Yang Liu 刘洋

雨之气 III

Rain Air III

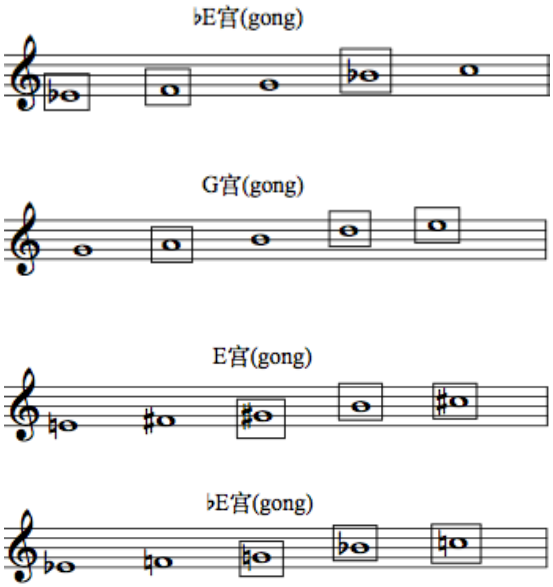
for piano solo

2018

Preface:

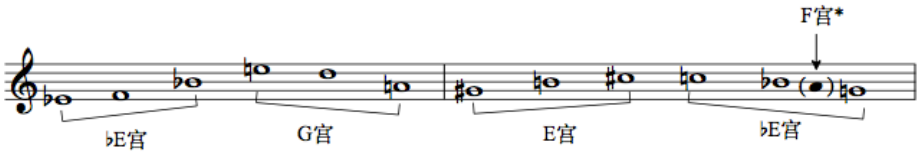
Rain Air III is the third piano piece of my Rain Air piano series. After the exploration of the contemporary Chinese works *Crossing the River to Pick Hibiscus* (涉江采芙蓉) and *Sing the Song with Mountain Drum* (扬歌与山鼓), I wanted to experiment with the theory in which the Chinese elements appear as fragments within an atonal serial context. In accordance with this, I created a tone row which is constructed from fragments of Chinese modes. In contrast to *Crossing the River to Pick Hibiscus* (涉江采芙蓉) and *Sing the Song with Mountain Drum* (扬歌与山鼓), I explored this tone row with the techniques learned from Franco Donatoni and Morton Feldman.

Based on the twelve-tone technique, I created a tone tow which is made by three different keys from the Chinese mode: E flat 宫(gong), G 宫(gong), E 宫(gong). The example below shows the full scales of these three pentatonic keys in the Chinese mode. I chose three notes from each one of them which are selected in the box: the 1st, 2nd and 4th notes from E flat 宫(gong), the 2nd, 4th and 5th notes from G 宫(gong), the 3rd, 4th and 5th notes from E 宫(gong), and the 3rd, 4th and 5th notes from E flat 宫(gong).



Because there are in total 12 notes in this tone row, E flat 宫(gong) has been used twice as the beginning and ending, as shown in the second example below. The second three-note group from G 宫(gong) are an inversion of the first group of notes from E flat 宫(gong), but in contrast to the twelve-tone technique in *Sing the Song with Mountain Drum* (扬歌与山鼓), the fourth group of notes from E flat 宫(gong) reverse the third group from E 宫(gong) instead of inverting it. If we follow the original rules of the twelve-tone technique in *Sing the Song with Mountain Drum* (扬歌与山鼓) to make an inversion of the third group of notes, the 2nd note of the last three-note

