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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

INFLUENCES OF CHINESE CULTURAL TRADITIONS ON PIANO  
MUSIC BY CHINESE COMPOSERS: ANALYTICAL STUDY  
OF REPRESENTATIVE PIANO WORKS THROUGH 1980,  
WITH PEDAGOGICAL AND PERFORMANCE  
CONSIDERATIONS

A Dissertation Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
Doctor of Arts

Zhipeng Li

College of Performing and Visual Arts  
School of Music  
Piano Performance

December 2021

This Dissertation by: Zhipeng Li

Entitled: *Influences of Chinese Cultural Traditions on Piano Music by Chinese Composers: Analytical Study of Representative Piano Works through 1980, with Pedagogical and Performance Considerations.*

has been approved as meeting the requirement for the Degree of Doctor of Arts, Piano performance in the College of Performing and Visual the Arts in School of Music

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## ABSTRACT

Li, Zhipeng. *Influences of Chinese Cultural Traditions on Piano Music by Chinese Composers: Analytical Study of Representative Piano Works through 1980, with Pedagogical and Performance Considerations*. Published Doctor of Arts dissertation, University of Northern Colorado, 2021.

Since the Western piano music culture entered China, Chinese musicians have never stopped exploring the piano. The piano compositions grew up with the new China and have been influenced by different historical periods, from the earliest imitation of Western music structure and harmony, to the later incorporation of Chinese folk music, and finally to the bold fusion of Chinese and Western composition techniques into a Chinese style piano music. The development of Chinese piano music has been recognized by the world in the last one hundred years. More and more musicians are interested in Chinese piano works. Understanding Chinese piano compositions has consequently become important. In line with this interest, this study will examine the style, structure, and imitation of the Chinese instrument sound. Through the analysis of selected transcribed folk music and original composed piano works, this study aims to enhance understanding of the traditional folk idioms in the piano works and to understand the idioms' influences on modern Chinese piano music and its interpretational possibilities.

This study will introduce the different regional styles of Chinese folk music, basic pentatonic theory, and how composers use folk melodies, rhythmic patterns, and modified harmonies to convey Chinese flavor. The focus of this research is the relationship between Chinese piano music and Chinese folk music. For the selection of Chinese works, the author has chosen the most representative transcriptions and original works. The selected seven

compositions consist of different styles and genres of folk songs, folk music ensembles, and original Chinese music. Each has a very important role in Chinese piano history. This document will be beneficial to piano students and scholars as it provides an understanding of how Chinese composers developed their musical language to captivate audiences and listeners to this day. It is offered in the hopes of promoting a wider familiarity with Chinese music and culture.

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## CHAPTER I

### INTRODUCTION

The history of Chinese piano music is relatively short. Zhao Yuan-ren's *March of Peace* is the first published piece of Chinese piano music (1914), and the work is deeply influenced by Western music. Before 1934, composers such as Zhao Yuan-ren, Jiang Ding-xian, and Lao Zhi-cheng made great efforts to explore Chinese piano music.<sup>1</sup> It was not until 1934 that Chinese piano music entered the prosperous period with the *Buffalo Boy's Flute* by He Lu-ting—the first mature original Chinese piano work in history.<sup>2</sup>

During the past several decades the piano has become one of the most popular instruments in China. Chinese pianists and piano music are drawing more attention from the international community, and more and more famous Chinese pianists such as Lang Lang and Li Yundi promote Chinese piano works within and outside China. Moreover, there are more internationally established Chinese composers whose piano music is becoming universally popular.

Due to political and historical reasons,<sup>3</sup> the majority of piano solo works before the 1980s were transcriptions of Chinese folksongs. Chinese piano transcriptions are divided into

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1. Guozhong Zhang, *Analyze the History and Current Situation of Chinese Piano Music*, (Yin Yue Shi Kong, 2016), 26-27.

2. Xiaosheng Zhao, *The Tao of Piano Playing*, (Shanghai: Shanghai Music Publishing House, 2007), 352.

3. The Chinese Culture revolution spanned 1966 to 1976; during this period, only transcriptions of revolutionary songs or folk songs were safe to compose due to political control.

two categories: transcriptions of folk songs and traditional folk instrumental music. Roughly two-thirds of the transcriptions are from instrumental music, and one-third are from folk songs.<sup>4</sup> Many of them are transcriptions of pieces originally for traditional Chinese instruments such as *pipa*, *suona*, and *erhu*.<sup>5</sup> Due to a large number of instrumental transcriptions, the styles are more diverse, the compositional technique level is higher, and they are often performed in the concert hall. In contrast, the song transcriptions mainly include folk songs, revolutionary songs that promote the ruling party, and children's songs. Popular folk tunes, especially revolutionary songs, have gradually disappeared over time, and piano arrangements of these have fallen out of fashion.<sup>6</sup> The transcriptions propagated piano music among the Chinese people and revived Chinese folk music.<sup>7</sup> The transcriptions inspired composers to develop a modern Chinese style of composition.

### **Purpose of Study**

In recent years, there has been more Chinese piano music composed and performed around the world. As Chinese piano music becomes more popular globally, there is a greater need for research providing insights into the Chinese cultural aspects and traditions often present in these works. This study will provide a comprehensive insight into the traditional Chinese influences in contemporary Chinese solo piano music. Examination of the regional music styles and origins of Chinese regional musical works will be followed by analysis of their influences in

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4. Yan Shang, *Research on Piano Music Adapted from Chinese Folk Instrumental Music*, (Musical Works, 2017-06), 90.

5. Ibid.

6. Hongdan Sun, *A Brief Analysis of the Development Trend of Diversification in Piano Adaption Works*, (Yue Fu Xin Sheng, 2017-03), 202-204.

7. Folk music was popular in certain areas, but piano transcriptions expand the popularity to a broader audience.

the selected solo piano works. Finally, this research will provide relevant pedagogical considerations helpful in the process of learning and performing the studied works; it is aimed for non-Chinese music pedagogues and performers.

### Scope

The compositions used in this study were selected according to three criteria: difficulty level, type, and musical region. They fall into three different levels: intermediate, early advanced, and advanced. The works are either written by famous Chinese composers or transcribed from popular folksongs. They are frequently played on stage. Selections represent both the important timelines in Chinese modern piano history and each musical region in China. Some of the musical regions, like the Northwestern Plateau, have had a profound influence on piano compositions. The following table presents the selected works, their corresponding musical regions, and specific relevant features.

Table 1.1. List of the selected studied works

Title	Name of composer	Compositional type and dates	Region	Composing characteristics
<i>Lan Huahua, the Beautiful Girl</i>	Lisan Wang	Northern Shaanxi folk song transcription 1952	Northwestern Plateau	This work is transcribed from the Northwest of Shaanxi folk song <i>Lan Huahua</i> , which belongs to folk genre Xintianyou. It is one of the most popular folk songs in contemporary China
<i>The Second Spring Bathed in Moonlight</i>	Wanghua Chu	Erhu transcription 1972	Jiangzhe Plain	The combination of Pingtan <sup>8</sup> opera and Taoist music (many Jiangnan folk songs were adopted) as composing material
<i>Autumn Moon Over the Calm Lake</i>	Peixun Chen	Transcribed from Guangdong music 1973	Yue	The composer successfully recreates Cantonese music on the piano

8. Pingtan, also known as Suzhou Pingtan, is a combination of the art forms of pinghua 评话 and tanci 弹词. It is popular south of the Yangtze River. The Ming Dynasty reached its peak. The content mainly consists of the rise and fall of families and love stories. In general, a duet performs, with one playing sanxian and the other playing pipa.



Table 1.1 continued

Title	Name of composer	Compositional type and dates	Region	Composing characteristics
<i>A Hundred Birds Paying Respect to the Phoenix</i>	Jianzhong Wang	Suona transcription 1973	Northeastern Plain	The piece combines Henan Yu opera, representing the excitement of folk wedding scene
<i>Chinese Rhapsody No. 2</i>	Anlun Huang	Original work, inspired by Taiwan Gaoshan folk songs 1974	Min Tai	One of the few original works that composed during Cultural Revolution. The piece uses the Gaoshan folk song <sup>9</sup> of Taiwan as the theme and imitates the Gaoshan slide technique with chromatic scale
<i>Flute and Drum at Sunset</i>	Yinghai Li	Pipa transcription 1975	Jiangzhe Plain	The Piece successfully imitates a variety of Chinese folk instruments
<i>The Sounds of Big waves</i>	Lisan Wang	Original work, inspired by a Japanese painting 1979 (Sound of Waves, Kaii Higashiyama)	Southwestern Plateau	The piece combines Chongqing Buddhist music with Japanese mode. Using modern composing techniques, it expresses the Chinese traditional culture and Japanese elements

Chapter I includes literature review, the purpose of the study, the need for the study, and the scope and limitations of this dissertation, including the rationale for the repertoire selection.

Chapter II introduces aspects of Chinese musical culture, including Chinese aesthetic values, Chinese music systems, and eleven Chinese folk musical regions. The Chinese cultural aesthetics represent various aesthetic values of the Chinese people. They are critical to Chinese composers and are the cores of identity of the Chinese people. The selected piano works feature the Chinese pentatonic mode, which has different melodic and harmonic rules compared to the

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9. Gaoshan folk song mostly popular in Taiwan. Common types are: sacrifice song, ritual song, labor song, drinking song, love song, and narrative song.

western music system. The eleven Chinese folk musical regions help both non-Chinese and Chinese musicians to understand Chinese folk cultures behind the Chinese music.

A brief biography of the selected composers and the historical background of the studied compositions will be presented in Chapter III. I will analyze how regional characteristics were applied in the compositions, examine compositional and musical styles of every selected composer, and further investigate any additional possible influences present in the studied works.

Chapter IV will discuss the pedagogical value of the selected works and offer suggestions for teaching and performance. Discussions will include incorporation of specific Chinese instrumental techniques in the context of pianistic tone production and use of pedals in obtaining sonorities of traditional Chinese instruments on the piano.

Chapter V will serve as a conclusion to the research that summarizes the general style and character of the studied works and discusses the fusion of Chinese and Western styles in the music. Further areas of research could be pedagogical approaches to Chinese piano music and other cultural influences on Chinese piano music such as Russian influences.

### **Review of the Literature**

Previous Chinese research of Chinese piano music consists of several dissertations, such as: *Century Piano Music* by Liang Maochun (1993), *Formation and Development of Chinese Piano Culture* by Bian Meng (1996), and *Chinese Piano Music Culture in First Half of 20<sup>th</sup> Century* by Feng Xiaogang (2007). The dissertation *A Study of Five Chinese Piano Pieces with a Review of the Introduction and Development of the Piano in China* by Wang Rongsheng (1995) consists of a general study of piano transcriptions with a strong emphasis on the development of Chinese piano works. It examines compositions within a specific historical period between the 1930s and 1950s and does not focus on regional styles. This research provides only a limited

insight into the choices of Chinese repertoires.<sup>10</sup> The study of Chinese piano works by Luo Yali (2012) classifies compositions by genres in a more comprehensive manner, but also suffers from the limitation of the classification system used. On rare occasions, the work mentions “Music Geography” which divides Chinese folksongs into eleven cultural regions but is limited to using southern and northern musical style classifications.<sup>11</sup> Neither study includes a broader discussion of regional styles.

The dissertation *Voices from the East: Culture and Expression in Contemporary Chinese Piano Music* by Kan Chiu (2009) selects five pieces from Shanghai and Beijing’s international and national “Composition Competitions”<sup>12</sup>. It examines large-scale Chinese contemporary pieces such as *Wu Kui* by Zhou Long, and *My Song* by Bright Sheng. The selected composers are Chinese and Chinese-American; some of the composers are western trained musicians who show a strong influence from western compositional styles. Chiu’s dissertation focuses on the musical and cultural connections between China and America; however, it does not mention musical regions nor their influences.<sup>13</sup>

*A Study of Similar Color Area Divisions in Han Folk Songs* by Miao Jing and Qiao Jianzhong was published by Culture and Art Publishing House in 1987. This book provides a method that is commonly used in comparative musicology: to divide the musical culture into several regions according to specific criteria, such as race, geography, cultural background,

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10. Rongsheng Wang, *A Study of Five Chinese Piano Pieces with a Review of the Introduction and Development of the Piano in China*. Diss. Ball State University, 1995.

11. Yali Luo, *Six Chinese Piano Pieces of the Twentieth Century, A Recording Project*. DMA diss. Arizona State University, 2012.

12. The Composition Competitions including: 2007 Beijing “Palatiannu” Composition Competition, 1983 Textbook Award of The Central Conservatory of Music, Shanghai “Baichuan” Composition Competition.

13. Kan Chiu, *Voices from the East: Culture and Expression in Contemporary Chinese Piano Music*, DMA diss. Los Angeles: University of California, 2009.

genre, and style.<sup>14</sup> There are many different opinions on the classification of Chinese folk songs in the academic world. Miao Jing was the first scholar who established the term “folk musical region”. Since then, many scholars have further developed the idea of folk musical regions. Such scholars include Huang Yunzhen, Yang Jiumin, and Peng Zihua. At the same time, some scholars have raised opposing opinions and proposed different classification methods. For example, Du Yaxiong proposes that classification should be based on different dialects. Although there are some imperfections in the study of Miao, her classification of Chinese folk is the most generally accepted.

The *Folk Songs of the Han Chinese: Characteristics and Classifications* by Han Kuo-Huang was published in *Asian Music*, Vol. 20, No.2, Chinese Music Theory, 1989. This paper summarizes the main ideas of Miao’s research; it is the first English written theory that follows Miao’s cultural regions division. The author introduces several types of folk songs (*shange*, *xiaodiao*, *haozi*) and explains the general ideas about Chinese folk song characteristics based upon the northern-southern divisions. The research is focused on music theory, and the paper only briefly mentions piano and the folk influences in Chinese piano works.<sup>15</sup>

The selections of studied musical works by other Chinese researchers’ dissertations mainly focus on Chinese composers and historical periods. Chinese music culture and musical regions are barely mentioned, and the studies do not provide a coherent analysis of folk influences on the contemporary piano works. The composers who are commonly discussed are famous and prolific, including: Zhou Long, Chen Yi, Tan Dun, Wang Lisan, Chen Qigang,

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14. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color Area Divisions in Han Folk Songs*. (Beijing: Wen-Hua-Yi-Shu, 1987), 26.

15. Kuo-Huang Han, *Folk Songs of the Han Chinese: Characteristics and Classifications*, University of Texas Press, *Asian Music*, Vol. 20, No. 2, Chinese Music Theory (Spring-Summer, 1989), 107-128.

Zhang Zhao, Zhao Xiaosheng, and Bright Sheng. To fill the gap in literature, this study will not focus on certain composers but will focus on the connections between Chinese folk elements and Chinese piano works.

### **Methodology**

The methodology of this study will be based on theoretical and musicological analysis of the selected Chinese piano solo compositions.<sup>16</sup> The analysis will focus on several key elements: places of origin, musical idioms, and compositional techniques and styles.

The analysis will draw on a well-known ethnomusicological study by Miao Jing and Qiao Jianzhong, which distinguishes various Han<sup>17</sup> folk music styles and classifies them into eleven musical regions.<sup>18</sup> Each cultural region possesses distinct folk song characteristics, as well as level of economic and cultural development. In addition, every region employs a distinct dialect, customs, aesthetic psychology, and cultural traditions. These cultural factors have a significant effect on people's aesthetic taste in different regions, thus forming diversified and multi-level cultural world.

While drawing on the musicological legacy of Miao and Qiao, the analysis of the studied compositions will also consider musical idioms, structures, and possible influences of traditional Chinese folk tunes and instrumental music present in the studied compositions.

### **The History of Piano Transcriptions in Chinese Piano Music**

Chinese piano compositions are influenced by Chinese history and experienced many

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16. In this dissertation, all the piano works are composed by Chinese composers.

17. Han Chinese constitute the largest ethnic group in China's mainland, where they make up about 92% of the total population.

18. Jing Miao and Jian-zhong Qiao, 58-61.

dynamic changes in their development. The Western forms were introduced and became popular in the beginning of the twentieth century (1919-1937). From 1937 to 1966, Chinese composers gradually abandoned attempts of imitating the Western musical models and increased the amount of the traditional Chinese musical elements in their compositions.<sup>19</sup> During the Cultural Revolution (1966-1976), the piano, as a Western musical instrument, was completely suppressed, and the composers could not compose freely. Only revolutionary songs and instrumental transcriptions were allowed following strict government requirements.<sup>20</sup> As a consequence, composers began to explore the form of the piano transcription, borrowing musical material from folk songs and folk instrumental repertoire.

With the end of the Cultural Revolution, composers regained their freedom of creativity, and, with the subsequent Chinese Economic Reform (1978),<sup>21</sup> many modern Western musical theories and styles flooded into China. Since then, the popularity of piano transcriptions gradually faded away, followed by a renaissance of original Chinese piano music. The representative composers of that time were Wang Lisan, Quan Jihao, and Huang Anlun.

For this dissertation, the analysis will focus on Chinese transcribed piano music, and one original piano work. Transcribed piano music can be divided generally into four categories, based on the original instrumental/vocal setting: voice, plucked instrument, wind instrument, and string instrument.<sup>22</sup> Some of the successful transcriptions have played a decisive role in Chinese

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19. Changkui Wang, *Chinese Piano Music Culture*. (Beijing: Guangming Daily Publishing House, 2010), 78.

20. Ibid., 161.

21. The Chinese Economic Reform, known in the West as the Opening of China, refers to the program of economic reforms termed “Socialism with Chinese characteristics” and “socialist market economy” in China.

22. Yan Shang, *Research on Piano Music Adapted from Chinese Folk Instrumental Music*, (Musical Works, 2017-06), 90.

piano history. Chinese piano music became very popular among the public. As a unique genre, Chinese piano transcriptions have influenced the history of Chinese piano music. Chinese composers exploited Chinese elements in their transcriptions which laid the foundation for later original works. This paper will introduce and analyze various types of piano transcriptions in chapter III.

## CHAPTER II

### MUSICAL CULTURE IN CHINA

#### **Chinese Aesthetics and Chinese Piano Music**

China's five thousand years of history have formed a strong sense of identity and diverse sets of aesthetic values. The ideas of Confucianism, Taoism, Buddhism, and Communism have tremendous influence on Chinese people. They are also critical to Chinese musicians and are the cores of identity of the Chinese people.<sup>23</sup> The cultural background of Chinese piano music is linked to the Chinese traditional culture, especially the three aesthetic concepts of *zhong he* (中和), *yin rou* (阴柔), and *shen yun* (神韵), as well as to its interaction with Western musical cultures.<sup>24</sup>

#### *Zhong He*

*He* 和 has two basic meanings as a Chinese character: in relation to food it means “perfect flavor”, and in music it means “harmony.”<sup>25</sup> *Zhong* 中 means “in the middle or the balance point.” Confucian concepts of *zhong yong* 中庸 (worship harmony), *zhong yong*

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23. Changkui Wang, *Chinese Piano*, 4.

24. *Ibid.*, 5.

25. *Ibid.*, 3.



(humility), and zhong he (obedience), represent the core of Chinese traditional cultures. The idea of zhong he is embodied in the aesthetic thought represented by Confucianism. Confucianism was originally established with rites and music<sup>26</sup> as the core.<sup>27</sup> Confucianism represents the beauty of masculinity in traditional culture.<sup>28</sup> The Chinese rites and music system reinforced and stabilized the strict patriarchal clan hierarchy. Every person in the hierarchy enjoyed the type of rites and music assigned particularly to his grade. The types and number of musicians, and the instruments for each grade were strictly limited, and to exceed the limits was considered a grave offense.<sup>29</sup> The function of music was to maintain the education of the people and thus maintain the stability of the society.<sup>30</sup> The ritual music system requires that music should be properly composed. The external expression and internal emotion of the music are kept in a balanced state. Thick and complicated textures as well as exaggerated expressions are not appropriate to the traditional aesthetic as they would be unacceptable for the ritual music system.

*Zhong he* has been cultivated by Chinese people for over two thousand years. The virtues associated with zhong he are: focus on self-control, humility, self-satisfaction, and reduced desires affecting the style of Chinese piano music through elegant and graceful styles.<sup>31</sup> The disadvantages of zhong he are: limitation of creativity, lack of competitive spirit and dramatic

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26. The rites refer to sacrificial ceremonies and court protocol, music and dancing which accompanied ceremony.

27. Meilin Xie, *Confucius's Musical Thought*, Journal of Neimeng Gu Normal University, 2017, 135.

28. Jianjun Tang, *The Feminine, Masculine, Yin-yang and Harmonious Beauty of Classical Chinese Music*, Journal of Chifeng University, 2020, 12.

29. Fang Liu, *The Ritual and Music Culture in Ancient China*, Chinaculture.org, 2008.9.12.

30. Jiayi Zhou, *On the Beauty of Confucius's Rites and Music*, (Shandong University, 2012), 2.

31. Changkui Wang, *Chinese Piano*, 9.

conflict, focus on the harmony and balance of textures.

### *Yin Rou*

In Chinese characters, *yin* 阴 means femininity, *rou* 柔 means soft, gentle or mild, and *yin rou* is specifically related to feminine beauty.<sup>32</sup> According to the Taoist, *yin rou* beauty takes Laozi's<sup>33</sup> philosophy of “preciousness and softness” as its foundation, and “vacuity and tranquility” as its main characteristic.<sup>34</sup> The *yin rou* beauty profoundly affects every aspect of artistic beauty in Chinese instrumental music and in other traditional arts such as novels, drama, dance, poetry, painting and architecture. Its feminine beauty guides all the style and characteristics. As the main attribute of Taoism, feminine beauty (阴柔之美) is opposite to masculine energy (阳刚之气) of Confucianism.<sup>35</sup> Laozi uses water to represent the beauty of “rou.” The famous idiom “little strokes fell great oaks” shows the law of the world: firmness is overcome by gentleness.<sup>36</sup> This encourages a humble and modest character in Chinese people.

*Yin rou* also represents motherhood, and, in Chinese music culture, the moon symbolizes motherhood and the beauty of the feminine (the right part of the Chinese character *Yin* 阴 is “moon” 月).<sup>37</sup> The Chinese character *yin* 阴, opposes *yang* 阳, which represents the sun while

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32. Ibid., 10.

33. Laozi was an ancient Chinese philosopher and writer. He is the reputed author of the *Tao Te Ching*, the founder of philosophical Taoism, and a deity in religious Taoism and traditional Chinese religions.

34. Caizhao Kou, *The Feminine Beauty of Chinese Instrumental Art*, Sichuan: Chengdu, Sichuan University, College of Art, 2018.

35. Heng Liu and Peng Mai, *On the Feminine Virtues in Laozi*, Legal System and Society, 2017-22.

36. Ibid.

37. Changkui Wang, *Chinese Piano*, 13.

yin is represents the moon. The extended meaning of the two words is feminine (阴柔之美) and masculine (阳刚之气).

Motherly beauty, implicit beauty, and static beauty are the concentrated expression of yin, which is one of the aesthetic cornerstones of Chinese piano music. Chinese emphasis on gentle beauty may have precluded the production of grand dramatic works that are commonly found in the Western piano tradition.<sup>38</sup>

### *Shen Yun*

*Shen yun* is the most important Chinese music aesthetic. *Shen* 神 means the spirit. *Yun* 韵 has a close relationship with *he* (和), which means harmony; however, it also has its own meanings such as “rhyme” and “style”.<sup>39</sup> *Shen yun* refers to an ideal artistic state; it is a spirit that reflects the most natural and vivid style, no artificial charm. Chinese *shen yun* emphasizes the artistic emotions. Any forms of artistic creation must be in harmony with nature. In traditional Western music, symphonies, concertos, sonatas, string quartets, opera overtures, and other major western musical genres all pay attention to the harmonic relationship between the main melody and other parts. The Western style uses harmony, form, and structure to build to and recede from musical climaxes. Alternatively, Chinese music focuses on emotions created through melody.<sup>40</sup>

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38. Ibid, p. 15.

39. Ibid, p. 16.

40. Chunyan Zhang, *Cross-cultural Dissemination of the Beauty and Connection of Traditional Chinese Music Culture*, (Social Science of Beijing, 2016, 2), 2.

Many scholars often equate shen yun with *qi yun* 气韵. Qi yun can be understood as the breath or spirit through the composition. Only through the connection of qi yun can the artistic conception of the work can be achieved. Especially when the music is in a silent state, connecting the musical idea with qi is crucial, since the musical sense cannot be cut off.<sup>41</sup> Qi yun occupies the core position in Chinese traditional culture. Qi (spirit) and yun (rhyme) are two different concepts, which were first seen in the appreciation of Chinese painting and then applied to the appreciation of all art forms. Rhyme is a state presented by art and an ultimate effect pursued by art. What drives rhyme to produce is a dynamic spirit, qi. In the traditional Chinese concept, qi is the origin of life and the foundation of all things. Therefore, qi is the carrier of the flow of Chinese music.<sup>42</sup> The practice of qi is a process from outside to inside and then from inside to outside. The performer practices arousing the inner spirit's resonance then conveys the inner spirit to the hands to make sympathetic and sensitive music. The cultivation of qi is a slow process, and mastery in performance is the goal.

### **Traditional Chinese Music System**

#### *Pentatonic Scale*

The traditional Chinese music system is dominated by the pentatonic scale. The Chinese mode system does not belong to the western traditional musical systems — even though the Chinese “Ya Yue” mode sounds exactly like Lydian mode, or the “Yu” mode can have a feel of a minor key of the well-tempered system. The Chinese modal harmonic system should not be considered as related to any of the Western harmony systems.<sup>43</sup> The six- and seven-note scales

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41. Xiaosheng Zhao, *The Tao*, 359.

42. Xiaoxue Tan, *Interpretation of “Qi” in Chinese Instrumental Music Performance*, Lilun Xueshu, 2012.  
2.

43. Luting He, *The Problem of Chinese Pentatonic Scale and Chinese Mode*, Wen Hui Bao, 1961. 12. 6.

are built from the pentatonic scale.

