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The Interaction of Traditional Chinese and Western Musical Instruments in Tan Dun's Works as a Multicultural Dialogue

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Abstract: The article is devoted to the study of the role of traditional Chinese instruments in the chamber-ensemble and symphonic music of Tan Dun. In the specified

relation to the same musical material, which is realized by the composer in *Ghost Opera* and *Concerto for String Orchestra and Pipa*.

Tan Dun, Traditional Chinese Instruments, Ghost Opera, Pipa Concerto, Crouching Tiger Concerto, multicultural dialogue, synthesis of cultural traditions, Chinese New Wave, organic materials, organic music

Amblar [1] —, O. N. Beznisko, Zhou Shiyu
[2], J. Vazzoler [3] —, S. Kim (Kim SI Essay: Analysis of Tan Dun's "Concerto For String Orchestra" and Unsuk Chin's "Šu"
For Sheng and Orchestra II. Musical Composition: "Breakthrough" for So-Ajaeng and Orchestra. University of California, Santa Cruz.

composer, and the fact that his work reflected many current issues trends in contemporary art, including the tendency towards the synthesis of various

cultural traditions.

Tan Dun is one of those Chinese composers whom researchers classify as belonging to the “New Wave” movement. This movement emerged in China after the end of the Cultural Revolution (1966–1976) and captured various forms of art: painting, music, literature, and cinema. The music of this period is characterized by the active adoption of avant-garde compositional techniques that emerged in the West, combined with the implementation of national traditions in music, and quite ancient layers [10] of Chinese culture.

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The fact that this process took place extremely intensively and fruitfully, apparently was largely due to counter-trends in Western music of the 20th century, namely the active development of European and American composers of philosophical ideas, religious teachings and musical culture of the East. This interest of Western composers in Eastern culture was one of the consequences change in the ideological paradigm in the first decades of the 20th century, which led to revision of the entire system of artistic means and the very concept of art as a whole and artistic works in particular. Western culture is related to Eastern culture. composers turned to search not only for new means of expression, but also (and even more so) in search of philosophical foundations for their own creativity.

It is therefore not surprising that many points of contact have been found between the art of the West and the East since the mid-20th century. Thus, researchers note that Zen Buddhism had a significant influence on the work of George Cage [11]. On the other hand, according to Dai Yu, among the philosophical teachings reflected in

the influence of Zen is felt most strongly. [12] (note 1). In Chinese music,

Among the most important ideas of the Western avant-garde, which arose on the basis of interest in Eastern culture and turned out to be close to the creative searches of Chinese composers, perhaps first of all it is necessary to name musical multiculturalism, which became widespread in the 1960s and presupposes the unification within the framework of one work of elements borrowed from the cultural traditions of different peoples of the world: features of musical language, performance practices, verbal texts, etc. (note 2).

Thus, the convergence of Western and Eastern worldviews has led in the last third of the 20th century to an unprecedented expansion of the stylistic framework of sound material, which can be used in musical composition. Among Chinese composers, striving to join the global cultural process, this idea turned out to be extremely in demand.

As for Tan Dun, he can be fully considered a bearer of both Chinese and Western (Euro-American) musical traditions, which is due to the peculiarities of the composer's creative biography. In his youth, Tan Dun worked in the Peking Opera troupe, then entered the Beijing Conservatory, and in 1986, having received a scholarship to study in graduate school at Columbia University, he moved to the United States.

Thus, the composer had the opportunity to deeply study both traditional Chinese musical culture and Western professional music. Therefore, the tendency to combine sound material in a musical composition that has

the most varied origins, generally characteristic of the art of the era

postmodernism, turned out to be absolutely organic for Tan Dun.

One of the manifestations of multicultural synthesis in Tan Dun's work is the inclusion of Chinese national instruments in the scores of chamber-instrumental and symphonic works. It is important to emphasize that this technique is used not only for the sake of timbre diversity, but also performs an important semantic function. Traditional musical instruments, especially the most popular of them, are a significant part of the cultural code of the Chinese people, and in Tan Dun's works this quality is fully revealed.

Let's consider the application of this artistic technique using specific examples.

In 1994, Tan Dun wrote the work *Ghost Opera*, which was intended, in accordance with the author's designation of the composition of the instruments, for string quartet and pipa together for string quartet and pipa with water, stone, paper and metal" (note 3). In this case, if the groups "water", "stone" and "paper" sounding structures representing these materials in the most complete form are attributed in its unprocessed form, then the group "metal" includes those common in China and In other Asian countries, percussion instruments (gongs, Chinese cymbals, tam-tams, etc.) Tibetan bells).

