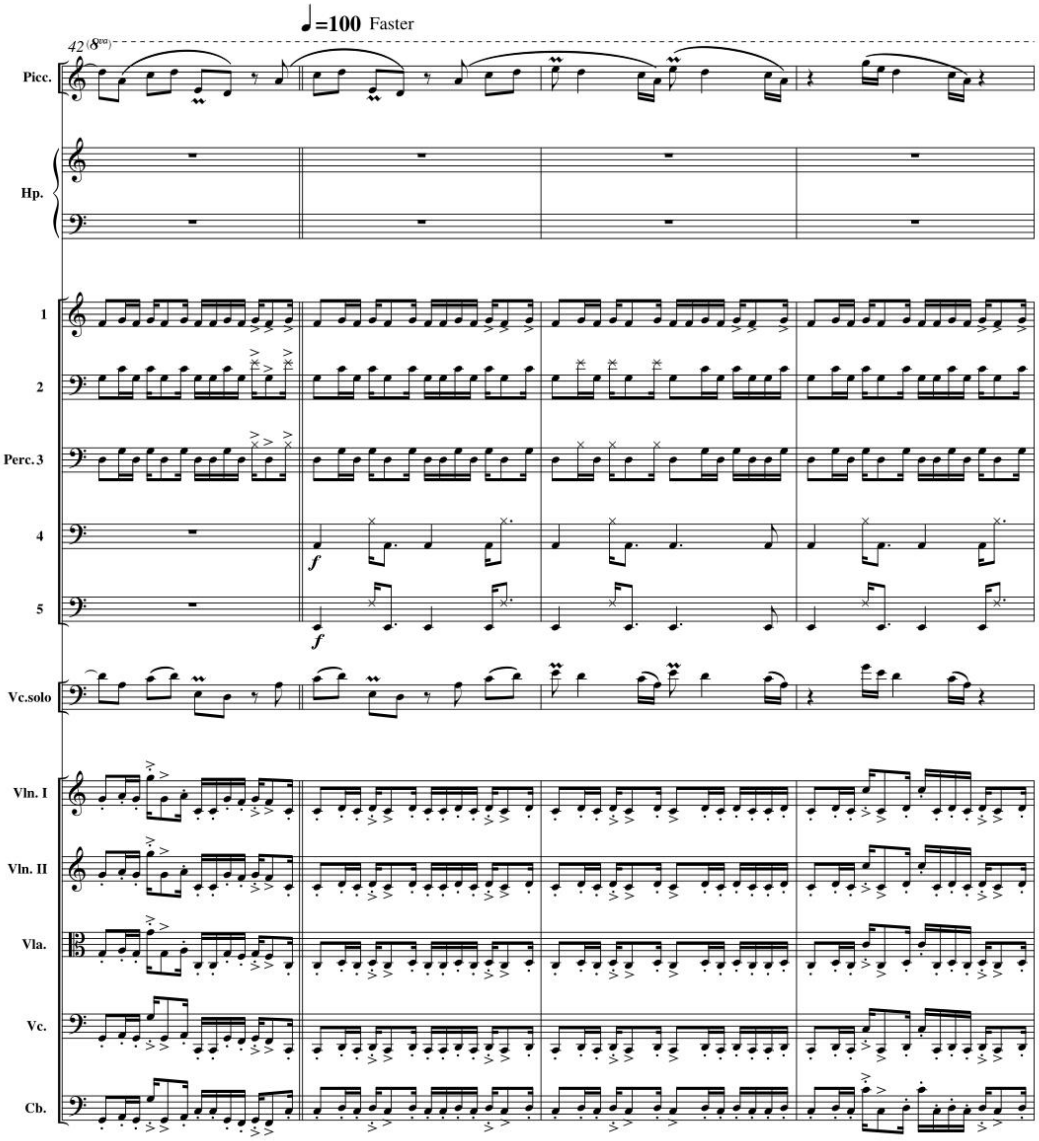

22
Picc.
Hp.
Bongos
1
2
Perc. 3
4
5
Vc.solo
pick up the bow
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.
pick up the bow
pick up the bow
pick up the bow
pick up the bow
pick up the bow

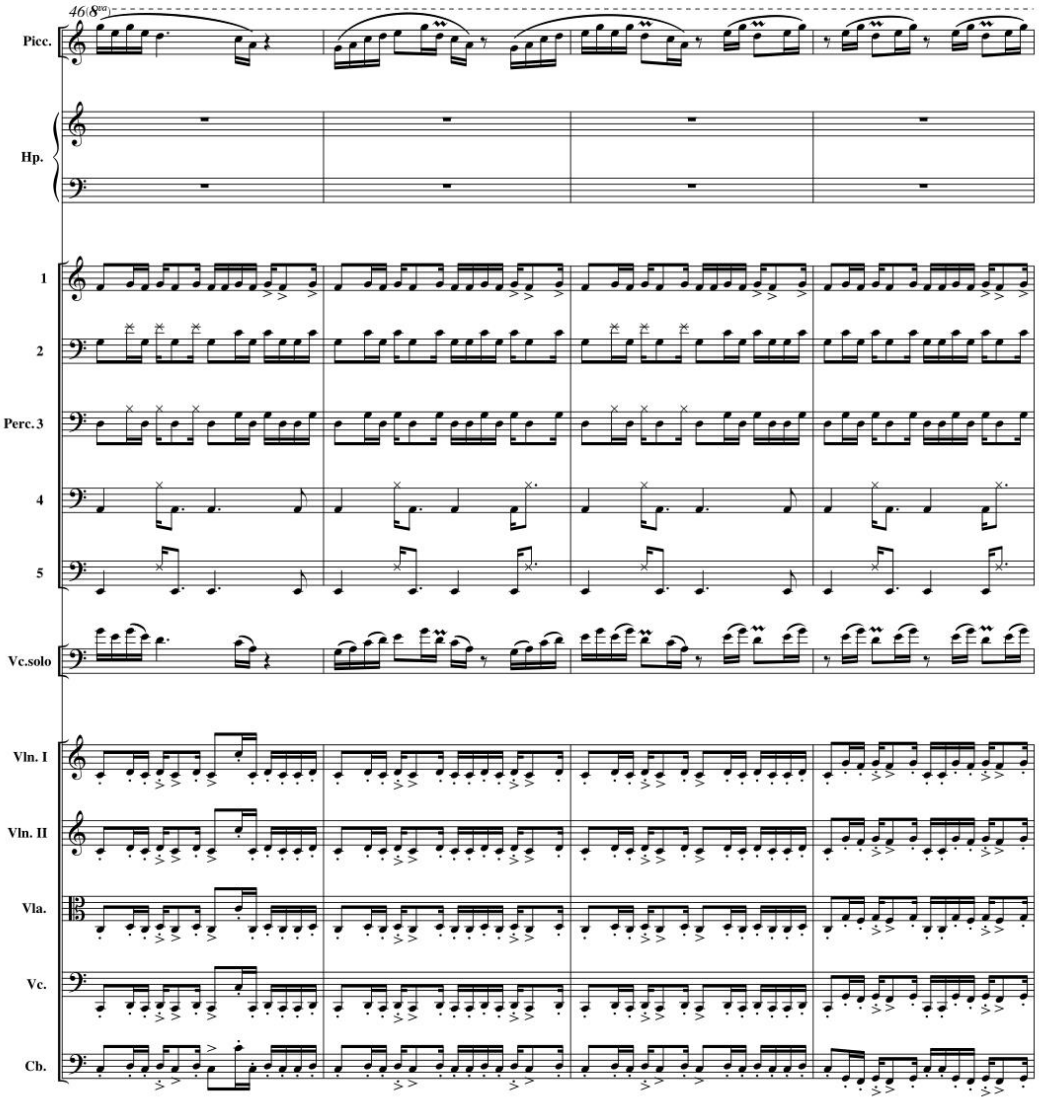

26
8va
Picc.
f
Hp.
1
(use sticks/ play on the side of head)
2
p
(use sticks/ play on the side of head)
Perc. 3
p
4
5
Vc.solo
fff
ppp
arco
Vln. I
mp
Vln. II
Vla.
Vc.
Cb.