The pentatonic scale is a musical scale with five notes. Each note has its own name, *gong* 宫, *shang* 商, *jue* 角, *zhi* 徵, and *yu* 羽. The first historical mention of pentatonic scales comes from 600 BC, in the ancient book “Guan Zi • Di Yuan Pian”. This study is the world’s earliest tonality calculation theory, which first calculate the fourth degree below the tonic, and then alternates up and down, to find the five notes zhi, yu, gong, shang, jue.<sup>44</sup> In Chinese music theory, gong, shang, jue, zhi, yu are names that represent intervals rather than fixed pitches.<sup>45</sup>

Gong mode 宫调式: 宫 商 角 徵 羽 宫

Shang mode 商调式: 商 角 徵 羽 宫 商

Jue mode 角调式: 角 徵 羽 宫 商 角

Zhi mode 徵调式: 徵 羽 宫 商 角 徵

Yu mode 羽调式: 羽 宫 商 角 徵 羽

“大二度” Major Second  
“小三度” Minor Third

#### Ex. 2.1: Pentatonic Scale in C-gong System<sup>46</sup>

To facilitate learning, the Chinese mode system uses the same solmization and key signatures of the Western music system. Gong, shang, jue, zhi, and yu, are equivalent to “do,”

44. Nianzu Dai, *The Origin of the “Sanfen Sunyi” Method, Studies in the history of natural sciences*, (Vol. 11 No. 4, 1992), 329.

45. Yinghai Li, *Han Modes and Their Harmonization*, (Shanghai Music Publishing House, 2001), 9.

46. Ibid.

“re,” “mi,” “sol,” “la,” in the movable-do system.<sup>47</sup> In the pentatonic scale, each single step represents an unchangeable interval. Every pentatonic scale has three major seconds (do-re, re-mi, sol-la) and two minor thirds (mi-sol, la-do). Each single note from the pentatonic scale can start or end the melody, and the ending note of each section determines the name of the mode. As presented below, if the pentatonic scale uses the same gong note, no matter which note ends the scale, it remains in the same gong system, sharing the same key signatures. As shown in example 2.1, in the C-gong system, the gong mode is: C, D, E, G, A, C. and zhi mode is: G, A, C, D, E, G.

In an instance where the scale starts from a different gong note, the new scale will have a new key signature. For example, the key signature of G-gong equals that of G major, E-gong equals E major, etc. In each gong system, any one of the five steps (gong, shang, jue, zhi, yu) can start or end the piece, the mode name depends on the ending pitch, and the syllable indicates the function of the ending pitch within the pentatonic scale. For example, in C-gong mode, if the melody ends on G, it is in zhi mode; if the melody ends on D, it is in shang mode.



Ex. 2.2. Jiangsu Folk Tone *Wu Xi Jing*, mm. 1-19<sup>48</sup>

In Example 2.2, *Wu Xi Jing*, the melody is in the C-gong system. It starts with A (yu) and ends with C (gong). In order to determine the mode, we need to lay out all the notes appearing in

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47. Ibid., 3.

48. Ibid.

the melody, called *zhu yin* (*main notes*) 主音,<sup>49</sup> and find out which pentatonic scale the melody would match.

In many cases, Chinese folk songs have only three or four scale notes, which makes the mode selection harder. In *Chang Jiang Folk Song* (Ex. 2.3) there are two options for this melody, because only G, A, C, D appear in the melody. It could be G-*zhi* mode in C major (G, A, C, D, E), or G-*shang* mode in F major (G, A, C, D, F). If the melody is in G-*shang* mode, the melody is missing gong note F, which is not stable in the pentatonic scale. Gong is the most important note in the pentatonic scale just as the tonic is in a traditional Western major scale. The mode cannot be determined without the gong note.<sup>50</sup>



Ex. 2.3. *Chang Jiang* folk song, mm. 1-4

### *Heptachord Scale*

In Chinese folk music theory, the *zhu yin* are *gong*, *shang*, *jue*, *zhi* and *yu*. A semitone above the *zhu yin* is called *Qing* 清, equivalent to a sharp; a semitone below the *zhu yin* is called *Bian* 变, equivalent to a flat; and a whole tone below the *zhu yin* is called *Run* 闰, equivalent to a double flat. These varying pitch levels are called *pianyin* (added tone) 偏音. In ancient times, only four *pianyins* were used: *Qing jue* 清角, *Bian zhi* 变徵, *Bian gong* 变宫, and *Run* 闰.<sup>51</sup>

49. *Zhu yin* are five notes that belong to a pentatonic scale. In C-gong mode, *zhu yin* are C, D, E, G A.

50. Yinghai Li, *Han Modes*, 12.

51. Liben Sui, *The Application of Pianyin in Pentatonic Mode*, (Yue-fu Xinsheng, Journal of Shenyang Conservatory of Music, 1995), 15.

Use C-gong as an example, qing jue is F (raised E or jue), bian zhi is F $\sharp$  (lowered G or zhi), bian gong is B (lowered C or gong), and run is B $\flat$  (raised A or yu).

The image displays three musical staves, each representing a different type of Chinese Heptatonic Scale. Each staff has a label on the left and a Roman numeral in a box followed by a Chinese character in parentheses on the right. Below the staff, there are two rows of traditional Chinese labels for the notes.

- Ya Yue (I 雅):** The first staff. Notes are G, A, B, C, D, E, F. Labels below: Gong, Shang, Jue, Bian Zhi, Zhi, Yu, Bian Gong, Gong.
- Qing Yue (II 清):** The second staff. Notes are G, A, B, C, D, E, F. Labels below: Gong, Shang, Jue, Qing Jue, Zhi, Yu, Bian Gong, Gong.
- Yan Yue (III 燕):** The third staff. Notes are G, A, B, C, D, E, F. Labels below: Gong, Shang, Jue, Qing Jue, Zhi, Yu, Run, Gong.

#### Ex. 2.4. Chinese Heptatonic Scales

Three types of heptatonic scales are developed from the pentatonic scale. The first heptachord scale is called *Ya Yue* 雅乐. The first historical mention of ya yue dates to the Zhou dynasty (770 BC).<sup>52</sup> It has the longest history and the most influence of the three scales. Ya yue was used by the royal ruling class in ritual activities; the main purpose is to influence the aristocrats attending the ceremony with ethical education creating a solemn, quiet atmosphere. It is a tool of ritual and music education.<sup>53</sup> The genres such as *Kun Qu* 昆曲, *Pi Huang* 皮黄 and *Beijing Opera* 京剧 use this scale frequently.<sup>54</sup> *Ya Yue* has seven notes, with bianzhi (F $\sharp$  in C

52. Ibid., 22.

53. Ibid., 23.

54. Ibid., 30.



gong) and biangong (B in C gong) added to the pentatonic scale.

The second type of heptachord scale is *Qing Yue* 清乐. It comes from folk tradition.<sup>55</sup> To compare it with C-gong ya yue: C, D, E, F#, G, A, B, C, qing yue uses exactly same notes, but it starts the scale from G, which means the whole scale becomes a G major scale: G, A, B, C, D, E, F#, G. It is equal to a major scale. The fourth step C is called qing jue. The seventh step is called bian gong. Qing yue was popularized in Northwest China.

The third type of heptachord is *Yan Yue*. It is associated with a festive type of music and used by all social classes. *Yan* (燕) is homophonic with *yan* (宴), which means to feast, take great care of the guest. Yan yue has two pianyin added, which are qing jue and run. Using C-gong yan yue as an example, it is C, D, E, F, G, A, Bb, C. The fourth step F is called qing jue, and the added seventh Bb is called run. Yan yue has roots in traditional Indian or Arab music, and it shows a strong influence on Xinjiang folk songs.<sup>56</sup>

### *Guidelines of Traditional Chinese Style Harmony*

The texture of Chinese traditional music is predominantly heterophonic. In Chinese traditional instrumental folk music, different folk instruments play the same melodic line simultaneously with slight individual variations.<sup>57</sup> Those variations accidentally produce the third, fourth, or fifth intervals, unlike a harmonization process in homophonic music. In the studied compositions, modern Chinese composers modified the harmony in the Chinese style

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55. Ibid., 24.

56. Ibid., 30.

57. Chunyan Zhang, *Cross-cultural Dissemination of the Beauty and Connection of Traditional Chinese Music Culture*, (Social Science of Beijing, 2016, 2), 2.

piano music.

To harmonize the Chinese melody, the composer uses the Western major-minor triad system as the based chords. One of the reasons Chinese traditional music does not have a comprehensive harmony system is that the pianyin (raised fourth-bian zhi, the seventh-bian gong, the fourth-qing jue, flatted seventh-run) creates a problematic triad (re-fa/#fa-la In D-*shang* mode or sol-si/bsi-re in G-*zhi* mode).<sup>58</sup> In a pentatonic scale, only the gong-chord (do-mi-sol) and yu-chord (la-do-mi) form complete triads from the pentatonic scale. If the composer harmonizes the melody with pianyin without some modifications, the music will not be faithful to the style and the color of Chinese folk tunes. As a result, some composers use only the chords that come from the pentatonic scale.<sup>59</sup> This is one solution for writing music in the aesthetic traditions. However, this simple avoidance of harmonic and melodic conflict does not address all harmonic needs. There are two main ways to address the pianyin issue: one is to omit and weaken pianyin, normally in shang mode and zhi mode (Ex. 2.5); another is to highlight and emphasize pianyin by creating a specific harmony and color enhancing the harmonic color of the genre (Ex. 2.6).<sup>60</sup> In example 2.5, the melody is in D zhi mode, the #F (bian gong) is omitted in the entire work.

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58. Yinghai Li, *Han Modes*, 114.

59. Comparable to only use black keys on the piano.

60. Jianjun Shen, *The Treatment of Pianyin in Pentatonic Mode Harmony*, (Popular Literature and Art, 2010), 3.

## 33. 摇篮曲

Lullaby

Ex. 2.5. Anhui folk song *Yan Lan Qu*, arranged by Li Yinghai, mm. 1-12

The example 2.6, both bian gong and bian zhi were emphasized in the accompaniment, showing and supporting the unique color of Beijing opera.

## 光辉照儿永向前

京剧《红灯记》选段

李铁梅唱

中速

李 勇配伴奏

二黄快三眼

#C Bian gong

#G Bian zhi

Ex. 2.6. Beijing Opera *Hong Deng Ji*, mm. 1-9

## Genres of Chinese Instrumental Music

There are two main categories of Chinese instrumental music: solo and ensemble. Solo

music is written for instruments such as the *erhu*, *pipa*, *guzheng*, *guqin*, *dizi*, *sheng*, and *suona* etc. Ensemble music can be further divided into string music, silk and bamboo music, and wind and percussion music according to the different arrangements of the band.<sup>61</sup>

String music is composed of stringed instruments, such as *erhu*, *pipa*, *guzheng*, *sanxian* and so on, to form an ensemble. Representative music genres are Xiansuo Shisantaos 弦索十三套, Chaozhou Xiyue 潮州细乐, and Guangdong Hakka Qingyue 广东客家清乐.<sup>62</sup> Silk and bamboo music is composed of stringed instruments and wind instruments; typical instruments are: *erhu*, *pipa*, *sanxian*, *guzheng*, *yangqin* and *dizi*. Representative music genres are Jiangnan silk and bamboo 江南丝竹, Guangdong music 广东音乐, and Fujian Nanyin 福建南音.<sup>63</sup> The main instruments used in wind and percussion music differ depending on the region. The ensemble popular in Hebei in the Northeast mainly uses the *guan* (Chinese pipe 管子) as the main instrument, in addition to *sheng*, *dizi*, and percussion instruments. The wind and percussion music popular in Shandong and Shaanxi provinces are mainly played with *suona*, accompanied by *sheng* and percussion instruments. Representative music genres are Jizhong Guanyue 冀中管乐, Shaanxi Badatao 陕西八大套, Liaoning Guchui 辽宁鼓吹, Luxinan Guchui 鲁西南鼓吹

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61. Boyu Zhang, *An Introduction to Chinese Folk Instrumental Music II: Types and Scope of Traditional Instrumental Music*, (Musical Instruments, 2007, 11), 55.

62. Ibid.

63. Ibid.

乐.<sup>64</sup>

### Genres of Chinese Folk Songs

The traditional Chinese folk songs can be divided into four main genres: *xiaodiao*, *shange*, *haozi*, and *yangge*. Xiaodiao 小调 roughly means “little tune,” but there is no accurate translation for this term. It can be translated as popular song, folk tune, lyric song, etc. The melody of xiaodiao is lyrical, the rhythm static, and the formal structure is strophic. The text is not improvised, and each phrase is usually set to seven words.<sup>65</sup> With the economic development of cities, the content of xiaodiao extensively reflects aspects of all classes of urban social life such as love and marriage, local customs, and folk stories. Depending on the content, xiaodiao can be described as: lyric, humorous, children’s, and customs songs.<sup>66</sup>

In Chinese folk songs, especially *xiaodiao*, melodies follow the typical old sequence *qi* (*shang*), *cheng* (*gong*), *zhuan* (*yu*), *he* (*zhi*), which is an organization concept borrowed from Chinese literature.<sup>67</sup> The *qi* means opening. The phrase starts the melody and the *cheng* develops and complements it. The *zhuan* phrase marks a change or transition, and *he* concludes the piece. This four-part structure form is very general and there are exceptions.<sup>68</sup> In example 2.7, *Xiao Bai Cai* (Little Cabbage), the ending note of each measure shows *qi* (G), *cheng* (F), *zhuan* (D), *he* (C). Similar examples can be found in *Yimeng Mountain Xiaodiao*.

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64. Ibid.

65. Kuo-Huang Han, *Folk Songs of the Han Chinese: Characteristics and Classifications*, University of Texas Press, Asian Music, Vol. 20, No. 2, Chinese Music Theory (Spring-Summer, 1989), 120.

66. Ibid.

67. Ibid., 109

68. Ibid.



Ex. 2.7. Hebei folk song *Xiao Bai Cai*, mm. 1-4

*Yangge* 秧歌 is a rural folk dance, combining dance and singing with the accompaniment of drums and gongs. There are four forms of yangge: yangge singing, yangge twisting, yangge opera, and yangge drama. The famous yangge are: Dongbei yangge, Huabei yangge, Henan yangge, Gaoping yangge, Xibei yangge, Shaanxi yangge, and Hubei yangge, among others. The rhythm of yangge is characterized by the extensive use of syncopated and dotted rhythm, usually using 2/4 or 4/4 meters. The tempo is mainly medium and fast (80-120 per quarter note), giving it a lively, festive character.<sup>69</sup>

*Haozi* 号子 is a work song, popular throughout the country. The name in Chinese means “crying” or “shouting,” an indication of its origins in labor. The function is to accompany work or to relieve hardship during work.<sup>70</sup> Melodic material is rather limited, and ostinato is used frequently. The song features strong rhythms, and the vocal range is normally wide. Different kinds of labor determine different musical rhythms. Haozi sung during logging or transporting items require a consistent rhythm. Farming and fishing haozi are more melodious and have a freer rhythm because of lower working strength.<sup>71</sup> Texts are not sung in any poetic form. Solo, unison, duet and call-and-response are typical forms of performance.<sup>72</sup> There are three sub-types

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69. Rong Su, *Research of Yangge Music in Shandong Jiaodong Area*, (Yanbian University, 2011), 21.

70. Ibid., 113

71. Guimin Ta, *The Musical Characteristics and Singing Performance of Labor Haozi*, (Yinyue Chazuo, 2011), 71.

72. Ibid., 114

of work songs in this category: transportation songs, construction songs, and farming songs.

The term *shange* 山歌 means “mountain songs”, but they are not necessarily sung on a mountain. Shange can be sung in any open area, which may be on a mountain, or perhaps in an open field. Unlike haozi, shange are sung during labor involving very little physical requirement, such as herding and tea picking. Compared with haozi and xiaodiao, shange are freer in rhythm and higher in pitch, and texts are improvised to a large extent.<sup>73</sup> A high and long fermata may be used at beginning or ending, which attracts attention in an outdoor environment. A call-and-response singing style is a favorite method of shange, since love songs account for a large proportion in the shange category.<sup>74</sup> The musical form of shange can be two, four, or five phrases with extra sections inserted due to its improvised nature. The shange can be found in many parts of China, and different names are identified by different regions.<sup>75</sup> For example, the shange found in the Northwest and the North<sup>76</sup> have special names such as *xintianyou*, and *huaer*; the shange found in the south, are simply called shange.<sup>77</sup>

### Eleven Chinese Folk Musical Regions

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73. Kuo-Huang Han, *Folk Songs*, 116.

74. Ibid.

75. Ibid.

76. The Northwest and North regions refer to the upper and central Huang He basin in China.

77. Ibid.

In China, over 91% of the population belongs to the Han traditional ethnic group.<sup>78</sup> Consequently, the Chinese culture to which most scholars refer to is typically the Han culture.<sup>79</sup> According to the different styles of Han folk songs, combined with dialects, customs, geographical environment and other factors, the geographical distribution of Han folk songs can be divided into ten similar folk musical regions and one special region (Kejia):<sup>80</sup>



78. Jianxin Li and Mei Liu, *The Present Situation and Changing Characteristics of the Minority Population in China*, (Northwestern Journal of Ethnology, 2019. No. 4), 121.

79. Kuo-Huang Han, *Folk Songs*, 120.

80. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color Area Divisions in Han Folk Songs*. (Beijing: Wen-Hua-Yi-Shu, 1987), 29.



Fig. 2.1: Map of China with focus on the Eleven Han folk musical regions<sup>81</sup>

The following tables show the characteristics of each region:

Table 2.1. Characteristics of the Eleven Han folk musical regions

Musical regions	Geographic locations/Provinces	Dialect	Genres	Characteristics	Pentatonic modes
① Northeastern Plain	Shandong, Hebei, Liaoning, Jilin, Heilong Jiang, Southeast of Henan, and Xuzhou	Northeast dialect	Xiaodiao, yangge, haozi	The tone is sonorous and loud, the melody range is wide	Six-tone or seven-tone scales. Zhi, shang, gong, and yu mode
② Northwestern Plateau	Shanxi, Gansu, Ningxia, Northern Shaanxi, Guanzhong, Qinghai, and Neimeng Gu	Northwest mandarin	Shange, yangge, xiaodiao	The tone is resounding and lingering, the melody emphasizes 4th intervals	Pentatonic, without jue, six- or seven-tone scales. Zhi, gong mode
③ Jiang Huai Plain	Northern Jiangsu and Northern Anhui	Jianghuai mandarin	Xiaodiao, shange	Folk songs are transitional from the north to the south	The pentatonic scale dominates this region, six- or seven-tone scales. Gong, zhi, and yu mode
④ Jiang Zhe Plain	Southern Jiangsu, Southern Anhui, Shanghai, Zhejiang	Suzhou, Shanghai dialect	Xiaodiao, shange, yuge	The melody is graceful and melodious, using three notes set in conjunct motion	Pentatonic scale. Zhi, gong, yu, and jue mode

81. This map has been modified by the author from Miao's article, 29.

⑤ Min Tai	Fujian, Taiwan, and Guangdong	Min dialect	Haozi, xiaodiao, shange, chuange	Limited melodic range and straightforward rhythmic structures	Hexachord scale. Yu, zhi mode
⑥ Yue	Guangdong, Western Jiangxi	Cantonese	Shange, haozi, caichage, yuge	The melody is improvised by fishermen to communicate emotions and impressions	Hexachord scale. Zhi, shang mode

Table 2.1 continued

Musical regions	Geographic locations/Provinces	Dialect	Genres	Characteristics	Pentatonic modes
⑦ Jiang Han Plain	Hubei, Southern Henan	Nanjing mandarin	Tiange, xiaodiao, haozi, shange	The melody is passionate and humorous, with both southern and northern characteristics. Three-note structure	Pentatonic scale. Gong, shang, jue, zhi, and yu mode
⑧ Xiang	Hunan	Hunan dialect	Shange, tiange, haozi, xiaodiao	The melody uses <i>yu</i> mode to form a three-note structure, <i>yu-gong-jue</i> (la-do-mi).	Pentatonic scale. Yu mode
⑨ Gan	Jiangxi	Jiangxi dialect	Shange, tiange, chage	The folk songs emphasize melodic euphemism and simple rhythms	Pentatonic scale. Zhi, and jue mode
⑩ Southwestern Plateau	Yunnan, Guizhou, Sichuan, Chongqing, Shaanxi, Guangxi, Hunan, Hubei	Sichuan dialect	Shange, xiaodiao, haozi	The folk songs have wider range and contain more disjunct motion, which sounds forthright, cheerful, and rich in the rustic flavor	Four- or five-note pentatonic scales. Yu, zhi, and shang mode

⑪ Kejia	Hakka people <sup>82</sup> of various places	Hakka dialect	Shange	Hakka folk songs are folk oral literature with extensive content, simple and vivid language and neat metaphors and rhymes.	Four- or five-note pentatonic scales. Yu, and zhi mode
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### *Northeastern Plain*

Northeastern Plain includes provinces Shandong, Hebei, Liaoning, Jilin, Heilong Jiang, southeast of Henan, and north of Jiangsu. These provinces include the Daxinganling Mountains, Xiaoxinganling Mountains, east of the Taihang Mountains, west Jiaodong and Liaodong Peninsula, and north of the Huai River. Due to subtle stylistic differences, this area can be subdivided into two specific subdivisions: 1. Shandong, Hebei, Henan, Jiangsu; 2. Liaoning, Jilin, Heilong Jiang. The second subdivision is an offset of the first subdivision, and the folk songs of both possess similar style.<sup>83</sup> The main genres in this region are *xiaodiao* 小调 (lyric songs), *yangge* 秧歌 (a rural folk dance), and *haozi* 号子 (work songs); *shange* 山歌 (mountain songs) are very rare in this region.<sup>84</sup>

In general, the Northeastern region uses either six-tone or seven-tone scales. The most popular mode is the zhi, followed by shang, gong, and yu. The six-tone scales can be divided into two types: pentatonic scale with *qing jue* (fa) or *bian gong* (si-the leading tone). The pentatonic scale with *bian gong* is more popular in this area.<sup>85</sup> *Bian gong* is the most

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82. Hakka is a language group of varieties of Chinese, spoken natively by the Hakka people throughout southern China, Taiwan, Hong Kong, Macau and throughout the diaspora areas of East Asia, Southeast Asia, and in overseas Chinese communities around the world.

83. Jing Miao, *The Basic Knowledge of Chinese Folk Songs*, China Music Education, 1995, 03, p. 43.

84. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 29.

85. Ibid., 29.

representative color tone in this region. It is determined by the pronunciation characteristics of the Northeastern dialect. The phonetic decline appears a lot at the end of the phrase, and the use of bian gong is adapted to the needs of dialect.<sup>86</sup> As a color tone, the bian gong usually slides from gong due to the descending characteristics of language. The bian gong is a leading tone that sits closer to the gong than a half-step in equal temperament. (Ex. 2.8.) Disjunct motion and register transfer are very common in this region.<sup>87</sup> Sixth intervals and changing register can be found in example 2.9, *Cai Hua*.



Ex. 2.8. Hebei folk song *Xiao Bai Cai*, mm. 1-4

### 猜花

小快板

辽宁长海



Ex. 2.9. Liaoning folk song *Cai Hua* (*Guess the Flower*), mm. 1-4

Another characteristic in this region is the glissando. In Northeastern folk songs, *erhu* as an accompaniment instrument has had great influence on folk songs, especially in the uses of glissando.<sup>88</sup> Example 2.10 shows gliding notes that move up or down.

86. Qingbo Yang, *Exploration of the Color of Northeast Folk Songs*. Art Science and Technology, 2019-11.

87. Ibid.

88. Ibid.

# 月牙五更



Ex. 2.10. Liaoning folk song *Yue Ya Wu Geng* (*Crescent in Early Morning*), with encircled gliding notes, mm. 1-3

In addition, the pickup measure and dotted rhythms bring vitality to northeast folk songs (examples 2.11 and 2.12).

# 生产忙 (二)



Ex. 2.11. Northeast folk song *Sheng Chan Mang* (*Busy with Production*), mm. 1-4

# 正对花



Ex. 2.12. Northeast folk song *Zheng Dui Hua* (*Match the Flowers*), mm. 1-8

Some representative folk songs and their attributed geographical origins are: *Hua Shan Mian*, *Xiao Bai Cai*, *Fang Feng Zheng* (Hebei province); *Yi Meng Shan Xiaodiao*, *Xiu He Bao* (Shan Dong province); *Dui Hua*, *Shi Ba Shan Zi* (Henan province); *Xiao Bai Nian*, *Ci Er Shan*, and *Ha Yao Gua* (Liaoning, Jilin, Heilong Jiang provinces).<sup>89</sup>

89. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 30.

### *Northwestern Plateau*

This region includes Shanxi, Gansu, Ningxia, North of Shaanxi, Gaun Zhong, Eastern Qinghai, and Western Neimeng Gu provinces. The Taihang Mountain acts as a natural barrier separating the Northwestern Plateau from the Northeastern Plain.<sup>90</sup> Shange 山歌 (Mountain Songs) is the most popular genre, followed by yangge 秧歌 (rural folk dance) and xiaodiao 小调 (lyric songs). The folk songs of this region were developed in a more isolated environment because of the geographical conditions. The mountainous plateau and special natural conditions<sup>91</sup> formed a resounding, rough, and desolate-sounding musical style.<sup>92</sup> Due to the extreme living conditions, many people in Shanxi and Shaanxi provinces choose to go to The West Mouth<sup>93</sup> to seek a better living environment among the ethnic minority areas alongside trade routes. This led to the development of varied mountain songs popularized by the merchants of the region.

The folk songs of this region can be divided into two sub-areas of origins: the first one at the junction of Shanxi, Shaanxi, and western Neimeng Gu provinces, with the representative genres being *Xintianyou*, *Shanqu*, and *Pashandiao*. The second one is at the junction of Ningxia, Gansu, and Qinghai provinces, with *Huaer* as the most representative genre. The folk songs of this region tend to have simple melodic lines with concise lyrics, using wide leaps of fourths or

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90. Ibid.

91. The climate in Northwestern Plateau varies from sizzling hot summers to below freezing winters. The precipitation is concentrated in July, while dry season tends to last throughout the rest of the year. Additionally, sandstorms are frequent in the deserts of the Northwestern Plateau.

92. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 30.

93. Zou Xi Kou in Chinese name, the immigration of residents to ethnic minority areas beyond the Great Wall for business or livelihood.

fifths that give them a rather rough and rustic quality.