It can be assumed that in this way the composer, on the one hand, gives a "reference" to the traditional Chinese classification of musical instruments, which is based on

the material they are made of ^[14] On the other hand, in the group "stones" it is not uses the lithophones common in China (teqing and bianqing), but is limited to four pairs of stones of different shapes. In addition, in the Chinese classification there are no instruments for which the material is paper, and especially not water. However, for the composer, these sources of sound (Tan Dun calls them, like metal and stones, "organic materials") are no less important. It is no coincidence that vessels with water, stones and sheets of paper are placed in the score on a par with well-known percussion instruments with an ancient history (note 4).

As Dai Yu notes, the composer "models special timbres from noises and gives them the status of the sound of traditional instruments" (Dai Yu. *Elements of Traditional Culture in New Chinese Music of the "Openness Period"*: Abstract of Cand. Sci. Dissertation: 17.00.02. Nizhny Novgorod, 2017, p. 19). Apparently, for Tan Dun, "organic materials"

are the personification of the forces of nature and are used by the composer to build connections between man and the surrounding world. In such a "sacralization of nature," the connection of Tan Dun's work with the archaic layers of Chinese culture is evident: thus, according to ancient Chinese shamanic and animalistic cults, animals, plants, and even objects "possess a spirit that connects man with

the Universe and uniting all living beings" ^{[7, p. 118] of .}

It is also necessary to note that, along with the undoubted continuity "organic music" of Tan Dun in relation to ancient Chinese culture, as well as its connection with folk performing practices (for example, the use of everyday objects in ritual music), this artistic concept has roots in Western avant-garde: it is enough to recall the abundant use of a variety of noises in the works of J. Cage, as well as earlier musical experiments (plays for specially designed instruments – *intonarumori* – L. Russolo, works for percussion and noise instruments by E. Varese and others). Therefore the concept of "organic music" can apparently be seen as a multicultural phenomenon: on the one hand, it can be considered a modern interpretation

some ancient Chinese ideas about the world, on the other hand, the original the Chinese composer's implementation of the idea of the equivalence of musical sound and noise, which appeared in European music at the beginning of the 20th century.

An important aspect of the artistic concept of Ghost Opera is also the dialogue of various "time layers", in the differentiation of which the difference in timbre plays a significant role. Thus, according to the notation in the score, the "organic materials" represent eternity, while the string quartet and pipa represent the present, and the borrowed musical material represents the past.

At the same time, the sound composition of each of the time layers is heterogeneous: the "present" is based on a combination of European bowed instruments and Chinese plucked instruments (pipa). In addition, the work occasionally features a one-stringed lute (an ethnic instrument used in China and India).

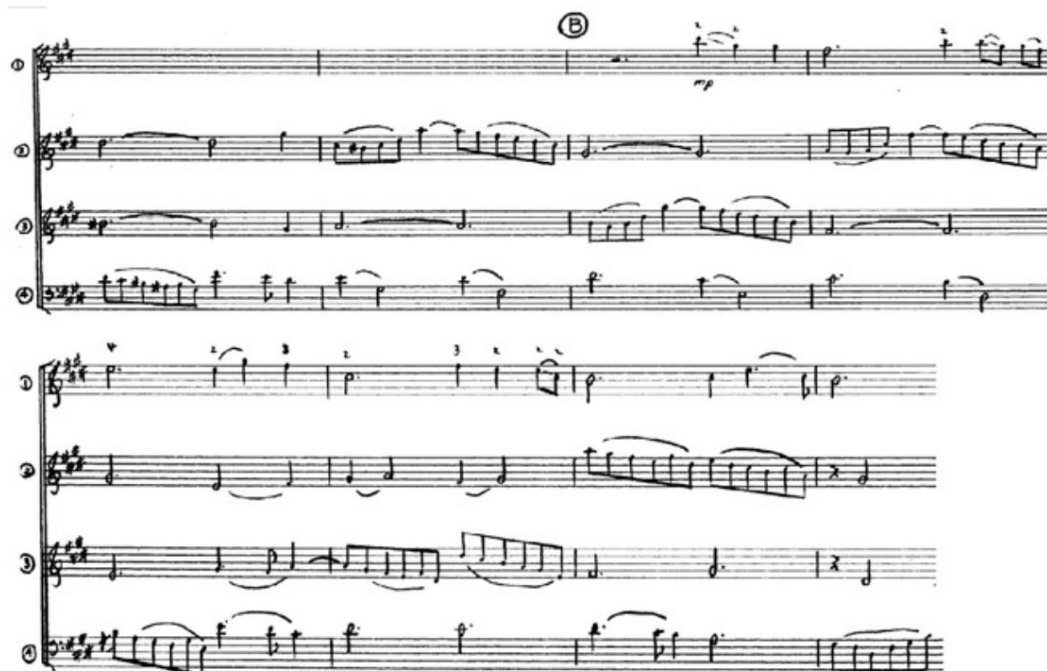
"The Past" includes a fragment of the prelude in C minor from Volume II of The Well-Tempered piano" by J. S. Bach, the Chinese folk song "Little Cabbage", fragments from plays "The Tempest" by W. Shakespeare, shamanic whispers and exclamations, and "eternity" - sounds various "organic materials", including those familiar to the ear percussion instruments, as well as exotic ones (sheets of paper, etc.). At the same time, percussion instruments the instruments are distinguished by their Asian (mainly Chinese) flavor, and the use of organic materials, as mentioned above, has roots in both both Chinese and Western culture.

