



# Concepts of Music Composition in the Piano Works of Chu Wanghua

Kaikai Lian

A Thesis Submitted in Partial Fulfillment of Requirements for  
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The examining committee has unanimously approved this Thesis, submitted by Mr. Kaikai Lian , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

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### ABSTRACT

This paper adopts qualitative research and ethnomusicological research methods. Through interviewing Chu Wanghua and the four informants and collecting information, the data were statistically analyzed. The research objectives are twofold:

1) To analyze concepts of music composition in the piano works of Chu Wanghua. 2) To investigate the application of works and Concepts of composing music of Chu Wanghua for various purposes. The research results of this paper are as follows:

Chu Wanghua uses variations, binary forms, ternary forms and free forms to integrate elements of folk songs, operas and national instrumental music into his works. In his mode concepts, he uses pentatonic scale as the backbone tone to make the music have a strong Oriental flavor. He uses changeable beats and complex rhythm counterpoint to highlight the character of the music. In order to highlight the Chinese flavor, he transformed the traditional western third arranged chords through additional notes, alternative music, ellipsis and other forms. He extensively used the second overlapping interval, seventh chord, ninth chord, non-third overlapping chord to increase the color and harmonic tension of the music, accentuating the characteristics and characters of national melodies. Chu Wanghua's composing concepts fully shows the influence of his learning from Chinese and foreign composers.

Chu Wanghua's piano works have been widely used in concerts, professional competitions, music festivals, major media and other fields, and his piano works have been widely published. His works also deeply influenced Chinese composer. It validates his consistent creation Concepts: the pursuit of flexibility, audibility and teachability. All these aspects have achieved good social effects.

**Keyword :** Concepts of music composition, Chu Wanghua, Piano works, Application



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779641621

# TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	G
LIST OF TABLES.....	I
LIST OF FIGURES.....	J
CHAPTER I INTRODUCTION.....	1
1. Background.....	1
2. Research objectives.....	3
3. Research questions.....	3
4. Importance of research.....	3
5. Research agreement.....	3
6. Definition of terms.....	3
7. Conceptual framework.....	4
CHAPTER II LITERATURE REVIEW.....	6
1. The development of Chinese piano music.....	6
2. The creation period division of Chu Wanghua's works.....	12
3. Three important Chinese composers who mainly compose piano works.....	17
4. Overview of relevant theories.....	21
5. Research summary of Chu Wanghua's works.....	27
CHAPTER III RESEARCH METHOD.....	36
1. Research Scope.....	36
2. Research Process.....	43
CHAPTER IV THE CONCEPTS OF MUSIC COMPOSITION OF CHU WANGHUA.....	47
1. The concepts of form.....	47
2. The concepts of melody.....	54

3. The concepts of pianowork.....	57
4. The concepts of mode and tonality .....	69
5. The concepts of rhythm .....	72
6. The concepts of dynamics .....	78
7. The concepts of harmony.....	82
8. The concepts of Chinese folk music elements.....	100
9. Influenced by other composers .....	119
<b>CHAPTER V THE APPLICATION OF WORKS AND CONCEPTS OF COMPOSING MUSIC OF CHUWANGHUA FOR VARIOUS PURPOSES .....</b>	<b>135</b>
1. His music in concert .....	135
2. Application in professional teaching .....	142
3. The application of Chu Wanghua's works in textbooks of various grading institutions .....	144
4. Application in piano competition .....	144
5. His music in festival .....	148
6. Dissemination in various electronic media.....	152
7. Publishing of Chu Wanghua's piano works .....	153
8. The Influence of Chu Wanghua's composition concepts.....	157
<b>CHAPTER VI CONCLUSION, DISCUSSION ANG SUGGESTIONS.....</b>	<b>176</b>
1. Conclusion .....	176
2. Discussion.....	178
3. Suggestions .....	180
<b>REFERENCES .....</b>	<b>181</b>
<b>Appendix.....</b>	<b>184</b>
<b>BIOGRAPHY .....</b>	<b>189</b>



779641621

MSU eThesis 63012061007 thesis / recv: 11042566 11:52:39 / seq: 35

## LIST OF TABLES

	<b>Page</b>
Table 1 General informants .....	43
Table 2 The form of Chu Wanghua's piano works .....	48
Table 3 Statistics of musical structure in Chu Wanghua's piano works .....	51
Table 4 Statistics of mode in Chu Wanghua's piano works.....	69
Table 5 Statistics of Speed in Xinjiang Capriccio .....	102
Table 6 Statistics of complete folk songs .....	104
Table 7 Mode of Variation No.1 .....	105
Table 8 The origin of folk songs.....	106
Table 9 The origin of folk songs.....	106
Table 10 The origin of folk songs.....	107
Table 11 The form of Jasmine Fantasia .....	125
Table 12 Information statistics of three concerts .....	141
Table 13 The common teaching repertoire of the three universities .....	143
Table 14 Three kinds of grade examination textbooks.....	144
Table 15 Three piano competition information .....	147
Table 16 Three Festivals.....	151
Table 17 Chu Wanghua's works on the website information statistics .....	153



779641621

MSU iThesis 63012061007 thesis / recv: 11042566 11:52:39 / seq: 35

## LIST OF FIGURES

	<b>Page</b>
Figure 1 Map of China Location of Bei Jing .....	37
Figure 2 Chu Wanghua .....	39
Figure 3 LiangMao chun.....	40
Figure 4 Tao Minxia .....	40
Figure 5 Yang Xiaoyong.....	41
Figure 6 Renaat Beheydt.....	42
Figure 7 Impromptu .....	54
Figure 8 Impromptu .....	54
Figure 9 Impromptu .....	55
Figure 10 Impromptu .....	55
Figure 11 Impromptu .....	55
Figure 12 Jasmine Fantasy .....	56
Figure 13 A Great River .....	57
Figure 14 A Great River.....	57
Figure 15 Jasmine Fantasy .....	58
Figure 16 Jasmine Fantasy .....	58
Figure 17 Jasmine Fantasy .....	59
Figure 18 Jasmine Fantasy .....	59
Figure 19 Zheng Xiao Yin .....	60
Figure 20 The Shining Red Star.....	60
Figure 21 From Far Away.....	61
Figure 22 A Great River.....	61
Figure 23 A Great River.....	62
Figure 24 The Boat on the wind and Rain .....	62
Figure 25 Man Jiang Hong.....	63
Figure 26 Man Jiang Hong.....	63



779641621

MSU iThesis 63012061007 thesis / recv: 11042566 11:52:39 / seq: 35

Figure 27 Man Jiang Hong.....	63
Figure 28 Xinjiang Capriccio.....	64
Figure 29 Guessing Riddles .....	64
Figure 30 The Tune of Henan.....	65
Figure 31 Guessing Riddles .....	65
Figure 32 The Shining of The Red Star .....	65
Figure 33 Moring Singing.....	66
Figure 34 Mountain Song .....	67
Figure 35 Morning Singing.....	67
Figure 36 Mountain Song .....	68
Figure 37 Mountain Song .....	68
Figure 38 Mountain Song .....	69
Figure 39 Moring Singing.....	73
Figure 40 Xinjiang Capriccio.....	73
Figure 41 Jasmine Fantasy.....	74
Figure 42 Mountain Song .....	74
Figure 43 Mountain Song .....	75
Figure 44 Love Song.....	75
Figure 45 A Great River .....	76
Figure 46 Variation on Little Pine .....	77
Figure 47 Love Song.....	77
Figure 48 From Far Away.....	77
Figure 49 Xinjiang Capriccio.....	78
Figure 50 Impromptu .....	78
Figure 51 A Great River .....	79
Figure 52 The Celebration of the Harvest.....	80
Figure 53 The Celebration of the Harvest.....	80
Figure 54 Zheng Xiao Yin .....	81
Figure 55 Jasmine Fantasy.....	81