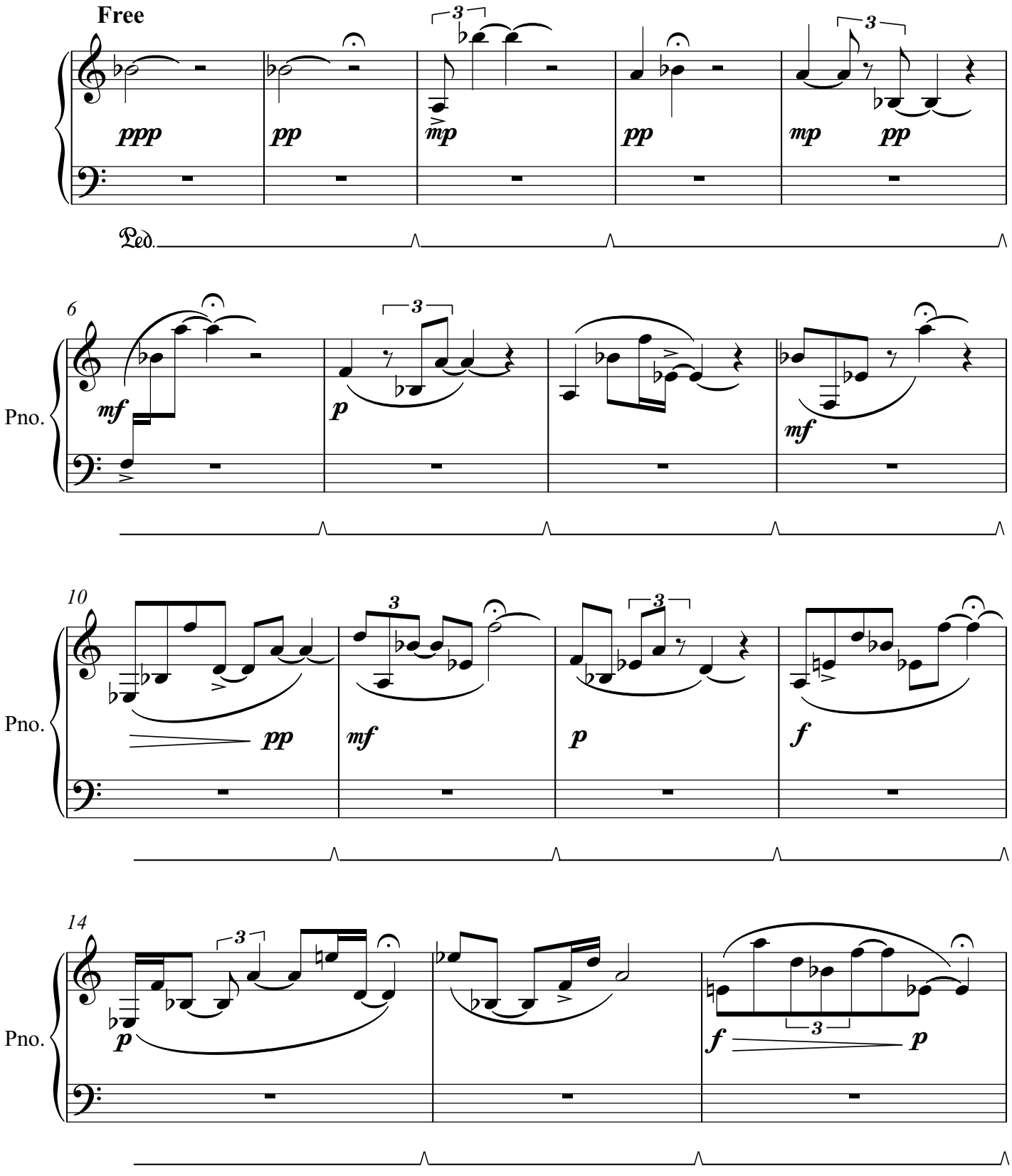
group should be A, which would change the last group to F 宫(gong). (in the bracket) But I move it up to B flat to make E flat 宫(gong), which becomes an echo of the first three-note group of the tone row. (also in E flat 宫) Moreover, if we only look at the last two groups, they come from the last three notes of two adjoining keys in the Chinese mode, which is part of my own approach to modal writing.