Thus, a complex cross-interaction of sound material occurs. both within each layer and between them. At the same time, the composer skillfully finds points contacts between elements of different cultures and different eras. Thus, the sound pipa can either contrast with bowed instruments or almost merge with them them – for example, when members of a string quartet play pizzicato (Fig. 1, note 5).

The image shows a musical score for Tan Dun's Ghost Opera, Part I, bars 43–48. The score is written for a string quartet and includes a vocal line. The tempo is Andante, 1/4 = 62. The score features a complex cross-interaction of sound material, including a quote from a Bach prelude and a Chinese folk song. The score is marked with various dynamics (mp, mf, f) and includes a section labeled 'Pizz' (pizzicato). The score is divided into measures, with a circled 'G' at the beginning of the vocal line. The score includes a section labeled 'Walking and singing to the central position'.

Fig. 1. Tan Dun. Ghost Opera. Part I, bars 43–48.

A quote from a Bach prelude and a Chinese folk song, initially perceived as alien to each other, in the middle of the third part of the composition they sound surprisingly harmonious together. At the same time, the non-conflict nature of such an extraordinary combination is emphasized fusion of timbres: both a fragment of Bach's prelude and the song "Little Cabbage" performed by string quartet instruments (Fig. 2).



Rice. 2. Tang Dun. Ghost Opera. Part III, measures 8–15.

Avant-garde atonal sounds coexist in Ghost Opera with a quotation from Bach's music and pentatonic Chinese melodies. Fragments from Shakespeare's "The Tempest" sound in a highly expressive ritual manner. V. O. Petrov calls this "shamantization" of Shakespeare, adding that such a technique emphasizes the expressiveness inherent in

by the English playwright [\[4\]](#) (Fig. 3). text

Fig. 3. Tan Dun. Ghost Opera. Part I, bars 22–29.

Thus, a complex, multi-faceted interaction of extreme diverse musical material, which demonstrates that even among such elements that are difficult to combine at first glance can find common ground. Considering that the performance of the "opera" is accompanied by the musicians moving around the stage (the work belongs to the genre of instrumental theater), the ritual nature of this musical performance becomes obvious.

As the composer himself noted, this work reflected impressions from the ancient shamanic ritual of commemorating the deceased, which in ancient China was called Nuo opera (nuoxiyy) and which Tang Dun had the opportunity to observe in his youth.

The composer recalled: "During someone's funeral, the entire village would turn into

madness... Specially trained people cried professionally, ... their shamanic choir reproduced mournful melodies. In Hunan Province, where I grew up, people believed that they would be rewarded after death for their suffering. Death was "white happiness," and musical rituals accompanied the deceased to the territory of the new

life. In this case, homemade tools were used: pots and pans, kitchen tools and bells" [\[4\]](#).

Apparently, the highly expressive manner of melody recitation, wordless hissing, exclamations of "yao", the wide use of the glissando technique, as well as the use of sounds similar to "homemade instruments" are borrowed from the ancient funeral rite.

which, according to the composer's description, were used during the ritual commemorations in Hunan Province (note 6).