The xintianyou belongs to shange, with the name meaning “rambling in the sky”.<sup>94</sup> The song was originally sung and composed by porters who carries goods to far off regions. The rhythm of xintianyou is free, with the majority of the xintianyou held in 2/4 time. The singer often adds a fermata in the middle or at the end of the phrase, showing its freedom.<sup>95</sup> The simple, vivid lyrics of xintianyou come from the daily language of the people in northern Shaanxi. The formal structure of xintianyou is strophic, typically with two sentences that repeat constantly. Generally, there are seven words in each sentence. Reduplication and dialect are often used to enhance the expressiveness and interest of the language. The first sentence often uses a metaphor, followed by a statement sentence to create an artistic conception with rich imagination.<sup>96</sup> Melodically, the first phrase often ends on fourth or fifth above/below the zhuyin. When the first phrase ends on the zhuyin (as in Ex. 2.13), the fourth or fifth intervals still play significant role in the rest of the melody, making the overall structure evolve from unstable to stable.<sup>97</sup>

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94. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 30.

95. Jiahui, Bai, *On the Relationship Between Lyrics and Music in Xintianyou*, Journal of Chifeng University, 2016, 170.

96. Dajian Liu, *The Three Elements of “Xintianyou” Style*, Art Research, Journal of Art College of Haerbing Normal University, 2008. P. 42.

97. Ibid., 43.

# 蓝花花

陕西民歌



Ex. 2.13. Shaanxi folk song *Lan Hua Hua* (Orchil Flower), mm. 1-9

In xintianyou, the zhi and shang modes are often used, followed by the yu and gong modes. The melodies of the northern Shaanxi folk songs have wider leaps of intervals. The melody emphasizes 4th intervals, especially the 4th-2nd-4th progression.<sup>98</sup> In addition, the qing jue (fa) and run (si flat) often act as passing tones within the 4th interval, making the disjunct movement smoother. Except for the single mode, the modulation gives the music a change of color. In example 2.14, *San Shi Li Pu*, the folk song modulates from C gong to F gong in the third phrase: the first two phrases use gong, shang, zhi, yu, pentatonic scale (omitted jue); the last two phrases use gong, shang, jue, zhi, yu, bian gong, hexatonic scale.

98. Kuo-Huang Han, *Folk Songs*, 109.



**三十里铺**

陕西 绥德 汉族民歌  
吉聿制谱

中 速

1. 提起个家来家有名，家住在绥德三十里铺村，  
2. 三哥哥今年一十九，四妹子今年一十六，

四妹子 和了个三哥哥，他是我的知心人。  
人人说咱二人天配就，你把妹妹闪在半路口。

Ex. 2.14. Northern Shaanxi folk song *San Shi Li Pu* (*Sanshili Village*), mm. 1-17

*Huaer* means *flowers* in Chinese, this genre is popular in the Ningxia, Qinghai, Gansu province.<sup>99</sup> Most of the *huaer* are love songs. The name “flowers” refers to the boy calling the girl “flower,” these songs can be either sung solo or duet. There are two types of lyrics: the first type commonly with four sentences, and the second type that has two symmetrical sentences. As in *xintianyou*, the first half often uses a metaphor, and the second half states the point. *Huaer* adopts the same scale as *xintianyou*, omitting jue pentatonic scale, emphasizing zhi, gong, and using shang and yu as occasional passing or neighbor tones. Jue can be added to make a pentatonic scale but, again, acts as a passing tone and is not as important as the three other primary notes and *yu*.<sup>100</sup> There are two kinds of *huaer* in terms of tempo: slow and fast. Slow *huaer* adopt 4/4 or 6/8 time, fast *huaer* use 2/4 or 3/8 time. The melodic line often leaps up with a fourth. Rhythm is composed according to the needs of the lyrics and appears to be arbitrary.<sup>101</sup>

99. Xiao Ni, *Research on the Musical Form of Xinjiang Hui Folk Song “Flower and Youth”*. (Beijing: Musical Works, No. 5, 2015), 142.

100. Ibid.

101. Ibid.



zhongyuan Mandarin is very close to the standard Mandarin of Northern China.<sup>103</sup>

The music modes also show an integration of the North and the South. Over time the hexatonic mode has changed to the pentatonic mode.<sup>104</sup> The pentatonic scale dominates this region, while the hexatonic scale with qing jue (fa) and bian gong (si) shows a strong connection with the Northeastern Plain folk songs. The rhythm as a whole is relatively regular, showing the inheritance of northern folk songs' rhythmic characteristics.<sup>105</sup>

This fusion of northern and southern musical styles is particularly evident in the Anhui folk song genre *Man Gan Niu*. *Man Gan Niu* (meaning “slow rhythms”) is an important genre of mountain song popular in the Dabie Mountains. The *man gan niu* serves both as the specific name or genre for the folk songs. The zhi and yu modes are very common. Each song has five phrases, with seven words in each phrase. The characteristics of *man gan niu* are a relatively slow tempo and smooth melody. They use conjunct movement with fourth and fifth intervals; sometimes the octave motion reflects the characteristics of mountain songs and the style of northern music. Its thematic content is mainly about love and the richness of daily life.<sup>106</sup>

*Man Gan Niu* is a perfect example of a southern mountain song popular in Anqing on the northern Yangtze River. The zhi mode is the primary mode. Example 2.16, from an Anqing folk song (*man gan niu*) *Shange Wuben Jujuzhen*, adopts a pentatonic scale in G zhi mode, and each ending note of the phrase is a G. Conjunct movement and eighth notes make the folk song

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103. Huimin Xie, *The Musical Characteristics and Cultural Origin of Folk Songs in Jianghuai Hilly region*, accessed Oct. 16, 2020, [www.xzbu.com/1/view-15094545.htm](http://www.xzbu.com/1/view-15094545.htm)

104. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 31.

105. Ibid.

106. Wei Lu, *An Analysis of the Music Morphology of Chinese Folk Song “Slow Rhythms” (Man-Gan-Niu)*. Journal of Guizhou University (Art Edition), 2013, 27(4), 117.

smooth, and the sixth and fifth leaps appear during the connection section, which weakens the sense of distance.<sup>107</sup>

**山歌无本句句真**  
(慢赶牛)

安庆市



郎在上风 (哎) 唱 一声, 妹在下风 (哎) 侧耳听, 妹说哥哥 (哎) 唱 的 好,

13  
可 惜 风 大 听 不 清, 听 不 清, (哎) 还 请 哥 哥 唱 二 声。

Ex. 2.16. Anhui Anqing folk song *Shange Wuben Jujuzhen*, mm. 1-20

The style of the middle region is popular in Jinzhai. Love is the primary subject. Unlike the southern style, *yu* mode (la, do, re, mi, sol, la) is popular in the middle region style *man gan niu*. The folk song keeps mostly conjunct motion, but more fourth, fifth, and octave disjunct motion is added, making the melody smooth but with angular moments. It is a model of the combination of north and south styles.<sup>108</sup> (See example 2.17.)

107. Ibid., 118.

108. Ibid., 119.

# 唱歌的可是凡间人

(慢赶牛)

金寨县

郎在(呀) 高山(咪) 唱一 声(啰), 顺风(你 就) 刮到 (啊)

紫(啊)禁 城 (咪) 万岁爷 听见(了) 下了 位

(呀), 娘 娘 啊 听见了 动了 心(咪) 唱歌(你 小) 可(啊)是

(啊) 凡 间 (啰) 人 (咪)。

Ex. 2.17. Anhui Jinzhai folk song *Man Gan Niu* (*The Singers are Mortal*), mm. 1-28

Zhi mode is dominant in the northern style popular in the Huainan area. The singer dances accompanied by drums and gongs, and the performance is richer than the other two styles. In example 2.18, *Man Gan Niu*, the mode is E zhi with the added bian gong. The fourth and seventh disjunct motion shows the strong influence of Northeastern Plain folk songs.

## 慢赶牛

安徽淮南

我送郎 送至在 五里 岗, 我送我的 小郎子 一对对(就) 炮 咪 (仗),

10 你 哎 走 的 哎 小 一 里 你 放 上 一 个 子(哎)

20 你 走 的 就 二 里 你 放 一 双, 我 看 不 着 亲 人 (呦) 我的

27 哥 子, 能 听 的 炮 仗 响 来。

Ex. 2.18. Anhui Huainan folk song *Man Gan Niu* (*Slow Rhythms*), mm. 1-31

With *Man Gan Niu*, the other representative folk songs are: *Fengyang Huagu*, *Gusao Duihua*, *Siju Tuizi*, *Zhen Jing Hong* (Northern Anhui province). *Ba Gen Lu Chai Hua*, *Gao You Xi Bei Xiang*, *Tiao Dan Haozi*, and *Ge Dong Dai* (Northern Jiangsu province).<sup>109</sup>

### *Jiang Zhe Plain*

The Jiang Zhe Plain is mainly flat and coastal rising into mountains only in southern Zhejiang. This region includes southern Jiangsu, southern Anhui, Shanghai, and Zhejiang provinces. Jiangsu and Zhejiang provinces have a long history as a famous cultural region. In ancient China, the agricultural economy was dominant. Since the Tang Dynasty, the level of agricultural production in Jiang Zhe Plain has been greatly developed, and it has since become

109. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 32.

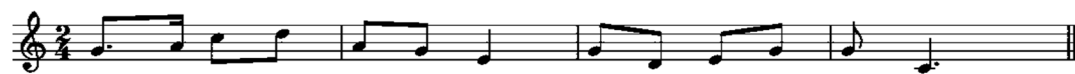
one of the most fertile regions in China.<sup>110</sup> The “Wu” culture,<sup>111</sup> as a representative of southeast China, has been constantly developed, and Wu dialect had a great influence on folk songs.

*Xiaodiao*, as the most famous genre in Jiang Zhe Plain, is called *Jiangnan Xiaodiao*, followed by *shange* and *haozi* in terms of popularity. The song *Mo Li Hua* (Jasmine Flower) with its elegant melody, is popular in China and around the world. From the Northeast through the Jianghuai region, the Northern style has been transformed into a delicate, mild, and reserved southern style. The pentatonic mode dominates folk melodies with three note motives set in conjunct motion serving as foundation to most folk melodies (see example 2.19).<sup>112</sup>



Ex. 2.19. Three notes set motives in Jiang Zhe Plain

Beside the three note motives, the main notes of the pentatonic scale remain decisive in determining the style of the song. The zhi (sol) note is always emphasized first, then the gong (do) note, followed by jue (mi) and yu (la). All other notes support the conjunct melody (see example 20). Zhi mode is the most common in this region, followed by gong and yu. Jue mode is very popular, especially in the Zhoushan and Zhedong fishing songs.<sup>113</sup>




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110. Qi Wang, *Historical Changes and Evolvement Rule of Economic Development Pattern in Jiangsu and Zhejiang*, (China Journal of Commerce, 2012), 183.

111. Wu culture is an important part of Chinese civilization, represented by southern Jiangsu, northern Zhejiang and southern Anhui. Wu language is represented by Suzhou and Shanghai dialect; it has a history of more than 3000 years.

112. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 32.

113. Ibid.

Ex. 2.20 a. Sunan folk song *Zi Zhu Diao* (*Black Bamboo Tune*), mm. 1-4



Ex. 2.20 b. Zhejiang folk song *Shun Cai Cha* (*Tea-Picking Song*), mm. 1-4



Ex. 2.20 c. Shanghai folk song, mm. 1-4

There are three common forms of musical structure in *shange*: *little shange*, *big shange*, and *long narrative shange*. Little *shange* is the most common one. Normally in four phrases, it uses a mixed meter that switches between two and three. It can be sung in solo or duet. This type of folk song is sung in the different seasons. The big *shange* is composed of several sections. The melody is relatively long and includes modulations, making this type of mountain song difficult to sing, limiting the number of people who can sing it. The long narrative *shange* is developed from a combination of little *shange*, like a song cycle mainly of narrative folk stories. The syncopation and triplets are very common in big *shange* and long narrative *shange*.<sup>114</sup>

The representative folk songs in this region include: *Meng Jiang Nu*, *Ku Qi qi*, *Mo Li Hua*, *Zi Zhu Diao* (Southern Jiangsu province); *Qing Pu Tian Ge* (Shanghai city); *Li Lang Ge*, *A Jie Ge*, *Li You Song*, *Shun Cai Cha*, *Ma Deng Diao* (Zhejiang province); *Hong Qi Yizi*, and *Da Liu Ge* (Southern Anhui province).<sup>115</sup>

### *Min Tai*

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114. Yan Ding, *A Study on the Logic Factors of Jiangsu Folk Songs*, M.M thesis. (Nanjing Normal University, 2005), 10-11.

115. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 32.



The Min Tai musical region includes Fujian, Taiwan, and Guangdong Chaoshan. Due to the water barrier between this area and Zhejiang, Guangdong, and Jiangxi, the Min dialect maintains its own tone characteristics in a unique dialect area.<sup>116</sup> This cultural and geographical environment has four genres: *yumin haozi* (fishermen's songs), *guofan song* (immigration songs), *chage* (Tea songs), and *xisu song* (custom songs).<sup>117</sup>

Most of the musical material in this area is relatively simple in limited melodic range and straightforward rhythmic structures. Lyrically, folk songs rhyme well in the dialect, and many melodies are developed according to the dialect's tones.<sup>118</sup> The hexachord scale with *bian gong* (si) and *bian zhi* (#fa) is very popular, and *qingjue* (fa) acts more often like a passing tone or grace note. The following motive *yu-bian gong-yu* (la-si-la) is a typical Min Tai folk melody pattern (Example 2.21). Another typical melody pattern is *shang/jue-bianzhi-jue* (re/mi-#fa-mi), pictured in example 2.22.



Ex. 2.21. Quanzhou folk song *Wang DaJie* (*Sister Wang*), mm. 1-16

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116. Ibid., 33.

117. Shaojing Wu, *Research on Traditional Hokkien Folk Songs in Quanzhou*, People's Music Publishing House, 2012.

118. Ibid.



Ex. 2.22. Quanzhou folk song *Hong Deng Ge* (Red Light Song), mm. 1-23

The representative folk songs in this region are: *Bai Shan Shi*, *Hou Nai Ge*, *Sha Luo Di*, *Chang Gong Ge*, *Suo Ge*, *Hong Deng Ge*, *Kan Chai Shan Ge* (Fujian province); *Tian Wuwu*, *Cha Tong Ge*, *Niu Li Ge* (Taiwan); *Song Qing Lang*, and *Chu Hai* (Guangdong Chaoshan area).

### Yue

The musical region Yue is in the southernmost part of China, including Canton (without northeastern Kejia and the northern minority area), southeastern Guangxi provinces, and Hainan Island. With long coastlines and many islands, the fishermen have become an important social class.<sup>119</sup> The unique Yue dialect, known more often as Cantonese, makes Canton and Guangxi a relatively independent region.<sup>120</sup>

*Shange* are popular in Canton and Guangxi. Wuzhou and Rongxian have *Jianghe haozi* (River songs) and *Caichage* (Tea songs). *Yuge* (Fishermen songs) are popular in Hainan Island. Two of the most distinctive genres are *Xianshuige* (Saltwater Songs) and *Diaosheng*<sup>121</sup>.

*Xianshuige* are sung by fishermen who make boats their home. The melody is improvised, and the songs are used to communicate emotions and impressions. The rhythm is free, using eighth and sixteenth notes. *Yu* and *zhi* modes are dominant. The structure is divided

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119. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 33.

120. Ibid.

121. *Diaosheng* is developed from mountain songs, two groups of boys and girls, singing duet, accompanied by dance.

into two or four sentences, each with seven or eight words; the end of the sentence rhymes like a metrical poem.<sup>122</sup> *Yao Lu Ge (Boating Song)* is a representative folk song of this region (Example 2.23).



Ex. 2.23. The North Sea Xianshuige *Yao Lu Ge (Boating Song)*, mm. 1-24

Diaosheng is developed from shange, although it breaks from the traditional form. Music and dance are combined to form a collaborative duet. The boys' and girls' parts each have a leader who improvises lyrics, and parts are sung alternately in the form of questions and answers. As they sing, the boys and girls hook their fingers and wave them in rhythm, forming into lines or forming a circle. They might sing about love, life, or other experiences.

The pentatonic shang mode is common for diaosheng, singing in Danxian dialect. Melodies are usually contained within an octave, using zhi-shang-zhi (sol-re-sol) as the main notes. The two- and four-sentence rhymes are normal, but the melodies maintain the four-sentence structure.<sup>123</sup> *Danchui Dagu Shengbuxiang (A single hammer does not make a loud sound on the drum)* is a typical representative of the genre (Example 2.24).

122. Mingjun Xiao, *Review and Collection of Chinese Saltwater Songs*, Chongqing: Southwest University, MM. thesis. 2015.

123. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 34.



Ex. 2.24. Hainan folk song *Danchui Dagū Shēngbūxiāng*, mm. 1-14

In addition, most of the folk songs in this area are based on the hexatonic scale, and they widely use disjunct motion in fifth or sixth intervals. The representative folk songs are *Gu Mei Ge*, *Lili Mei*, *Yuan Die Niang*, *Dui Hua*, *Chun Niu Diao*, *Ma Deng Diao*, *Cai Chuan Diao* (Canton province); *Guijiang Shuiji Tanyouwan* (Guangxi province); and *Bihai Qingtian Feilaichuan* (Guangxi *Xianshuige*).<sup>124</sup>

#### *Jiang Han Plain*

The Jiang Han Plain region includes Hubei, Southern Henan, and Northern Hunan provinces. It is surrounded by mountains on the east, west, and north. Xinan mandarin<sup>125</sup> dialect is popular all over the region and represents its ancient southern Chu culture,<sup>126</sup> the material and spiritual culture of the Southern states in the Spring and Autumn Period. Chu represents the central Plains culture, which is manifested in the highly developed bronze age civilization and the lasting ritual and music culture.<sup>127</sup> The folk song styles of the Chu culture are concentrated in the Jinzhou area of Hubei province, known as the Jiang Han Plain. Folk songs have a long

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124. Ibid.

125. Xinan mandarin Called Southwest Mandarin, is a transitional southern mandarin since the Ming Dynasty, with 270 million speakers, mainly in Sichuan, Chongqing, Hubei, Hunan, Guizhou, Yunnan, and Guangxi provinces.

126. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 34.

127. Yixiang Yin and Feng Dan, *The Characteristics and Influence of Chu Culture*, Changchun: Collage of Chinese Language and Literature, Jilin University, 2000.

history and still retain strong local characteristics.

The Jiang Han plain folk songs have the lyricism of shange (mountain songs) and the beauty of xiaodiao (little tune). The most common folk songs to be sung are tiange (field songs), dengge (light songs), xiaodiao, shange, and fengsuge (custom songs). The overall characters are passionate and humorous, possess both southern and northern characteristics, manifested in three ways:

1. The melody centers of the modes always consist of three or four notes.<sup>128</sup> Gong-jue-zhi (do-mi-sol) and yu-gong-jue (la-do-mi) are very common. The core notes form major and minor triads which make folk songs bright, lively, and humorous. Example 2.25, *Cui Dong Cui* (*Dyeing Song*), represents this type of folk song.



Ex. 2.25. Hubei folk song *Cui Dong Cui* (*Dyeing Song*), mm. 1-18

2. In addition to the typical three-note structures, there is a combination of two three-note structures that make zhi a pivotal note, forming a new mixed mode: do-mi-sol-do-re. This structure is the most distinctive and representative mode in this region. The first half still uses the typical gong mode gong-jue-zhi structure. The second half uses a zhi mode zhi-gong-shang structure. Those two structures have a strong connection with the Chu dialect, and it is much

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128. Wei Zhang, *The Local Characteristic of Folk Music Form in Jiangnan Plain*, (Qun Wen Tian Di, 2012-2), 271.

richer than a single three-note mode. See example 2.26, *Xing Fu Ge (Happy Song)*.<sup>129</sup>



Ex. 2.26. Hubei folk song *Xing Fu Ge (Happy Song)*, mm. 1-16

3. The most popular and numerous are folk songs composed of four- or five-note pentatonic scales. The common scales are sol-re-do-re, mi-sol-la-do, and do-re-mi-sol, etc. Their universal existence reflects the connection between this region and the Jiang Huai and Jiang Zhe regions, but regardless of the scale, most of them have a three-note structure (see Example 2.27).<sup>130</sup>



Ex. 2.27. Hubei folk song *La Ba Diao (Suona Tone)*, mm. 1-20

The overall folk song structures of this region are also varied, ranging from two to five sentences. Among them, the five-sentence style is the most characteristic and the most widespread. This is a unique variant of folk song formed in the Jiang Zhe Plain. Originated in the Spring and Autumn Period, the five-sentence song was very popular in the Tang Dynasty. Li

129. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 35.

130. Ibid.

Bai's *Jingzhou Song* is the most famous of these.<sup>131</sup> Like the other Jiang Zhe folk songs, the five-sentence style adopts a three-note structure, *zhi* mode, with simple melodies and lively rhythms. The five sentences with seven words make this genre harder to compose than four sentence folk songs. In general, the first four sentences tell the story, while the fifth sentence finishes the story unexpectedly. The lyrics use parallelism, contrast, exaggeration, metaphor, and personification.<sup>132</sup>

The representative folk songs in this area are: *Cui Dong Cui*, *Hao Huanggua*, *Huang Sijie*, *Xiu He Bao*, *Laba Diao*, *Huo Shao Pa*, *Jingzhou Song* (Hubei province); and *Tong Bai Shange* (Henan province).

### *Xiang*

This region is in the middle reaches of the Yangtze River, mainly in the Hunan province. As an important military base of the ancient Chu, Hunan province was deeply influenced by the Chu culture, including the Xiang (Hunan) dialect. The representative types of folk songs in this area are: shange 山歌 (mountain songs), Chuanfu haozi 船夫号子 (boating songs), followed by xiaodiao 小调 (lyric songs), and fengsuge 风俗歌 (custom songs).<sup>133</sup>

The main feature of the folk melody in this region is use of the *yu* mode to form a three-note structure, *yu-gong-jue* (la-do-mi). This *yu* mode is different than an ordinary *yu* mode in its emphasis of *yu*, *gong*, *jue*, and *zhi*, forming a minor seventh chord. The *zhi* note can be switched between the top and the bottom to form the first inversion of the minor seventh chord (sol-la-do-

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131. Wei Zhang, *The Local*, 272.

132. Ibid.

133. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 36.

mi).<sup>134</sup> It was named the Xiang Yu mode system because of its unusual structure.<sup>135</sup> Example 2.28, *Xi Cai Xin (Wash the Vegetables)* is an example of xiaodiao (lyric song). Disjunct motions and jue notes are used in every measure, giving the Hunan xiaodiao vivid characteristics.



Ex. 2.28. Hunan folk song *Xi Cai Xin (Wash the Vegetables)*, mm. 1-12

In addition to the one Xiang Yu mode discussed above, there are three more types of Xiang Yu modes:

1. The use of sharp zhi (G#) makes the Xiang Yu mode more colorful. But the sharp zhi cannot be treated as a leading tone to *yu* because the *yu* note has no independence in a pentatonic scale.<sup>136</sup> See example 2.29, *Yitanghushui Yitanglian (The Lotus Pond)*.

2. In Xiang Yu mode with the added *shang* note, the *shang* note acts only as a passing tone. It often appears in central or northwestern Xiang area.

3. Sometimes zhi mode has Xiang Yu characteristics. Although the primary note of the mode is shifted to the zhi note, the basic structure of the Xiang Yu system still plays an important

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134. Ibid.

135. Ibid.

136. Ibid.



role in each phrase and directly influences the style of the melody. The example can be found in Miluo, *Shi Bei Jiu (Ten Glasses of Wine)*.<sup>137</sup>



Ex. 2.29. Hunan folk song *Yitanghushui Yitanglian (The Lotus Pond)*, mm. 1-8

The representative folk songs in this area are: *Shang Sichuan, San Kan Lang, Shisanyue Cai Hua, Kan Lang, Shieryue Hua, Tao Xue Qian, Shi Lian, Song Biao Mei, Si Qing Gui Ge, Xi Cai Xin, Tong Qian Ge, Yitanghushui Yitanglian*, and *Shi Liu Qing*.<sup>138</sup>

### Gan

The Gan region includes central, northern, and eastern Jiangxi. As this region is adjacent to six provinces (Hubei, Hunan, Canton, Fujian, Zhejiang, Anhui), its culture has been influenced by various styles of those provinces, resulting in a formation of two distinct musical styles: the western style, which incorporates features of the Xiang region (Xiang Yu three-note structure with emphasized *yu* note) and the southern style, exhibiting connections to the Hakka style (use of the four-tone *yu* mode and five-tone *zhi* mode).<sup>139</sup>

The dominant folk songs in this area are shange, tiange (field songs), and chage (tea songs), followed by xiaodiao, haozi, and dengge (light songs). Among them, tea songs are the most widespread in south China.<sup>140</sup>

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137. Ibid.

138. Ibid.

139. Ibid.

140. Ibid.

The Jiangxi folk songs emphasize melodic euphemism and simple rhythms. The modes of songs are mainly pentatonic. Zhi mode and *yu* mode are very popular, but the jue mode is rarely used. The preferred time signature is always 2/4 or 2/4 mixed with 3/4. The melody adopts conjunct motion with occasional fourth jumps, showing its relationship with the Jiangsu and Zhejiang folk songs.<sup>141</sup>

Using chage as example, Jiangxi folk songs have three characteristics:

1. Most melodies of chage adopt two pentatonic modes in one folk song,<sup>142</sup> as in example 2.30.



Ex. 2.30. Two pentatonic modes in Jiangxi province

2. The melodies form colorful and decorative motives through the conjunct motion of the melody, around the structural notes zhi, gong, and *yu*.<sup>143</sup> Example 2.31 shows the connection with Jiangsu and Zhejiang folk songs, which also features conjunct motion of the melody.



Ex. 2.31. Colorful and decorative motives in Jiangxi tea songs

3. The endings all share the same descending motives, no matter how differently the melodies begin. When approaching the ending, the range tends to be narrow to close the song in

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141. Lan Yu, Jingmin Yi, *A Brief Analysis on the Artistic Characteristics of Central and Western Folk Songs in Jiangxi*, (Yi Shu Jing Wei, 2006), 120.

142. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 37.

143. Ibid.

similar way.<sup>144</sup> The examples are collecting pitches from each measure or beat (after double lines), showing the similar descending motives.



*Zhao Jing Zi (Look into the mirror) ending part*



*Ban Jiu Diao (Dove tone) ending part*



*Cai Cha Ge (Tea picking songs) ending part*

Ex. 2.32. The endings of three Jiangxi folk songs

These characteristics are also common in xiaodiao (lyric songs) and dengge (light show songs). The difference between shange and chage is shange is more concise in term of melodies and rhythm, less decorative, and occasionally uses three-notes structure, showing an influence of the Min, Yue, and Jiangnan region (Ex. 2.33).<sup>145</sup>



Ex. 2.33. Jiangxi folk song *Xiangzi Kaihua Duoduiduo (The lanes bloom in pairs)*, mm. 1-7

The representative folk songs in this area are: *Du Juan Hua Kai (ban jiu diao 斑鸠调)*,

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144. Ibid.