Figure 56 Jasmine Fantasy .....	82
Figure 57 Jasmine Fantasy .....	82
Figure 58 Impromptu .....	83
Figure 59 Tune of Guessing.....	84
Figure 60 Substitute note chords.....	84
Figure 61 Jasmine Fantasy .....	85
Figure 62 Added toned chord .....	85
Figure 63 Jasmine Fantasy .....	86
Figure 64 From Far Away.....	86
Figure 65 Mountain Song .....	86
Figure 66 Improvisation.....	87
Figure 67 Love Song.....	87
Figure 68 A Great River .....	88
Figure 69 Zheng Xiao Yin .....	88
Figure 70 Man Jiang Hong .....	89
Figure 71 Zheng Xiao Yin .....	90
Figure 72 Xin Jiang Capriccio .....	90
Figure 73 Marry-Go-Round.....	91
Figure 74 Jasmine Fantasy .....	91
Figure 75 Man Jiang Hong .....	91
Figure 76 Jasmine Fantasy .....	92
Figure 77 Jasmine Fantasy .....	92
Figure 78 Jasmine Fantasy .....	93
Figure 79 Jasmine Fantasy .....	94
Figure 80 Love Song.....	94
Figure 81 Jasmine Fantasy .....	95
Figure 82 Jasmine Fantasy .....	95
Figure 83 Jasmine Fantasy .....	96
Figure 84 Zheng Xiao .....	97

Figure 85 Jasmine Fantasy .....	97
Figure 86 Jasmine Fantasy .....	98
Figure 87 Jasmine Fantasy .....	99
Figure 88 The Celebration of the Harvest.....	99
Figure 89 Xin Jiang Capriccio .....	100
Figure 90 The Marry-Go-Round.....	101
Figure 91 Love Song.....	102
Figure 92 The Marry-Go-Round.....	103
Figure 93 The Spring Mirrored the Moon .....	108
Figure 94 The Spring Mirrored .....	109
Figure 95 The Day to Turn Over .....	110
Figure 96 Zheng Xiao Yin .....	110
Figure 97 Impromptu .....	111
Figure 98 The Celebration of the Harvest.....	111
Figure 99 Zheng Xiao Yin .....	112
Figure 100 The Marry-Go-Round.....	113
Figure 101 Improvisations .....	113
Figure 102 Wood Cutter Liu Hai .....	114
Figure 103 Impromptu .....	115
Figure 104 Impromptu .....	115
Figure 105 The Boat on the Wind and Rain .....	116
Figure 106 From Far Away.....	117
Figure 107 Merry Sun Rising .....	118
Figure 108 Dreams of Love .....	120
Figure 109 Berceuse .....	120
Figure 110 Concert Etude No.2 .....	121
Figure 111 Zheng Xiao Yin .....	122
Figure 112 From Far Away.....	122
Figure 113 Jasmine Fantasy.....	123

Figure 114 From Far Away.....	124
Figure 115 Tune of Guessing.....	126
Figure 116 Spinning Singing .....	126
Figure 117 Berceuse .....	127
Figure 118 Tune of Guessing.....	128
Figure 119 Berceuse .....	128
Figure 120 Jasmine Fantasy.....	129
Figure 121 Ballad of Spinning.....	129
Figure 122 An Evening Get-together.....	130
Figure 123 The Celebration of the Harvest.....	131
Figure 124 Good News .....	131
Figure 125 Xinjiang Capriccio.....	132
Figure 126 Shepherd's Piccolo.....	132
Figure 127 The Marry-Go-Round.....	133
Figure 128 A Great River .....	133
Figure 129 Flowing Water .....	133
Figure 130 The Stream.....	134
Figure 131 Concert of Piano Works for Chu Wanghua.....	136
Figure 132 The Concert of Works by Chu Wanghua with Chinese Feelings.....	138
Figure 133 A programme of concerts by Chu Wanghua .....	139
Figure 134 Shanghai International Youth Piano Competition 2022.....	146
Figure 135 The Hong Kong International Musicians Association 2015 .....	147
Figure 136 Chu Wanghua Piano Works Art Festival 2022 .....	148
Figure 137 The 2nd Chu Wanghua Piano Works Art Festival 2022.....	150
Figure 138 The First Chu Wanghua Piano Works Art Festival in Yixing City.....	150
Figure 139 Jiangmen Chu Wanghua Piano Works Art Festival 2022.....	151
Figure 140 Chu Wanghua published works 1980.....	154
Figure 141 Chu Wanghua published works 2008,2010,2019.....	155
Figure 142 Chu Wanghua published works 2010, 2019.....	156

Figure 143 Chu Wanghua published works in 2022,2013,2013.....	156
Figure 144 The Tune of HeNan .....	157
Figure 145 The Celebration of the Harvest .....	158
Figure 146 Jasmine Fantasy.....	158
Figure 147 Wood Cutter Liu Hai .....	158
Figure 148 Xinjiang Capriccio.....	159
Figure 149 Tune of Guessing.....	159
Figure 150 Jasmine Fantasy.....	160
Figure 151 Jasmine Fantasy.....	160
Figure 152 Impromptu .....	160
Figure 153 Zheng Xiao Yin .....	161
Figure 154 The Marry-Go-Round.....	161
Figure 155 Zheng Xiao Yin .....	162
Figure 156 Jasmine Fantasy.....	162
Figure 157 From Far Away.....	162
Figure 158 Impromptu .....	163
Figure 159 A Great River .....	163
Figure 160 A Great River .....	164
Figure 161 Mountain Song .....	164
Figure 162 Jasmine Fantasy.....	164
Figure 163 Xin Jiang Capriccio .....	166
Figure 164 Spring Dance .....	167
Figure 165 Dream Fantasy.....	168
Figure 166 Dream Fantasy.....	169
Figure 167 Dream Fantasy.....	169
Figure 168 Flowers in the Rain.....	170
Figure 169 Flowers in the Rain.....	171
Figure 170 Flowers in the Rain.....	171

# CHAPTER I

## INTRODUCTION

### 1. Background

Chu Wanghua was born in 1941, Yixing, Jiangsu province, graduated from the central academy of music. He is good at using western composition techniques and Chinese traditional culture, music thinking and folk music materials organically integrated, thus forming his own unique creation characteristics. Chu Wanghua's main creative achievements are piano music. In addition to composing a small number of symphonies, chamber music, vocal music works and band works (none of which has been published), he devoted most of his energy to the creation and exploration of piano music (Liang M, 2021)

Chu Wanghua is one of the most prolific piano composers in China, he is also one of the representatives of Chinese style piano music composers. At the same time, as one of the four principal members of Yellow River, the most important piano concerto in China, he has made important contributions to the spread and development of Chinese style piano music. His piano music, especially the piano solo arrangement, ingeniously absorbed and integrated many factors of Chinese folk music, so that his works not only conform to the characteristics of piano performance, but also have a special Chinese style and Chinese flavor (Liang M, 2021).

His works are not only the inheritance of western traditional composition techniques, but also the application and innovative practice of western modern techniques. He's not just giving it away, He is particularly good at combining western composition techniques with Traditional Chinese music culture to create music works with Chinese style and charm. This has an important impact on the development of Chinese-style music works and the protection and inheritance of Chinese folk music. Almost all piano learners in China have played his piano works. His piano music, especially the piano solo arrangement, ingeniously absorbed and integrated many factors of Chinese folk music, so that his works not only conform to the characteristics of piano performance, but also have a special Chinese style and Chinese flavor, His piano works reflect his compositional concepts, that is, his love



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for folk music, his respect for his ancestors, and his blessing and hope for the people living in this land (Liang M, 2021).

In China, From the 1920s, western music began to flood into China with the return of the first group of composers, such as Zhao Yuanren and Xiao Youmei, who had studied in the West and brought western composition techniques to China. Chinese composers began to explore how to use Western composition techniques to create music works with Chinese style. Chu Wanghua is an important member of this group (Xu L, 2015).