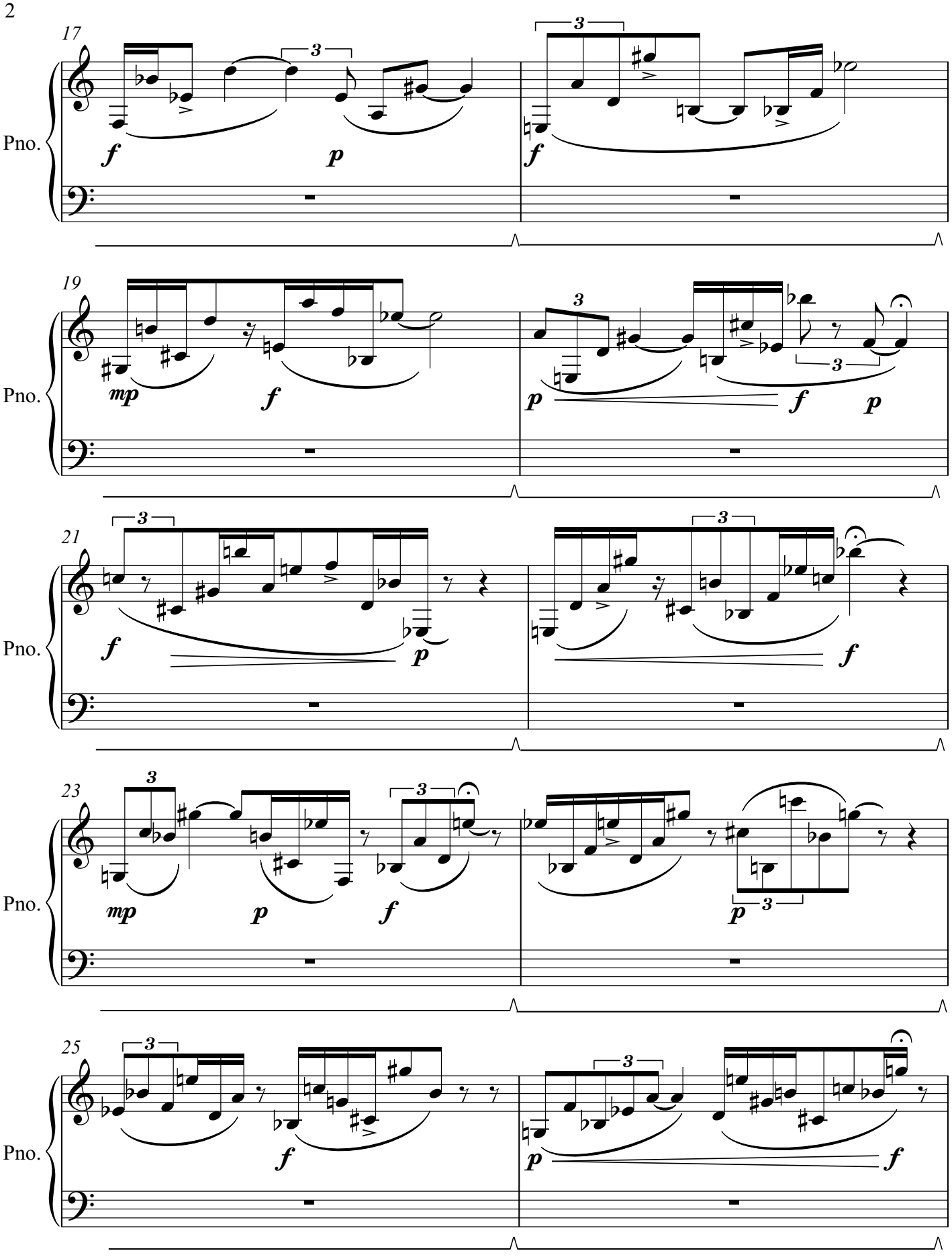


Duration: ca. 5’00”

Rain Air III

Yang Liu (2018)