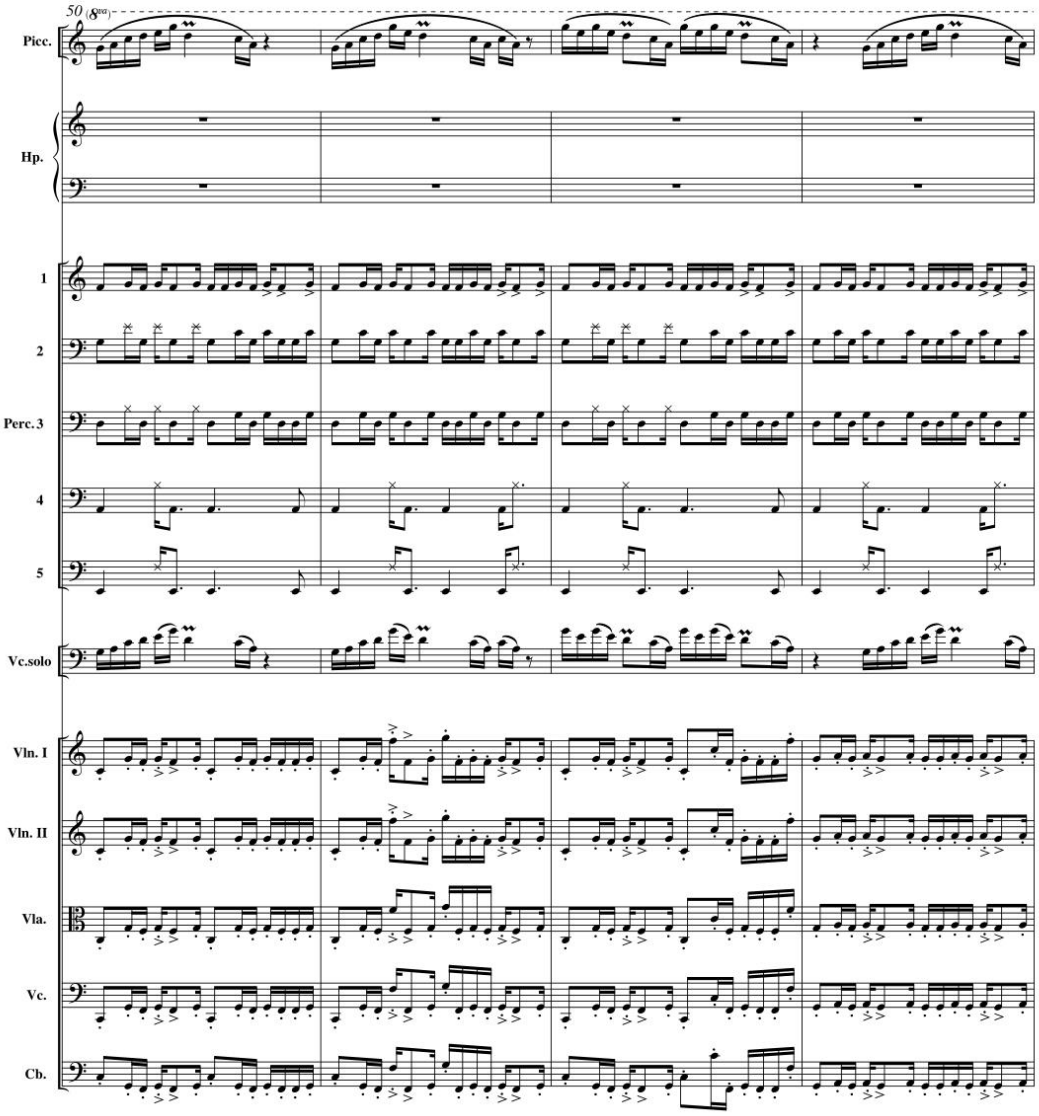

30
(8va)
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
f

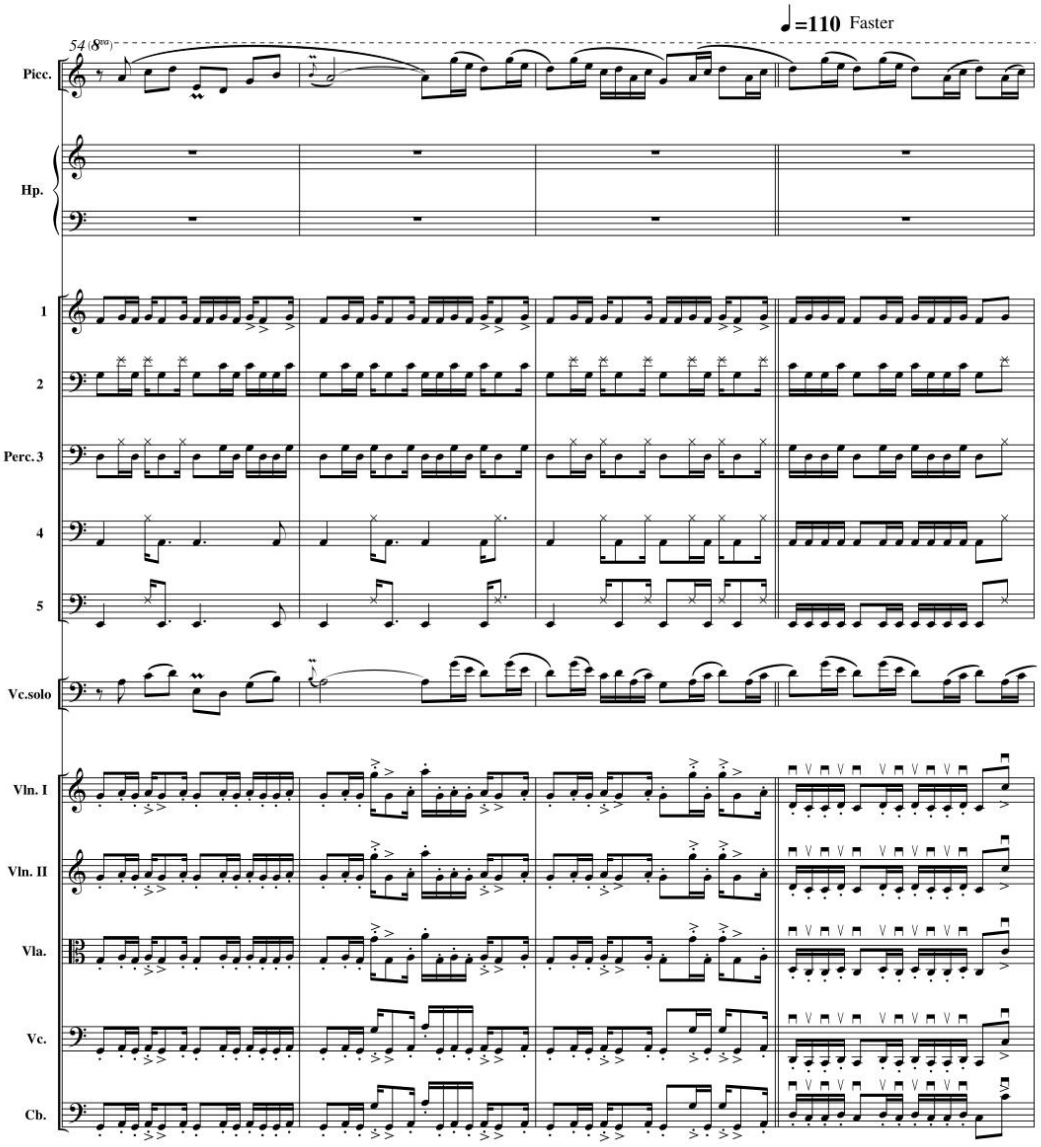

34 (8va)
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

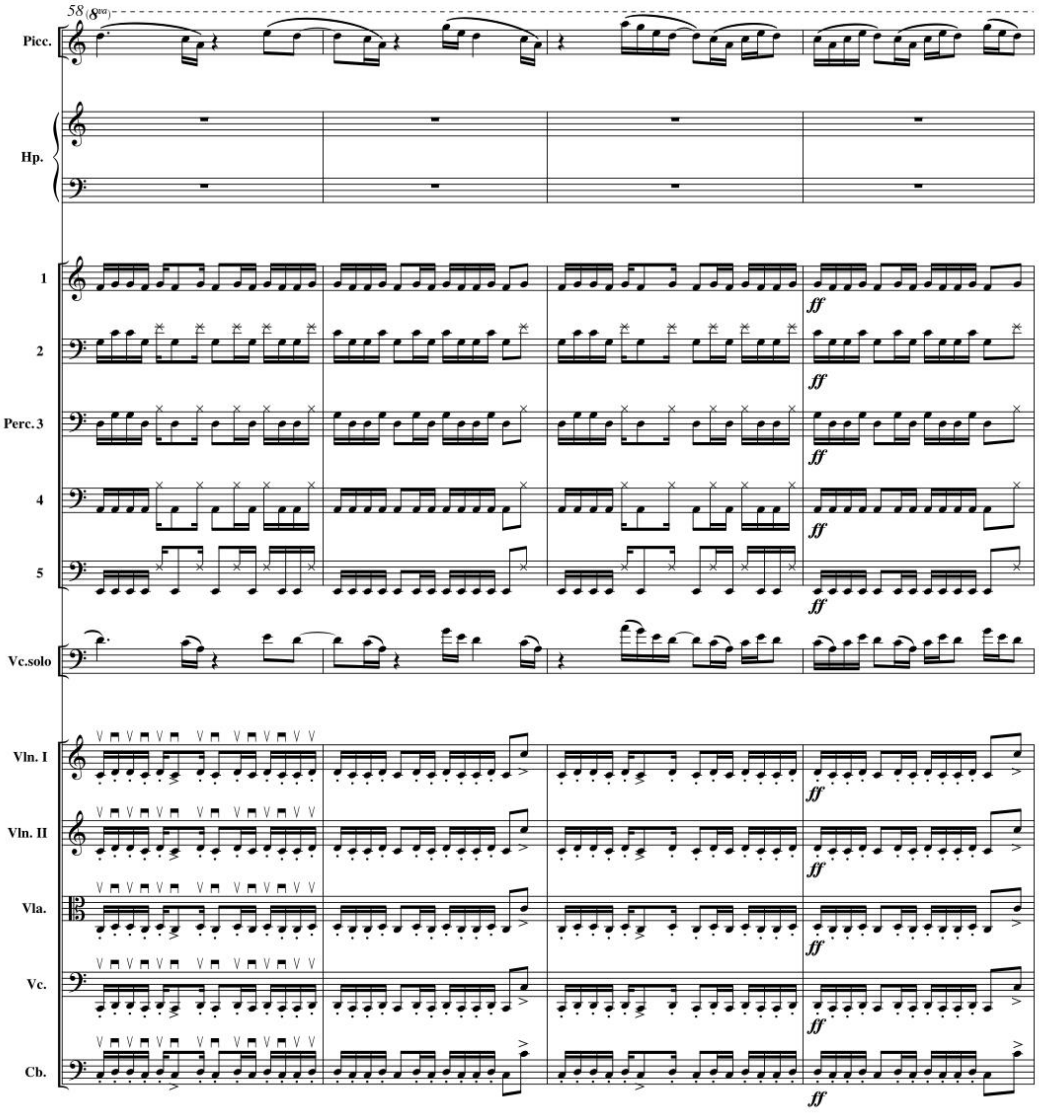

38