However, Tan Dun's composition is extremely far from being a direct reproduction. ancient rite. In fact, the composer creates his own ritual, in which both archaic and cutting-edge ideological ideas are combined. Thus, with On the one hand, Tan Dun was inspired by ancient Chinese ritual performance "nuoksi", during which "shamans communicate with the spirits of the past and future and establish dialogues between nature and the human soul" (Kim SI Essay: Analysis of Tan Dun's "Concerto For String Orchestra" and Unsuk Chin's "Šu" For Sheng and Orchestra II.

Musical Composition: "Breakthrough" for So-Ajaeng and Orchestra. University of California, Santa Cruz. Dissertation. Santa Cruz, 2020. p. 1–2). Probably using the music of the past and instruments close to natural objects, the composer sought to revive this is a feeling of the unity of the world – man and nature, past and future.

On the other hand, Tan Dun not only appeals to archaic ideas, but significantly complements this concept with a very relevant and modern aspect dialogue of cultures (note 7). Apparently, by weaving multinational elements (including instrumental timbres of different origins) into the motley fabric of its works, the composer sought to demonstrate the possibility of harmonious coexistence and non-conflict interaction of different cultural traditions. In addition, it can be assumed that music-making, interpreted as a kind of ritual, should, according to the author, contribute to the rapprochement of cultures. Such an idea is quite in the spirit of the traditional Chinese worldview: in Ancient China, it was generally accepted that music is capable of exerting a serious influence on a person, society, and

nature, as evidenced by research into Chinese musical theory and practice music-making. (Stasiunaite V. A. Sound practices as anthropotechnics (based on the traditional musical culture of China). Graduation qualification work. St. Petersburg, 2018. 96 c.).

In Tan Dun's work there are, of course, other variants of interaction between Chinese and Western instruments. For example, in the Concerto for String Orchestra and Pipa (1999), the dialogue of the traditional Chinese plucked instrument with European representatives of the violin family is built into the framework of the Western concerto genre with its cyclic structure and the idea of contrasting the parts of the soloist and the orchestra (note 8).

Of particular interest is the fact that the musical material of the Concerto borrowed from Ghost Opera: the piece is composed of fragments that in The Phantom Opera was performed by string quartet and pipa, with the exception of those quotes from Bach's prelude, which are heard in parts I and II of Ghost Opera and not counterpoint with the song "Little Cabbage" (note 9).

These fragments were transferred to the concert either unchanged or with minor modifications. changes. Their sequence is also preserved, with the exception of the repetition the first pipa solo as the end of the concert. Surprisingly, this "shortened version" of the musical text of Ghost Opera sounds completely organic and does not give the impression of artificially composed fragments.

Overall, comparing these two works, we can say that the String Concerto orchestra and pipa is a more monolithic fusion of various cultural influences than the "Phantom Opera". Thus, it is noteworthy that the concert reproduces a version of the harmonious combination of a fragment of Bach's prelude and the Chinese song "Little Cabbage", which sounded in Part III of Ghost Opera, but does not provide their contrasting opposition, which takes place in Part I of the "opera". Shamanic exclamations sound less often in the Concert and are distinguished by a smaller variety of options. At the same time, elements of instrumental theater (shouts, stomping feet, etc.) complement the dialogue

soloist and orchestra, but do not transform the concert genre into something else.

In this regard, it is appropriate to recall the words of K. Stockhausen about two possible concepts working with musical material borrowed from different cultures: methods symbiosis, based on the fusion of disparate elements into a single whole, and the method

According to the collage, in which these elements "collide, hit each other"

[\[15\]](#).

In relation to the works of Tan Dun discussed above, it can be said that the Concert for string orchestra and pipa represents rather the concept of symbiosis, whereas Ghost Opera's method is generally closer to collage (note 10). At the same time, both the works have undoubted artistic persuasiveness (note 11).

Another version of the dialogue between different cultural traditions is presented in Crouching Tiger Concerto for cello and orchestra (2000), based on the music for the film Crouching Tiger, Hidden Dragon (note 12). With the exception of percussion, Tan Dun uses European instruments of the symphony orchestra in this work: flute (alto and piccolo), harp, solo cello, and strings (note 13). However, according to P. Monastre, the music of Crouching Tiger Concerto, written for a classical Western orchestra, is "neither classical nor Western" [\[17\]](#).

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As for the percussion instruments, the most exotic in this piece are the African drums: the composer includes a tar (frame drum) in the score, which can be replaced by a talking drum in the first drummer's part, and by timpani in the other drummers' parts. These instruments are used in the third part of the concerto, which has the subtitle "Silk Road: Encounters".