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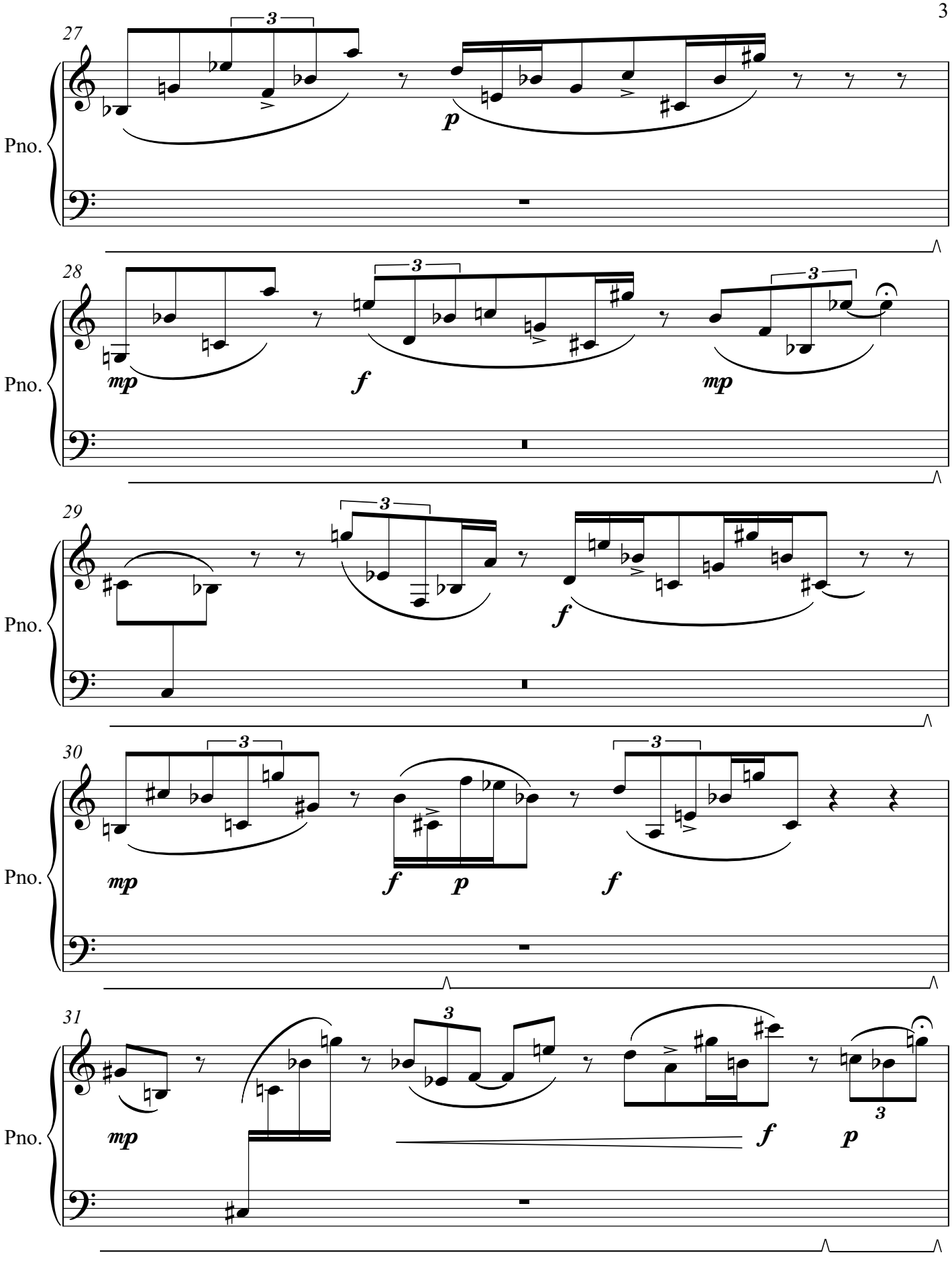