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

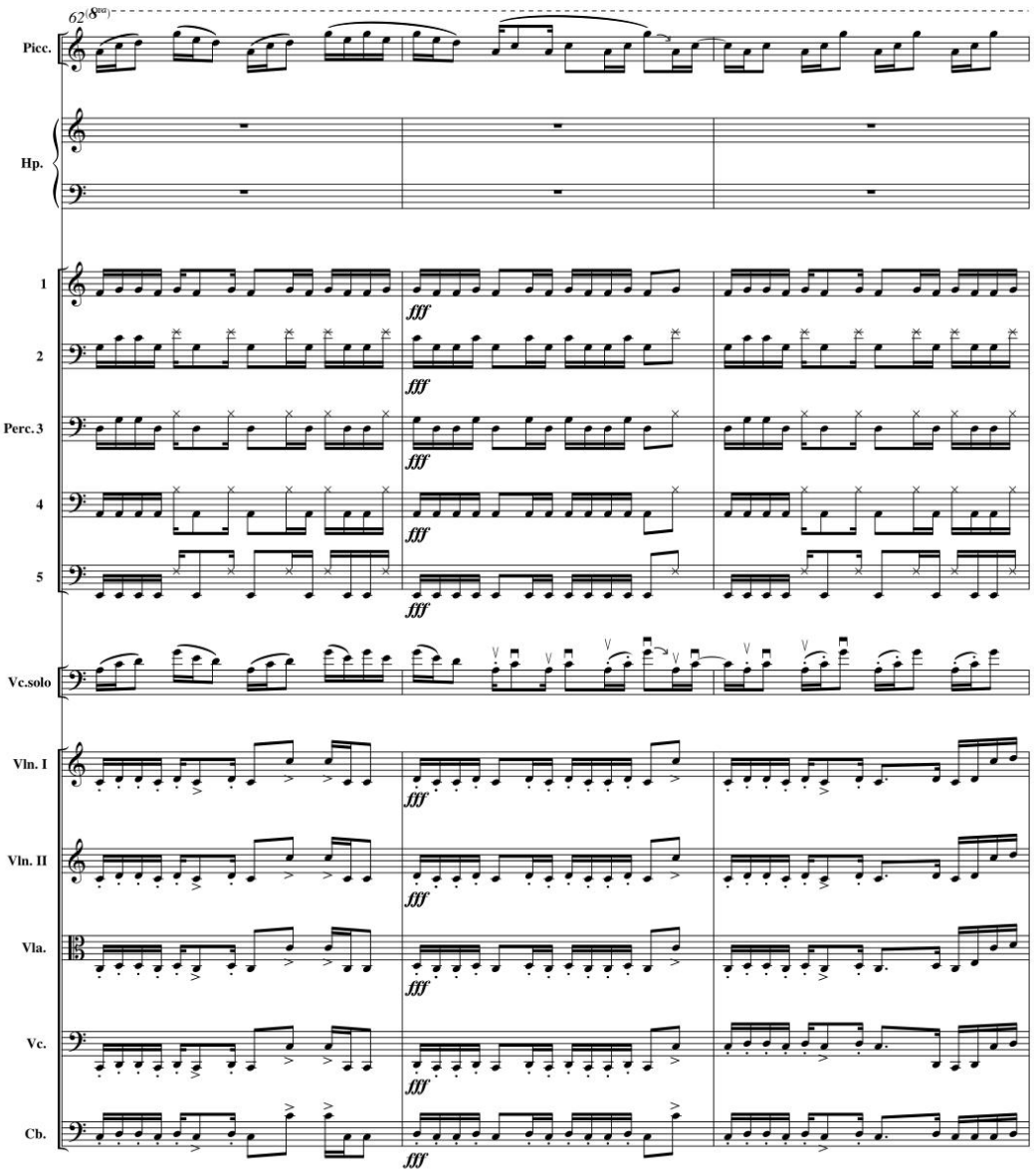

♩=100 Faster
42
8va
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f

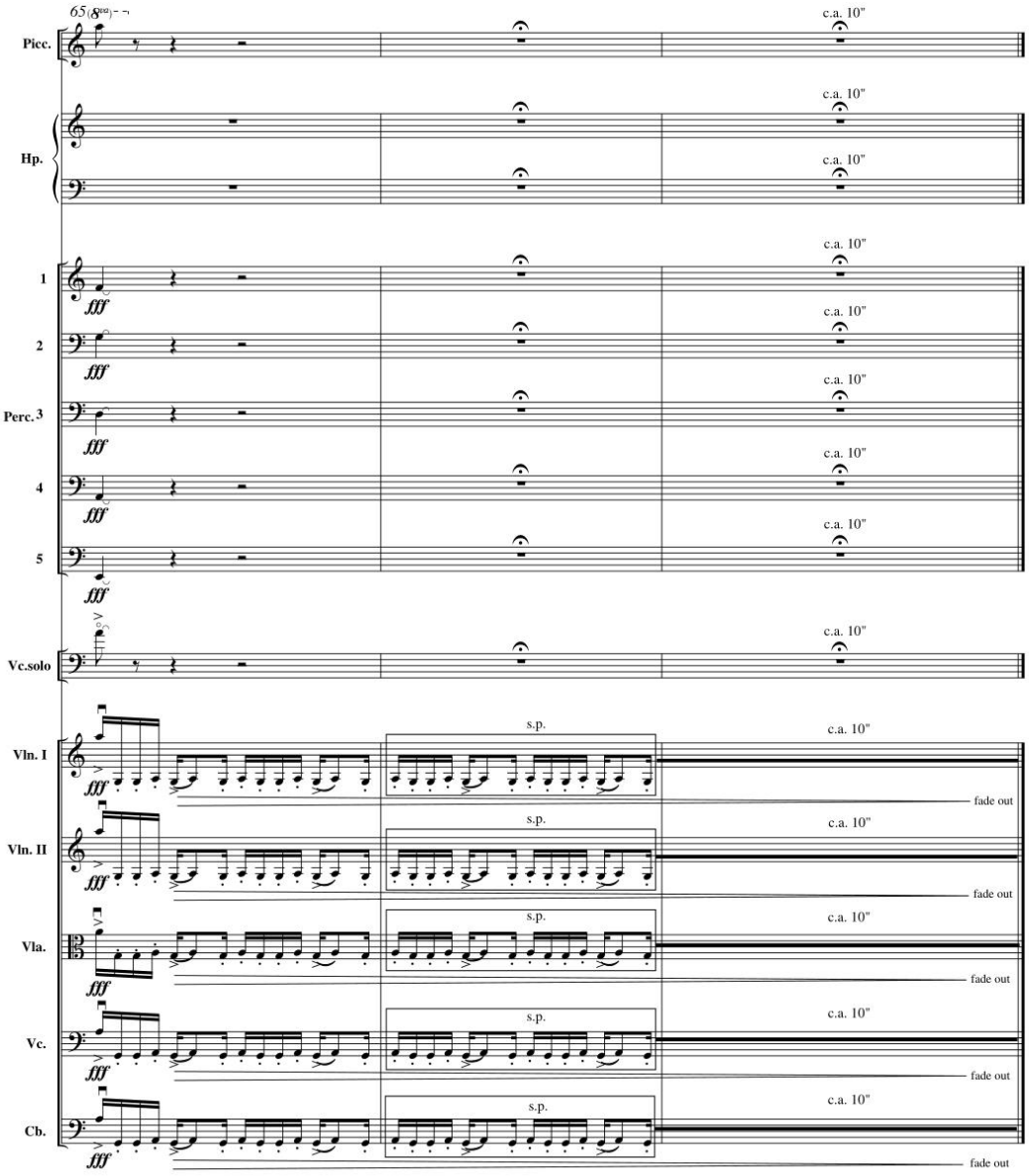

46
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.