The African drum is obviously interpreted by the composer as a bearer of the culture of one from the peoples who lived in the territories along the Silk Road, and the dialogue of the tara (or talking drum) and solo cello, in which part the techniques for imitating the sound of the erhu, most directly expresses the idea intercultural dialogue. Moreover, this idea is visualized with the help of elements instrumental theatre: according to the composer's instructions, the performer The African drum should move towards the cellist under accompaniment of hand claps performed by the other drummers and the harpist, and also pizzicato strings (Fig. 4).

Musical score for Tan Dun's Crouching Tiger Concerto, Part III, bars 63-67. The score features a Harp (Hp.) and five percussion parts (1-5). The Harp part includes a "clap hands" instruction. The percussion parts include a "Solo improvise with Cello Solo" instruction and a "walk and dance towards the Vc solo" instruction. The score is written in 2/4 time and includes dynamic markings like "mp" and "pp".

Fig. 4. Tan Dun. Crouching Tiger Concerto. Part III, bars 63–67.

In addition, the work clearly has a Chinese timbre flavor. However, in this case it is not due to the introduction of the corresponding instruments into the score, and the fact that due to the composer's use of a number of special techniques, the sound European instruments imitate the sound of Chinese ones. This applies primarily to solo cello parts, the sound of which in this piece is very similar to the "Chinese violin" *erhu* (note 14). This effect is achieved with by frequently using the high register (modern *erhu* tuning) corresponds to the tuning of the middle strings of the violin) and some playing techniques. Thus, for example, glissando is very widely used (note 15). Moreover, This technique is occasionally used by the orchestra's string section, which enhances artistic effect (Fig. 5, note 16).

Musical score for Tan Dun's Crouching Tiger Concerto, Part II, bars 36-40. The score features a Violoncello solo (Vc. solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The Vc. solo part includes dynamic markings like "ppp", "mf", and "ppp". The Vln. I and Vln. II parts include dynamic markings like "mp" and "sim.". The Vla. part includes dynamic markings like "mf". The Vc. and Cb. parts include dynamic markings like "mf".

Fig. 5. Tan Dun. Crouching Tiger Concerto. Part II, bars 36–40.

At the same time, the composer, of course, does not limit himself to imitating the sound of the *erhu*, but fully utilizes the rich arsenal of technical capabilities of the cello: he uses double notes and four-note chords, which are impossible to perform on the *erhu* due to its design, sonorous pizzicato, pizzicato with the left hand, and strikes with the palm of the hand on the strings. Thus, the cello part combines the virtuosity and brilliance of this instrument with an imitation of the gentle, melodious and soft sound of the *erhu*.

The composer interprets the flute part in approximately the same way. Thus, the characteristic

The techniques of playing the Chinese transverse flute include grace notes, short trills, glissandi in a small range, rehearsals of the flute part of Crouching [20]. All these techniques can be found in Tiger Concerto (Figs. 6 and 7).



Fig. 6. Tan Dun. Crouching Tiger Concerto. Part I, bars 53–57.



Fig. 7. Tan Dun. Crouching Tiger Concerto. Part IV, bars 1–3.

Thus, the timbre of Chinese instruments seems to “shine through” the timbre of European ones, and their interaction with African drums is reminiscent of the intercultural interaction within the Silk Road. Let us not forget that all this takes place within the framework of the European concert genre with its characteristic

the composition of the instruments and characteristic features: the dialogue between the soloist and the orchestra, the soloist's cadenza, the virtuoso character of the solo part (note 17). Thus, in this work the composer creates an impressive fusion of various cultural traditions, which at the same time is distinguished, perhaps, by an even greater

stylistic unity than in the Concerto for String Orchestra and Pipa.

Conclusions. The analysis conducted allows us to come to the following conclusions:

1. Traditional Chinese instruments in Tan Dun's music appear primarily as bearers of Chinese culture and in this capacity act as subjects of multicultural dialogue, on which many works of the outstanding Chinese composer are based. The use of Chinese national instruments in Tan Dun's music is not limited to a decorative function, but is closely connected with the aesthetic concept of the works.
2. The interaction of instrumental timbres of different origins, which is an integral component of the multicultural concept of Tan Dun's works, is used in his music along with the interaction of other elements of the sound fabric: modal systems, rhythms, musical themes (including borrowed ones), etc.
3. Traditional Chinese instruments in Tan Dun music can perform various functions: to act as characters in an instrumental theatre, to be participants ensemble (orchestra), fitting into the framework of classical Western genres (for example, concert), act as sound images that are reproduced by others tools.
4. Tan Dun's work uses both main methods of working with musical material borrowed from various cultural traditions: symbiosis and collage. Of particular interest in this regard is the experience of implementing both concepts of multicultural dialogue on the same musical material (Ghost Opera and Concerto for Pipa and String Orchestra).