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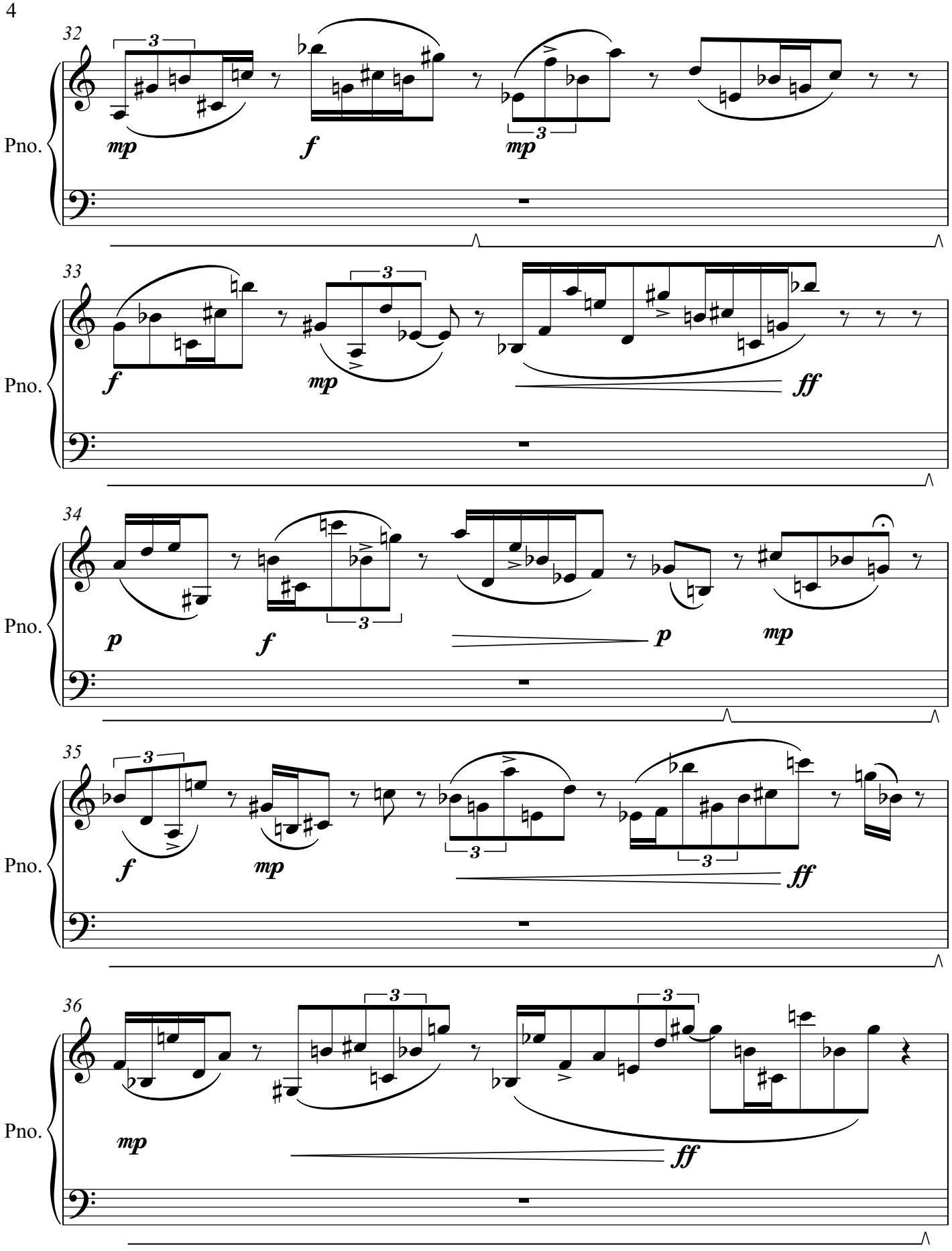