145. Ibid.

*Hong Hua Kai Man Shan (shang shan diao 上山调), Zhao Jing Zi, Song Wo Biao Mei Yizhijia, Qingcao Xiaohebian, Gechang Zhouzongli, and Xiangzi Kaihua Duoduiduo.*<sup>146</sup>

### *Southwestern Plateau*

The Southwestern plateau region includes Yunnan, Guizhou, Sichuan, Chongqing, southern Shaanxi, western Guangxi, western Hunan, and southwestern Hubei provinces. The region is located mostly in the plateau and mountainous areas, where the Yangtze River flows. The Qinling Mountains separate the southern Shanxi and Shaanxi provinces, so people's cultural customs and dialect are close to those of Sichuan. As this area is home to a large number of ethnic minorities and is far from the capital of China's feudal dynasties, the folk songs of the Han people have long been influenced by the folk songs of ethnic minorities.<sup>147</sup>

The most popular and representative genre is shange, which has a rich repertoire in southern Shaanxi, Sichuan, northeast Guizhou, and eastern Yunnan. The primary types are love songs and pastoral songs. Second to them are the popular huadeng (lantern songs) in Guizhou and Yunnan performed in song and dance format. In addition, the chuanfu haozi (fishing songs) of Sichuan also play an important role in this region.<sup>148</sup>

The folk songs in the southwestern region use four- or five-note pentatonic scales, with mostly yu, and zhi, shang modes. There are three predominant types of scales in this area: 1. la-do-re-mi; 2. sol-la-do-re; 3. sol-la-do-re-mi.<sup>149</sup> The first two kinds of four-note scale folk songs

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146. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 37.

147. Dajian Liu, *On the Musical Characteristics of Han Folk Songs in Southwest China*, (Journal of Hunan University of Science and Engineering, 2009-2), 234.

148. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 36.

149. Ibid., 38.

are concentrated in the north. With a narrow melodic range, the melody is gently curved rather than angular, and relatively simple and plain in terms of emotional expressions. One example is the southern Shaanxi folk song *Shange Buchang Lengjiujiu* (*It is cold if we do not sing mountain songs*). The third scale is a normal pentatonic scale, and five/four-note *yu* mode becomes the representative character in this region.



Ex. 2.34. Southern Shaanxi folk song *Shange Buchang Lengjiujiu*, mm. 1-8

The folk songs in southern Sichuan, Guizhou, and Yunnan have wider ranges and contain more disjunct motion. These folk songs are meant to sound forthright, cheerful, and rich in rustic flavor,<sup>150</sup> as in Example 2.35, *Huaihua Jishikai* (*When will the sophorae bloom*).

The love songs may be forthright and enthusiastic or subtle and tortuous, but they are always sincere and directly to the heart. The Sichuan folk song *Huaihua Jishikai* (*When will the sophorae bloom*) uses implicit techniques to portray a shy girl who is looking forward to a lover. The folk song has four phrases. Disjunct motions are used throughout the folk song, and the structure and rhythm seem to be regular, with the frequent use of fermata, stretching the rhythmic structure in support of the natural expression of emotion (Ex. 2.35).<sup>151</sup>

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150. Dajian Liu, *On the Musical*, 234.

151. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 38

# 槐花几时开

(山歌)

注解 高亢自由的

四川宜宾

高高山上(哟啊)一树(喔)槐(哟喂)。手把栏杆(啥)

望郎来(哟喂)。娘问女儿呀你望啥子(哟喂)?

(哎)！我望槐花(啥)几时开(哟喂)。

Ex. 2.35. Sichuan folk song *Huaihua Jishikai* (*When will the sophorae bloom*), mm. 1-14

In addition to folk songs with *yu* mode, there are two types of folk songs that use *zhi* mode; the characteristics of melody are shown below:

1. Highlighting intervals of the second and the fourth, sol-la-re and sol-do-re. The first creates a darker and deeper expression because of the *yu* note, while the second one tends to be brighter and lively.

2. Highlighting the interval of the fourth only, sol-do-re-sol-do with the gong note emphasized. This type also has a wider melodic range and angular shape, creating rough and bright characters (Ex. 2.36).<sup>152</sup>

Ex. 2.36. Kunming Folk song *Dahe Zhangshui Shalangsha* (*The river rose with full of sand*), mm. 1-8

152. Ibid.

There are many representative folk songs in this region: *Huaihua Jishikai*, *Jianjian Shan*, *Cai Hua*, *Xiu He Bao*, *Genzhe Taiyang Yilulai*, *Huangyang Biandan* (Sichuan province); *Guizhou Shange*, *Maofeng Xiyu*, *Yuanxiao Guandeng*, *Jin Cai Yuan*, *Hebao* (Guizhou province); *Gan Ma Diao*, *Cai Diao*, *Fangma Shange*, *Xiaohe Tangshui*, *Shidajie*, *Shuashandiao* (Yunnan province); *Fangyangdiao*, and *Guo Sichuan*, *Jianuge* (southern Shaanxi province).<sup>153</sup>

### *Kejia (Hakka)*

Hakka refers to the Han people who speak the Hakka language. They live in Guangdong, Fujian, Jiangxi, Guangxi, Hunan, Zhejiang, Hainan, and Guizhou provinces. The Chinese characters for Hakka (客家) mean “guest families”. Hakka people have moved from north to south and arrived in Fujian, Ninghua, Meixian, calling themselves guests.<sup>154</sup> The main type of folk song is *shange*.

The Hakka folk songs inherited the traditional style of *Shijing* 诗经<sup>155</sup> and were influenced by Tang poetry and Zhuzhi poems.<sup>156</sup> During the migration from the north to the south, Hakka people absorbed the cultural customs of many places, integrating them to form their own unique style.<sup>157</sup> Hakka folk songs are based on orally transmitted literature with extensive content, simple and vivid language, and well-organized metaphors and rhymes. The

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153. Ibid.

154. Hetian Chen, *A Brief Analysis of the Artistic Characteristics of Hakka Folk Songs*, (Hubei: Home Drama, 2020, No.21), 95.

155. The *Shijing*, translated variously as the Book of Songs, Book of Odes, is the oldest existing collection of Chinese poetry, comprising 305 works dating from the 11th to 7th centuries BC.

156. Ibid.

157. Ibid., 96.

lyrics normally use seven words in one phrase; four phrases make a song, and the same melody can be modified with different lyrics.<sup>158</sup>

The melodies of the Hakka folk songs are mainly in four-tone yu mode and five-tone zhi mode. In western Fujian, the main mode is zhi mode, followed by four-note yu mode. The melody emphasizes intervals of the fourth: zhi-gong (sol-do) and yu-shang (la-re).<sup>159</sup> Some folk songs only contain yu and shang notes, showing the importance of these two notes in the melody. (Ex. 2.37)



Ex. 2.37. Fujian folk song *Xin Da Suobiao* (*The new spear play*), mm. 1-9

One of the basic scale modes of Xingmei mountain songs is jue-shang-gong-yu (mi-re-do-la). The song uses la-mi and la-re as a motive to develop the melody, and the conjunct motion makes the melody steady and deep.<sup>160</sup> Example 35, Guangdong folk song *Luo Yu Tian* (*Rainy Days*), uses four-tone yu mode, as mentioned above, and yu-shang (la-re) and yu-jue (la-mi) are emphasized in this folk song.

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158. Ziqing Lin, *The Aesthetic Experience of Hakka Folk Songs in Contemporary Taiwan*, (Art Research, 2016-6, No. 18), 192.

159. Jing Miao and Jian-zhong Qiao, *A Study of Similar Color*, 39.

160. Ibid.



## 落水天

广东民歌

1=C 3̣ 1̣ 2̣ 3̣ — 3̣ 1̣ 2̣ 3̣ — 3̣ 1̣ 2̣ 6̣ .

落 水 天, (1) 落 水 天, 落 水 落 到

6̣ 6̣ 2̣ 2̣ . 6̣ 1̣ 2̣ 3̣ . 3̣ 2̣ 6̣ 1̣ .

我 地 (2) 身 边。 又 无 雨 帽, 又 无 伞 喽,

1. 2. 1̣ 1̣ 3̣ 2̣ . 1̣ 6̣ 1̣ 6̣ — 1̣ 6̣ 1̣ 6̣ —

淋 得 湿 透 真 可 怜! 真 可 怜!

注：(1) 落水天即下雨天 (2) 我地即我们

Ex. 2.38. Guangdong folk song *Luo Yu Tian (Rainy Days)*, mm. 1-9

Another representative folk song that uses the same four-tone scale is *Songren Libie Shuidongxi (I bid him farewell)*, which develops the entire song based on mi-re-do-la.<sup>161</sup>

## 送人离别水东西

广东 梅县

赶 人 出 屋 鸡 乱 (啊) 啼 (哦), 送 人 离 别 (啊) 水 东 西 (哦),

10 挽 水 思 量 想 无 (嗟) 法 (哦), 从 今 唔 养 (啊) 五 更 鸡 (哦 嗨)。

Ex. 2.39. Guangdong Meixian folk song *Songren Libie Shuidongxi (I bid him farewell)*, mm. 1-

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161. Ibid.

The melodic range of the Hakka folk song in Southern Jiangxi is relatively wide, since the mi-re-do-la becomes the common scale of Hakka folk songs. But Southern Jiangxi mountain songs are livelier and variable; disjunct motions are often used (Ex. 2.40).<sup>162</sup>



Ex. 2.40. Jiangxi folk song *Dazhe Shange Guohengpai* (*Singing mountain songs across the row*), mm. 1-12

The representative folk songs in this area are: *Ao Hai*, *Songren Libie Shuidongxi*, *Ritou Chulai Hongdahong*, *Fengchui Zhuye*, *Tianshang Meilu Yeyaoxing*, and *Yishan Guole Youyishan*, etc.

Each musical region is represented by different modes and musical cultures, and folk song genres are influenced by various geographical/climatic, economic, and working environments. As the core of China's native music, these folk songs have always influenced musical arts. Chinese piano music has been dominated by transcriptions of folk songs and folk instrumental genres for several decades; folk music has become the first-hand resource for inspiration. The most popular folk music has been transcribed frequently for the piano, and performances of these transcriptions continue to be performed. Chinese piano composers often use folk elements to compose, retaining the folk character, and incorporating the piano's wide range of sonorities, enhancing the originals and bringing them to new life. The following chapter

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162. Ibid.

will examine how the composers approached original songs and transformed them into the standard Chinese piano repertoire.

### CHAPTER III

#### ANALYSIS OF THE SELECTED SOLO PIANO WORKS

Of the seven Chinese piano works selected in this paper, two are based on folk songs and five are adapted from folk instrumental music. The analyses will start with the two folk song settings that show strong influences from two musical regions discussed in Chapter Two. The other five compositions will be presented in chronological order, which will also illustrate the shift from simpler transcriptions to more complex compositions.

#### **The Composition Based on Folk Songs**

##### *Lan Huahua, the Beautiful Girl*

*Lan Huahua* was originally a folk song in the style of *xintianyou*<sup>163</sup> in Northern Shaanxi, in the Northwestern Plateau musical region. In *xintianyou*, the singer uses his feelings to express the daily life around him, especially his sorrow and joy, through singing. *Xintianyou* is usually sung alone and improvised without accompaniment.<sup>164</sup> The song celebrates the story of Lan Huahua, a girl who opposes the feudal marriage system, escapes from marriage, and finally marries her true love. This popular folk song is full of dramatic conflicts and possesses a typical *xintianyou* strophic form, with eight verses in two musical phrases. The first half of the phrase often ends on dominant or subdominant, but sometimes ends on tonic. Fourth and fifth intervals play prominent roles in the rest of the melodies. The work is in F gong system, D yu mode.

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163. See the characteristic of *xintianyou* in Northwestern Plateau musical region in chapter II.

164. Qun Yang, *On the Artistic Characteristics of Xin Tian You*, (Modern Communication, 2017-19), 89.

## 蓝花花

陕西民歌

青 线 线 那 个 蓝 线 线 蓝 格 英 英 的 采  
五 谷 里 的 那 田 苗 子 数 上 高 梁 的 高

6  
生 下 一 个 的 蓝 花 花 实 实 的 爱 死 人。  
一 十 三 省 的 女 儿 哟 就 数 那 个 蓝 花 花 好。

Ex. 3.1. *Lan Huahua*, the original *xintianyou*, mm. 1-9

Wang Lisan (1933-2013) is a professor of composition in China. He was accepted by Shanghai Conservatory of Music in 1951 and studied composition with professor Sang Tong, F. Arzamanov, and Ding Shande. The works *Lan Huahua* and *Sonatina* were composed in this period. He was labeled as a political “Rightist” in 1957, and was exiled into the northeastern part of China, where he suffered tremendous pain and humiliation.<sup>165</sup> In the late 1970s, he was eventually able to start teaching in the Harbin Normal University and served as the headmaster since the 1980s. Wang’s primary piano pieces were composed after 1980 and include *Scroll by Kaii Higashiyama*, *On the Other Range: 5 Prelude and Fugue*, *Fantasy Sonata “Black Soil”*, and others.<sup>166</sup>

The piano version of *Lan Huahua* was arranged by Wang Lisan in 1953, during his studies at Shanghai Conservatory of Music. This work plays an extremely important role in the

165. During the 1957 rectification movement launched by the Chinese Communist Party, about 550,000 intellectuals and patriots were politically suppressed, and many lived in humiliation.

166. Daojin Tong, Qinyan Wang, *Wang Lisan Selected Works for the Piano*, Shanghai Music Publishing House, 2013.

development of Chinese piano music.<sup>167</sup> The arrangement is in variation form with a theme and six variations. Wang uses the same key and melody from the original folk song, but develops the melody with different variation techniques. The work is constantly changing tempo and characters and possesses unique expressive colors and vitality. It is not a straightforward transcription, but rather an elaborate set of variations.

The work is in F gong system, D yu mode. The composition tells the story of Lan Huahua through varying tempos and pentatonic modes. Wang constantly changes tempos, dynamics, and textures in different variations that demonstrate the characteristics and emotional conflict of the main character (Table 3.1).

Table 3.1. Formal analysis of *Lan Huahua*

Structures	Measures	Tempo	Story lines	Modes
Theme	1-8	Lento (♩=48)	Lan Huahua was born	D yu
Variation I	9-16	Andantion (♩=72)	Beautiful Lan Huahua	
Variation II	17-34	Piu mosso (♩=80)	Forced to marry a son of a landlord	C gong F gong Eb gong
Variation III	35-43	Grave (♩=48)	The marriage is like a grave	Db gong
Variation IV	44-61	Agitato (♩=126)	Escape from the rich family	F gong
Variation V	62-74	Appassionato (♩=96)	Running to my love	D yu
Variation VI and Coda	75-88	Appassionato (♩=96)	Stay with my love forever	F gong D yu

The theme of *Lan Huahua* starts with the melody in D yu mode. The changing meter keeps the long holding note D (m. 2) from the original folk song. The accompaniment is rather

167. Changkui Wang, *Chinese Piano Music Culture*, (Beijing: Guangming Daily Publishing House, 2010), 121.

simple, with slow tempo and Chords (mm. 1-3) and syncopations (mm. 4-6) depicting a simple and beautiful girl (Ex. 42). Variation I keeps the melody in two phrases, with the accompaniment using the same harmonies while adding a syncopated rhythm to the left hand. The tempo becomes livelier to portray the simple, innocent character of Lan Huahua. The second phrase of Variation I uses octaves and vertical chords to express the tragic fate of the girl. The melody unfolds over three changes in tempo.

蓝 花 花  
Lan Huahua, the Beautiful Girl

**Theme**  
Lento (♩=48)  
Tempo rubato espressivo *pp*

汪立三

**Variation I**  
Andantino (♩=72)  
*p*  
*mp*  
*poco accel.*

*dolce a tempo*  
*poco rit.*  
*a tempo*

Ex. 3.2. *Lan Huahua, the Beautiful Girl*, Theme and Variation I, mm. 1-16. Reprinted with the permission of the People's Music Publishing House.

Variation II spans measures 17 to 35. The melody moves to the left hand, while keeping

the skeleton notes (D, E, D, C) as new material to develop the melody (Ex. 3.3). The addition of the note E in measure 17 shifts the mode from F gong to C gong. Then the melody returns to the right hand in a perfect fourth, in F gong. Four measures later the melody changes to Eb gong, leading to the next mode change (Db gong) in variation III (Ex. 3.3). Variation II is slightly faster ( $\text{♩}=80$ ) than variation I ( $\text{♩}=72$ ). The different key center gives the work an element of instability. This reflects the lyrics of the song, where difficult times begin for Lan following her unwilling marriage to her landlord's family.

The musical score for Variation II is divided into four systems, each representing a different mode:

- System 1:** Labeled "Variation II C gong" and "Più mosso ( $\text{♩}=80$ )". It features a treble and bass staff with a melody in the right hand and accompaniment in the left hand. The key signature has one flat (Bb).
- System 2:** Labeled "F gong". The melody continues in the right hand, and the accompaniment changes. The key signature remains one flat.
- System 3:** Labeled "Eb gong". The melody continues in the right hand, and the accompaniment changes. The key signature changes to two flats (Bb, Eb).
- System 4:** Labeled "Variation III Grave ( $\text{♩}=48$ )" and "Db gong". It begins with "molto accel." and "rit." markings. The melody is in the right hand, and the accompaniment is in the left hand. The key signature changes to three flats (Bb, Eb, Ab). The system ends with "sotto voce" and "m.s." markings.

Ex. 3.3. *Lan Huahua, the Beautiful Girl*, variation II, mm. 17-37. Reprinted with the permission of the People's Music Publishing House.





variation II, (m. 71 vs. m. 31).

Variation VI borrows melodic materials from variation III (mm. 75-77, Ex. 3.5 vs. mm. 35-37, Ex. 3.3), but the faster tempo in Variation VI makes those materials no longer heavy and angry but filled with excitement and joy (Ex. 3.5). The melodic materials from variation II appear in the left hand in measure 79 to 84 to finish the whole work.

The image displays a musical score for two variations of a piece. The score is written for piano and includes measures 59 through 88. Variation V, titled 'Appassionato' with a tempo marking of quarter note = 96, begins at measure 59. It features a 'cresc.' (crescendo) and 'mf sub.' (mezzo-forte, subito) dynamic. Variation VI, titled 'molto espressivo', begins at measure 71 and includes 'a tempo' markings. The score concludes at measure 88 with a 'pp' (pianissimo) dynamic and a 'sotto voce' (softly) instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Ex. 3.5: *Lan Huahua, the Beautiful Girl*, Variation V, VI, mm. 59-88. Reprinted with the

permission of the People's Music Publishing House.

Due to its success and popularity, Wang's transcription of *Lan Huahua* provided a template for later folk song transcriptions, which used variation form to express the narrative and modified key centers to express emotional content. The piano transcriptions of folk song are very different from instrumental ones. From the simple folk melodies, the composer could create textures and harmonies suitable for the piano, without having to imitate folk instruments and harmony in the original music. Without the lyrics, the composer narrates the whole story through different modes, textures, and tempos.

### *Chinese Rhapsody No. 2*

The *Chinese Rhapsody No. 2* was composed by Chinese composer Huang Anlun in 1974. After the Chinese pianist Liu Shikun premiered the work in Beijing in 1977 it was renamed *Prelude and Dance* by Liu. In 1978, it was awarded the Excellent Works Award by the Chinese Ministry of Culture, and it was honored as the first Chinese piano piece to appear on the international stage after the Cultural Revolution.<sup>168</sup>

Huang Anlun was born into a musical family in 1949. His father, Huang Feili, was a famous conductor in China and studied composition at Yale University with Paul Hindemith in the 1940's.<sup>169</sup> Huang Anlun began his piano lessons at age five, then later studied at primary and secondary schools associated with the Central Conservatory of Music. Chen Zi<sup>170</sup> elevated Huang's self-taught compositional theory to rational theoretical knowledge. He began to study

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168. Lang Lang won the first place in the international Tchaikovsky Youth Piano Competition with this work in 1995.

169. Lol Ng, *Modern Chinese Piano Composition and Its Role in Western Classical Music: A Study of Huang An-lun's Piano Concerto No. 2 in C Minor, Op. 57*. DMA. diss. University of North Texas, 2006, 12.

170. Huang met Chen Zi at a farm where they work together during the Cultural Revolution. Chen Zi was a famous composer who taught Huang private composition lessons and greatly influenced Huang's music career.

abroad in 1980. He went to the University of Toronto, Trinity College of Music in London, the University of Pittsburgh, and Yale University. Huang Anlun is one of China's remarkable modern composers, and his style is symbolic of modern Chinese piano music.<sup>171</sup>

Huang Anlun's compositions cover a wide range of genres and styles, with little use of modern composition techniques.<sup>172</sup> He has composed five *Chinese Rhapsodies*; only the second work is for piano solo. The *Chinese Rhapsody No. 2* was composed in 1974, before Huang went abroad to study. Huang himself recalled that the work originated from his classmate at the Central Conservatory of Music, conductor Wei Li, who showed Huang several Taiwanese folksongs. These various styles of folksongs inspired Huang to write *Chinese Rhapsody No. 2*.

The work consists of two movements: the prelude and the dance movement. The prelude depicts homesickness between Taiwan and China's mainland, and the dance movement is wild, unrestrained, and full of energy.<sup>173</sup> Taiwanese Gaoshan folksongs can be found in both movements, which are influenced by the Min Tai musical region. The theme in the prelude is shown below:



Ex. 3.6. The theme from the *Chinese Rhapsody No. 2*, mm. 2-16

171. Lol Ng, *Modern Chinese*, 12.

172. *Ibid.*, 14.

173. Chong Zhao, *Study on "Prelude and Dance" of Huang Anlun's Piano Solo*, MM thesis. (Shandong Normal University, 2013), 12.

The prelude was composed in D *yu* mode. This melody contains three characteristics of Gaoshan folksongs:

1. The melodies use pentatonic scales. Within a measure they mostly always use conjunct motions; disjunct motions are used when starting a new phrase (Ex. 3.6, m. 3, G to C. mm. 6-7, D to A).
2. The conjunct movement always appears after repeating melody notes (Ex. 3.6, m. 9).
3. The beginning of each new phrase uses similar material as the previous phrase, then develops and expands the melody (Ex. 3.6, phrase 2 has same do, re, do, la, sol, fa, re from phrase 1).<sup>174</sup>

Through consulting Taiwanese folksongs, the original folksong was found, called *Baba Qu Bu Yu* (Daddy Went for Fishing), see example 3.7.

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174. Zhao Liu, *A Brief Analysis of the Embodiment and Performance of Folksong Theme in Huang Anlun's Piano Work "Prelude and Dance"*. (Music Space, 2015), 95.

# 爸爸去捕鱼

中速

台湾东部、南部  
乙丁 译词

(男) 米玛那里? 哎 米玛那里? 育娃玛到

达哪 米里 达去? (女) 爸爸 乎已 到 达东 海 伊 数 网,

娃小 阿里 安一 起游 进 爸爸 育娃 的 玛 达哪 米

达里. (男) 里 那可 阿知 各 拂 丁 有

尼多 娃 玛少? (女) 那我 路已 哎 看 见 骨 萨 爸

达一 网 打到 银 光 闪闪 那 活 晒 育娃 的 玛 二十 八

达鱼.

Ex. 3.7. The original folksong *Baba Qu Bu Yu*, mm. 1-26

The prelude is in compound ternary form. The A (mm. 1-34) and A1 (mm. 86-102) are in binary form. The middle part consists of two parts, B (mm. 34-67) and C (mm. 68-85). The whole prelude movement is in D yu mode. The modulation appears in sections B and C, but only the yu mode is used in the prelude. Analysis of the form is shown below:

Table 3.2. Formal analysis of The *Chinese Rhapsody No. 2, prelude*<sup>175</sup>

Parts	Sections	Primary division	Subsections	Measures	Modes
First part	A	A	a	1-5	D yu
			a1	5-8	
		B	b	9-12	A yu
			a2	13-16	D yu
		A1	a3	17-20	
			a4	20-24	
		B1	b1	24-29	A yu
			a5	30-35	D yu
Second part	B	C	c	36-39	D yu G yu
			d	40-43	G yu yanyue
			e	44-47	
		D	f	48-51	G yu
			g	51-58	D yu
			h	59-64	G yu yanyue
			i	65-67	D major
		C	j	68-72	G yu
			k	73-79	E yu
			l	80-85	D yu
Third part	A1	A2	a6	86-91	D yu
			b2	91-95	A yu D yu
			a7	95-102	

The melody is led by a syncopated D which appears throughout the whole work. The syncopated rhythm makes the melody develop in an unstable way, which expresses an urgent yearning. The A section is composed of three voices: the syncopated rhythm in the left hand, which provides a pedal note “D,” a fundamental pitch of D yu; the melodies in the top voice, and

175. Chong Zhao, *Study on “Prelude and Dance*, 16.

the inner voice in counterpoint with the melody. In measure 17, theme A repeats in a higher register, the inner voice moves to the lower register, and the texture is richer.

## 52. 中国畅想曲第二号——序曲与舞曲 作品第十八号 a

### Chinese Rhapsody No. 2 Prelude and Dance Op. 18a

(1974)

黄安伦  
Huang An-Lun

I

Moderato cantabile rubato ♩ = 60

Ex. 3.8. The *Chinese Capriccio* No. 2, mm. 1-10<sup>176</sup>

The middle section of the prelude has two contrasting sections, the B and C sections. The B section is developed from the second motive of the A section (Ex. 3.9 a). This time the composer uses the repeating D as the central axis, and the melody switches between the high and low registers. Based on the same material, the composer uses a sequence to retransition to the first theme. The first climax is reached when theme A returns. Melodically, the B section starts from D yu mode (mm. 34-39), then moves to G yu (mm. 39-51), D yu mode (mm. 51-58), G yu mode (mm. 59-63), and finally to D major (mm. 64-67).