With the rapid development of economy and continuous advancement of urbanization, the agricultural culture soil on which many Chinese folk music depends has been seriously affected and destroyed. These oral and psychological communication modes have been strongly impacted by modern life style. The aesthetic way and inheritance way of Chinese folk music are incompatible with the modern way of life and communication. At the same time, with the advancement of globalization, western classical music has been rapidly developed and popularized with the rapid development of Urbanization in China (Zhao J, 2017)

In addition, as the older generation artist into later, today's young people lack of knowledge and understanding of Chinese folk music, and in the process of urbanization and the development of market economy strong impact of foreign fast-food culture, a new generation of young people in China more advocate pop music and western classical music, Chinese folk music gradually decline, at any moment there is a danger of a rupture of heritage. Therefore, it is extremely urgent to protect Chinese folk music, which is related to the inheritance of national culture (He S, 2009)

In the process of inheriting and protecting folk music, two development modes emerged, one is the protection of original ecology, the other is the integrated development mode. Chu Wanghua is using the above integration development mode and Concepts in composition. He made folk music materials into his music creation, to create music with ethnic style to spread China's excellent traditional music culture.

Therefore, the study of his music creation concepts, especially the piano solo arrangement, has important academic research value and practical significance for better conveying his creation concepts, better spreading his piano music, protecting

and inheriting traditional Chinese music, carrying forward traditional Chinese culture, and telling the story of China to the world. (Liu Z, 2007). For these reasons, the researcher wanted to study the concepts in music composition on piano work.

This study will analyze concepts of music composition in the piano works of Chu Wanghua and investigate the application of works and concepts of composing music of Chu Wanghua for various purposes.

## **2. Research objectives**

2.1 To analyze concepts of music composition in the piano works of Chu Wanghua.

2.2 To investigate the application of works and concepts of composing music of Chu Wanghua for various purposes.

## **3. Research questions**

3.1 What are the concepts of composition in the piano works of Chu Wanghua?

3.2 What is the application of works and concepts of composing music of Chu Wanghua for various purposes?

## **4. Importance of research**

4.1 Learn about concepts of music composition in the piano works of Chu Wanghua.

4.2 Understand the application of works and concepts of composing music of Chu Wanghua for various purposes.

## **5. Research agreement**

The works studied in this paper are all piano arrangements created by Chu Wanghua. Chu Wanghua's piano arrangements are all included in his piano works collection published by Shanghai Music Publishing House in 2019, which is exactly the research object of this paper.

## **6. Definition of terms**

6.1 Concepts of music composition

In Objective 1, the “Concepts of music composition” refer to the researcher analyzed Chu Wanghua's composition Concepts from the aspects of musical form, melody, pianowork , mode and tonality, rhythm, dynamics, and harmony.

### 6.2 Application

In Objective 2, The “Application” refer to the researcher analyzed the Application of Chu Wanghua's piano works in concerts, publishing houses, the Internet, music festivals, professional competitions, etc. In addition, the application includes the influence of his creative ideas on other composers.

### 6.3 Chinese piano arrangement

Chinese piano arrangement refers to the Chinese composers take Chinese folk songs, folk instrumental music, opera and folk-dance music as the creation material, and organically integrate the creation techniques of national folk music and western piano music to create piano works with strong Chinese style.

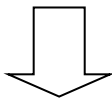
All of Chu's published works are for piano, including piano concerto, four-hand ensemble and piano solo. The researcher will analysis Chu Wanghua's piano arrangements.

## 7. Conceptual framework

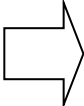
The table is the research framework of this thesis, including three research objectives, research theories, research methods and other contents.



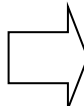
Concepts of music composition in the piano works of Chu Wanghua



Object 1  
To analyze concepts of music composition in the piano works of Chu Wanghua.  
Object 2  
To investigate the application of works and concepts of composing music of Chu Wanaghua for various purposes.

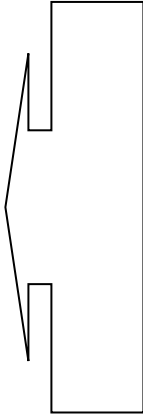


Research Theories:  
Western music theory  
Chinese music theory  
Anthropology theory  
Musicological theory



Research Methodology:  
Qualitative Method:  
Interviews  
Observations  
Documents  
Questionnaire

Results of the research  
Result 1 The concepts of music composition of Chu Wanghua  
Result 1 Chu WangHua's works's application and concepts in composing music of Chu Wanaghua for various purposes



## CHAPTER II

### LITERATURE REVIEW

In this study, the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topics.

1. The development of Chinese piano music
2. The creation period division of Chu Wanghua's piano works
3. Three important Chinese composers who mainly compose piano works
4. Overview of Relevant theories
5. Research summary of Chu Wanghua's works

#### 1. The development of Chinese piano music

In the late 19th century and early 20th century, the return of a group of overseas scholars led to the exchange and collision of Chinese and Western music culture and thinking.

Chinese piano music has a history of more than 100 years. Combined with China's national conditions and social environment at that time, Chinese piano music has experienced five major stages from birth to prosperity.

##### 1.1 The Embryonic Period (1914-1934)

In 1913, when Zhao Yuanren was still studying at Cornell University in the United States, he wrote a piece of Hua Ba Ban and Xiangjiang River Wave. It is the first organ work adapted from the Jiangnan Si zhu Ba ban of Chinese traditional music and the folk song Xiangjiang River Wave. Although it is not a piano piece, it laid the foundation for the bud of Chinese piano arrangement. In 1921, the earliest Chinese piano music with folk songs as the theme was born. It was Li Rong shou who created the piano adaptation of Saw the jar by quoting the melody of Aunt Wang of Henan folk song.

The mourning guide adapted by Xiao Youmei in 1916, and the Chinese piano adaptations in the budding period of the new Nisha Feather Dance for orchestral music created in 1923 based on the music of the Nisha Feather Dance in the Tang



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Dynasty were all accompanied by simple harmonic textures on the basis of folk melody. The main characteristics of the pieces were their small length and simple structure. In this period, Chinese piano arrangements were combined with Chinese folk songs in the composition techniques of Western Europe, and complemented each other with Chinese traditional music culture to promote its growth and development, which was a new starting point for both Chinese traditional music and Chinese piano music.

This period is mainly Chinese people out of the inherent music thinking, continuously explore period of western composing techniques used for writing. The mainstream mode of writing mainly for Chinese traditional tune combined with the function of the western harmony, such as Zhao Yuanren's peace march, Xiao Youmei's new dress clothes dance. Is a typical representative which is entirely written in western techniques, It belongs to the 18th century Baroque style.

These composers gradually developed three-dimensional music thinking, such as harmony texture and tonality layout, but because it is the trial stage, the creation techniques of the works are relatively simple, in the use of texture and form structure of the European classical music school imitation traces; The main technique is to directly quote Chinese traditional tones, the style is relatively single, the overall number of works is not much, but these attempts are the valuable exploration of Chinese piano music creation, Chinese piano music began to sprout and develop in China (Dai B. S, 2013)

### 1.2 Initial development period (1934-1949)

In 1934, the Russian composer and pianist Chilpin commissioned Xiao Youmei to hold an activity to solicit piano music with Chinese flavor in Shanghai. This was an important opportunity for the creation of Chinese piano music, and several piano works with certain level of Chinese style emerged.

At that time, award-winning works included He Luting's Shepherd Boy and Piccolo, Jiang Dingxian's Lullaby, etc. Among them, He Luting's Shepherd Boy and Piccolo in 1934 was the first fully mature piano piece in China. Since then, composers began to pay attention to the issue of Chinese style.

In the 1930s and 1940s, a large number of composers, such as Ding Shande, Qu Wei and Sang Tong, emerged. They made a lot of exploration on how to combine Western music composition techniques with Chinese tonal thinking more organically.