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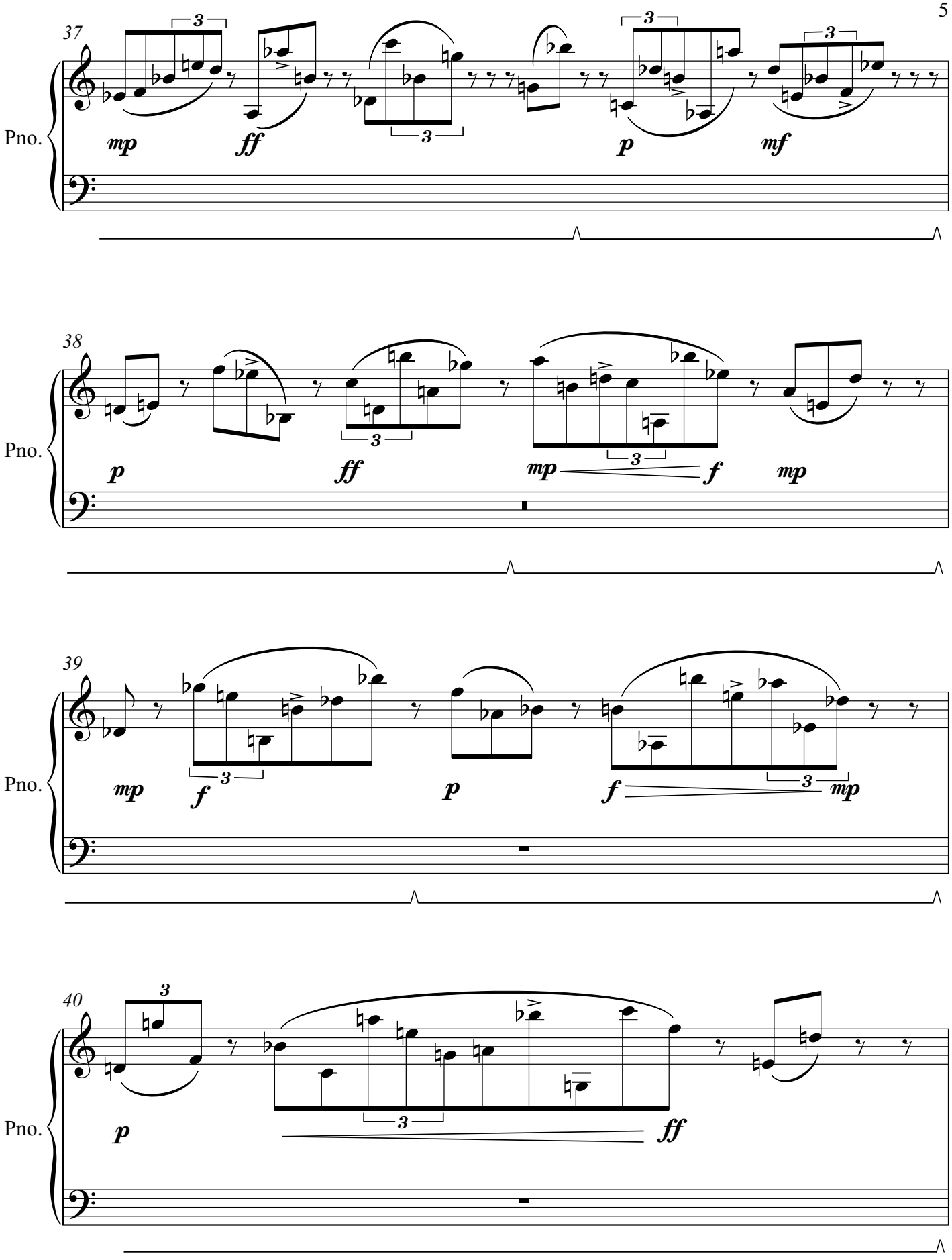
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