50
(8va)
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

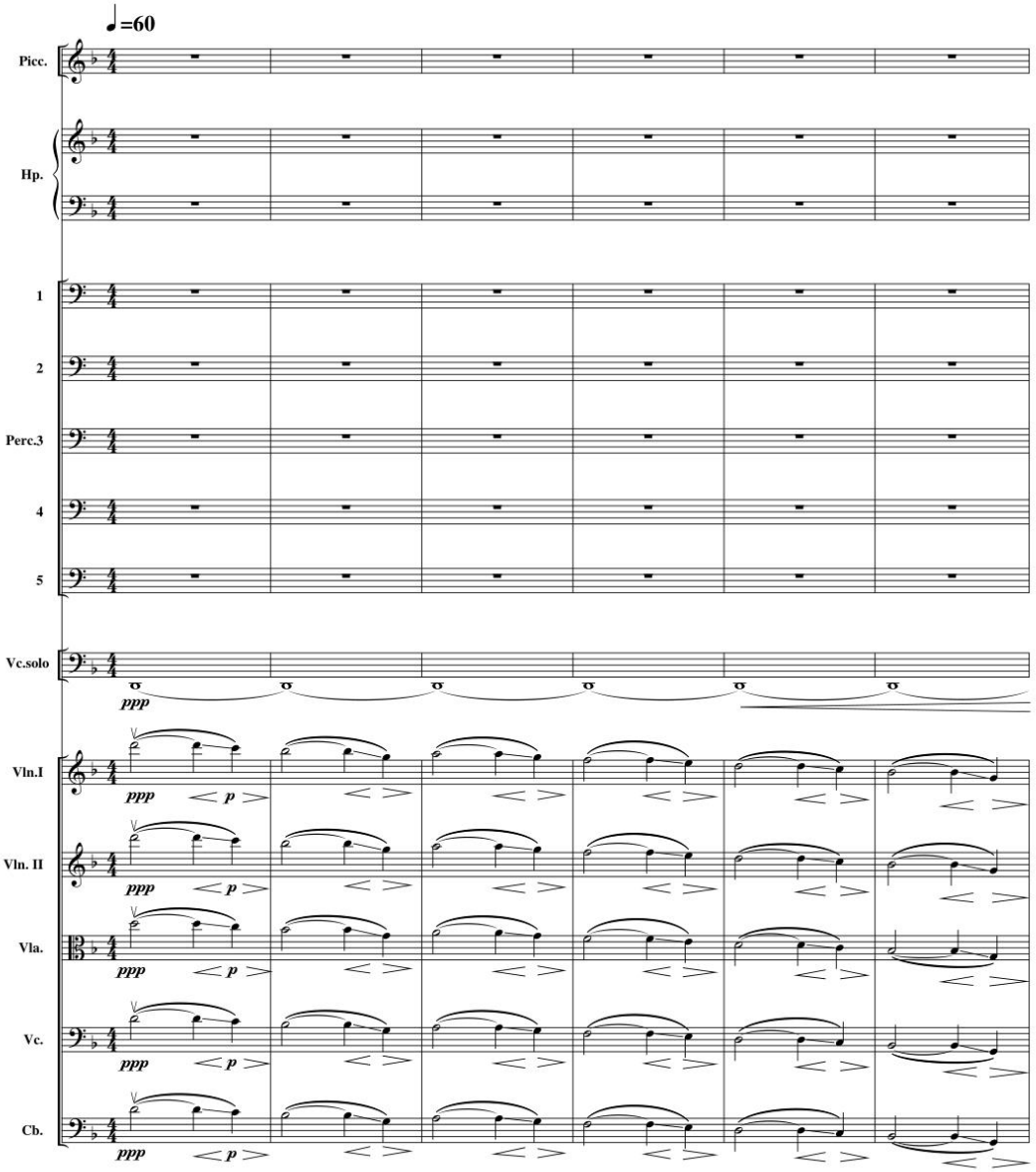

♩=110 Faster
54 (8va)
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

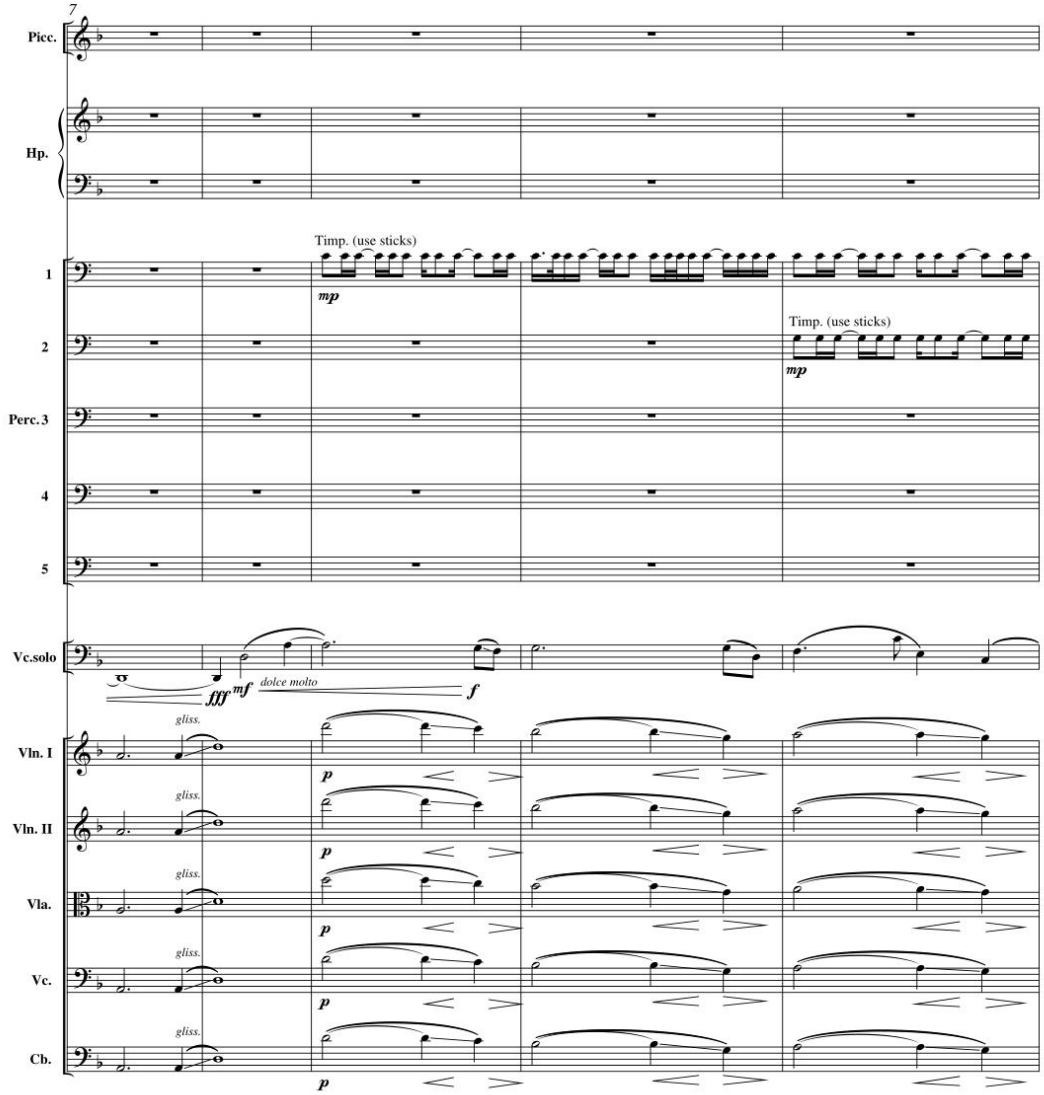

58
8va