For example, Qu Wei's *Huagu* quotes Anhui folk songs, combining the key and polyphonic texture, and the rhythm and melody of gongs and drums. Sang Tong first combined atonal techniques with folk tunes in that remote place. Ding Shande's application of opera elements to the three piano overtures and so on are bold moves that organically combine national style and western techniques, thus forming the piano music language belonging to China and enhancing the performance of the piano (Dai B. S, 2013)

Composers in the 1930s and 1940s gradually matured their ideas and techniques for exploring the nationalization of Chinese piano. If Zhao Yuanren and Xiao Youmei's creative techniques of simply combining nationalized tones with European harmonies, and Qi Erpin's collection of Chinese-style piano music, their creative thinking and techniques began to become open and stable. In the beginning, Chinese composers did not stick to the traditional harmony paradigm of Europe. They tried to combine the traditional Chinese tone with the Western harmony structure, and developed the piano language with Chinese national characteristics.

Composer Jiang Wenye decisively abandoned his obsession with Western modern composition techniques and turned to the Chinese pentatonic style and technique to create his major works at this time, including Beijing sketch "Beijing Wanhua Ji" (Op 22), the little Sonata (Op. 31) in 1940 and the narrative poem for piano in 1943: *Xun Yang moonlight night* (He S, 2009)

### 1.3 Initial boom stage (1949-1966)

This stage is an important period for the development of Chinese piano art. China's social environment returns to stability and brings the hope of social development at the same time. At this time, the atmosphere of artistic creation is relatively loose and free, In this period, some composers in addition to the continuation of the previous creative experience; More composers are not satisfied with the use of national tones, and at the same time strengthen the exploration and application of folk song materials.

During this period, the number and quality of new piano works in China increased as never before. The main style of this period was title music. Of course, even the works with no title also had a significant national style.

Major works of this period are Ding Shande: Happy holiday, SangTong caprice, Zhu jianer water, Liuzhuang variations, etc By Wu Zuqiang Adaptation of Du Mingxin cooperation in 1960 fish beauty selections Is the important work during this period, in addition, Chu WangHua liberated areas of the day, turn over the day, such as piano solo is one of the important works of Chinese piano music in the 1960s The composer draws nourishment from the soil of folk music and brings new ideas to the times. While giving full play to piano techniques, the composer infuses new harmonic colors with unique style. The whole sonata composed by Wang Lisan in 1957 is divided into three movements: The Dance of Mountain People after the new rain, under the sun, which is also one of the typical piano music styles of this period.

The basic characteristics of Chinese piano creation in this period are: a wide range of themes and various styles, rich and novel content and mass; Feeling simple and full of optimistic and bright new era spirit temperament in the creation techniques, the use of national tone is prominent, the harmony of the national more new exploration of most piano music structure is rigorous, the piano performance of the excavation and the use of piano techniques, more rich than the previous early piano music.

The prominent problem in piano writing in this period is that it is heavily influenced by the techniques and styles of Western romanticism. Getting rid of the bondage of the creative thinking mode of folk song and harmony, boldly exploring new techniques and creating new national styles has become a breakthrough for developing a new way of piano music creation in China since then Just when the piano art community began to be alert to this point and continue to forge ahead on the basis of 17 years of development, in June 1966, an unprecedented national cultural catastrophe came (Bian M, 1996)

#### 1.4 Special development period (1966-1976)

Due to the political reasons in China, the cultural circle of China has been greatly shaken, and the development of piano music in China has also been seriously affected.



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In line with the political atmosphere at that time and with new charm and aesthetic value, the piano accompanied by the Peking Opera Red Lantern was allowed to be performed, and was welcomed by the public and spread throughout China.

Then, Yin Chengzong, Liu Zhuang, Chu Wanghua, Sheng Lihong and others collectively completed the adaptation of the piano concerto Yellow River in December 1969. This work not only retained the artistic content of the original Yellow River chorus, but also fully expanded the original content by using piano skills and concerto techniques. It reached a new height in acoustics and completed an important practice in Chinese piano art creation.

As a result, piano arrangements were allowed to survive under certain conditions and became the only form of piano music creation in China during this period. As a result, there were some high-level piano arrangements. The famous arrangements mainly fall into the following two categories.

1) Piano solo adapted from classical national instrumental music: Li Yinghai's sunset flute and drum, Chu Wanghua's Second Spring Reflecting the moon, Chen Peixun's Autumn moon over Pinghu Lake, Yin Chengzong's Ambush of Flying Fronts, Wang Jianzhong's birds of Paradise, etc.

2) Piano pieces based on melodies from folk songs or songwriting: Wang Jianzhong's Liuyang River, Huang Anlun's Overture and dance, Cui Shiguang's Songhua River, Chu Wanghua's Shining Red Star and Little Sentry of the South China Sea, etc.

In addition, there are also piano suite of dance drama music Red Detachment of Women adapted by Du Mingxin, four piano Opera Qupai etudes adapted by Ni Er Hongjin, and six concert etudes adapted by Zhao Xiaosheng.

These works have made many attempts in the pursuit of national style and imitation of the sound of national instruments, with rich techniques and outstanding performance effects. They are widely popular among the masses for concert performance, indicating that the creation of Chinese piano music has reached a new level.

This special historical period, promoted the Chinese composer successfully adapting some famous traditional folk instrumental music of piano music, send out a strong national style, deeply piano industry and the vast majority of the audience at



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home and abroad by the love, the facts show that foreign Musical Instruments piano, not only to the national style of China is very good for performance, but also can promote many new performance There is no doubt that this will encourage Chinese piano composers to create new works of Chinese national piano music to enter the world piano music scene and build ambitions (Bi H, 2020)

#### 1.5 The period of free development (1977- present)

The reform and opening up has made China's piano field unprecedentedly active. Chinese composers have more and more broad ideas in subject matter exploration and technique innovation. Admittedly, many composers have been adhering to the characteristics of Chinese mode on the basis of national harmony innovation and experiment; However, after entering the 1980s, more composers based on the bold exploration of new style, the pursuit of new sound structure (Tu X, 2015)

Others selectively use a variety of atonal techniques, or directly use the twelve-tone technique to write, and some composers have original technique system, and make rational thinking and creative practice synchronized, produced a lot of wild style of piano music works.

The composer's philosophy of music art and piano music style began to get rid of the single mode, and entered the era of diversification, so far, a number of quite new piano works have been published, more successful are the following four aspects of the work.

##### 1.5.1 A piano piece based on the melody of an instrumental ethnic music

This kind of works mostly pursue the national sound effect, such as Li Yinghai's Yang Guan Three Folds; Liu Zhuang's Three Six; Xie Geng's Neon bag feather song; Zhu Song's Cranes listen to the spring; Five Yunnan folk songs by Wang Jianzhong and Zhu Jianer; Wang Lishan's Ballad; Cui Shi-kwong's Husband and wife can read; Chu Wanghua's Xinjiang Capriccio; The Merry Shepherd Boy; Liang Zhu Piano Concerto by Chen Gang.

1.5.2 Based on national tone and color tone harmony, the pursuit of national sound

His works include: Wang Lishan's painting of Kui Yi in Dongshan; Sun Yiqiang's Spring Dance; Quan Jihao's Combination of long and short feast, Jiang Zuxin's Shanhua romance; Chu Wanghua's prelude; Cui Shiguang's MountainSpring;

Zhuang xiang suite by Ni Hongjin; An impromptu by Shifu; Jiang Xiaoli's Cold Bird; Du Xiaosu in Autumn: Du Mingxin's Spring Piano Concerto, And So On.

1.5.3 A piano piece in pursuit of national charm created by modern techniques such as atonality or the twelve-tone system

Wang Lishan's heavenly questions; Chen Mingzhi's overture and fugue); Gao Weijie's autumn field; Chen Yi's many ye; Danqu by Yang Hengzhan; Wang Jianzhong's witty song; Zhou Long's five masters; The Lingyin sound of Chu Wanghua.