Notes:

1. In Tan Dun's work, researchers note the influence of both Buddhism and Taoism.

[2] .

2. A striking example of multiculturalism is the concept of Weltmusik (World Music)

K. Stockhausen, realized in many works of the German composer

[13] .

3. In Russian literature there are different translations of the name

of this work. In the works of V. O. Petrov it is called "The Phantom Opera"

[4] .

V. N. Yunusova believes that it is more correct to translate the title as "The Spirit of the Opera". In Dai Yu's study, the title is translated as "Ghost Drama" (Dai Yu. Elements of Traditional Culture in New Chinese Music of the "Openness Period": Abstract of Cand. Sci. Dissertation: 17.00.02. Nizhny Novgorod, 2017. 24 p.). Taking into account the artistic features of the work and the grammar of the English language, it seems to us that the translation "Phantom Opera" or "Phantom Opera" is more convincing.

4. In general, the widespread use of so-called "organic materials"

is one of the most important features of Tan Dun's music and to a large extent

is due to the influence of ancient Chinese ideas on the composer's work

[7] This artistic concept – "organic music" – is one of the world
of the most significant innovative discoveries of Tan Dun and implemented in such
works such as Paper Concerto (2003), Earth Concerto (2005), and
Concerto, 2009) "Water Passion After St. Matthew" (2000) and
Dr. S. Yu. Petrunina also points out that the concept of "organic music" can
be interpreted both as a concept and as a genre [5] .

5. Since the members of the instrumental ensemble in Ghost Opera must play different instruments, as well as recite and sing, their parts are designated in the musical text by numbers: 1 - first violin, 2 - second violin, 3 - viola, 4 - cello, 5 - pipa. In the given fragment, the viola part contrasts in timbre with the parts of the other members of the string quartet and the pipa. At the same time, the second violin and cello play pizzicato, and in place of the first violin, a one-string lute sounds.

6. V. O. Petrov points out that the thorn is used in the shamanic ritual for

invocation of spirits [4] "Yao" is a Chinese exclamation to ward off evil spirits (Kim

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University of California, Santa Cruz. Dissertation. Santa Cruz, 2020. 154 p.). S. Kim also points out that the frequently occurring glissandi in the Concerto for String Orchestra and Pipa can be considered an imitation of the singing style of Nuo opera performers (Kim SI Essay: Analysis of Tan Dun's "Concerto For String Orchestra" and Unsuk Chin's "Šu" For Sheng and Orchestra II. Musical Composition: "Breakthrough" for So-Ajaeng and Orchestra. University of California, Santa Cruz. Dissertation. Santa Cruz, 2020. 154 p.). Considering that the concerto is composed of fragments of Ghost Opera, this statement is also true for this

works too.

7. It is interesting that multicultural dialogue is embraced in Ghost Opera as a time

layer of the "real" (the interaction of Chinese and European instruments), and

"past" (comparison of sound material that has German, English and

Chinese origin), and partly even "eternity" (the use of Asian

percussion instruments along with sound structures related to both

both to Chinese traditional culture and to the Western avant-garde).

8. It should be clarified that the composer does not use a three-part structure, which is typical for a classical solo concerto, but a four-part structure (of the "slow-fast-slow-fast" type), which is characteristic of baroque concerti grossi.

9. Accordingly, the concert did not include episodes with percussion instruments, "organic materials", recitation and singing.

10. Moreover, the third part of the work is a striking example of the use of the symbiosis method.

11. Stockhausen believed that only the method of symbiosis was artistically justified. However, works such as Ghost Opera refute this assertion.

12. Tan Dun was awarded an Oscar for his music for this film.

13. The music for this film as an independent instrumental
the work also exists in a version of the Concerto for Erhu and Chamber Orchestra, and
also Sonatas for Cello and Piano [16].

14. The technique of imitating the sound of the erhu on the cello is quite common in Chinese music. It can be found in other works by Tan Dun (for example,
"Elegy: Snow in July"), as well as other authors [18].