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff

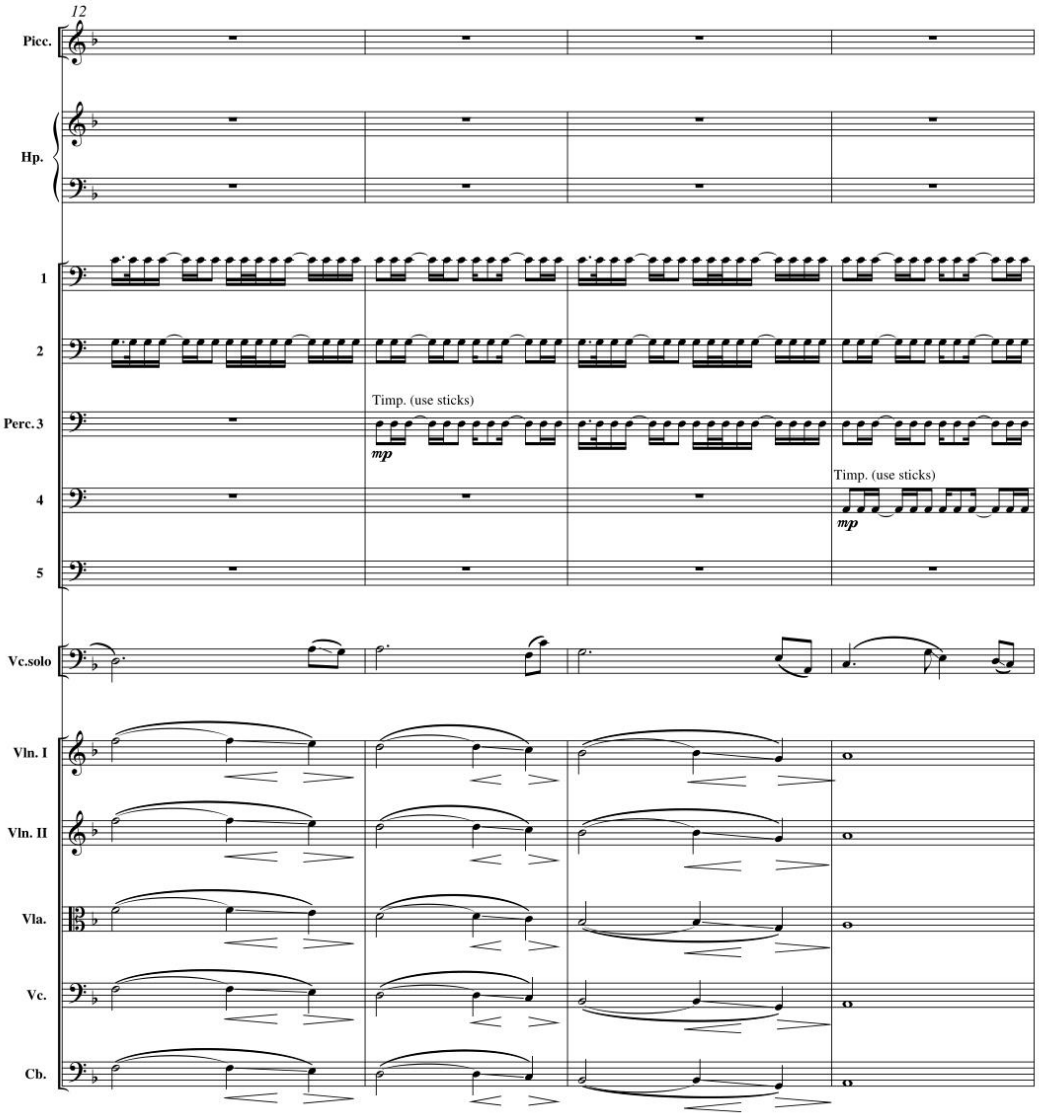

62
(8va)
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff

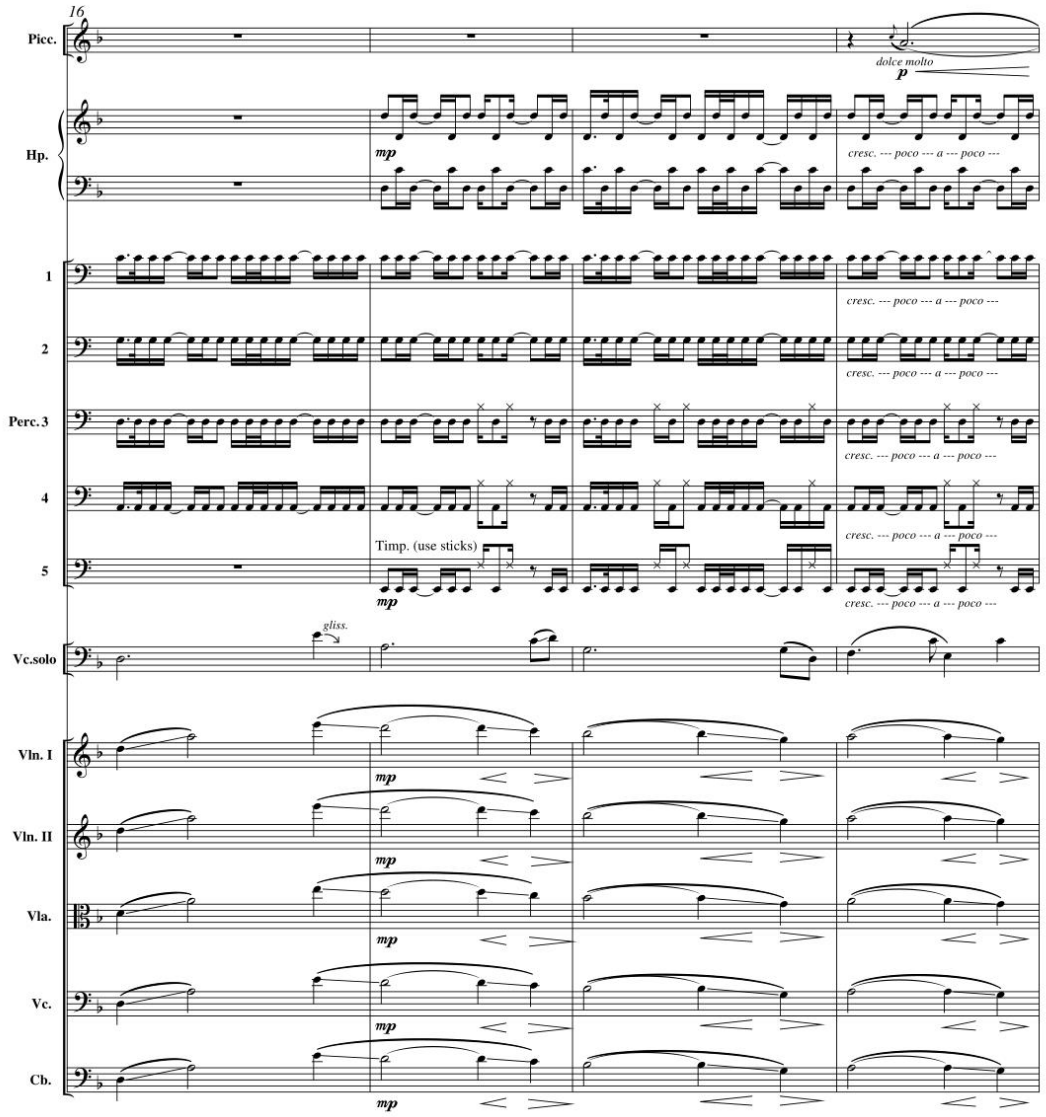

65
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