1.5.4 A system of composition techniques created by a composer

Zhao Xiaosheng's Tai Chi, Zhao Xiaosheng created his own Tai chi composition system, and constructed a new pitch organization relationship based on the 64 hexagrams of Zhou Yi.

Landscape series: According to the number theory structure proposed by Peng Zhimin, he used Fibonacci Sequence to organize the structure of music and composed the piano music.

Summarize: Chinese composers have accumulated creative experience in the collision and integration of Chinese and Western music cultures, derived creative modes and rules with Chinese flavor, formed distinct national characteristics and characteristics of The Times, accumulated a number of excellent works with Chinese flavor, and opened the way for Chinese piano music to go to the world.

Chinese piano music creation course embodies the Chinese pianist composers and profound cultural background and artistic thinking of the clever, they actively explore the piano music creation with Chinese characteristics, pay attention to the traditional and modern piano music the combination of national and international, make Chinese piano with unique charm in piano art in the world of modern trend.

## **2. The creation period division of Chu Wanghua's works**

There are three main ways to divide Chu Wanghua's creative experience. One is to combine his creative background with the development of The Times, divided into three stages. The first stage:1958-1976; The second stage:1976-1986; the third stage:1986-present (Liu N, 2007)



The other is divided into four stages according to the characteristics of his creation: the early stage (1958-1965), the Cultural Revolution period (1966-1976), the late stage of the Cultural Revolution to go abroad (1977-1982), and the study and settlement stage in Australia (1982-) (Jiang, 2015).

The third one is divided into three stages according to his way of creation: 1957-1960; 1960-1982; 1982 - now (Shan Y, 2010).

In conclusion, the researcher believe that although the above three categories take into account the historical background of Chu Wanghua's works, they do not pay enough attention to the changes in his creative style (Liang M, 2021). Therefore, according to Chu Wanghua's creative characteristics, creative style and historical background, the researcher divides his creative works into the following five periods:

#### 2.1 Embryonic Period of creation (1956-1966)

During this period, his compositions were mainly for the piano. His first work was the Village Song, written in 1956, At that time, Chu Wanghua was reading in the attached middle school, and the erhu solo was successfully selected into the first National Music Week. The People's Daily once reported that Chu Wanghua was not "a composer with a red scarf". As the starting point of creation, this piece gave young Chu strong confidence. It was a sunny year for him, but then his life and destiny took a huge turn.

In the first five years of the 1960s, there are two remarkable characteristics in his creation. One is that his original works are more than his adapted works. But he was not averse to taking nourishment from folk music. Second, the themes of his works are wide and his ideas are free. His works do not directly reflect his political outlook. These works show Chu's love for folk music. On the basis of inheriting tradition and absorbing folk music materials, he made innovations and created a number of eye-catching works of art.

During this period, Chu Wanghua's "Jiangnan Scene Suite" and "Variations" were selected into the first episode (Chinese works) of "Selected Piano Teaching Songs in National Music Colleges and Universities". This is a great affirmation of his creation, since then, he has more confidence to devote himself to creation.

In addition to the above two works, Chu Wanghua also composed piano works such as "The Little White Rabbit and the Big Black Bear", "Prelude", "Zheng Xiao

Yin" (1961), "Looking across the River" (1961), "Lullaby" (1961), "Concert Etude -- Dance Music" (1961), "Concert Etude -- Stand Together through Rain" (1961) and so on.

Since 1957, a political movement has emerged in China. Influenced by this, the literary and art circles have set off a rectification movement criticizing capitalism. "Let the piano serve the workers, peasants and soldiers" and "let the masses love and understand the piano" became famous literary slogans at that time.

Since 1963, Chu Wanghua went into the countryside with his teachers and students for many times to participate in the "Socialist movement". Under the influence of these political movements, his creative ideas were affected and the theme of his creation changed from original works to adapted works. Especially in 1965, the music industry put forward the literary slogan of "three modernizations", and music creation should be politicized, revolutionary and mass.

These political movements influenced the creation of Chinese musicians, and Chu Wanghua was no exception. His "Happy Days" and "Days in the Liberated Areas" created during this period are the best responses and expressions to the political movement. It was because of these two popular works that Chu Wanghua became famous. In fact, his most artistic work of this period is Zheng Xiaoyin.

## 2.2 Rough Period of creation (1966-1976)

The decade-long proletarian Cultural Revolution plunged China's culture and art field into a turmoil and havoc, and the development of the piano, which was crowned with the symbol of the western bourgeoisie, was seriously affected in China. His life reaches its darkest moment when his father disappears and his lover leaves because of his political involvement. However, he did not give up his artistic ideal, and he found a way to compromise and coexist with the political climate of that time by creating adaptations that met the requirements of The Times.

At this time, in order to meet the needs of politics, pianists represented by Yin Chengzong explored the use of piano as an accompaniment instrument to accompany Traditional Chinese music, and found a way to develop the piano art. The famous piano accompaniment of Peking Opera music "The Red Light" came into being in this way. Thus, during this period, a large number of piano adaptations appeared in China.

Most of these works are adapted from political songs, classic revolutionary songs, folk songs and traditional instrumental music.

These works are easy to understand, with strong national characteristics, but also reflect the thoughts and feelings of the working people, with obvious characteristics of The Times. Among them, the most famous is the Yellow River Piano Concerto (1970) composed by Yin Chengzong and composer Chu Wanghua, which was adapted from Xian Xinghai's Yellow River Cantata.

Cooperation Chu Wanghua and others work during this period and the song of the dockers (1973, cooperation with Li Ying), "house of flying daggers" (1973, cooperation with Chengzong Yin, Liu Zhuang), the south China sea children "(with Zhu Gong cooperation), the internationale as a cooperation, usher in spring scenery in the world (cooperate with Liu Shikun Zhi Hongguo, 1976).

Chu Wanghua composed ballad No. 1 (1966), The Red Star Shines brightly (1974), The Little Pine Tree (1974), Ballad No. 2 (1974), Monument (1975), The Sound of The Valley (1975), And The Little Sentinel of The South Sea (1975). Erquan Yingyue (1972), Mournful Songs (1977) and other piano solos.

### 2.3 Blooming period of creation (1976-1982)

In 1976, the End of the Cultural Revolution, the whole nation rejoiced, the country gradually moved to the road of healthy development, especially after the third Plenary Session of the 11th Central Committee in 1978, China's politics, economy and culture have achieved rapid development. The literary and art circles began to breathe fresh air, and music creation became unprecedentedly active. Chu Wanghua's creative ideas were greatly liberated, and his creative techniques and styles were more freely. During this period, his creations showed a tendency of diversification. He made new attempts and breakthroughs in techniques such as harmony and texture, and achieved great success.

During this period, his piano works include LiuYang River (1977), love Song (1979) and Zhao Dao (1979), which are adapted from Hu Nan folk song, Sichuan folk song and Yunnan folk song. In addition to these arrangements, he also composed five piano works, including titled music XinJiang Capriccio (1978), Boat Shadow on the Spring River (1980), titled music Variations No. 2 (1980), Capriccio No. 1 (1980) and Sonata No. 1 (1981). Among them, "Xinjiang Capriccio" and "The Shadow of the Boat

on the Spring River" represent chu Wanghua's highly mature creative skills. With the passage of time, these works become more and more attractive fragrance, calling the pianist to continue to pursue.

#### 2.4 Creative transition period (1982-2000)

With a dream of composing music and a pure heart, Chu went to Australia to study composition in the Music department of the University of Melbourne. Since then, Chu's work has branched out into more areas. Not only did he become an all-round composer, but what is more noteworthy is that he kept up with the trend of The Times and shifted his field of study and creation to modern techniques.

During the postgraduate period, he wrote a string Quartet (1983), a symphonic poem "Ashes Wednesday" (1984), also wrote for soprano band works "Guan Shan Yue" (1983) and "Alone under the Moon" (1985). For piano, he composed the 12-tone suite Of Random Thoughts -- The Sound of The Ghost (1982) and piano Concerto No. 1, Bamboo (1985). He graduated in 1985 with these proud works.