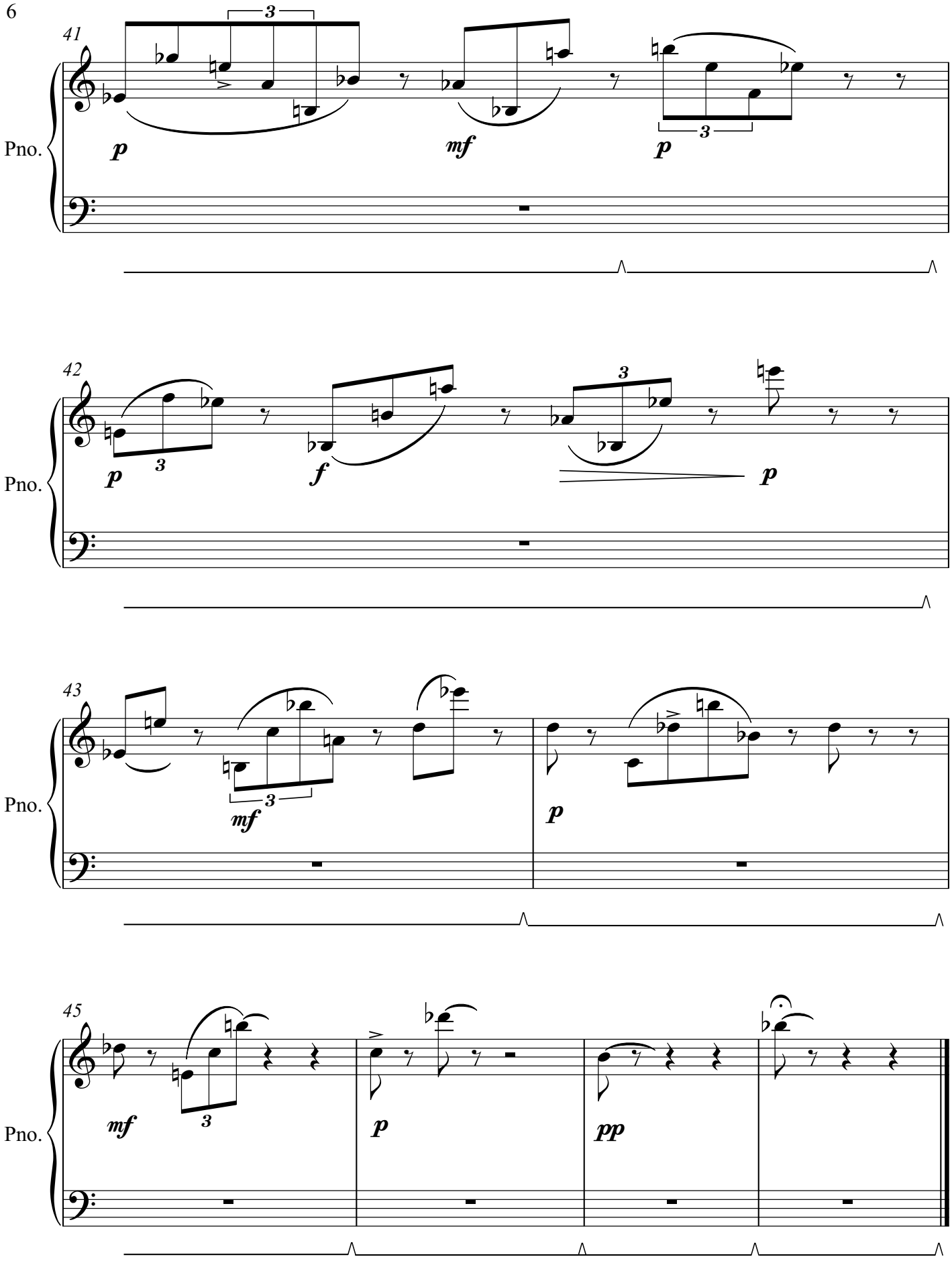
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