c.a. 10"
s.p.
fade out

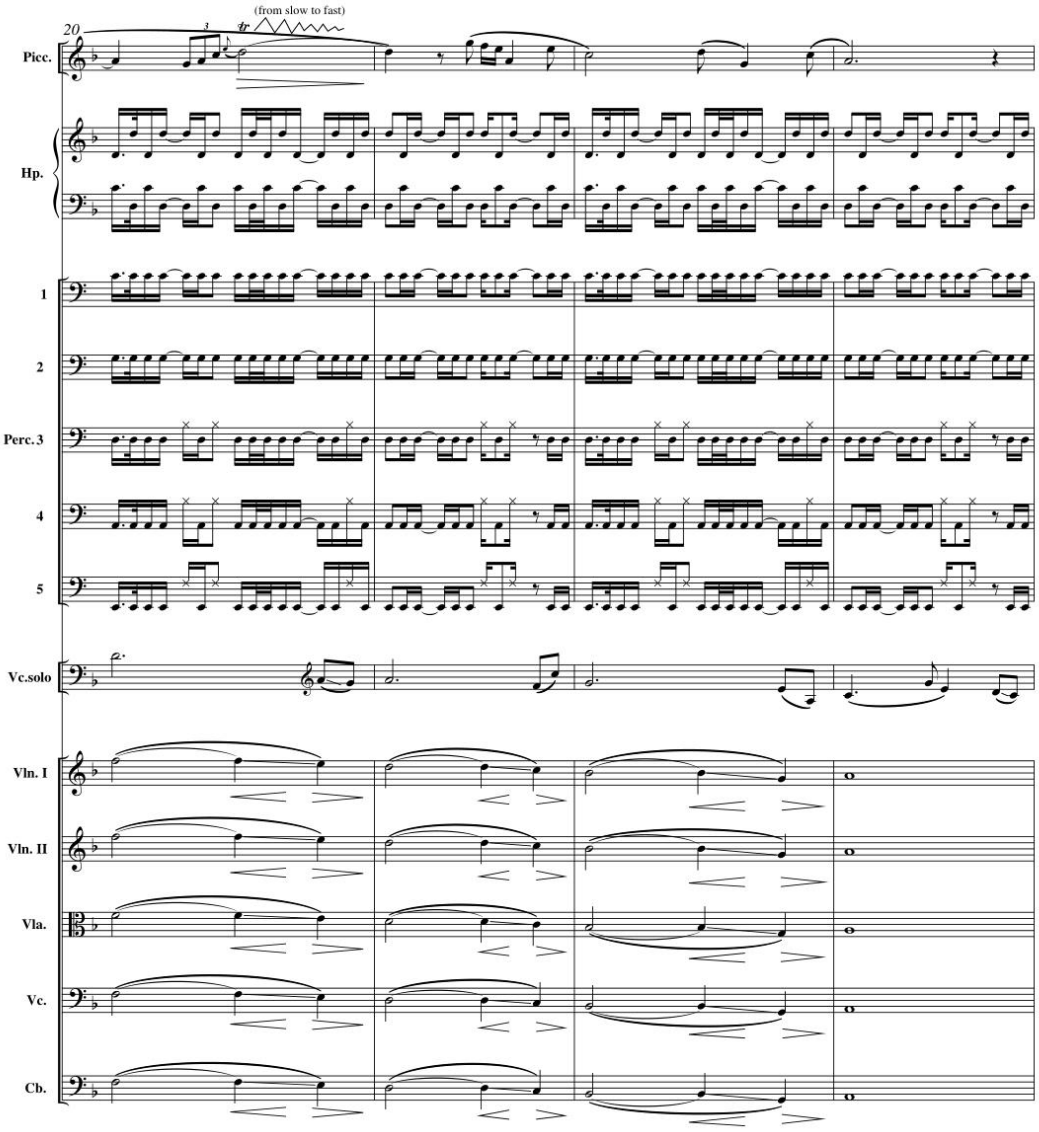
6. Farewell

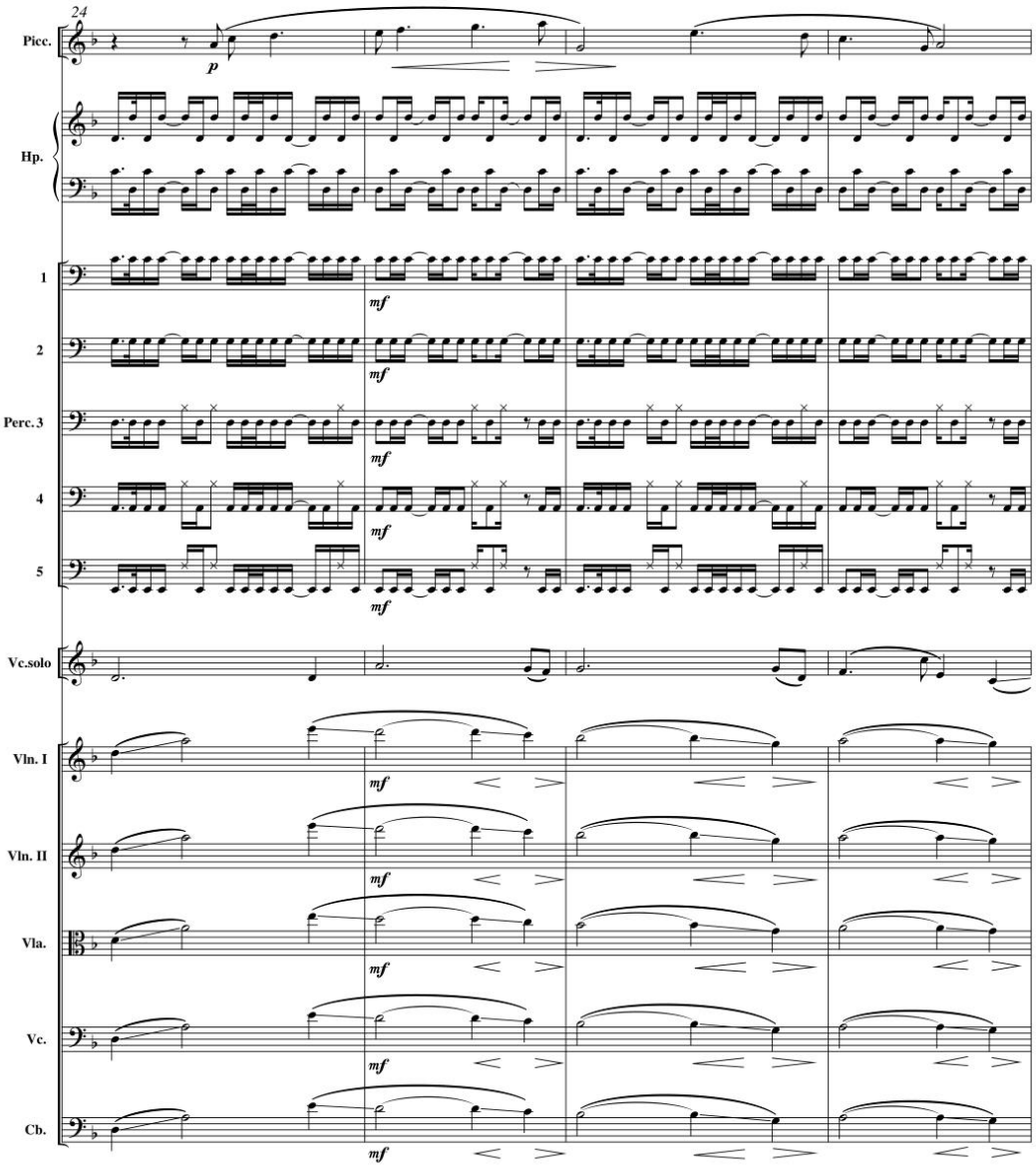


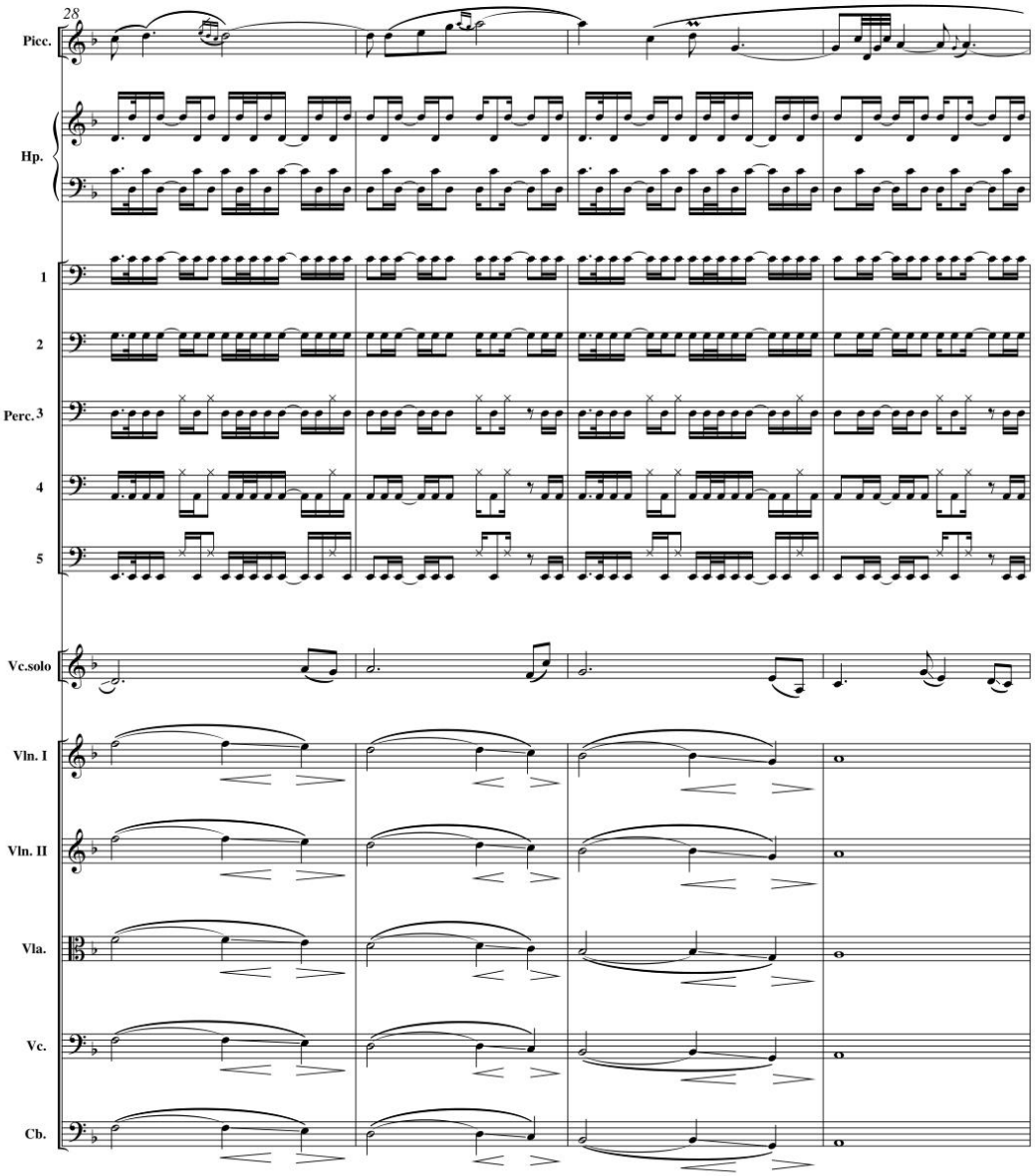

7
Picc.
Hp.
Timp. (use sticks)
1
mp
Timp. (use sticks)
2
mp
Perc. 3