After graduation, he continued to compose orchestra works, such as house of Flying Daggers<sup>10</sup> (1988, for percussion), symphonic poem Autumn Tears, and the symphony Silk Road. In piano music, he composed piano Concerto No. 2 (1987), Capriccio No. 1 (1990) and Sonata (1999).

At this stage, Chu Wanghua not only rooted in the tradition, but also focused on the new creative techniques of the time, so that his works have both distinctive characteristics of The Times and strong national style. Although chu Wanghua is far away from the motherland, he can cherish Chinese heart. His music is full of deep national symbols and exudes rich national feelings.

#### 2.5 Creation convergence period: after the 21st century

Since the 21st century, Chu Wanghua's creative ideas have become more broadly and mature. He has no longer pursued the trend of innovation when he was studying abroad for a master's degree, and has entered a new level of creation. On the one hand, he further integrated Chinese music and western music; on the other hand, he looked back at Chinese traditional music from the perspective of modern music, which made his works highlight the strong national character and unique novelty.

In the first five years of the 21st century, his creation ushered in a new spring. During this period, his major piano works include solo "A Big River" (2001), "Improvisation" (2000), and "Prelude to Toccata" (2000). "Left Hand Prelude - Red River" (2000), "Jasmine Fantasia" (2003), "Sonata No. 2" (2005), "City Boy - Piano Concerto No. 3" (2002).

In order to better popularize the piano art, he began to turn his creation to the field of four-hand play. He first created the four-hand play "City Dance" and published it separately, and then published the four-hand play version of "The Day of Turning Over". In 2010, he wrote and published 18 songs for four hands.

After 2010, He composed variations on Random Thoughts (2014), Variations on Little Stars (2014), Ode to Nebula (2017), and Toccata (2019). In 2019, He composed Piano Concerto No.4 -- My Motherland to celebrate the 70th anniversary of the founding of the People's Republic of China.

### **3. Three important Chinese composers who mainly compose piano works**

The researcher list three composers for observation, among which Jiang Dingxian is an early Chinese composer, Wang Jianzhong is a composer of the same era as Chu Wanghua, and Zhang Chao is a composer of the new generation. All three of them mainly create piano works, and their works have a strong Chinese style.

#### **3.1 Jiang Dingxian (1912-2000)**

Jiang Dingxian is the first generation of native-trained composers in China. He has created more than 20 piano works, covering a wide range of subjects and various genres. As an important part of his music creation, piano music has special significance in the entire history of modern Chinese music.

In 1934, Jiang Dingxian's early work "Lullaby" won the second prize in the creation and evaluation activity of "Seeking Piano Music with Chinese Flavor" funded and initiated by Russian-American pianist and composer Zierpin. This work is written in pentatonic scale, and the pentatonic melody progression is Jiang Dingxian's initial attempt to pursue the national style. Although the melody tone has a certain national tendency, the characteristics of Western romantic music style are still obvious.

In the mid-term of creation, Jiang Dingxian's representative works include "Variations" and "Dance Music". In terms of creative techniques, the use of national tones is distinct and prominent, and there is a novel exploration of the nationalization of harmony, which deeply expresses the emotional and psychological changes of the characters. Compared with his early piano works, Jiang Dingxian has made a clear breakthrough in his pursuit of polyphonic music techniques and national style.

In the later stage of creation, Jiang Dingxian rejuvenated his creative vitality. Representative works of this period include "Suite in G Minor", "Afu Song", "Journey to Gansu" and other major works. The Suite in G minor, comprising three movements, embodies his creative enthusiasm for this new era. Jiang Dingxian carried out a variety of national techniques and technical processing, which is his exploration and practice of composing techniques for modern piano music works after the reform and opening up.

The piano piece "Ah Fu Song" has a cheerful and lively melody, and with simple and short national tones, it expresses the innocent and carefree images of children. The music is performed in fourth and fifth harmony, the melody texture adopts octave unison, the national style is strong, and the naughty and mischievous Ah Fu is vividly displayed. The composer adopts a simple section in structure, and portrays a light and lively musical image through different performance methods such as skipping and legato.

In general, Jiang Dingxian uses three-degree superimposed chords to arrange harmony for pentatonic melodies, explores ways to unify such chords with pentatonic melodies, and tries to find new chord structures in the pentatonic scale to make them more harmonious. Adapt to the pentatonic melody, thus expressing Chinese style and Chinese customs.

### 3.2 Wang Jianzhong (1933-2016)

Wang Jianzhong, a native of Jiangyin, Jiangsu, born in Shanghai in September 1933, is a composer, pianist and professor at the Shanghai Conservatory of Music. Wang Jianzhong created a large number of excellent works such as "Three Lanes of Plum Blossoms", "Liuyang River", "Caiyun Chasing the Moon", "Hundred Birds Facing the Phoenix", etc., which have been widely recognized by the society and the masses, and his excellent repertoire has been performed on the music stage for a long

time Not bad. His works have become important teaching materials for piano learners to understand Chinese piano works and study Chinese piano works. His creations have very obvious national characteristics in the use of creative ideas and creative techniques.

The characteristics of Wang Jianzhong's creation are as follows:

First, his preference for materials with national characteristics. For example, a large number of folk song materials are used to create piano works; selected themes with ethnic customs to create piano works; folk, field minors, chant melodies are used as the motivation for theme development and so on.

Second, pay attention to the integration and unity of music and culture, pay attention to grasping the national characteristics of piano works from the "qiyun" and "artistic Conception" of the works, and emphasize the artistic Concepts of the timbre of piano works.

Third, the composer attaches great importance to the integration and complementarity of the characteristic timbre of national musical instruments and the western instrument piano. He uses the method of embellishing the tune to integrate the linear music characteristics of Chinese music with the harmony thinking of Western piano works, creating a large number of It is a piano work with Chinese national characteristics that combines traditional Chinese music and western musical instrument performance characteristics.

"Hundred Birds Facing the Phoenix" was originally a folk suona song of the same name. The piano piece was written in 1973. Through the combination of a variety of ingenious embellishments and folk harmony, it vividly reproduces the joyful scene of a hundred birds contending. Inspired by the folk suona playing method, the piano texture exudes a strong fragrance of folk taste.

"Three Lanes of Plum Blossoms", written in 1973. The theme is taken from the Guqin piece of the same name. The music score of the Guqin song "Three Lanes of Plum Blossoms" was first seen in the "Magic Secret Puzzle" of the Ming Dynasty. "Plum blossom" symbolizes the noble and refined character of ancient Chinese literati. "Three lanes" is the main theme repeated three times in the multi-segment structure. The piano piece "Three Lanes of Plum Blossoms" has creative developments in melody, style, harmony, texture and other aspects on the basis of



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maintaining the noble and magnificent style of guqin music, digging out a fuller and touching artistic realm.

### 3.3 Zhang Chao (1964- present)

Zhang Chao was born in a musical family in Yunnan in 1964. He graduated from the Central Conservatory of Music as a pianist and composer. He is currently teaching at the Central University for Nationalities.