15. The erhu uses various types of glissando [18]. In addition, due to the lack of a fingerboard, the erhu is less intonationally stable than instruments of the violin family [19].

Therefore, the constant use of the glissando technique, characteristic of the performance
the solo cello of the cantilena melodies in the Crouching Tiger Concerto, probably
imitates this property of the erhu.

16. As N. A. Feofanova notes, "to imitate the folk style it is necessary to combine sounds with noticeable slow glissando, which are present almost always" [18, p. 34]. This is precisely the technique used in the given fragment of the score.

17. As a visual accompaniment to the music, E. Lee and D. Shamus created a video sequence, including fragments of the film Crouching Tiger, Hidden Dragon, [17] views of New York and Beijing, etc. However, the inclusion of a video sequence is not a mandatory condition for the performance of the Concerto.

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18. Feofanova N. A. On some features of the interpretation of the cycle "Seven melodies, Heard in China" by Bright Sheng // Musical Journal of the European North. 2019. No. 3 (19). P. 25–39.
19. Liu Huijuan, Anikienko S. V. Classical European violin and Chinese folk instrument erhu as a representative of string instruments of the East and West // Cultural life of the South of Russia. 2022. No. 4 (87). P. 14–19.
20. Wang Ying. The implementation of the features of playing national wind instruments in Chinese piano music // Bulletin of the Herzen State Pedagogical University. 2008. No. 82–1. P. 111–120.

Results of the article review procedure

Due to the double-blind review policy, the identity of the reviewer is not revealed.

The list of reviewers for the publisher can be found [here](#).

The subject and object of the research presented for publication in the journal "Culture and art" the author presented in the title flawlessly from the formal side (The Interaction of Traditional Chinese and Western Musical Instruments in Tan Dun's work as a multicultural dialogue): the interaction of traditional Chinese and Western musical instruments are the subject of research, which is considered in logical connection with the object - with the work of the outstanding contemporary Chinese composer Tan Dun, seen as a process multicultural dialogue.

The object and subject of the study is revealed on the basis of the analysis of specific empirical material: Ghost Opera for string quartet and pipa with water, stone, paper and metal (1994), Concerto for string orchestra and pipa (1999), Crouching Tiger Concerto for

cello and orchestra 2000 The author traced how

the instrumentation of the works and the composer's masterful use of coloratura, noise, intonation and sound-pictorial capabilities of musical instruments expresses the philosophical concept of dialogue

cultures. The author noted that Tan Dun's work uses two contrasting techniques of cultural dialogue (symbiosis and collage) as the main methods of working with musical material borrowed from various cultural traditions: if in Ghost Opera collage predominates, semantically transforming into symbiosis, then in the works of 1999 and 2000, due to the polyfunctionality of the timbres of musical

instruments, musical quotations and intonational allusions, the main technique becomes symbiosis. The author emphasizes that "of particular interest in this connection

presents the experience of implementing both concepts of multicultural dialogue on one and the same musical material (Ghost Opera and Concerto for Pipa and Strings orchestra).

All the author's conclusions are well-reasoned. The subject of the study is disclosed high theoretical level, and the article deserves publication in a reputable scientific journal.

The research methodology is based on the principle of comprehensive study multicultural dialogue supported by detailed semiotic analysis intonation material of a representative sample of significant characteristics of Tan Dun's musical works. Author's methodological complex is relevant to the scientific and cognitive tasks being solved. Final results are trustworthy.

The author quite reasonably substantiates the relevance of the chosen topic by the fact that "The synthesis of the cultural traditions of the West and the East is one of the... signs contemporary musical art" and "this tendency ... is clearly manifested in the works of the outstanding Chinese composer Tan Dun, the author of works different genres, which brought him worldwide fame."

The scientific novelty of the study, consisting both in the author's sample of the analyzed empirical material, as well as in the selected aspect of multicultural dialogue through composer's creativity, deserves theoretical attention.

The style of the text as a whole is scientific, only some of them need to be corrected.

design flaws: 1) in Russian standards of scientific and technical information

two types of illustrative material are assigned (Figures (abbreviated as "Fig.") and Tables),

Captions to illustrations in this article must begin with the word "Figure"

be located strictly under the drawing and, as is customary in musicology, as accurately as possible

attribute the fragment of the score depicted in the figure, for example, "Figure 1. —

Tan Dun. Ghost Opera, 1994, Part I, bars NN"; 2) in some places of the text are needed

minor edits (e.g. "Silk Road: Encounters" - in

the opening quotation marks are missing in the parentheses; in the expression "peoples living on

in the territories where..." the preposition "on" is used once again) — it won't hurt

additionally proofread the text for typos.