176. The musical examples are excerpted from <https://www.qupul23.com/qiyue/gangqin/p315574.html>.





Ex. 3.9 a. Prelude, the second motive of A section, mm. 11-12



Ex. 3.9 b. Prelude, the middle section, part B, mm. 35-40



Ex. 3.9 c. Prelude, the first climax of middle section, mm. 47-52

The C section consists of two materials: the cadenza-like running 32nd notes in the right hand and a descending pentatonic scale in the left hand. Both come from the B section. The descending pentatonic scale appears as early as measure 43, and the running material first appears in measure 65. The composer uses the running section to build tension, and the climax is reached in measure 73. The left hand pentatonic motive uses an after-beat rhythm that matches

the characteristics of Taiwanese folksongs. The pentatonic scale can be found if the repeated notes are removed, but as a whole motive, a descending scale with disjunct movement is more intense than a simple pentatonic scale. In example 3.10, the motive uses the D pentatonic scale, the right hand adds G# (bianzhi).<sup>177</sup>



Ex. 3.10. The left-hand descending pentatonic scale motive, mm. 74-76

After the climax the A1 section starts. Theme A comes back like a clear, peaceful stream. After a simple repetition of the melody, the first movement ends quietly with the syncopated D. The second movement is supposed to be played right after the first movement, because a fermata is marked on the double lines.

The dance movement is in a double variation form with two themes. From the structure of the music, the two themes appear alternately within three variations. The formal analysis is shown below:

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177. Bianzhi is half step lower than zhi, which are F# and G in C gong mode.

Table 3.3. Formal analysis of *Chinese Rhapsody No. 2, Dance*<sup>178</sup>

Sections	Primary division	Subsections	Measures	Modes
Introduction			1	A yu
Theme	Introduction		2-12	A yu
	A	a	13-20	A yu
		b	21-30	
	Transition		31-32	A yu
	A1	a1	33-40	A yu
		b1	41-50	
	B	c	53-60	C gong
		d	61-72	
	Transition		72-73	C gong
Variation I	A2	a2	74-81	A yu
		b2	82-93	
	Transition		94-109	C gong G gong
	B2	c1	110-117	F# gong
		d1	118-128	
	Transition		129-132	E yu
Variation II	A3	a3	133-140	A yu
		b3	141-151	
	A4	a4	152-159	D yu
		b4	160-169	
	Transition		170-187	A yu C yu E yu
	B2	c2	188-204	Db gong
		c3	205-212	E gong
		e	213-229	
	Transition		230-257	C gong
Variation III	A5	a5	258-265	A yu
		b5	266-270	
	Transition		271-288	A gong
	B3	c4	289-296	A yu
Coda			297-310	A yu

The second movement begins with a free measure. The lowest two notes on the piano imitate the traditional Chinese *drum*, which plays from slow to fast. The drum sound develops to

178. Chong Zhao, *Study on "Prelude and Dance"*, 22.

a lively rhythmic pattern that accompanies the dance melodies. The staccato rhythmic pattern is played through the entire second movement, just like the syncopated D in the first movement.



Ex. 3.11. *Chinese Rhapsody No. 2*, mm. 2-13

The theme A consists of three parts: A, A1, and B. The two themes are in different modes: theme A in A yu mode, and theme B in C gong mode. In this way, the two themes alternate to form a color contrast between minor and major. The composer keeps the same rhythmic patterns, but changes the key scheme and texture to develop the variations.<sup>179</sup> Theme A starts on C4 which is very low for a melody. A1 repeats the melody one octave higher on C5. The articulations of theme A are always staccato, while theme B uses legato.

The theme B of the dance movement comes from the folksong *Huan Le Ge* (*Happy Song*).<sup>180</sup> Huang changes meters when he borrows the melody, using 2/4 and 3/4 mixed meters, while the *Huan Le Ge* is in 4/4 (Ex. 3.12 a).

179. Ibid., 23.

180. Zhao Liu, *A Brief Analysis*, 96.



Ex. 3.12 a. *Chinese Rhapsody No. 2, Dance*, second theme

### 欢乐歌

稍快 自豪地

台湾高山族民歌  
陈倡白 填词  
骆季超 编曲



Ex. 3.12 b. Taiwan folksong *Huan Le Ge (Happy Song)*, mm. 1-9

Variation I starts in measure 74 and consists of the A and B themes. Theme A keeps the same left hand accompaniment in the low register, but the right hand jumps up to C7 with a perfect fifth added to the melody (Ex. 3.13 a). The composer adds a 3/4 meter that lengthens the last beat of each phrase and adds an ascending scale to reach the *sf*. This arrangement is consistent with the 3/4 in theme B. Theme B starts on F# gong after a C gong transition. The texture changes from an open fifth to full chords. The accompaniment changes to even eighth notes which follow the same rhythm as the transitions (Ex. 3.13 b).



Ex. 3.13 a. Theme A in variation I, mm. 74-78



Ex. 3.13 b. Theme B in variation I, mm. 79-83

Variation II is consistent with the structure of the theme. It consists of the A theme and the B theme. Theme A appears twice in different keys, meters, and textures. The key scheme and meters of the first A theme have all returned to the simplest form, which is in E yu mode and 2/4 meter. Huang uses sixth intervals (from the first and second inversion of triads) to present the melody, which is much fuller than the perfect fifth in variation I. The repeating A section starts in E yu mode and uses octaves to present the melody. The 3/4 meter also returns in the repeated A section. The accompaniment follows the same patterns as in the introduction. This is followed by a transition section (mm. 170-187) that develops in sequentially, to determine the new key of the B section.

The first phrase of the B theme is used to develop the whole section. In this climax, the composer not only uses sequences but also develops new materials with a dotted rhythm. The melody moves back to the left hand in Db gong, then appears transposed to E gong after eight

measures. Variation II is then pushed to a climax by the alternation of left and right hands that evolves from the dotted rhythm (Ex. 3.14 a).



Ex. 3.14 a. B section of variation II, mm. 186-191



Ex. 3.14 b. The new materials of B section, mm. 204-211

The transition section (mm. 221-248) moves back to pianissimo in C gong mode. It prepares for the climax of Variation III, which consists of two sections: An A section that starts in A yu mode and a B section in A gong mode. The melody of theme A is complete and in *fff*. At the same time, Huang borrows the transition section from Variation II, using the same modulations and number of measures to introduce the B section, but with a different texture. The final B section is brilliant and virtuosic. The cadenza measure is inserted in the B section while the second transition material from Variation II returns (Ex. 3.15 a, m. 283). The whole work ends in the parallel key, A major (Ex. 3.15 b).



Ex. 3.15 a. The cadenza measure in B section, mm. 275-283



Ex. 3.15 b. Dance movement, the ending section, mm. 289-301

The *Chinese Rhapsody No. 2* is a precious Chinese original work, which was created by the composer according to the dance movements of Gaoshan Taiwanese folk songs. Therefore, the style of the work highlights the musicality of the Gaoshan folk song, and the audience can feel the unrestrained and sincere emotion through the work.

### Compositions Based on Instrumental Folk Music

As an indispensable element, imitations of Chinese folk instruments always appear in Chinese piano music whether transcriptions or original works. An awareness of the common folk



instruments is crucial for both teaching and performing. Below is a short description of the common instruments that are evoked in the selected works.

In the plucked category of instruments, *pipa* 琵琶, *guzheng* 古筝, and *guqin* 古琴 are the most commonly imitated instruments in Chinese piano works. *Pipa* is sometimes called the “Chinese lute;” the instrument has a varying number of frets ranging from 12 to 31 and a pear-shaped wooden body. *Pipa* is a virtuoso instrument that plays vertically. The left hand techniques can produce vibrato, portamento, glissando, pizzicato, and harmonics; the right hand plucks the strings both inward and outward to play strum or tremolo. *Guzheng* is a Chinese plucked zither which has movable bridges; it commonly has 21, 25 or 26 strings that are 64 inches long. The instrument is tuned in a major pentatonic scale, and has a large, resonant soundboard. It has beautiful timbre, a broad range, and expressive power. A note could be plucked by the right hand or both hands on the right side of the string, and the left hand could add ornamentation such as pitch slides and vibrato by pressing the left side of the string. *Guqin* is a plucked seven-string instrument, without a movable bridge. The *guqin* is a very quiet instrument; its range is four octaves with the lowest pitch about two octaves below middle C. Both hands pluck open strings, stopped strings, and harmonics to produce sound. The use of glissando gives it a slide guitar effect.

The main stringed instrument referred to in Chinese piano works is the *erhu* 二胡, which is a two-stringed fiddle, known in the Western world as the Chinese violin. It is used as a solo or ensemble instrument in folk tradition and is one of the most popular folk instruments in China. It has a long vertical stick-like neck with two big tuning pegs on the top; the sound box, located on the bottom, is covered with python skin. The horse hair bow is never separated from the strings,

and the characteristic sound is produced through the vibration of the python skin by bowing. The instrument is tuned to D4 for the inside string and to A4 for the outside string. The usual playing range is two and half octaves, but it can reach to three and half at maximum range. *Erhu* has a resonant sound that can easily imitate human voices; techniques include *hua yin* 滑音 (slides), *rou xian* 揉弦 (vibrato), and *huan ba* 换把 (changing positions).

The woodwind instruments commonly imitated are *dizi* 笛子, *sheng* 笙, and *suona* 唢呐. *Dizi* is a Chinese bamboo flute that plays horizontally; the vertical end-blown flute is called *xiao* 箫. *Dizi* has a very different additional hole between the embouchure and finger-holes; a special membrane covers that hole and gives the *dizi* a buzzy timbre. It covers about two-and-a-quarter octaves. *Dizi* can either play virtuosic techniques such as glissando, tremolo, flutter tonguing with a brighter and shrill sound, or play mellow, lyrical tones with short melodic turns, appoggiatura, and trills. *Sheng* is a Chinese mouth-blown free reed instrument sometimes used as an accompaniment instrument for solo *dizi* or *suona*. The modern *sheng* has 32 pipes, which can produce polyphonic sounds. The sound is produced by either exhaling or inhaling into the mouthpiece, similar to playing a harmonica. The performance style is to sound two or three notes at the same time by adding a fifth or octave above the main note; if the higher note is not available, the lower fourth can be played instead. *Suona* is a Chinese double-reeded horn with a distinctively loud and high-pitched sound often used in Chinese traditional music ensembles for festival and military purposes. With the brighter and sharp timbre, it can imitate many animal sounds and even human speech.

*The Second Spring Bathed  
in Moonlight*

The *erhu*<sup>181</sup> composition *The Second Spring Bathed in Moonlight* is one of the most significant examples of Chinese folk music. The work was composed by a blind musician Hua Yanjun, and, due to its immense popularity, has been transcribed for multiple instruments and forms of music. Among these are: Chu Wanghua's piano version, Wu Zuqiang's string ensemble version, Ding Shande's string quartet version, He Zhanhao's violin and string ensemble version, and Peng Xiuwen's *erhu* and folk ensemble version.<sup>182</sup>

Hua Yanjun (1893-1950) was a folk musician. At the age of eight, he was sent to a Taoist temple, where he studied *erhu*, *pipa*, *sanxian* and *dizi* with his father Hua Qinghe, who was also an excellent folk musician. As a teenager, he became an outstanding musician and participated in Taoist activities. During the study of Taoist music, he widely absorbed folk melodies in his compositions. He mastered several folk instruments, such as *dizi*, *erhu*, and *pipa*, and become proficient in different playing techniques. In 1950, his sudden death resulted in the loss of much of his music. Only six of Hua's pieces were recorded by Yang Yinliu, three each for *erhu* and *pipa*. *The Second Spring Bathed in Moonlight* represents the best of Hua's style. He lived a miserable life due to an increasing opium addiction, which led to an eye disease that blinded him at the age of 35. The hardships of his life filled him with bitterness and humiliation.<sup>183</sup> *The Second Spring Bathed in Moonlight* is a summary of Hua's entire life from hope to despair.

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181. *Erhu* is a stringed instrument. It has two strings. The modern *erhu* is tuned to a pure fifth degree. It belongs to the middle and high range instrument among *huqin*.

182. Yang Sun, *Erhu Piece "The Second Spring Bathed in Moonlight" and A Comparison of Piano Arrangements*, (Journal of Liaoning Institute of Educational Administration, 2009-10), 154.

183. Kerui Chen, *A Brief Analysis of the Artistic Performance of A Bing the Second Spring Bathed in Moonlight*, (Hainan Normal University, School of Music, 2019), 3.

The work is in Chinese variation form. Chinese free variation form is based on the description of scenery and emotion; it is freer than the traditional Western variation form. The work is in G zhi mode, with bianzhi C# (mm. 10, 19, 25, 29, 28) and biangong F# (m. 28) added. The entire work consists of two different themes in different registers, which alternate six times.<sup>184</sup> The two themes are contrasting in character, showing a moving and still character. The composition uses *yu yao wei*<sup>185</sup> technique to develop variations. There is no obvious change of tempo in the composition, but dynamic changes appear after each half note, which shows different emotional contrasts. Below is the original erhu edition, transcribed from the recording of composer Hua Yanjun, with the performance tempo between 48-58 per quarter note.<sup>186</sup>

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184. Yang Sun, *Erhu Piece*, 154.

185. *Yu yao wei* 鱼咬尾, is a common compositional technique in Chinese folk music, where the new phrase uses the ending note from the last phrase.

186. Changan Yang, *Selected Erhu Solos: Performance Suggestions*, Hunan Literature and Art Publishing House, 2008.

## 二泉映月

华彦钧曲

曲谱上传于中国曲谱网  
HTTP://GUPU.HROB.NETEx. 3.16. The original score of *The Second Spring Bathed in Moonlight*, mm. 1-32

*The Second Spring Bathed in Moonlight* takes folk music and opera music in the Jiang Zhe Plain as its main material, and is closely related to several opera types, such as *Xi Opera* (锡

剧),<sup>187</sup> *Taoist music* (道教音乐),<sup>188</sup> and *Pingtán* (评弹).<sup>189</sup> In the introduction (mm. 1-3) and mm. 6-7 of Hua's melody (Ex. 3.16), Hua borrows the same melodic line from the *Xi Opera Reed Tune*.<sup>190</sup> The same melody can be found in m. 13 (Ex. 3.16), and m. 3 in Canton music *Santan Yinyue* 三潭印月 (*Three Pools Mirroring the Moon*), (Ex. 3.17 c).<sup>191</sup>



Ex. 3.17 a. Two Reed Tunes from Xi Opera (簧剧过门, 开篇), mm. 1-3, mm. 1-4



Ex. 3.17 b. Pingtan *Shi Tan Cen* (十叹岑), mm. 1-8

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187. The Xi Opera, formerly known as Tanhuang 滩簧, originated in Wuxi and Changzhou during the reign of Emperor Qianlong in the Qing Dynasty. With elegant lyrical melodies and rich flavor, the Xi Opera is representative of opera from south of the Yangtze River.

188. Taoist music, also known as ritual music, started around the Southern and Northern Dynasties (420-589) and was used in Taoist rituals to pray for divine blessings and subdue demons. It reached its heyday in the Tang Dynasty. The instrumental combination consists of suona, dizi, erxian, erhu, pipa, sanxian, muyu, drum, bell and so on.

189. Pingtan, also known as Suzhou Pingtan, is a combination of the art forms of pinghua 评话 and tanci 弹词. It is popular south of the Yangtze River. The Ming Dynasty reached its peak. The content mainly consists of the rise and fall of families and love stories. In general, a duet performs, with one playing sanxian and the other playing pipa.

190. Hong Li and Xuanxuan Yan, *Piano Work Analysis of The Second Spring Bathed in Moonlight*, (Music Life, 2013-03), 67.

191. Ibid.



Ex. 3.17 c. Canton music *Santan Yinyue* (三潭印月), mm. 1-7

The piano version of the *The Second Spring Bathed in Moonlight* was arranged by Chu Wanghua in 1972. Chu Wanghua (1941-) is a famous Chinese composer and pianist. In 1969, he was one of the six composers who created the Yellow River piano concerto. Mr. Chu has made great contributions to the piano transcription genre of folk music repertoire.

The piano arrangement adds rich musical texture resulting in a more symphonic sound and is an excellent example of Chinese and Western musical styles.<sup>192</sup> It incorporates adjustments to the structure of the original piece while maintaining the variation form comprised of six sections: introduction, theme, three variations, and coda. The fifth variation in the original composition was deleted. He also follows the original compositional technique of starting new sections from the last notes of the previous ones.<sup>193</sup> The composition uses arpeggios imitating pipa with a sense of flow, while maintaining a flexible rhythmic pattern, with frequent use of dotted rhythms, syncopations, sextuplets, and decuplets. The composition uses E gong system, B zhi mode. An analysis of the form is shown below:

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192. Wenjun Liu, *A Brief Analysis of the Artistic Performance of the Second Spring Bathed in Moonlight*, Scientific Cat, 2020-8.

193. Tianhui Sun, *A Study on the Creation and Performance of Three Piano Adaptions, Including Two Springs Reflecting the Moon*, MM. thesis. (Northwest University for Nationalities, 2020), 12.

Table 3.4. Formal analysis of *The Second Spring Bathed in Moonlight*<sup>194</sup>

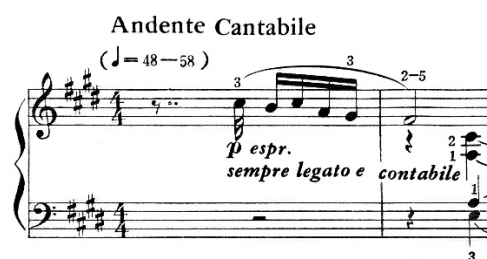
Divisions	Sections	Measures	Modes
Introduction		1	E gong
Theme	a	2-5	
	b	6-7	
	c	8-11	
Variation I	a1	12-13	E gong
	b1	14-15	
	c1	16-19	
	c2	20	
Variation II	a2	21-22	E gong
	b2	23-24	
	c3	25-29	
	c4	30-25	
Variation III	a3	36-39	E gong
	b3	40-41	
	c5	42-46	
	climax	47-51	
Coda	a4	52-55	E gong
	b4	56-57	
	c6	58-62	
	coda	63	

The introduction of the work consists of a descending scale with only six notes (Ex.

194. Ibid., 13.



3.18). It uses the same erhu introduction from the original version (mm. 1-2), creating an atmosphere of helplessness and bitterness. The F# sounds like a sigh, with a breath taken between G# and F#.



Ex. 3.18. Introduction of *The Second Spring Bathed in Moonlight*, m. 1. Reprinted with the permission of the People's Music Publishing House.

The theme (mm. 2-12) begins in the same measure and on the same note (the second F#) as the end of the introduction. This is an important characteristic of this piece; every new theme uses the same note of the last section to start the new section (m. 2, m. 14). The introduction motive is then echoed in left hand (mm. 2-3). The melody of the theme is always in the highest voice. Many grace notes and dotted rhythms imitate the erhu vibrato (m. 4) and sliding notes<sup>195</sup> (mm. 1, 4, 5, 7, 9, 10, 11).<sup>196</sup> Some sliding notes function like normal grace notes, while others imitate human voices (m. 10 second beat). The pitch of A# should be played lower than it is on erhu, which is close to G#, but no such technique is possible on piano, so the note could be played as lightly as possible. The left hand accompaniment to the theme represents two folk instruments, guzheng and pipa. The half-note bass represents guzheng, while the arpeggios represent pipa (m. 6).

195. Sliding notes are very common in erhu playing, they are the most important and useful technique to express the music. When playing, the player uses one finger to slide the string to play legato melodies.

196. Tianhui Sun, *A Study*, 13.

The Second Spring Bathed in Moonlight

Andante Cantabile

Theme A

储望华

1 (♩ = 48—58)

*p espr. sempre legato e contabile*

4

7

10

Variation A1

*p*

*m.d.*

Ex. 3.19. *The Second Spring Bathed in Moonlight*, mm. 1-12. Reprinted with the permission of the People's Music Publishing House.

Variation 1 spans measures 12 to 21. In the original score (Ex. 3.19, m. 12), the erhu material does not switch to the lower register. The two-semiquaver rests imitate the erhu technique *sui gong* 碎弓 (the broken bow)<sup>197</sup>, to suggest the image that the moon broke in a

197. The broken bow makes use of tension in the arm muscles and a free, elastic shaking motion of the wrist, to pull the bow quickly back and forth on the drum. A small section of bow hair frequently brushes the string,

clear spring.<sup>198</sup> The melody moves to the left hand (m. 12) with same note, B, the lower register creating a heavy atmosphere.



Ex. 3.20. *The Second Spring Bathed in Moonlight*, mm. 10-15. Reprinted with the permission of the People's Music Publishing House.

The composer adds a large number of harmonies and textures to support the melody in V2 and V3, which function as the climax of the entire work. Chu frequently extends the arpeggios with the 7th and 9th (Ex. 3.21).



Ex. 3.21. The modified chords in V2, mm. 22-24. Reprinted with the permission of the People's Music Publishing House.

Compared with the theme, the melodies of V2 take over through different voices. The

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producing a tight and delicate sound.

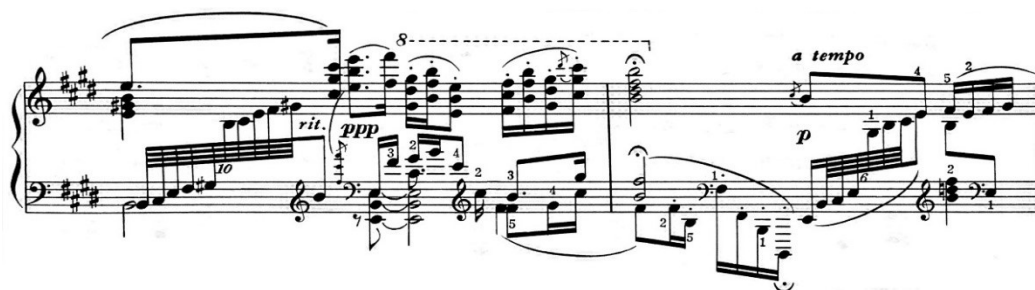
198. Liang Cao, *An Analysis of the National Artistic Features of the Piano Music--The Second Spring Bathed in Moonlight*, (Literature and Arts, 2010-06), 138

melody switches register constantly between high, middle, and low, expressing different emotions. The dynamic range remains between *pp* to *mp*, preparing the first climax in V2. There are more arpeggios with full chords in the first section (mm. 23-29, Ex. 3.22), adding to the complexity of textures. The dynamics change in every single measure, and *ritardando* and *tenuto* markings help emphasize the climax (m. 30).



Ex. 3.22. The climax of V2, mm. 25-30. Reprinted with the permission of the People's Music Publishing House.

After the first climax in V2, Chu uses a different texture, arpeggios and sextuplets, to well restrain the climactic mood and end the music in *ppp*. The *ppp* section of V2 imitates the erhu's high register playing. It is a significant contrast of emotions, first expressing anger, then pleading.



Ex. 3.23: The ending phrase in V2, mm. 35-36. Reprinted with the permission of the People's

Music Publishing House.

Variation 3 starts in measure 36. Unlike in V1, the a3 section expands from two measures (Ex. 3.20, mm. 12-13) to four (Ex. 3.24). The accompaniment also changes from simple chords to contrapuntal textures.

Ex. 3.24. *The Second Spring Bathed in Moonlight*, mm. 35-40. Reprinted with the permission of the People's Music Publishing House.

The first V3 climax is supposed to continue in measure 43 but stops right after reaching the forte. The dynamic drops from forte to piano, like a storyteller who pauses the story, unsure if he should continue. After a moment of hesitation, he determines to tell his grievances. The final climax of the entire composition occurs at measure 49 (Ex. 3.25 b). The unfinished climax continues in measure 49 where the emotion completely bursts out. The climactic section uses the tension of the rhythmic grouping of three against two 16th notes. The left hand running

sextuplets imitate the *guzheng*, and the right hand uses full chords with accents in the higher register to reach the climax. It is a great contrast to the pianississimo ending of V2 (Ex. 3.23).

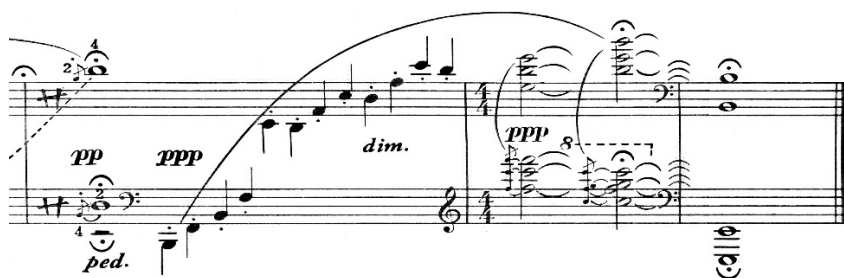


Ex. 3.25 a. The first stopped climax, mm. 43-44. Reprinted with the permission of the People's Music Publishing House.

Ex. 3.25 b. The final climax of the piece, mm. 47-52. Reprinted with the permission of the People's Music Publishing House.

In the Coda, Chu first uses two sets of the melodies from the introduction, which ease the emotion of the previous climax (Ex. 3.25, m. 52). The melodies travel back to a low register

following their return to a higher one. The pianississimo well expresses the depressed emotions, while measures 63-65 (added by Chu) end the work quietly with three chords (Ex. 3.26).



Ex. 3.26: The added three measures by Chu, mm. 63-65. Reprinted with the permission of the People's Music Publishing House.

### *Autumn Moon Over the Calm Lake*

The *Autumn Moon Over the Calm Lake* (also known as: *Zui Tai Ping*) was directly transcribed from the Northern folk song *Guiwu*.<sup>199</sup> First published in 1933, it is the representative work of composer Lu Wencheng. Lu uses the musical elements of Jiangnan Silk and Bamboo<sup>200</sup> genres to compose *Autumn Moon Over the Calm Lake*.

As a representative of Cantonese music,<sup>201</sup> *Autumn Moon Over the Calm Lake* comes from the Yue musical region, one of the most influential instrumental styles in this region.<sup>202</sup>

199. Yuting Zhang, *Piano Piece "Pinghu Qiuyue" Analysis Research*, MM. thesis, (Northeast Normal University, 2007), 2.

200. Jiangnan Silk and Bamboo refers to a genre of chamber music which is refined, elegant and graceful. The ensemble is popular in the lower reaches of the Yangtze River with Shanghai as the central area. "Silk" refers to stringed instrument that use silk as strings, such as *erhu* and *pipa*. "Bamboo" refers to a wind instrument made of bamboo, such as *dizi*, and *xiao*, etc.

201. Cantonese music is an instrumental ensemble popular in the Yue musical region, with a clear and bright timbre, smooth and beautiful melody, and lively and cheerful rhythm. Cantonese music came into being at the end of Qing Dynasty, and many pieces of music evolved from prelude or interlude of operas and folksongs. It was developed from folk songs and interlude of Yue opera. The main instruments for the group are: *gaohu*, *yangqin*, *qinqin*, *yehu*, *houguan*, and *muyu*.