Mr. Zhang Chao's piano works are a typical representative of continuous innovation based on the characteristics of folk music, which is deeply loved by piano players and listeners. His works closely revolve around the traditional Chinese folk customs, and he is committed to letting more people understand and love Chinese traditional music through piano performance

Zhang Chao composed the piano solo *PI Huang* based on the Peking Opera music. The work won the first prize in the Paradiso Cup China Piano Music Composition Competition in 2007, and *PI Huang* has become the most popular piece that people like to play and choose in the piano competition

His piano suites *Dian Nan Shanyao* won the bronze Award of the second China Music Golden Bell Award in 2002. *Chinese Melody*, as a collection of Chinese piano adaptation works, has also become the piano teaching material of many American music schools, among which *Jingpo Mountain Song* was selected as the sixth grade of the Royal Academy of Music examination in 2013. In his music creation, we can see his enthusiasm for Chinese folk music. He always integrates the essence of Chinese traditional music into his music creation, which is one of the distinctive features of his music creation

Zhang Chao takes it as his duty to compose piano works of Chinese national style, and he vigorously promotes the charm of Chinese national and folk styles in the world music circle. His piano music works also extensively draw on various forms of national and folk music, and show a diversified exploration direction in absorbing the musical vocabulary and artistic nutrition of Chinese traditional folk music



#### 4. Overview of relevant theories

##### 4.1 Western music theory

Music analysis is an important part of western music theory. According to the music analysis entries written by the famous musicologist Bent for The New Grove Dictionary of Music and Musicians, music analysis is to dissolve a certain musical structure into relatively simple components and explore the functions of these elements in the structure (Sadie, 2001). The main purpose of music analysis in narrow sense is to explain the internal organization logic of works and to understand the organization rules in music structure.

With the continuous development and improvement of music analysis theory, music analysis not only focuses on the music itself, but also focuses on the peripheral issues outside music (Dorfman J, 2022). For example, social background, political factors, cultural analysis, psychological analysis, aesthetic characteristics, mathematical characteristics and many other elements. This topic classify the works of Chu Wanghua and analyzes the music ontology of his representative works.

Music ontology research mainly refers to the analysis of musical elements such as musical structure, melody, rhythm, beat, mode, tonality, harmony and texture of musical works. Music ontology analysis is an important way to understand music itself.

Melody is also known as theme analysis, is an important part of music analysis, it requires from tonal music theme, melody, rhythm and form of the subject matter is analyzed, thereby to understand and grasp the composer's works. From the perspective of music development history, composing mechanism, and music's position in human spiritual life, melody is undoubtedly the foundation and core position (Ye H, 2022)

Harmony analysis is an important aspect of music analysis. This paper uses Yang Tongba's theory of harmony analysis, Sporsobin's theory of harmony and Fan Zuyin's Theory of Pentatonic mode harmony. Western harmony is mainly based on harmonic size and triads. Western harmony is mainly based on harmonic size and triads (Dobovsky S. Y. & Sposobin, 2000). Chinese national harmony is a transformation of Western harmony, forming four or five degrees of chord, with unusual colors (Yang T. B, 2005). Through harmony analysis, we can explore and

understand how the composer constructs the three-dimensional music world by coloring the melody theme with harmony (Fan Z. Y, 2003)

Musical form is the internal logical structure of music works, and it is the grasp and understanding of the overall framework of music. As an important part of music analysis, musical form analysis is a comprehensive analysis of all the techniques of the work (Pearsall E, 2012). The composition of musical form is based on the organic organization of musical materials and the logical development of statement structure (Wu Z. Q, 2003). Music aesthetics is the study of the art of music aesthetics law for the purpose of a basic theory of discipline. In particular, it takes the essence of music aesthetics, the value and function of music, the structure of music sound and its objects of expression, the practice of music, the aesthetic problems in music creation, performance and appreciation, and the development history of music aesthetics itself as its research objects (Zhang Q, 2002).

In this research, I make use of western music theories to analyze the musical materials such as form structure, melody, mode, tonality, harmony and texture of Chu Wanghua's piano solo, so as to better understand Chu's creative ideas and characteristics.

#### 4.2 Chinese Music theory

Compared with western music, Chinese music has a unique aesthetic charm, from Confucius's "harmony of heaven and man" to Ji Kang's "sound without sorrow and music", the aesthetic pursuit of all Chinese activities is "imagization". There are three major religions in China- Buddhism, Confucianism and Taoism, which are the three spiritual pillars of Chinese traditional culture. In terms of aesthetics, Chinese traditional music mainly shows the spiritual characteristics of three religious cultures: Buddhism emphasizes the beauty of Epiphany and middle view, Confucianism emphasizes the beauty of harmony, and Taoism emphasizes the beauty of detachment and nature. (Liu N, 2007)

To sum up, Chinese music mainly has natural beauty, neutral beauty and ethereal beauty in aesthetics. Therefore, Chinese traditional music theory is formed under the aesthetic characteristics of Chinese traditional music culture (Liu C, 2004)

In the final analysis, different ethnic groups and different social and historical backgrounds have created different musical cultures. Chinese traditional music has its

own music language, style and aesthetic habits. Nationality and world are two aspects of the commonness and individuality of music aesthetic psychology (Li, 2004). There are common factors in the musical aesthetic psychology of all nationalities, which is the basis of musical and emotional communication between nationalities. On the other hand, the way of emotional expression and music aesthetic habits of each nation are different, which is the uniqueness of national aesthetic (Shi Y, 2008)

Western music theory comes from western music practice summary, and China's national music theory can only be in the national music practice on the basis of the abstract and summary (Wang, 2010). The theory of Chinese folk music form mainly includes the external form, internal structure, change law and expression function of Chinese folk music. The gene of Chinese traditional music is mainly expressed in the four aspects of melody, mode, rhythm and structure (Pu, 2009).

In terms of mode, the essence of Chinese folk music is pentatonic, and the core of this system is the structure of the three-tone series (Fan, 2003). There exist in Chinese traditional music palace quotient Angle characteristics of five kinds of feather mode system, among them, the character feather mode is the most widespread system of two mode, the traditional Chinese culture "and" idea and aesthetic consciousness, balance is the mode of traditional music structure principle, independent sense of meaning and pause in traditional music melody fragment will give a person with the proper balance, This sense of balance allows music to develop within a moderate range, reaching the highest level of harmony as beauty. In addition, the duality, gradualism and the phenomenon of "raising tone", which is different from the mode transformation of western music, are the unique phenomena of Chinese national mode (Li, 2004).

In terms of structural form and structural development, the fish-biting tail of the development of Chinese folk music, the increasing and decreasing musical structure and the relationship between language and tone are all unique phenomena in folk music. In terms of the presentation of rhythm, Chinese folk instrumental music and opera music have a large number of mixed meters. One-meter, scattered meter and mixed meter are common special forms in folk music, which constitute the beautiful scenery in traditional music.

"Cavity style" rhythm is a structural form of cavity sentence formed by the synchronous movement of words and songs. The phrase of western music cannot be defined, and must be measured by the basic scale of a song, which constitutes the unique cavity sentence in Chinese music. The "cavity" rhythm greatly enhances the drama and impetus of the music (Wang, 2021).

Chinese melody is based on pentatonic scale, but there are also three, four, six, and seven scales. Different regions and nationalities also have their own tone levels. Various pure fourth levels contain variable three-tone rows, forming a colorful melody line. In the melody performance method, embellish tone is a unique phenomenon of Chinese folk music, whether in folk songs, opera, or in ethnic instrumental music, folk music and other aspects are everywhere, it is the outstanding characteristics of Chinese folk music and bright beautiful (Du, 2004). A composer's works are related to the composer's time of life, region, historical environment, education, human geography, cultural tradition, religious belief and other factors.

In this study, the researcher applied Chinese music theory and start with the development and creation techniques of traditional Chinese music to explore the aesthetic features of traditional music contained in Chu Wanghua's works, and to explore how Chu Wanghua followed the aesthetic taste of Chinese music in the process of creation and adaptation. In this way, we can have a deeper understanding of the aesthetic psychology of the Chinese nation reflected in Chu Wanghua's works, the warm and profound sense of awe for nature, and how the composer transformed the sound in his heart into music, so as to push the music to the transcendent beauty of the peaceful spiritual world.

#### 4.3 Anthropology Theory

Anthropology takes man as the object of direct study and expounds the relation between man and culture. Musicology mainly focuses on human musical behavior and various musical matters. As a branch of anthropology, musicology has its unique research objects. Musical anthropology is closely related to the development of anthropology. Musicology is based on solid fieldwork (Yang, 2000).