4
5
Vc.solo
fff mf
dolce molto
f
gliss.
Vln. I
p
Vln. II
Vla.
Vc.
Cb.

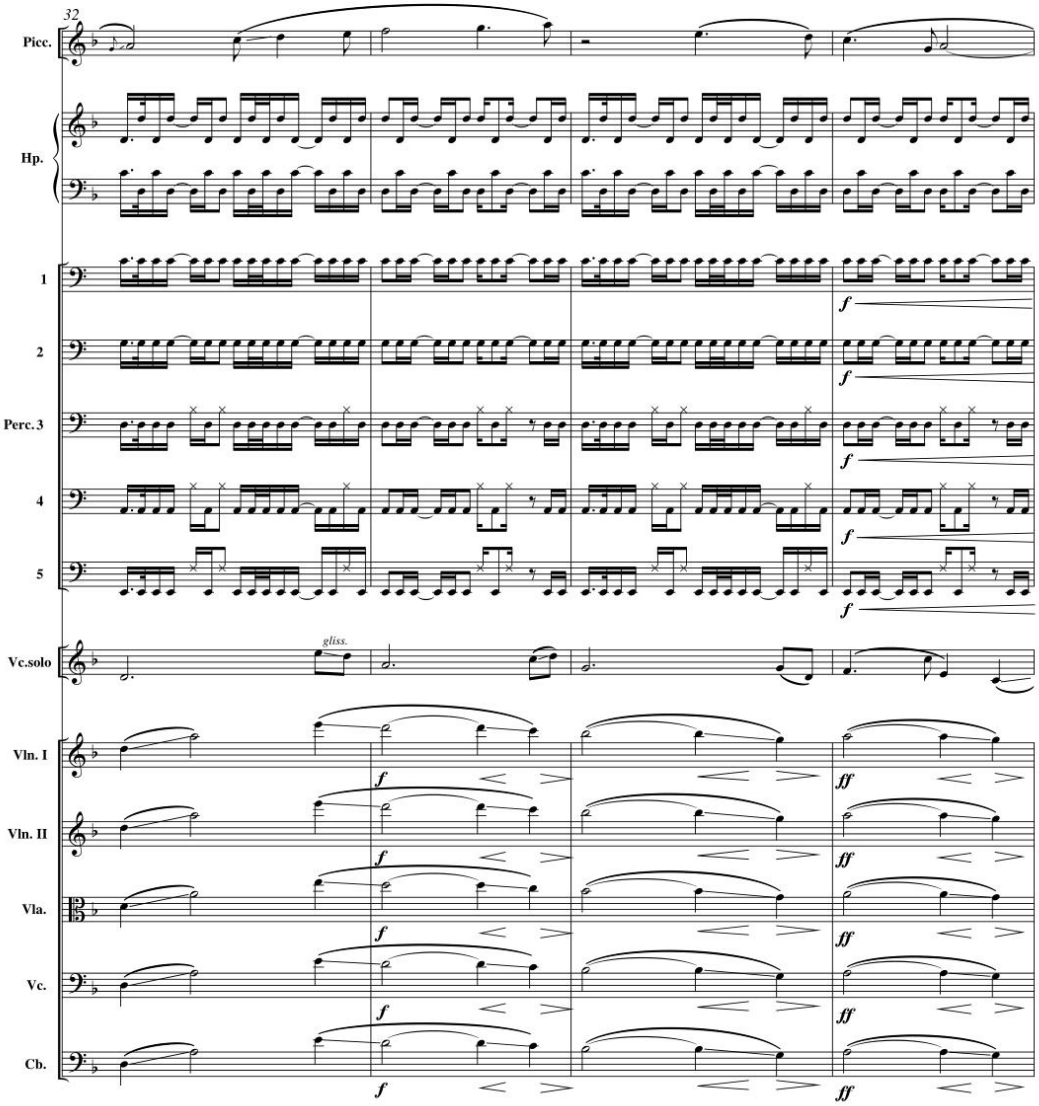

12
Picc.
Hp.
1
2
Perc. 3
Timp. (use sticks)
mp
4
Timp. (use sticks)
mp
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