202. Yuting Zhang, *Piano Piece*, 2.



This work depicts beautiful scenery of a lake, moonlight, and poetic painting in southern China. It has a distant and ethereal artistic conception and expresses the author's feeling and love for natural scenery.

The melody of the original song is brief, composed in strophic form. The four-phrase structure follows the Chinese traditional sequence<sup>203</sup> *qi* (opening), *cheng* (inheriting), *zhuan* (turning), and *he* (closing).<sup>204</sup> At the request of pianists Zhou Guangren and Yin Chengzong, Chen Peixun transcribed the work for piano in 1973. The composer left the melody and structure of the original work unchanged, adding an introduction (one and half measure), and translating the work to the piano successfully.<sup>205</sup> The structure of both the Lu's original and the Chen's transcription is the same (Table 6). The work is composed of a typical Chinese pentatonic scale, using Db gong system and yu, zhi mode. Chen does not use any altered chords; instead, he uses pentatonic vertical chords according to the melody style. The whole work is not long, composed of only 26 measures.

Table 3.5. Formal analysis of *Autumn Moon Over the Calm Lake*

Divisions	Measures	Modes
Introduction	1-2	Db gong
A	3-9	Db gong
B	10-13	Db gong
C	14-17	Db gong

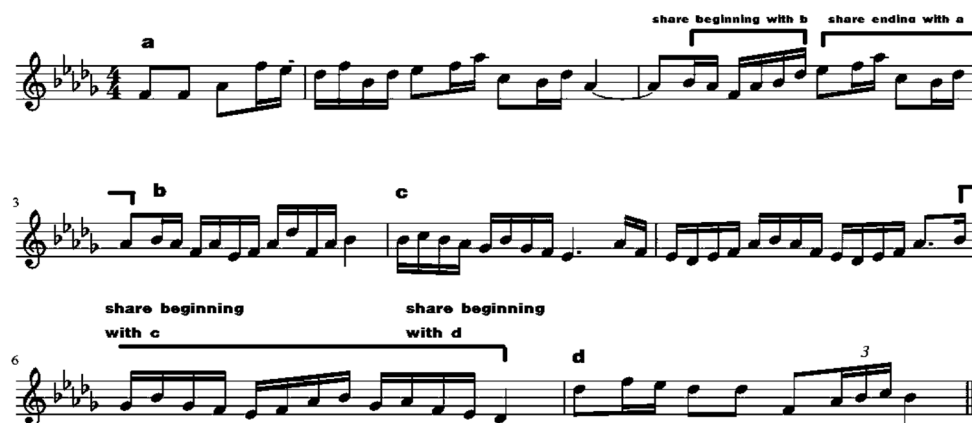
203. See Chapter II, Genres of Chinese Folk Songs, 25.

204. Weihua Zhang, *The Performance Analysis of the Piano work Autumn Moon Over the Calm Lake*, (Popular Literature, 2014-04), 146.

205. Yuting Zhang, *Piano Piece*, 4.



The melody shows characteristics of the Cantonese music: the rhythm changes freely and diversely, and the melody uses conjunct movement. The melody also employs variation technique of free extension and elaboration around the central tone.<sup>206</sup> This technique involves sharing the same beginning and ending parts of the phrase. In example 3.27, A section, the first three phrases use this technique:



Ex. 3.27. Melody from original score of *Autumn Moon Over the Calm Lake*, mm. 1-9<sup>207</sup>

Despite many similarities, the piano transcription goes beyond the scope of a simple arrangement, changing many aspects of the original work. The original music is played in a cheerful character in Andante. The introduction of the original score uses guzheng and pipa to depict the autumn moon.<sup>208</sup> The melodies are played by gaohu<sup>209</sup> through the whole work. The piano version uses the same melody with a different mood. The original gaohu with plucked instrument accompaniment presents a lively, festive mood. The piano version starts at a much

206. Ibid., 6.

207. Ibid.

208. The autumn moon signifies reunion in traditional Chinese culture. The Mid-Autumn Festival is a time for family reunion when the moon is full in autumn.

209. Gaohu, short for soprano erhu, is the main accompaniment instrument of Cantonese music and Yue opera. Gaohu's timbre is clearer than erhu's and is often used to play bright and cheerful music.

slower tempo (*Lento*) with a low bass chord, and the right hand plays 32nd notes slowly in D $\flat$  pentatonic scale to depict the moonlight on a calm lake (Ex. 3.28). The piano introduction is therefore less festive and contains a more tranquil character. A first inversion of a half-diminished chord in measures 3 and 4 gives the melody an unstable feeling. In Phrase A, the rest of the harmonies use the pentatonic chord.<sup>210</sup> When the theme starts in measure 2, the arpeggio texture in the right hand imitates the gaohu with guzheng, while the grace notes in mm. 3-4 imitate gaohu's sliding notes. The piano tone is missing the bright colors of gaohu, instead it is full of a gentle, *dolce* sound. Phrase A keeps the right hand melody in the higher register.

平湖秋月\*  
Autumn Moon Over the Calm Lake

陈培勋

*Lento*

Ex. 3.28. *Autumn Moon Over the Calm Lake*, mm. 1-5. Reprinted with the permission of the People's Music Publishing House.

In Phrase B, there are tempo changes that are not indicated but noticeable through increased movement of notes. For example, the running notes change from 32nd to 64th notes in

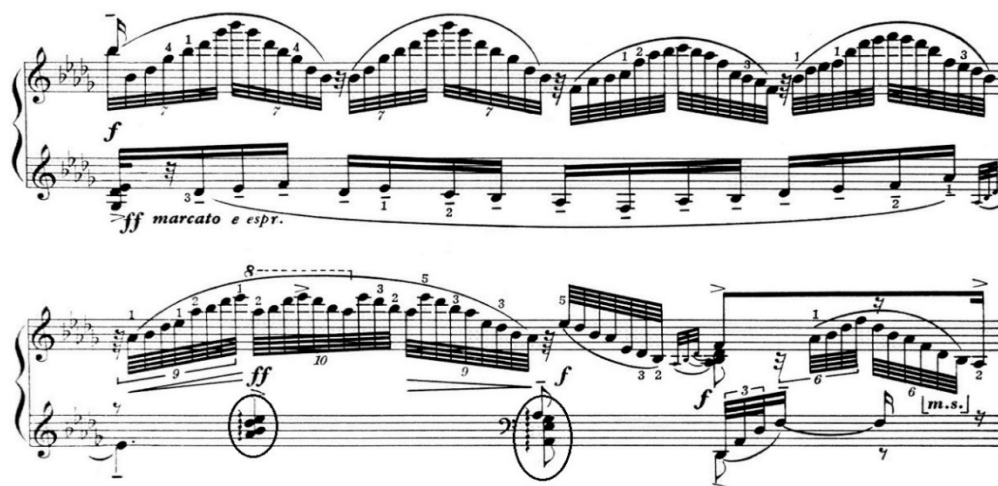
<sup>210</sup> The pentatonic chord uses pentatonic material moving in horizontal line, then transfers the pitches to a vertical chord using pentatonic notes.





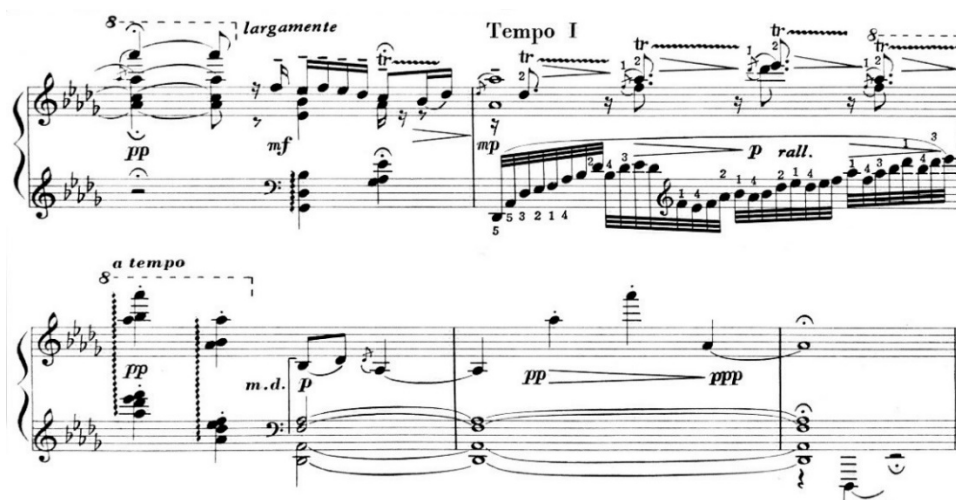
Ex. 3.30. *Autumn Moon Over the Calm Lake*, mm. 15-16. Reprinted with the permission of the People's Music Publishing House.

The melody in Phrase D moves back to the middle register, and the rhythm of the running accompaniment changes to 64th notes. This follows the traditional Chinese aesthetic of using a faster tempo to achieve the climax of the whole work. After the climax, the 64th running notes change back to 32nd. The melody disappears in measure 22. The composer uses some modified chords to create a fresh harmonic effect (see Ex. 3.32 below). The substituted chords strengthen the pentatonic structure. The first chord in measure 19 should be  $E\flat-G\flat-B\flat-D\flat$ , but Chen uses  $A\flat$  (zhi) to substitute the  $G\flat$  (qingjue) (Ex. 3.31). The second chord should be  $A\flat-C-E\flat-G\flat$ , but the C (biangong) is omitted to avoid the conflict with  $D\flat$  pentatonic mode. (Ex. 3.31).



Ex. 3.31. *Autumn Moon Over the Calm Lake*, Phrase D, climax, mm. 18-19. Reprinted with the permission of the People's Music Publishing House.

The coda ends with trills and pentatonic chords to imitate the guzheng and dizi. The left hand (guzheng), playing a D $\flat$  pentatonic scale, climbs from low to high register; the dynamic drops from *mezzo piano* to *piano* and *pianississimo*. Meanwhile, the right hand (dizi) plays trills that climb up in fifth intervals. The composition ends with the low D $\flat$  chord and a right hand staccato A $\flat$  through four octaves, which is like four ripples of water (Ex. 3.32).



Ex. 3.32. *Autumn Moon Over the Calm Lake*, Coda, mm. 22-26. Reprinted with the permission of the People's Music Publishing House.

In conclusion, the original version of the *Autumn Moon Over the Calm Lake* is lively and festive while the piano version is gentle and elegant. The piano version shows the ethereal characteristic of traditional Chinese culture, using a fluid accompaniment texture to represent the ripples of the lake, while setting off the tranquility of the melody. The articulation of the piano version is very similar to Claude Debussy, which combined with the use of pentatonic scales, creates a Chinese style of impressionism.

*A Hundred Birds Paying Respect to the Phoenix*

The original work is composed for *suona*<sup>211</sup> and depicts hundreds of birds in the forest worshipping the phoenix. The phoenix symbolizes good weather and peace for the country and people. The composition has a popular appeal and is often used in store openings and outdoor wedding events to this day. The melody comes from the Henan Yu Opera (河南豫剧) *Tai Hua Jiao* 抬花轿, which is popular mainly in Henan, Hebei, Shandong, Anhui provinces, and other places.<sup>212</sup> At first there were no published scores; the work was always improvised by folk artists. It was not until 1953 that the *suona* artist Ren Tongxiang rearranged and organized the melody to a rondo form that consists of eight sections.<sup>213</sup> In the original work, each section has a subtitle. The eight subtitles are: *Sparrow Crow* (B zhi), *the Spring of the Earth* (E zhi), *Joy of Spring* (C yu), *Play in the Woods* (E gong, E zhi), *Song of the Phoenix* (E zhi), *Joy of Dancing* (E zhi), *Phoenix Spreading the Wings* (B shang), and *Flying into the Sky* (E zhi). The work belongs

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211. Suona is a Chinese double-reeded horn, originally from Persia. It has a distinctively loud high-pitched sound, and is used frequently in Chinese traditional music ensembles, particularly those performing outdoors.

212. Qian Yue, *The Analysis of Wang Jianzhong's Teaching Practice of the National Instrumental Music Adaption—Take "Hundreds of Birds Worshipping the Phoenix" as an Example*, MM. thesis, (Xi' An Conservatory of Music, 2017), 7.

213. Ibid., 4.

to rondo form, switching between melodies and interludes. Except for the seventh section in shang mode, the composition is mainly in the seven tones zhi mode with added biangong and bianzhi.<sup>214</sup>

Chinese composer and pianist Wang Jianzhong (1933-2016) was educated at the Shanghai Conservatory of Music, where he studied composition and piano. In 1958 he returned to Shanghai Conservatory of Music to teach composition classes. In the 1970s he was hired by Central Philharmonic Orchestra as a composer. In 1988 he returned to the Shanghai Conservatory of Music as a composition professor, and he later became vice-president in the school. His representative works are: *Liuyang River*, *Ode to Plum Blossom*, *Glowing Red Morningstar Lilies*, *Silver Clouds Chasing the Moon*, and *A Hundred Birds Paying Respect to the Phoenix*.<sup>215</sup>

The piano version of *A Hundred Birds Paying Respect to the Phoenix* simulates the calls of various birds with rich imagination and creativity, and depicts a lively scene of birds contending with each other through the warm and cheerful melody. The composer Wang Jianzhong not only kept the improvisation of the original music but also made some cuts and changes to make it more suitable for piano performance. Wang rearranged the structure of the *suona* version from eight to five sections and added an introduction and a coda (Table 3.6).<sup>216</sup> In the piano version, the transition between each section is very natural, while the *suona* version often requires the instrumental interlude between each section. In his transcription, Wang also

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214. Xiaopeng Gao, *The Musical Structure and Performance of Suona Work "Hundreds of Birds Worshipping the Phoenix"*, (Modern Music, 2019-4), 96.

215. Ibid., 3.

216. Tianhui Sun, *A Study on the Creation and Performance of Three Piano Adaptations, Including Two Springs Reflecting the Moon*. MM. thesis. (Northwest University for Nationalities, 2020), 23.

incorporated elements of Yu Opera, paying homage to the musical heritage of the original composition. Some of the features of the Yu Opera are distinct rhythms, unrestrained emotions, sharp conflicts, and long settings of the scenes. From the contents of the structure, the work can be divided into two parts: the melody (A) and the interlude (B) that imitates the call of birds. The whole work uses A gong system, a six tone mode with added biangong (G $\sharp$ ) in the E zhi mode. It is developed and unified around the E zhi note.<sup>217</sup>

Table 3.6. Formal analysis of *A Hundred Birds Paying Respect to the Phoenix*<sup>218</sup>

Sections	Primary divisions	Subsections	Measures	Tempo	Modes
Section I	Introduction	1	1-4	Moderato	A gong
		2	5-8		
		3	9-12		
		4	13-16		
		5	17-20		
		6	21-24		
		7	25-28		
Section II	Theme A	a	29-50	Allegro Vivace	A gong
		b	50-75		
	Transition I		75-87	Allegro Vivace	A gong
	Interlude I	Birds call I	88-133	Allegro Vivace	A gong
Section III	A1	b1 (from theme A, b material)	134-161	Allegro Vivace	A gong
	Transition II		162-173		
	Interlude II	Birds call II	174-186		A gong
Section IV	A2	a1 (from theme A, a material) b2 (from theme A, b material)	205-232	Poco meno mosso	A gong
	Interlude III	Cicadas call	233	Tempo rubato	A gong

217. Ibid.

218. Tianhui Sun, *A Study*, 23.



The introduction is organized as seven phrases of four bars each all ending with the zhi note E.<sup>219</sup> In the high register, the opening melody and mode of the original *suona* are kept intact (Ex. 3.33). In texture, the melody is doubled in fifths and octaves, and the accompaniment uses fourths and fifths to imitate the Chinese instrument *sheng*.<sup>220</sup> The grace notes are constantly used to imitate *suona* articulation of bird calls. The development of the melody follows traditional Chinese compositional techniques. Phrase 2 uses the same ending as phrase 1 with some small changes. Phrase 3 uses the same melody in phrase 2 but moves one octave lower with ornaments added. Phrase 4 uses new materials, and phrase 5 moves to a lower register. The composer uses the same method to expand phrases 6 and 7. (See introduction of the work in example 3.34.)



Ex. 3.33. Original *suona* piece, *A Hundred Birds Paying Respect to the Phoenix*, mm. 2-10

219. Ibid., 24.

220. The *sheng* is a Chinese mouth-blown free reed instrument consisting of vertical pipes. It is a polyphonic instrument that traditionally has been used as an accompaniment instrument for solo *suona* or *dizi* performances.

## 百 鸟 朝 凤

A Hundred Birds Paying Respect to the Phoenix

王建中

Moderato

The musical score is written for piano and right hand. It begins with a tempo marking of 'Moderato'. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score is divided into five systems. The first system starts with a forte (f) dynamic. The second system includes a piano (p) dynamic. The third system includes a mezzo-forte (mf) dynamic. The fourth system includes a forte (f) dynamic. The fifth system includes a piano (p) dynamic and ends with a staccato (stretto) marking. The score features various musical notations including chords, arpeggios, and fingerings.

Ex. 3.34: The introduction of *A Hundred Birds Paying Respect to the Phoenix*, mm. 1-28.

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In section II, the musical features of Yu Opera are widely used, in the syncopated rhythm imitating a characteristic of the Henan dialect<sup>221</sup> (m. 37 and m. 39, Ex. 3.35). The theme sets different characters for the two phrases. Phrase A is lively (mm. 29-50), cheerful, playful, and more percussive, while phrase B (mm. 50-75) is more lyrical while the accompaniment uses a pair of eighth notes to imitate the rhythm of the *drum* (Ex. 3.36).<sup>222</sup>



Ex. 3.35. Phrase A, *A Hundred Birds Paying Respect to the Phoenix*, mm. 29-40. Reprinted with the permission of the People's Music Publishing House.

221. Qian Yue, *The Analysis of Wang Jianzhong's Teaching Practice of the National Instrumental Music Adaption—Take "Hundreds of Birds Worshipping the Phoenix" as an Example*, MM thesis, Xi'an Conservatory of Music, 2017, 9.

222. Tianhui Sun, *A Study*, 25.



Ex. 3.36. Phrase B, *A Hundred Birds Paying Respect to the Phoenix*, mm. 47-58. Reprinted with the permission of the People's Music Publishing House.

Transition I uses a Chinese traditional conversational format, with both hands playing in octaves. It is an imitation of the Chinese instrumental accompaniment, which typically plays in unison. The octave accompaniment (mm. 75-82, Ex. 3.37) fades away in 8 measures, and the drum-type figuration takes over the accompaniment becoming the only instrument that accompanies the cadenza of *suona* (mm. 85-94, Ex. 3.38). The interlude (mm. 88-133) is comprised entirely of imitations of various bird calls interspersed with the drumming rhythm, making the images of the birds more vivid.<sup>223</sup>

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223. Ibid.



Ex. 3.37. The unison accompaniment, mm. 71-82. Reprinted with the permission of the People's Music Publishing House.



Ex. 3.38. Interlude I, *A Hundred Birds Paying Respect to the Phoenix*, mm. 83-94. Reprinted with the permission of the People's Music Publishing House.

Section III uses material of phrase b instead (Ex. 3.36, mm. 50-62 vs. Ex. 3.39, mm. 134-146). Melodically, the first part of A1 has no changes from the previous phrase b, except the accompaniment changes to sixteenth notes, which brings excitement to A1. In the second part, the melody moves to a middle register, and the right hand plays accompaniment (Ex. 3.39).



Ex. 3.39. Section III, *A Hundred Birds Paying Respect to the Phoenix*, mm. 133-147. Reprinted with the permission of the People's Music Publishing House.

Transition II (mm. 162-173) follows the same materials from transition I, but not in octaves this time. The left hand keeps using the drum rhythms, and the second half of the melody moves up a perfect fifth. The second bird call is much freer than the first one. Except the first 12 bars accompanied by the drum rhythm, bar 186 is a cadenza measure. In this measure, the middle register and high register interlace with each other; the fast 16th notes are repeated to imitate bird calls with a decrescendo in every bird call. The articulation is more percussive so that the auditory contrast is strong (Ex. 3.40).



Ex. 3.40. *A Hundred Birds Paying Respect to the Phoenix*, m. 186

In addition, septuplets and quadruplets are used to depict the spectacular scene of birds singing. Many changes of dynamics imitate various birds singing in waves, and finally the climax is reached by an evocation of all the birds singing in unison. The original *suona* cadenza reaches the climax through faster tempo, while the piano changes the registers and dynamics (Ex. 3.41).



Ex. 3.41 a. Original *suona* cadenza, mm. 175-183

Ex. 3.41 b. The cadenza of *A Hundred Birds Paying Respect to the Phoenix*, m. 186. Reprinted with the permission of the People's Music Publishing House.

Section IV uses the material from theme A with the accompaniment replaced with arpeggios, making the theme sound smoother. Interlude III imitates the call of cicadas using the dotted rhythm, trills, and dynamic changes (Ex. 3.42).



Ex. 3.42 a. Original cicadas call in *suona* version, mm. 219-227



Ex. 3.42 b. The call of cicadas, *A Hundred Birds Paying Respect to the Phoenix*, mm. 233.

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Section V serves as the climax of the whole composition. Wang uses rapid octave passages and dramatic dynamic contrasts in a fast tempo to obtain an orchestral effect (Ex. 3.43 a).<sup>224</sup> The work closes with a series of rapid ascending intervals of seconds followed by a concluding chord, imitating the unison sound of percussion instruments and *suona*.

224. Tianhui Sun, *A Study*, 27.





Ex. 3.43 a. Section V, climax of *A Hundred Birds Paying Respect to the Phoenix*, mm. 234-251.

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Ex. 3.43 b. Ending section of *A Hundred Birds Paying Respect to the Phoenix*, mm. 284-289.

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The piano version of *A Hundred Birds Paying Respect to the Phoenix* vividly reproduces celebration scenes in a festive atmosphere. The advantages of range, dynamics, textures, and harmony give the piano the potential to explore beyond the original suona version. The piano version brought this famous suona piece to a wider stage.

*Flute and Drum at Sunset*

*Flute and Drum at Sunset* (夕阳箫鼓) is an original ancient solo *pipa* piece, which was widely popular as early as the Ming and Qing Dynasties (1875) and continues to be popular up to the present.<sup>225</sup> The author is unknown. The unique Chinese free variation form is adopted in the original work,<sup>226</sup> which is not a strict variation form. The composition has seven sections, with each section having its own title. In 1895, a renown *pipa* player Li Fangyuan made significant modifications to the original, expanding it to ten sections with new subtitles added.<sup>227</sup> He also changed the name of the piece to *Xunyang Pipa* (浔阳琵琶). In 1925, the Jiangnan Silk and Bamboo, a Chinese traditional ensemble, premiered the ensemble edition *Chun Jiang Hua Yue Ye* (春江花月夜) to great success. Following the success of the ensemble arrangement of the original, the name was changed back to *Flute and Drum at Sunset* by Shen Haochu in 1926.<sup>228</sup> The work has been adapted by Li Yinghai for piano, Liu Zhuang for woodwind quintet, and Chen Peixun for symphonic poem.

All versions of *Flute and Drum at Sunset* originated in Shanghai, which belongs to the Jiang Zhe Plain musical region. The most popular edition is by the Jiangnan Silk and Bamboo ensemble, which is a representative instrumental ensemble from that region. The characteristics

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225. Linwei Lv, *Composition and Performance Analysis of Flute and Drum at Sunset*, (Modern Music, 2020, No. 9), 116.

226. The Chinese free variation form is a form that based on the description of the scenery and emotion, it is rather free than the traditional Western variation form.

227. Yali Luo, *Six Chinese Piano Pieces of the Twentieth Century, A Recording Project*. DMA diss. (Arizona State University, 2012), 49.

228. Linwei Lv, *Composition and Performance*, 116.

of Jiang Zhe Plain are: pentatonic mode dominates the folk melody, and the three-note set of conjunct motion functions as the foundation of most folk melodies.<sup>229</sup>

The piano arrangement was created by Li Yinghai<sup>230</sup> in 1975. He followed the latest ensemble edition (*Chun Jiang Hua Yue Ye*, by Liu Yaozhang, 1925), retained ten sections from the ensemble edition and modified them to a variation-like format. The free variation form from the original work is based on the description of the scenery and emotion, which is very free and descriptive. Most traditional Chinese music is developed according to the needs of the content, and the layout of the sections is relatively free.<sup>231</sup> Although the ten subtitles from the ensemble edition were deleted, the music of each section follows the same character of the subtitles.<sup>232</sup> Each of the ten sections was given a subtitle: “Drum at the Tower by the River Bank,” “Moon Ascending Over the Mountain,” “Wind and the Shifting Waves,” “The Field of Flowers,” “The River Touching the Sky,” “Evening Songs From a Fishing Boat,” “The Waves Clashing Against the River Bank,” “The Magnificent Sound From a Distance,” “The Song of the Gondolier on the Way Home,” and “Coda.”<sup>233</sup> In 1982, Li created a revised piano version, which cut out the excess parts that imitate pipa playing. The revised second edition has a compact structure and

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229. See chapter II, Jiangzhe Plain.

230. Li Yinghai (1927-2007) was a prominent Chinese composer, he was the author of a revolutionary book, *Han Modes and Their Harmonization*. In which he contributed to the establishment of the model and harmonic system of the Chinese nationalistic music style. Li Yinghai taught many prestigious students, including the well-known Chinese-American contemporary composer Tan Dun.

231. Jing Jin, *A Brief Discussion on the Chinese Context of Flute and Drum at Sunset*, (Yunnan: Folk Music, 2009-03), 87.