The structure of the article corresponds to the logic of presenting the results of scientific research.

The bibliography does a good job of covering the research area, but the descriptions require minor corrections in accordance with editorial requirements and GOST.

The appeal to opponents is correct and quite sufficient, the author has reasoned it

participates in a current theoretical discussion. The article is certainly of interest to the readership of the journal "Culture and Art" and after minor editing can be recommended for publication.

Results of the article re-review procedure

Due to the double-blind review policy, the identity of the reviewer is not revealed.

The list of reviewers for the publisher can be found [here](#).

The author submitted his article "Interaction of Traditional Chinese and Western Musical Instruments in the Works of Tan Dun as a Multicultural Dialogue" to the journal "Culture and Art", which examines the process and factors of the formation of a unique compositional style of modern Chinese

composer.

The author proceeds in studying this issue from the fact that Tan Dun's work belongs to the "New Wave" movement. This movement emerged in China after the end of the Cultural Revolution (1966-1976) and embraced various forms of art: painting, music, literature, cinema. The music of this period is characterized by the active development of avant-garde compositional techniques that appeared in the West, combined with the implementation of national traditions in music, and quite ancient layers of Chinese culture. The relevance of the study is determined by the fact that the originality of Chinese art currently attracts great attention of many researchers and amateurs from different countries of the world. The methodological basis of the study was a comprehensive approach containing both general scientific methods of analysis and synthesis, and musicological and biographical analysis. The theoretical basis of the study are the works of such musicologists as O.N. Beznisko, Zhou Shiyu, J. Vazzoler, Zhu Linzi, V.N. and others. The empirical material was the works of the modern Chinese and American composer Tan Dun (born 1957).

Accordingly, the aim of this study is to analyze the work of Tan Dun from the standpoint of the factors and musical traditions that influenced the formation of his unique creative style. The author explains the choice of the subject of the study by the fact that Tan Dun can be considered a bearer of both Chinese and Western (Euro-American) musical tradition. Based on the conducted analysis of the scientific development of the problem, the author makes the conclusion is that Tan Dun's works are of great interest to musicologists. The author explains this research interest as artistic value of the works of the composer, and the fact that many were reflected in his work current trends in contemporary art, including the gravitation towards synthesis of different cultural traditions. The author defines the musical direction in which Tan Dun creates as musical multiculturalism, which implies unification within one work of elements borrowed from the cultural traditions of different peoples of the world: features of musical language, performance practices, verbal texts. The author places the biographical factor at the basis of the uniqueness of Tan Dun's music, so how in his youth Tan Dun worked in the Peking Opera troupe, then entered Beijing Conservatory of Music, and in 1986, having received a scholarship to study at graduate school at Columbia University, moved to the United States.

Based on musicological analysis, the author identifies traditional Chinese and Western characteristics in Tan Dun's music. Thus, traditional Chinese instruments in Tan Dun's music can perform various functions: act as characters in an instrumental theater, be participants in an ensemble, fitting into the framework of classical Western genres, act as sound images that

are reproduced by other instruments.

In Tan Dun's work, the author highlights both main methods of working with musical material borrowed from various cultural traditions: symbiosis and collage, and traces the experience of implementing both concepts of multicultural dialogue on the same musical material in the works Ghost Opera and Concerto for Pipa and

string orchestra.

Having conducted the research, the author presents conclusions based on the materials studied.

It seems that the author in his material touched upon issues that are relevant and interesting for modern socio-humanitarian knowledge, choosing a topic for analysis,

the consideration of which in scientific research discourse will entail certain changes in the established approaches and directions of analysis of the problem raised in the presented article.

The obtained results allow us to state that the study of the mutual influence of various cultures as a result of intercultural interaction and the facts of manifestation of such mutual influence in the creative process represents an undoubted theoretical and practical cultural interest and can serve as a source of further research.

The material presented in the work has a clear, logically structured structure, which contributes to a more complete assimilation of the material. This is also facilitated by adequate choice of methodological base. Research bibliography consists of 20 sources, including foreign ones, which seems sufficient to generalize and analyze scientific discourse on the issues under study.

The author has achieved the stated goal and obtained certain scientific results, which allowed us to generalize the material. It should be stated that the article may represent of interest to readers and deserves to be considered for publication in authoritative scientific publication.