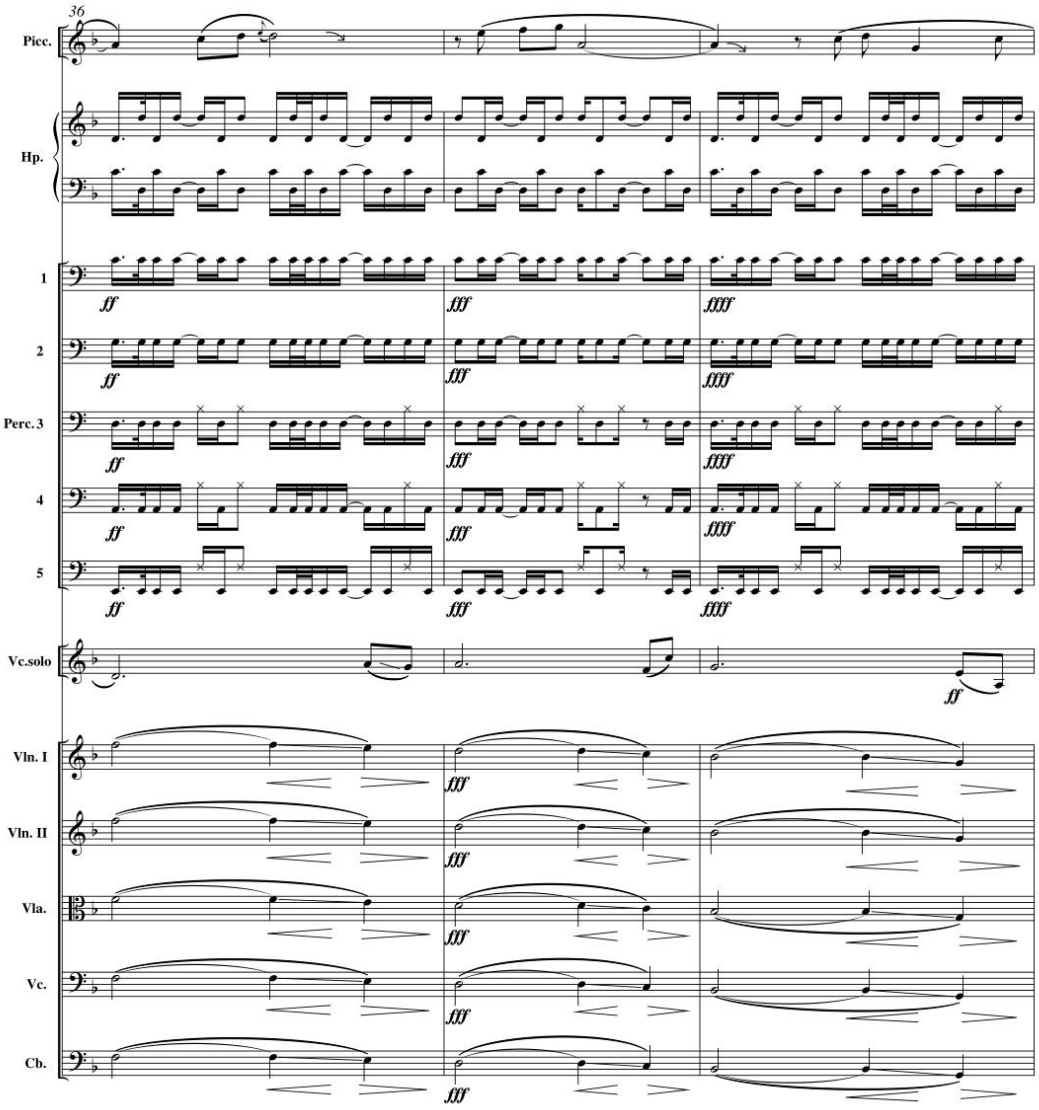

16
Picc.
dolce molto
p
Hp.
mp
cresc. --- poco --- a --- poco ---
1
2
Perc. 3
4
5
Timp. (use sticks)
Vc.solo
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.

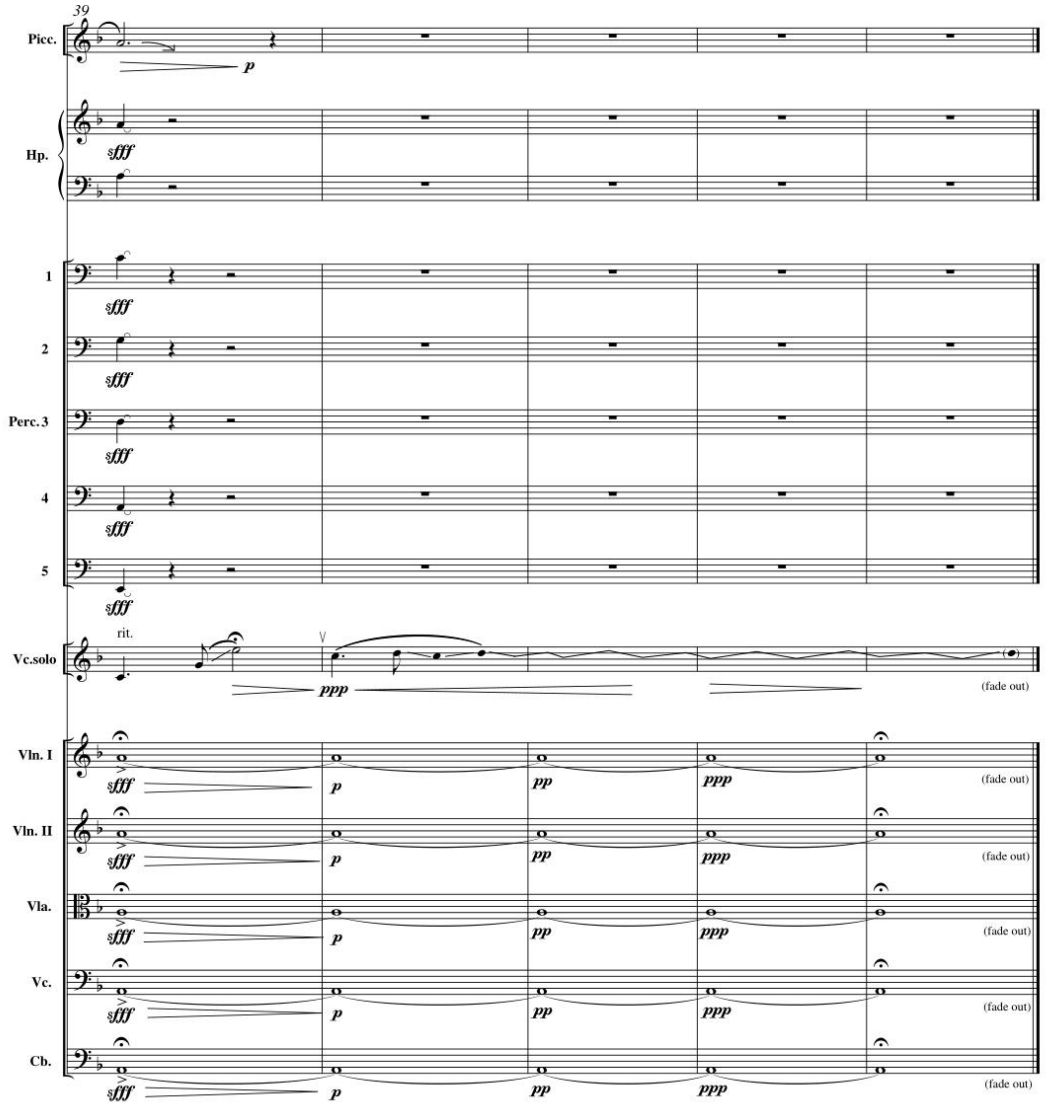

(from slow to fast)
20
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.


24
Picc.
p
Hp.
1
2
Perc. 3
4
5
mf
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.


28
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.


32
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff


36
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
fff
ffff


39
Picc.
Hp.
1
2
Perc. 3
4
5
Vc.solo
rit.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(fade out)

BIOGRAPHY

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