232. Ibid.

233. Yali Luo, *Six Chinese Piano*, 50.

became popular.<sup>234</sup> The analysis below uses the second edition. The form analysis is shown below:

Table 3.7. Formal analysis of *Flute and Drum at Sunset*

Sections	Divisions	Measures	Tempo	Modes
Introduction		1-8	Tempo a piacere	G $\flat$ gong
Theme	A	9-21	Andante moderato	G $\flat$ gong
Variation I	B	22-33	Moderato	G $\flat$ gong
Transition		34-38	Ad lib. dolce	G $\flat$ gong
Variation II	A'	39-47	Piu mosso	G $\flat$ gong
Variation III	C	48-72	Lento, Andante	G $\flat$ gong
Variation IV	D	73-97	Allegretto, Andante	G $\flat$ gong
Variation V	E	98-115	Meno mosso	G $\flat$ gong
Variation VI	F	116-135	Moderato meno mosso	G $\flat$ gong
Variation VII	G	136-183	Meno mosso, Presto	
Variation VIII	A''	184-196	Largamente, Moderato	G $\flat$ gong
Coda		197-210	Lento ad lib.	G $\flat$ gong

Example 3.44 presents the original score for pipa. The introduction is omitted in this version. The piece is in a variation form, A shang mode, G pentatonic scale. The melody exhibits characteristics of Jiangnan folk songs. The skeleton note zhi (D) is always emphasized first, then

234. Linwei Lv, *Composition and Performance*, 116.

the gong (G) note, followed by jue (B) and yu (E). The only pianyin added in measure 29 as a qingjue (C).

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## Xun Yang Yue Ye

Pipa



Ex. 3.44. Original pipa score *Xun Yang Yue Ye*, mm. 1-67

In the piano transcription, Li takes advantage of the piano's wide range, using three pianyin: *biangong* (F), *qingjue* (Cb), and *bianzhi* (C), which naturally combine traditional Chinese mode with Western music. There is only *qingjue* in the original *pipa* score; to express

the harmonic function of the piano, other panyin are added to supplement the deficiency of pentatonic harmony.<sup>235</sup>

The piano transcription of *Flute and Drum at Sunset* is longer than the original, with an added section (Largamente Moderato, mm. 184-195) that does not exist in the original *pipa* version. He also follows the original compositional technique of starting new sections from the last notes of the previous ones.

The whole work is composed around the G $\flat$  gong system, except for the introduction and *meno mosso* sections, which are in E $\flat$  yu mode. The theme and the rest of the variations are in A $\flat$  shang mode.<sup>236</sup> Except for the Chinese folk tonal layout, Li uses modified harmonies to enhance the Chinese folk style. Triadic chords are the most basic common harmony in piano compositions, but the panyin becomes an inevitable problem in the triad. For example, subtonic chord A $\flat$ -C-E $\flat$  will affect the style of pentatonic scale melody with C (C is a qingjue in G $\flat$  gong). In Li's theory, the third could be either omitted or substituted with a neighbor note (Ex. 85).<sup>237</sup>



Ex. 3.45. The omitted third on left hand triad chord, m. 50. Reprinted with the permission of the People's Music Publishing House.

235. Linwei Lv, *Composition and Performance*, 116.

236. Ibid.

237. This theory is well explained in Chapter II, The Basic Rules for Han Nationality Harmony.

One of the key features of the transcription by Li is its faithful evocation of the articulations, textures, and performance indications of the traditional Chinese folk instruments. The composer also chooses to use Italian language to convey the musical elements and performance indications. The repeated B $\flat$  imitates the drum sound, and the left hand chord presents a larger drum (Ex. 3.45). As the tempo and dynamic of the right hand increases, it imitates a drum moving from far away to near (first line of Ex. 3.46). The conversations between two drums are interrupted by xiao 箫 (a right hand running pentatonic scale), then followed by a strum on the pipa 琵琶 brought out through the dynamics (*mezzo forte* in the second line).

After introducing the pipa sound, the guzheng 古筝 continues with arpeggios that play from top to bottom, followed by xiao (a right hand G with grace notes). It can bring to mind the ripples of water on the river. Finally, guzheng plays the running cadenza-like passage and the pipa takes over the melody with trills to prepare the main theme.

Tempo a piacere

The musical score is written for piano and flute. The tempo is marked "Tempo a piacere". The key signature has one sharp (F#). The score is divided into four systems. The first system shows the piano part with a melodic line and a bass line. The piano part has dynamics *m.p.*, *p*, *pp*, and *mf*. The flute part has a melodic line with slurs. The second system continues the piano part with dynamics *f* and *mp*. The flute part has a melodic line with slurs. The third system continues the piano part with dynamics *f* and *mp*. The flute part has a melodic line with slurs. The fourth system continues the piano part with dynamics *mp* and *rit.* (ritardando). The flute part has a melodic line with slurs.

Ex. 3.46. *Tempo a piacere*, introduction of *Flute and Drum at Sunset*, mm. 1-8. Reprinted with the permission of the People's Music Publishing House.

The introduction does not indicate a specific tempo, leaving it to the performer's discretion. This draws a connection to the "Shen Yun" philosophy that Chinese music is aurally disorganized but unified in spirit. Melody lines moving horizontally do not rely on the harmony.



The melody of the theme still imitates the pipa<sup>238</sup> playing, and the left hand octave accompaniment imitates guzheng.<sup>239</sup> The atmosphere here is peaceful and tranquil with color changes but no tempo changes. Two traditional folk instrument techniques are used on piano to imitate the suitable articulations. The “fu” (抚) and “tiao” (挑) are two different articulations in both pipa and guzheng playing.<sup>240</sup> In example 3.47, the left hand “fu” is to close and wipe the key to produce a gentle and dim sound, and the right hand “tiao” is to use fingertips to produce a transparent, clear, and resonant sound.<sup>241</sup>



Ex. 3.47. Andante moderato, Main Theme of *Flute and Drum at Sunset*, mm. 9-16. Reprinted with the permission of the People's Music Publishing House.

Variation I consists of a development of the first part of main theme. Two phrases share the same melodic contour with the theme, then the melody is inverted in the following sequences

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238. The pipa is a four-stringed instrument, with twenty-four frets based on the twelve-tone equal tempered scale, with all the intervals being semitones. The timbre is much more tinkling than guzheng, and the articulations are clear.

239. The sound box of guzheng is larger and has a longer shape. It has twenty-one strings that for twenty-one notes, the strings are toned in a pentatonic scale. Its timbre is bright and elegant, the bass is thick, and the treble is clear.

240. “Fu” 抚, means playing or pressing the string gently. “Tiao” 挑, means using fingertips to pluck the string from the bottom to top.

241. Xiaosheng Zhao, *The Tao of Piano Playing*, 356.

(mm. 26-28) and then transformed to the same ending materials (mm. 29-33) that come from the theme (Ex 3.48).

The musical score for Ex. 3.48 is a piano piece in 2/4 time, marked Moderato. It consists of four systems of music. The first system begins with a piano (p) dynamic and features a triplet of eighth notes in the right hand. The second system continues with a mezzo-piano (mp) dynamic and includes a triplet of eighth notes in the right hand. The third system features a piano (p) dynamic and includes a triplet of eighth notes in the right hand. The fourth system concludes with a mezzo-piano (mp) dynamic and includes a triplet of eighth notes in the right hand. The score is written for piano and includes various musical notations such as slurs, fingerings, and dynamics.

Ex. 3.48. Moderato, *Flute and Drum at Sunset*, mm. 22-33. Reprinted with the permission of the People's Music Publishing House.

The connection section is a cadenza of pipa, where trills imitate the pipa tremolo<sup>242</sup> technique with a relatively free rhythm, leading to the *Piu mosso* section (Variation II). Variation II develops the second part of the theme one octave higher, with the same guzheng

242. The pipa tremolo sound is produced by the *lunzhi* (轮指) technique which involves all the fingers and thumb of the right hand.

accompaniment from Variation I. Variation II gives the effect of a whole folk ensemble, with both hands playing in unison (mm. 42-43), and the dynamic level reaching forte. Lento (variation III) changes the texture from pipa and guzheng to drum and erhu. The low fifth interval played by left hand is drum, which is very gentle and quiet. The melody also changes to the lower register, matching an erhu in the suitable register and character. The following trill section appears to represent the return of the pipa. After the trills, the tempo returns to Andante, and the variation ends with the second phrase from the main theme (Ex. 3.49).



Ex. 3.49. Lento, Andante (Variation III), mm. 63-72. Reprinted with the permission of the People's Music Publishing House.

The next variation, Allegretto, imitates guzheng playing. The composer follows the melody within the same pentatonic scale, which is a common technique in Chinese piano transcriptions.<sup>243</sup> Between phrases, the running 32nd-note pentatonic arpeggio represents a typical guzheng “gua” (刮奏) technique. This technique, similar to glissando, is a good tool to set off an atmosphere and express emotions. Again, the ending section of this variation shares the second phrase from the main theme. (Ex. 3.50).

243. Yinghai Li, *Han Modes*, 131.



Ex. 3.50. Allegretto (Variation IV), mm. 73-80. Reprinted with the permission of the People's Music Publishing House.

To prepare the climax of the piano transcription, Li cleverly uses four different textures and three tempos in the next three variations. The imitation and use of different folk instrumental techniques give Variations V-VII strong improvisatory and soloistic effects. Variation V starts in Andante with pipa-like arpeggio and xiao-like trills in dotted rhythm (first texture; Ex. 3.51a), imitating ripples on the surface of a still lake. The texture then changes to 16th-notes (second texture) as a transition to variation VI. Variation VI is a Moderato section that switches the rhythm to sextuplets (third texture) and pipa lunzhi 轮指 technique,<sup>244</sup> which makes more ripples that interact with each other. Variation VII has a more compact rhythm, in eighth notes, emphasizing the first and last eighth note through octave doubling. The tempo reaches Presto at the end of the variation. The entire section describes the scene of a fisherman excitedly returning with a full load while the waves crash against the river bank.<sup>245</sup> All three variations use the same

244. The pipa tremolo sound is produced by the lunzhi (轮指) technique which involves all the fingers and thumb of the right hand.

245. This character derives from the subtitles of the ensemble edition “Evening Songs from a Fishing Boat” and “The Waves Clashing Against the River Bank.”

three note motive (the skeleton notes) – B $\flat$  E $\flat$  D $\flat$  (Ex. 3.51 a), D $\flat$  F E $\flat$  (Ex. 3.51 b), E $\flat$  A $\flat$  G $\flat$  (Ex. 3.51 c) that belongs to the Jiang Zhe Plain.



Ex. 3.51 a. Andante meno mosso, Variation V, first two texture, mm. 101-109. Reprinted with the permission of the People's Music Publishing House.



Ex. 3.51 b. Moderato meno mosso, Variation VI, sextuplet texture, mm. 114-117. Reprinted with the permission of the People's Music Publishing House.



Ex. 3.51 c. Meno mosso, Presto, Variation VII, mm. 136-142. Reprinted with the permission of the People's Music Publishing House.

The Largamente (Variation VIII) is the final climax of the piece, where the theme returns in the left hand. Both the tempos and dynamics reach the peak. The chime-like octave texture

makes the climax brilliant and magnificent. The cadenza-like right hand pentatonic scales are reminiscent of a colorful light reflection of the lake. Following the climax, everything returns to calm, and the fishing boats disappear into the colorful lake, as if the excitement never happened (Ex. 3.52).

Ex. 3.52 a. *Largamente*, Variation VIII, mm. 184-189. Reprinted with the permission of the People's Music Publishing House.

Ex. 3.52 b. *Lento ad lib.*, coda, mm. 196-198. Reprinted with the permission of the People's Music Publishing House.

A common compositional technique used in this piano transcription is *yu yao wei* (鱼咬)

尾), where the new phrase uses the ending note from the previous phrase. This technique can be found in many Chinese folk songs.<sup>246</sup> In addition, variations always end with the same closing material, which is also in line with the style of traditional Chinese variations. The composer follows the tempo structure of classical Chinese instrumental music, sanban (Ad libitum) 散板-manban (Adagio) 慢板-zhongban (Andante) 中板-kuaiban (Allegro) 快板-sanban 散板 (free-slow-medium-fast-free).<sup>247</sup> The Chinese musical structure develops from slow to medium to fast, building up to a climax in the fast section and then returning back to a slow tempo.<sup>248</sup>

### *The Sound of Big Waves*

*The Sound of Big Waves* is the fourth movement of the piano suite *Scroll by Kaii Higashiyama* by Wang Lisan. Unlike the *Lan Huahua, the Beautiful Girl* (1953) that Wang composed as a student, this piano suite is regarded as a milestone of Chinese piano music after the Cultural Revolution.<sup>249</sup> The suite, composed in 1979, consists of four movements. The inspiration came from four paintings by Japanese artist Kaii Higashiyama. The four paintings are titled: *Coltsfoot*, *Decoration of the Forest*, *The Lake*, and *The Sound of Big Waves*. The second of the four musical compositions was renamed *Forest in Autumn*, while the others kept the original titles. The composer's poem is also attached in the music for each movement; the following text is the poem for *The Sound of Big Waves*:

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246. Other examples can be found in Shandong Folk song *Yimengshan Xiaodiao*.

247. Sanban, free tempo, it is close to *Ad libitum* in Western musical terminology.

248. Xiaosheng Zhao, *The Tao of Piano Playing*, 359.

249. Yanjie Chen, *On the Composition Technique of the Piano Work The Sound of Big Waves*, (Journal of Chifeng University, 2014-5), 222.

*Oh, the ancient Toshodaiji!  
I imagine,  
The good faith of a seafarer on a reed,  
Resounding as the wind and gib waves  
In the evening drum and morning bell.*<sup>250</sup>

The *Sound of Big Waves* is a wall painting for Japan's Toshodaiji temple by Kaii Higashiyama. It depicts a story of a Chinese monk, Jianzhen, who attempts to cross the sea to Japan six times in order to spread Buddhism. When Jianzhen arrived in Japan, he was blind and could only hear the waves. The painting depicts huge waves hitting rocks, implying the hardships and tenacity of Jianzhen's six attempts of sea crossings.<sup>251</sup>

In *The Sound of Big Waves*, Wang did not focus on musically depicting the painting, but instead drew inspiration for a new style of composition. Wang Lisan's works typically revolve around traditional Chinese elements, but this suite was composed by integrating elements of Japanese, Chinese, and Western musical cultures. It is Wang's only piano work to center on the Japanese culture.<sup>252</sup> Although the entire suite borrows heavily from the Japanese *kumoiyoshi* folk mode (E-F-A-B-C),<sup>253</sup> the composer uses Chinese folk modes and Western polyphony and harmony. Examples of these multicultural aspects will be given in the following analysis.

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250. Daojin Tong and Qinyan Wang, *Wang Lisan Selected Works for the Piano*, Shanghai Music Publishing House, 2013, 38.

251. Wei Luo, *The Charm of Sound—A Concise Analysis of Wang Lisan's "The Sound of the Big Waves"*, (Piano Artistry, 2003-08), 18.

252. Yinglin Liu, *An Exploration of Wang Lisan's Musical Thoughts and Performance Analysis of Higashiyama Kaii Painting*, MM. thesis. Sichuan Normal University, 2019, 1.

253. During the Japan Nara period (AD 710-794), Gagaku court music was introduced from China and then modified to fit Japanese styles and taste. The one common Japanese mode is the *kumoiyoshi* scale, which is one of the three tuning scales of the koto adapted from shamisen music.



Table 3.8. Formal analysis of *The Sound of Big Waves*

Sections	Themes	Measures	Tempo	Modes
I	Jianzhen Theme	1-17	Maestoso (♩=46)	A kumoijoshi
II	Sailing theme	18-31	Agitato (♩=88)	A kumoijoshi
Transition I		32-38	Agitato (♩=88)	A kumoijoshi
III	Sailing theme	39-56	Agitato (♩=88)	A/D#/A/F kumoijoshi
Transition II		57-76	m. 65 Fermamente (♩=66)	m. 65 C/G/D♭/G pentatonic
IV	Sailing theme	77-103	Agitato (♩=88)	B♭/G/A/B/C/D kumoijoshi
Transition III	Cadenza and Jianzhen theme	104-110	m. 106 Rubato splendidezza	F kumoijoshi mode D/G/ pentatonic
V	Celebration theme	111-127	Placido (♩=46) Maestoso (♩=66)	G#/D# kumoijoshi D pentatonic

The work has five sections and three transitions. It reflects the story of monk Jianzhen's failures to cross the sea and his final success. The two opening themes (Jianzhen and Sailing themes) are in sharp contrast. The Jianzhen theme is slow with solemn and excitement characters, while the theme of sailing is stormy and fast, showing the confrontation between life and death. The two themes and two transitions extensively use the Japanese *kumoijoshi* scale. The kumoijoshi mode uses “mi-fa-la-si-do” as the scale, which was evolved from the Chinese pentatonic scale in the twelfth century.<sup>254</sup>

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254. Yinglin Liu, *An Exploration*, 1.

The Jianzhen theme's material is borrowed from the Chongqing Buddhist music *Xiang Hua Qing* (香花清), which belongs to the Southwestern Plateau musical region.<sup>255</sup> *Xiang Hua Qing* has a beautiful melody, lively rhythm, and festive atmosphere. Wang changed the style of *Xiang Hua Qing* and presented it in a slow form to show the seriousness, sacredness, and nobility of Jianzhen (Ex. 3.53 b).



Ex. 3.53 a. Chongqing Buddhist music *Xiang Hua Qing* (香花清), m. 1

**Maestoso** (♩ = 46)

Ex. 3.53 b. The Jianzhen theme of *The Sound of Big Waves*, mm. 1-3. Reprinted with the permission of the People's Music Publishing House.

Because of the references to Buddhist music, Wang uses many dissonant chords and clusters to imitate bells and drums with an intimidating crashing sound. The first theme is followed by a Japanese mode that moves from bass to treble, pianissimo to fortissimo,

255. Wei Luo, *The Charm*, 18.

foreshadowing the choppy waves of the theme (Ex. 3.54). At this point, the A kumoiyoshi mode (A-B $\flat$ -D-E-F) is introduced for the first time (Ex. 3.54, mm. 12-13, right hand octaves).



Ex. 3.54. *The Sound of Big Waves*, mm. 11-17. Reprinted with the permission of the People's Music Publishing House.

In measure 18 Wang introduces the second “sailing” theme. The theme appears three times, each time growing in intensity by changing the left hand rhythms. It vividly depicts monk Jianzhen’s indomitable struggle against the waves. The second theme is composed of four parts. As Wang uses rhythm, the melody in the right hand is hidden inside the running sextuplet with a swing rhythm, while the rhythm of the left hand is fixed. Alternating triplet and syncopated rhythms are a technique that commonly represents the sea in music.<sup>256</sup> The unstable rhythms of the melody and accompaniment make the second theme dynamic (Ex. 3.55 a). The theme is repeated twice. The second time, the melody appears in a higher register and the left hand is

256. Ibid.

changed to octaves (Ex. 3.55 b).



Ex. 3.55 a. Sailing theme of *The Sound of Big Waves*, mm. 20-21. Reprinted with the permission of the People's Music Publishing House.

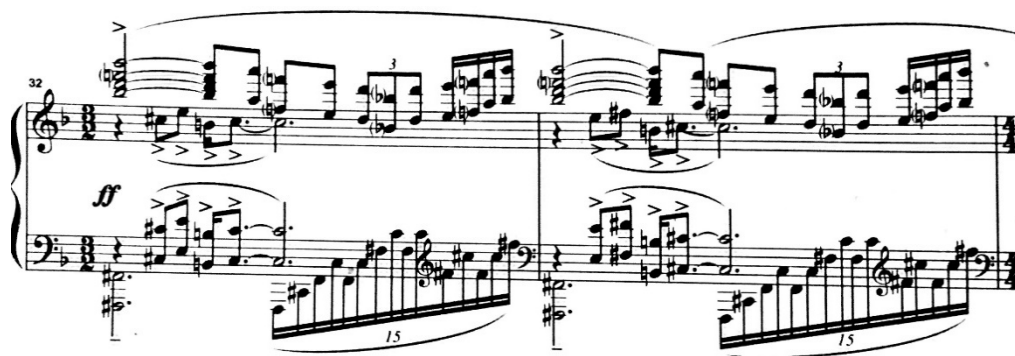


Ex. 3.55 b. Sailing theme of *The Sound of Big Waves*, mm. 26-27. Reprinted with the permission of the People's Music Publishing House.

The first transition, starting in measure 32, fuses materials of the first two themes. The top melody borrows the Japanese mode from the ending section of Jianzhen's theme (Ex. 3.54, mm. 12-13), while the accompaniment maintains the triplet with syncopation (Ex. 3.56, m. 32). After a series of tense ascending octaves, the Jianzhen theme reappears in a high register with *sfz* (m. 36). Like the sound of thunder, it announces the failure of the first voyage.<sup>257</sup> The following two bars of the Jianzhen and sailing motives herald the beginning of the second voyage (Ex. 3.57).

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257. Wei Luo, *The Charm*, 19.

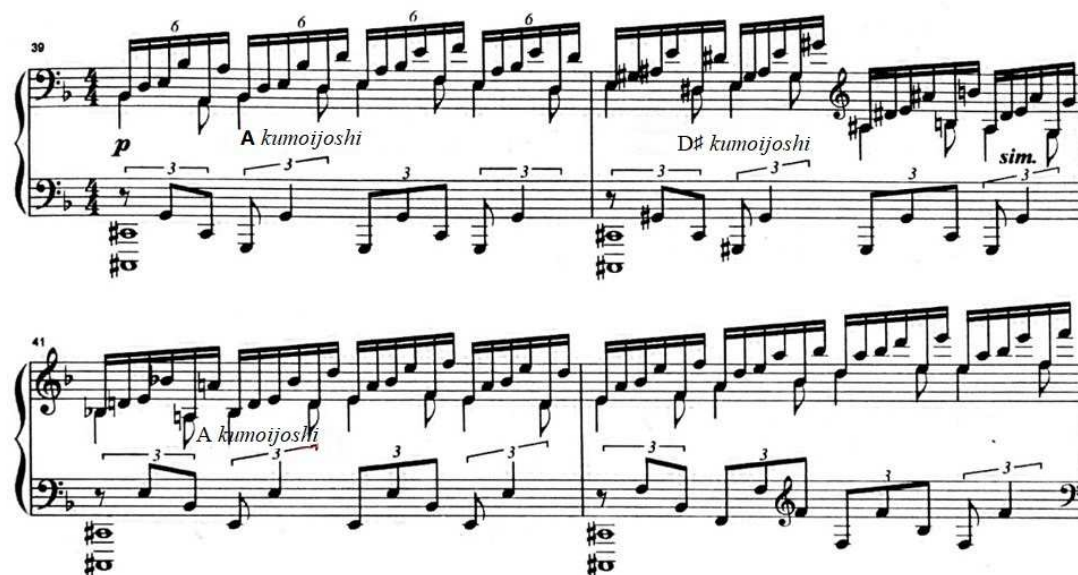


Ex. 3.56. *The Sound of Big Waves*, mm. 32-33. Reprinted with the permission of the People's Music Publishing House.



Ex. 3.57. *The Sound of Big Waves*, mm. 36-38. Reprinted with the permission of the People's Music Publishing House.

The second sailing theme is an expansion of the first one. The melody starts from *piano* and modulates frequently in the first eight measures (mm. 39-46). The pitch center moves from A kumoiyoshi mode (m. 39) to D $\sharp$  (m. 40), and back to A (mm. 41-44) (Ex. 3.58 a), and then F (mm. 45-46) (Ex. 3.58 b). The left hand rhythm changes to triplets, which brings more movement to the theme of the second sailing. All these unstable elements portend the sea is getting more and more restless, with waves getting rougher and rougher, foreshadowing the danger ahead.



Ex. 3.58 a. *The Sound of Big Waves*, mm. 39-42. Reprinted with the permission of the People's Music Publishing House.



Ex. 3.58 b. *The Sound of Big Waves*, mm. 45-46. Reprinted with the permission of the People's Music Publishing House.

In the following section Wang uses three sets of descending octaves in the left hand to represent the sea's surge. The right hand ostinatos utilize the same swing rhythm as in the second theme. The repeated two-note motives keep building tension to reach the climax of the second sea crossing.<sup>258</sup> Finally, like the first sailing theme, the second one ends on a *sfz* chord declaring the second sailing also a failure (Ex. 3.59).

258. Ibid., 20.



Ex. 3.59. The climax of second sea crossing, mm. 51-56. Reprinted with the permission of the People's Music Publishing House.

The next section of the second transition uses new material. This section describes Jianzhen's depression and loss after failing to cross the sea twice. The single melody played by both hands vividly depicts Jianzhen's loneliness and hesitation. The 32nd notes represent questioning whether he can make it to Japan (Ex. 3.60 a, mm. 57-60). Then all of his anger and loss come together in measures 65 to 68 (Ex. 3.60 b). Suddenly, like a spring, a section composed from Chinese pentatonic scale calls to Jianzhen (Ex. 3.60 c, mm. 69-76), waking him from his depression. He finds confidence to sail a third time for Japan.



Ex. 3.60 a. *The Sound of Big Waves*, mm. 57-60. Reprinted with the permission of the People's Music Publishing House.



Ex. 3.60 b. *The Sound of Big Waves*, mm. 65-68. Reprinted with the permission of the People's Music Publishing House.



Ex. 3.60 c. *The Sound of Big Waves*, mm. 69-72. Reprinted with the permission of the People's Music Publishing House.

The theme of the third sea crossing combines the themes of the previous two sea crossings and makes a great breakthrough in the choice of tonality. In measures 81 to 86, Wang chose to have two different modes played in each hand simultaneously. The left hand uses the A kumoiyoshi mode, while the right hand uses G kumoiyoshi mode, which is the same melody from measures 20 to 25 (Ex. 3.55 a). As the left and right hand play different modes a major second apart from each other, the aural discord reflects the anger of the sea and the uneasiness, anxiety, and irritability of Jianzhen (Ex. 3.61).



Ex. 3.61. *The Sound of Big Waves*, mm. 81-82. Reprinted with the permission of the People's Music Publishing House.



From bar 87 to 91, the right hand melody returns to A kumoiyoshi mode, and the left hand changes to octaves, which prepares for the climax of the sailing theme (Ex. 3.62 a). The climax spans measure 92 to 103 with materials borrowed from the second sailing theme (Ex. 3.59, mm. 51-53 vs. Ex. 3.62 b, mm. 95-96). The layout uses multiple modes and changes of rhythm to build the third sailing theme to its climax.



Ex. 3.62 a. *The Sound of Big Waves*, mm. 87-88. Reprinted with the permission of the People's Music Publishing House.



Ex. 3.62 b. *The Sound of Big Waves*, mm. 95-96. Reprinted with the permission of the People's Music Publishing House.

In bars 95 to 102, Wang again uses the polymodal technique (Ex. 3.63). The left hand moves from A to Bb kumoiyoshi mode while the right hand is in A kumoiyoshi mode (m. 95). Later, the right hand is in C and the left hand in D kumoiyoshi mode (mm. 101-102). The sequence from bar 97 to 100 changes from B to C kumoiyoshi mode. Finally, both hands are back to D kumoiyoshi mode in bar 102. In addition to the tonal changes, measures 95 to 102 use the

same rhythmic figures in both hands, only the registers are changing, and an *allargando* emphasizes the arrival of the next section (Ex. 3.63).

Ex. 3.63: *The Sound of Big Waves*, mm. 95-103. Reprinted with the permission of the People's Music Publishing House.

The theme of the celebration that follows is divided into two parts: the transition before the ceremony (mm. 104-116), and the ceremony theme (mm. 117-131). The first part consists of a two-bar transition (mm. 104-105), a cadenza for Jianzhen (mm. 106-110), and the Jianzhen theme (mm. 111-114). Here, the composer keeps using wave texture to connect the cadenza

section. The dynamics also drop from *fff* to *p*; this brings a cadenza of Jianzhen. The cadenza (m. 106) uses only Chinese pentatonic scale passages, creating a colorful character in sharp contrast to the previous sailing theme (Ex. 3.64). Following the cadenza, the theme of Jianzhen reappears, this time in *piano* and using the same tempo from the beginning ( $\text{♩}=46$ ), which shows Jianzhen's inner peace after crossing the sea successfully (Ex. 3.65, mm. 111-114). The last ceremony theme from the Buddhist music *Deng Bao Dian* (*Enter the Palace*) is the climax of the whole work.<sup>259</sup> The low register chords imitate the drum and bell, and the high register chords imitate the ancient Chinese instrument bianzhong.<sup>260</sup> The parallel fourth and fifth chords show the overtone effect of bianzhong. The ceremony theme symbolizes the completion of the Toshodaiji Temple, which is celebrated throughout Japan (Ex. 3.66).



Ex. 3.64. The cadenza of *The Sound of Big Waves*, m. 106. Reprinted with the permission of the People's Music Publishing House.

259. Wei Luo, *The Charm*, 20.

260. *Bianzhong* is an ancient Chinese musical instrument consisting of a set of bronze bells, played melodically they are also called Chime Bells.



Ex. 3.65. Jianzhen theme, mm. 111-113. Reprinted with the permission of the People's Music Publishing House.



Ex. 3.66. The climax of *The Sound of Big Waves*, mm. 113-117. Reprinted with the permission of the People's Music Publishing House.

The use of multiple modes in *The Sound of Big Waves*, the mystic chords that represent bells, and the musical structure of the whole work come from Western composition styles. The mystic chord is a six-note synthetic chord that appears in Russian composer Alexander Scriabin's later pieces. The first two measures in *The Sound of Big Waves* use the mystic chord rooted in B $\flat$ . The scale of the B $\flat$  mystic chord is B $\flat$ , C, D, E, G, A $\flat$ . Within that scale, C, D, E, G are a pentatonic scale.<sup>261</sup> Wang uses this pentatonic scale to compose the Chinese melodies, which also matches Chongqing Buddhist music *Xiang Hua Qing* (Ex. 3.67).

261. Kongyu Wong, *The Western Origin of Chinese Modern Piano Music Creation Thought*, (Academia,

The image displays a musical score for a piano piece. The tempo is marked 'Maestoso' with a quarter note equal to 46 beats (♩ = 46). The score is written for piano, with a treble and bass clef. The 'Mystic chord' is shown in the upper right, consisting of a triad of notes (F, A, C) in the treble and a triad of notes (B, D, F) in the bass. The 'Mystic chord in scale format' is shown in the lower right, consisting of a pentatonic scale (F, A, C, E, G) and a minor 7th interval (B, D). The piano part features a complex texture with multiple layers of notes, including a 'Mystic chord' and a 'Mystic chord in scale format'.

Ex. 3.67. Mystic chord in *The Sound of Big Waves*, mm. 1-3

The Jianzhen motive can be perceived through three textural layers: the top pentatonic melodies, the middle mystic chord, and the white key clusters in the lower register. The theme of the bell ringing appears five times in total, each repetition occurring in the top pentatonic scale section; the other two parts remain basically the same. In addition to the theme of Jianzhen and bell ringing, the sailing theme in the middle constitutes an A-B-A ternary form. Kongyu Wong points out that this idea of two overlapping structures may derive from Debussy's *La cathédrale engloutie*.<sup>262</sup> There are four bell rings in Debussy's work, each of which is divided by music with unified character and lines. The scripture songs section constitutes another A-B-A ternary form. The overlapping structure in *La cathédrale engloutie* is consistent with *The Sound of Big Waves*.

2011), 2.

262. Ibid., 6.

## CHAPTER IV

### PEDAGOGICAL AND PERFORMANCE CONSIDERATIONS

The analysis and summary of the seven piano transcriptions and original works in Chapter III brings to light the composers' philosophy, which is to refine and integrate Western compositional techniques while maintaining the unique Chinese folk flavor of the original folk tunes.

Chinese piano music is different from traditional Western piano music in terms of its unique styles. Most of the differences are due to the imitation of Chinese folk instruments.<sup>263</sup> To accurately express the Chinese folk musical style, special attention must be given to pedagogic and performance techniques. Because most Chinese piano music features imitation of the timbre of Chinese folk instruments, all performers need to be familiar with their specific characteristics and timbre. Different categories of folk instruments are discussed below with specific examples from the selected piano works.

#### Plucked Instruments

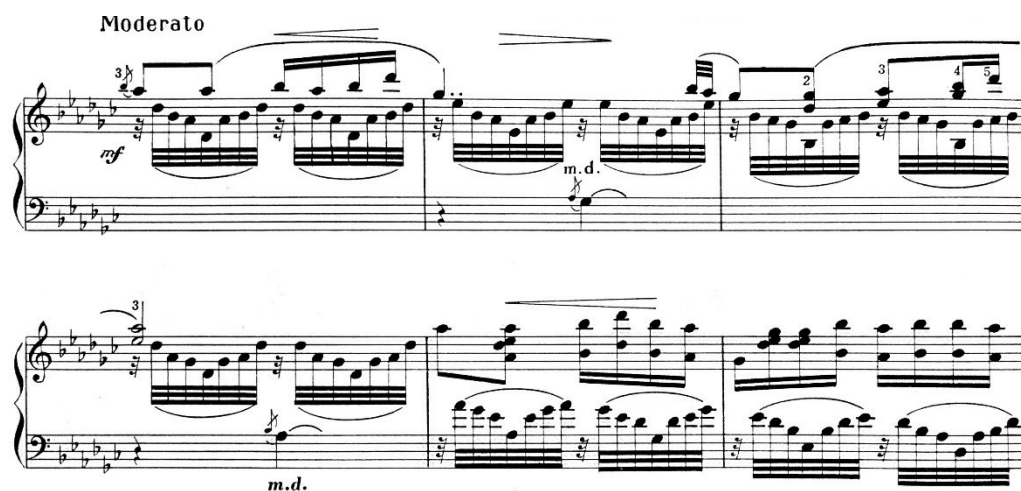
Plucked instruments can generally be divided into *guzheng* (古筝), *pipa* (琵琶), and *guqin* (古琴). Because of the characteristics and limitations of the three plucked instruments, there are certain piano textures or techniques that have been identified as specific folk instrumental imitations. For example, *guzheng*<sup>264</sup> is good at playing slower music in an elegant

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263. Xiaosheng Zhao, *The Tao of Piano Playing*, 356.

264. Guzheng is a Chinese plucked zither and is tuned in a major scale.

and subtle style, used mainly to represent the ripple of a lake or a flowing spring. The smooth pentatonic scale and the octave arpeggios are commonly used in guzheng playing. Guzheng has a resonant sound, the timbre is very similar to a harp, but sharper and warmer. *Gua* (刮) is a very common technique in guzheng playing. The technique is very similar to glissando in piano playing. A glissando using a pentatonic scale is natural on the guzheng, but not as natural on the piano. The pianist should pay attention to consistency and evenness, and pedal is needed to create a resonant sound as in guzheng playing. Example 4.1 a and 4.1 b show the left hand running pentatonic scales that are typical guzheng texture.



Ex. 4.1 a. Moderato, *Flute and Drum at Sunset*, mm. 22-27. Reprinted with the permission of the People's Music Publishing House.



Ex. 4.1 b. *Autumn Moon Over the Calm Lake*, mm. 2-5. Reprinted with the permission of the People's Music Publishing House.

Pipa<sup>265</sup> is very similar to a Western guitar, but it creates a very articulated and less resonant sound, and the timbre is brighter and sharper than the guzheng. Pipa is good at playing both virtuoso and lyrical passages. The repeating notes and trills are often used in slow lyrical passages. In pipa playing, the trills are not simply a decoration; the music is expressed through the dynamic changing of trills. For example, in *Flute and Drum at Sunset*, the introduction's repeating notes can demonstrate either a drum or pipa playing. The trill section needs more attention on dynamics (Ex. 4.2).

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265. Pipa is a four-stringed instrument, with twenty-four frets in semitones based on the twelve-tone equal temperament scale. *Pipa* has been played solo or as part of an ensemble. The common repertoire can be categorized as *wen* (文) or *wu* (武). *Wen* style is more lyrical and slower, and typically describes love, sorrow, and scenes of nature. *Wu* style is generally more rhythmic and faster. The *wu* style was associated more with the Northern school while the *wen* style was associated more with the Southern school.





Ex. 4.2 a. *Flute and Drum at Sunset*, repeating notes, m. 1. Reprinted with the permission of the People's Music Publishing House.



Ex. 4.2 b. *Flute and Drum at Sunset*, trills, mm. 63-67. Reprinted with the permission of the People's Music Publishing House.



Ex. 4.2 c. *Flute and Drum at Sunset*, strum and trills, mm. 101-105. Reprinted with the permission of the People's Music Publishing House.

Pipa techniques are very varied and flexible; sweeping, strumming, plucking, tremolo, and so on are common techniques. In *Flute and Drum at Sunset*, meno mosso (variation VII), to get a different articulation from the previous section's legato, pipa's “tiao” (挑) technique is

used, where the performer uses fingertips to produce a transparent, clear, and resonant sound.<sup>266</sup>

The pianist should use more fingertips to “pluck” the key to produce a clear and energetic sound.

Less pedal is appropriate for the pipa’s dry sound (Ex. 4.3).



Ex. 4.3. Meno mosso, Presto, variation VII, mm. 136-142. Reprinted with the permission of the People’s Music Publishing House.

*Guqin*<sup>267</sup> has a very quiet sound and can play many harmonics.<sup>268</sup> The dynamics and sound can drop dramatically due to the playing techniques, since the instrument has no frets and bridges, the pitch can be produced by either plucking or sliding on the strings. The timbre can be divided between hollow and firm types. The firm note normally appears at the beginning of the phrase. The rest of the notes disappear during the sliding, which produces the hollow sound. In *Flute and Drum at Sunset*, the hollow sound of guqin (middle voice), the firm sound of pipa trills (high voice), and the ethereal sound of guzheng (low voice) are all playing at once, depicting a peaceful lake scene. The sostenuto pedal catches the bass guzheng chords and then produces a hollow guqing effect in the middle voice (Ex. 4.4).

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266. Xiaosheng Zhao, *The Tao of Piano Playing*, 356.

267. Guqin is a plucked seven-string Chinese musical instrument. Some player says that the sliding on the string even when the sound has disappeared is a distinctive feature in guqin music. Guqin is good at playing for self-entertainment, with an emphasis on silence and timbre, giving it a meditative quality.

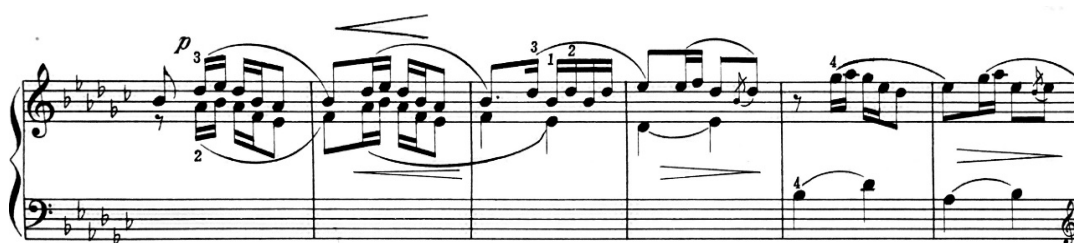
268. Guqin player often play one string and then repeatedly slide on the same string, producing other harmonics.



Ex. 4.4. *Flute and Drum at Sunset*, mm. 59-62. Reprinted with the permission of the People's Music Publishing House.

### Wind Instruments

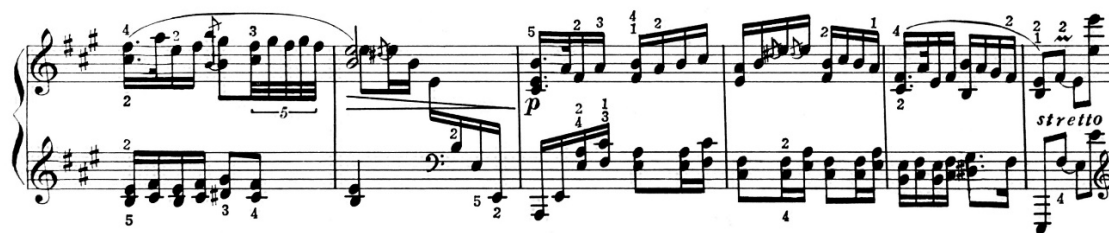
Wind instruments can generally be divided into *sheng* (笙), *xiao* (箫), *dizi* (笛子), and *suona* (唢呐). *Sheng*<sup>269</sup> is a polyphonic instrument that can produce two or three notes at the same time by adding a fifth or octave above the melody note. A fourth below the melody can be added if the higher note is not available.<sup>270</sup> The *sheng* has a soft and mellow timbre. On the piano, the two parts should be voiced the same; one part is not more primary over the other. There is a typical *sheng* texture (fourth interval) in *Flute and Drum at Sunset* and *A Hundred Birds Paying Respect to the Phoenix* (left hand fourth interval) (Ex. 4.5 b).



Ex. 4.5 a. *Sheng* textures in *Flute and Drum at Sunset*, mm. 81-86. Reprinted with the permission of the People's Music Publishing House.

269. *Sheng* is an elaborate mouth organ.

270. Keke Liu, *Sheng Performance and Its Production*, (*Song of the Yellow River*, 2020-13), 18.



Ex. 4.5 b. Sheng textures in *A Hundred Birds Paying Respect to the Phoenix*, mm. 23-28.

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*Xiao* and *dizi* refer to two types of Chinese bamboo flutes. *Xiao*<sup>271</sup> is a vertical end-blown flute, while *dizi* is played horizontally. *Xiao* is soft in volume and does not possess a large range of dynamics. The timbre of *xiao* is gentle and tranquil, which is suitable to present a distant sound or a phrase ending (Ex. 4.6). In contrast, *dizi*<sup>272</sup> has a much better resonating effect that creates a brighter and louder sound. The *dizi* is more suitable for a lively character, and the performer often uses different tongue techniques to show playful characters. Example 4.7 shows a melody and switching octaves typical of *dizi* texture.



Ex. 4.6. *Xiao* texture, *Flute and Drum at Sunset*, mm. 68-72. Reprinted with the permission of the People's Music Publishing House.

271. *Xiao* is used by Qiang people of Southwest China in the ancient period. In the oral traditions of the *xiao*, poets say its sound resembles the sweetness of the Phoenix's call.

272. *Dizi* is a flute with an additional hole, called a *mo kong* (膜孔), between the blowing hole and finger-holes. Covering this hole is a tissue-like shaved reed, which create a penetrating buzzy timbre. This design makes a distinctive resonating effect making the sound of *dizi* brighter and louder.



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Ex. 4.8 b. Suona textures in *A Hundred Birds Paying Respect to the Phoenix*, mm. 233.

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### Bowed Instruments

The imitation of bowed instruments can generally be divided into *erhu* and *gaohu*.

Erhu<sup>277</sup> is characterized by subtle contrasts in bowing strength, glissandos, and powerful vibrato.

Gaohu is developed from erhu. Normally used in the higher register, its timbre is sharper and brighter than erhu. Both instruments share the same techniques. In *The Second Spring Bathed in Moonlight*, many grace notes and dotted rhythms imitate the erhu vibrato (Ex. 4.9, m. 4) and sliding notes (mm. 1, 4, 5, 7, 9, 10, 11).<sup>278</sup> Some sliding notes function like normal grace notes, while others imitate human voices. For example, in measure 10 of Ex. 4.9 the pitch of A# should be a sliding note close to G#, but no such technique is possible on piano, so the note should be played as lightly as possible.

277. Erhu is a two-stringed bowed musical instrument sometimes referred to in the Western world as the Chinese violin. Erhu is tuned to the interval of a fifth.

278. The sliding notes are very common in erhu playing, the player uses one finger sliding on the string to play legato melodies.



Ex. 4.9. *Erhu* vibrato and sliding notes in *The Second Spring Bathed in Moonlight*, mm.1-12.

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The imitation of *Gaohu* mainly appears in *Autumn Moon Over the Calm Lake*. The *gaohu* melody is faster and sharper in the original music. In the piano transcription, the composer changes the fast and festive character to a lyrical character (top melody) with a focused, legato piano sound to create a restful atmosphere. The grace notes come from sliding notes in *gaohu* playing (Ex. 4.10).



Ex. 4.10. *Autumn Moon Over the Calm Lake*, mm. 4-5. Reprinted with the permission of the People's Music Publishing House.

## Common Performance Practice in Chinese Music

### *The Grace Notes*

In Chinese folk music performance practice, execution of grace notes is distinguished between the hollow and firm types, depending on what instrument is imitated. Erhu, xiao, and dizi all can play microtonal grace notes, which is impossible to play on an equal-tempered piano. This type of grace note can be played as hollow notes. In example 4.11, the grace notes imitate the xiao, a Chinese flute; the grace notes C natural should be played on piano with a hollow sound merging into the primary note (Bb).<sup>279</sup> In addition, the sliding notes in erhu and gaohu also belong to hollow grace notes. In example 4.12, The A# is a microtonal grace note (m. 19), the rest of the grace notes are sliding notes (mm. 20-21).



Ex. 4.11. *Flute and Drum at Sunset*, mm. 206-210. Reprinted with the permission of the People's Music Publishing House.



Ex. 4.12. *The Second Spring Bathed in Moonlight*, mm. 19-21. Reprinted with the permission of the People's Music Publishing House.

279. Xiaosheng Zhao, *The Tao of Piano Playing*, 357.



The firm grace notes often appear when imitating plucked instruments. The sound of a plucked instrument is resonant and very clear. To imitate the plucked instrument such as guzheng or pipa, the grace notes should be played on piano as firm, distinct tones (Ex. 4.13).



Ex. 4.13. Lento grace notes and trill section in Flute and Drum at Sunset, mm. 55-62. Reprinted with the permission of the People's Music Publishing House.

### *The Pedal*

According to the pedal tendencies of the Western harmony system, any notes that belong to the same harmony can be pedaled in one pedal. But in Chinese music, this rule does not apply very well.<sup>280</sup> The pedaling in Chinese piano work is rather free, the process of changing the pedals within the same pentatonic scale also gives the performer a lot of freedom. Different pedaling can produce different artistic effects, but the ideal is to follow the effect produced by Chinese folk instruments. In most of the cases, pipa and guzheng could be pedaled much more than xiao or dizi, because the first two instruments are much more resonant. When the music imitates open strings effect (guzheng, erhu), one pedal is perfect to achieve the resonant sound effect. In example 4.14, one pedal for the first two measures is enough, and some half pedaling can be added during dynamic changes. The third measure needs three pedal changes, and

280. Ibid., 358.

measures four and five can be pedaled together. Measure six imitates an open string effect on guzheng, so one pedal is enough. Measure seven needs some half pedaling for transitions.

*Tempo a piacere*

The musical score is written for piano and consists of four systems of staves. The first system includes the tempo marking 'Tempo a piacere' and performance instructions: 'poco meno mosso accel. poco a poco'. It features dynamic markings 'm.p.' (mezzo-piano), 'p' (piano), and 'm.f.' (mezzo-forte). The second system continues with 'm.f.' and includes fingering numbers 5, 4, 3, 2. The third system starts with a forte 'f' dynamic and includes 'p' (piano) and 'rit.' (ritardando) markings. The fourth system concludes with 'm.p.' and 'rit.' markings. The score includes various musical notations such as triplets, slurs, and pedaling marks.

Ex. 4.14. *Tempo a piacere*, introduction of *Flute and Drum at Sunset*, mm. 1-8. Reprinted with the permission of the People's Music Publishing House.

### *Form*

There are great differences between the Eastern and Western approaches to musical form. Western musical form (rounded binary, ternary, rondo, sonata form, etc.) largely developed from the concept of departure and return (A-B-A); the musical logic emphasizes opposition and unity. However, in Chinese music, whether it is folk song, folk instrumental, or ensemble music, A-B-A

is rarely used.<sup>281</sup> The structure of Chinese music is embodied as a through-composed style, a structure that develops continuously, without emphasizing the return of a home key.<sup>282</sup> The typical progression of tempos in a classical Chinese work is sanban (Ad libitum)散板<sup>283</sup>-manban (Adagio)慢板-zhongban (Andante)中板-kuaiban (Allegro)快板-sanban 散板. The *Flute and Drum at Sunset* is a representative piece for this format. The music usually starts at a slow tempo, then there is a transition, the tempo gradually speeds up to a medium tempo, then develops to fast tempo to reach the climax, and finally back to the slow tempo to finish the piece. In short, the process from disorder to order back to disorder is a common format in Chinese music.<sup>284</sup>

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281. Xiaosheng Zhao, *The Tao of Piano Playing*, 359.

282. Ibid.

283. Free tempo, it is close to *Ad libitum* in Western musical terminology.

284. Ibid.

## CHAPTER V

### CONCLUSION

Since the Western piano music culture entered China, Chinese musicians have never stopped exploring the piano. It grew up with the new China and went through the baptism of different historical periods, from the earliest imitation of Western music structure and harmony, to the later transplantation of Chinese folk music, and finally to the bold fusion of Chinese and Western composition techniques into a Chinese style of piano music. It can be said that the development of Chinese piano music has been recognized by the world in just one hundred years. More and more musicians are beginning to be interested in Chinese-style piano works. Understanding Chinese-style piano works has also become a demand. In line with this demand, I have systematically introduced the different styles of Chinese folk music, so that readers can gain an understanding of the folk music behind Chinese piano music.

#### **Historical Perspective**

For the selection of Chinese works, I have chosen the most representative and historical works. The selected seven works consist of different styles and genres of folk songs, folk music ensembles, and original Chinese music. Each of the works has a very important role in Chinese piano history.

*Lan Huahua, the Beautiful Girl*, was composed in 1952 shortly after the founding of New China and before the Cultural Revolution. The work uses the form of variation to express the narrative in the folk song. It is the model of Northwestern folk song transcription.

The following decade of the Cultural Revolution (1966-1976) brought Chinese piano music to a low point. Composers could only compose folk music transcriptions or revolutionary songs, and very few original works were retained. *The Second Spring Bathed in Moonlight* was composed in 1972. The composer skillfully transcribed the Chinese stringed instrument *erhu* into the style of folk music ensemble on piano, and he imitates the *guzheng* and *pipa* in the piano. The combination of Pingtan opera and Taoist music makes this one of the best-known piano works to represent the Jiangzhe Plain musical region. Also representing the Jiangzhe Plain musical region is *Flute and Drum at Sunset* (1975). The composer uses the variation form to restore the style of the original *pipa* music. Another representative transcription of ancient Chinese music is *Autumn Moon Over the Calm Lake* (1973). This work is the embodiment of Cantonese music, and the Cantonese instrumental ensemble is representative of the Yue musical region. The composer did not make any changes to the original melody, highly restored the melody, but the tone color and atmosphere are similar to impressionism. *A Hundred Birds Paying Respect to the Phoenix* (1973) was also composed during Cultural Revolution; the original work comes from the Chinese wind instrument *suona*. The composer successfully transcribed *suona*'s virtuoso techniques for piano, to imitate the calls of various birds and to portray a wedding scene in the Northeast Plain. *Chinese Rhapsody No. 2* (1974) was one of the few original works composed during the Cultural Revolution. Two Taiwanese Gaoshan folk songs were used as the theme, which could represent the Min Tai musical region. This work was honored as the first Chinese piano piece to appear on the international stage after the Cultural Revolution.

After the end of Cultural Revolution, composers were free of political constraints, and a large number of original piano works were composed. Among them, the works of Wang Lisan and Quan Jihao opened the way for other composers. Wang shows the possibility of integration of Chinese folk music, combining Japanese, Chinese and Western elements into one piece, in *The Sounds of Big Waves* (1979).

### Pedagogical Considerations

The dissertation not only examines representative work of different historical periods, regions, and styles, but also considers practical pedagogical issues. When choosing repertoire, pianists can choose according to different Chinese styles or according to the difficulty of the work. The intermediate level works are: *Lan Huahua*, *Autumn Moon Over the Calm Lake*, and *The Second Spring Bathed in Moonlight*. The early advanced level works are: *Flute and Drum at Sunset* and *Chinese Rhapsody No. 2*. The advanced level works are: *The Sounds of Big Waves* and *A Hundred Birds Paying Respect to the Phoenix*.

The pedagogical practice in teaching Chinese piano works may cause problems. Chinese piano works have many pentatonic running sections, and they consist of different techniques for fingerings and positions. Here the author can recommend some books for practicing Chinese pentatonic scales. *Piano Pentatonic Scale Fingering Practice—Chinese Version of “Hanon”* (钢琴五声音阶指法练习—中国版 “哈农”),<sup>285</sup> is written according to the rules of arpeggios in Hanon Fingering Practice to enable students to quickly get familiar with pentatonic scale theory.

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285. Nan Jiang, *Piano Pentatonic Scale Fingering Practice—Chinese Version of “Hanon”*, Yunnan People’s Publishing House, 2014.

Another book, *Chinese Pentatonic Piano Etudes* (中国五声音阶钢琴练习曲),<sup>286</sup> consists of ten etudes which were composed according to the problems and difficulties encountered by the students of Chinese piano works.

### **Western Influences on Chinese Piano Music**

Piano as a Western instrument, not only brings Chinese composers unlimited creative possibilities from timbre, playing techniques and wide range, but also introduces theoretical knowledge such as harmony system and musical form to composers through Western piano works. The fusion of Chinese and Western music has changed the traditional single melody thinking of folk music into multi-voice thinking, greatly enriching the expressiveness of Chinese folk music style, and making Chinese music easier to be accepted by Western audiences.

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