Musicology is the in-depth observation of human musical behavior and the analysis of music made and performed by humans (Beard & Gloag, 2016). On the one hand, musicology focuses on the rhythm, melody, singing and other musical elements

of music. On the other hand, the thoughts and emotions contained in music can be analyzed by observing the characteristics of music (Tang, 2008).

Musicology focuses on the observation of the story and meaning behind music, from the composer and performer's humanistic background, historical background, social customs and other aspects to observe the significance and function of music. Musicology pays attention to the collection and arrangement of first-hand data, so it has formed a relatively systematic field work method. Musical anthropologists go into the fields and countryside, participate in music activities personally, feel and experience the process of music (Luo & Wu, 2016).

This topic focus on the cultural essence of Chu Wanghua's works from the perspective of musicology. In fact, from the perspective of musicology, Chu Wanghua's works are cultural symbols and contain a cultural element. His Work's thought emotion reflects the emotional and spiritual power, the people in this country constitute the national culture and the development of the gene and seed, therefore, from the Angle of music anthropology to study and analyze the behavior and works of music, to a more comprehensive understanding of the human spirit pursuit and aesthetic taste, it's important for the development of the human spiritual value (Liu, 2016).

From the perspective of musical anthropology, every composer's works have both autobiographical and social characteristics, which reflect the thoughts, feelings, life style, values and other elements of Chinese composers, and which are part of Chinese music culture. In Chu Wanghua's 60 years of creative career, every piece of work is the product of The Times, and there are too many stories behind the works waiting for the researcher to discover (Qi, 2021).

Therefore, the researcher apply the relevant theories of musical anthropology to study Chu Wang Hua's music works, and use the method of field work to obtain the data of the first piece. Firstly, starting from the composer's life and creation experience, according to the time and background of the creation of the works, from the perspective of musical anthropology, this thesis studies the musical cultural characteristics and spiritual features reflected by Chu Wanghua's works, so as to deeply analyze the composer's creation Concepts and aesthetic orientation. Secondly, the researcher classifies Chu Wanghua's published works through the characteristics



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of creation and genre, so as to analyze the value attributes of different categories of works. Thirdly, this paper analyzes Chu Wanghua's representative works from the aspects of form structure, mode tonality, melody, harmony, etc., generalizes and summarizes the musical characteristics of the works, and summarizes the creation significance of the works.

#### 4.4 Musicological theory

As a branch of musicology, ethnomusicology is based on field investigation. Ethnomusicology is the science of studying the symbiotic relationship between music and its cultural environment. The purpose of its research is to clarify the law of the development of music in various ethnic groups and regions, and explore its origin, formation, development, prosperity and evolution from the reality of music in various ethnic groups and regions, so as to achieve the cognition of the law of the development of human music culture (Wu, 1997).

Ethnomusicology is usually composed of two different parts, musicology and ethnology (namely, cultural anthropology). It can be considered that its task is not to emphasize either side, but to adopt the characteristic method of taking both sides into consideration, so as to integrate them (Meriam, 2010). Under the influence of constant self-reflection in discipline research, ethnomusicology research gradually began to go into the field of history, and began to pay attention to the investigation and sorting of historical documents of music culture, which is a kind of synchronic and diachronic combination of double perspective research (Zhao, 2015).

From ethnomusicology "on the academic thought consciously accept the cultural anthropology, ethnology, history, geography, sociology, ethnology) theory and method of the subject, in the form and pay attention to music ontology form research at the same time, begin to pay attention to the music and nature, music and humanistic environment of many cultural contents of the coordinated research and investigation (Zhao & Xiao, 2022). The task of ethnomusicology is to understand music by analyzing the structure and behavior of musical events in ethnomusicology. Therefore, ethnomusicology mainly emphasizes the study of music in culture or music as culture, in fact, in a unique academic focus, highlighting research methods based on ethnology, social science, etc. Ethnomusicology is a subject concerned with human musical behavior and its cultural interpretation (Wu, 2002).

Ethnomusicology will not only exist in the independent music as its own laws, and regard it as a part of the whole of human behavior, at the same time, based on field research and teaching research, the related music things like research into this disciplinary angles, cultural connotation and law of music form of them are summarized with the comb (Li, 2016).

Since the 20th century, with the rapid development of China's economy and society, the traditional Chinese music history and culture, to the survival of the social ideas and living habits changed and fracture, profound changes have taken place in two domains, some continuation of thousands of years of traditional music also are faced with the risk of dying of the light, led to the variation of traditional music, therefore, pay attention to the historical trend of national music, Developing and inheriting folk music in a proper way has profound meaning (Yang, 2022).

It is under such cultural background that Chinese composers revive or regenerate traditional music by composing and adapting, which plays an important role in promoting the inheritance and development of folk music. Chu Wanghua is such a composer (Du, 2004).

In this study, the researcher used the theory of ethnomusicology, through field survey research methods, study about the composer's life and creative works of history and era background, interviews with key informants and insider of Chu WangHua's works, collecting Chu WangHua's works of music, video, paper and other materials, and fully understand the background of his works, Study the dissemination of works, creative factors, music characteristics and characteristics of the times.

## **5. Research summary of Chu Wanghua's works**

### **5.1 Papers on Chu Wanghua's creative experience and music criticism**

Chu Ge (2011) Chu Wanghua's piano creation in the first half of the 1960s. People's Music Looking back on his piano writing experience in the first half of the 1960s, Chu believes that there were historic changes in the political and cultural environment of Chinese society at that time. His work also took an important turn.

He summed up two characteristics of his creation at this time: first, his creation is mainly original works, few adapted works. Second, the subject matter of

the works is wide and free, and the ideological content does not directly reflect the political style of the society.

Starting from his own preferences, he expressed the humanistic feelings and artistic interests of a young composer by taking learning, exploring and trying as his creative principles. He believed that the piano as a western musical instrument spread to China should conform to the aesthetic taste of The Chinese people, so in the creation, we should pay attention to the performance of the piano and pay attention to the Chinese flavor, let the piano speak Chinese. The Concepts of teachable, elastic and audibility that he established in his mind deeply influenced his later works (Chu, 2011).

Chu W (2021) Chinese Feelings--Review of my music creation. This article is a self-summary of Chu Wanghua's musical path and creative thought. Chu Wanghua believed that in addition to good family atmosphere and his own studiousness, he had a kind of spiritual and emotional communication with folk music. Chinese folk music culture provided valuable materials and nutrition for Chu Wanghua, which deeply influenced his writing style. At the same time, he has a wide range of hobbies. He dabbled in folk arts such as painting, calligraphy, seal cutting and drama, which greatly enriched his creativity and imagination. He studied folk music and Western music, and never forgot to visit his teachers. At the age of 40, he still chose to study abroad and completed his master's degree in music with the Mackey Composition Award in Australia. He integrates these understandings into his own music creation and constantly seeks new breakthroughs in his life. He hopes that Chinese piano music can gain more attention and praise from the world, so that Chinese piano music can stand proudly in the forest of piano music in the world (Chu, 2021).

Liang M (2021) The Music of Musical Instruments has long influenced Chinese Heart -- The historical Achievements of composer and pianist Chu Wanghua's piano Creation. The Music of Musical Instruments has long influenced Chinese Heart -- The historical Achievements of composer and pianist Chu Wanghua's piano Creation. This article discusses the course of Chu Wanghua's piano creation in the form of biography. Chu Wanghua's piano works have distinct factors of The Times, from the original free and unrestrained style to the works under the political influence, and then to the works after he went abroad to absorb the



techniques of modern composers, all of which are synchronized with the development track of Chinese piano music and resonate with the changes of China's political environment. The researcher holds that the 21st century is the second climax of Chu Wanghua's creation, which is the period of the integration and development of Chinese music and western music, as well as the integration and development of traditional music and modern music. He returned to the audience and music itself, and returned to the embrace of humanism. His music came alive again.

The researcher summarizes Chu Wanghua's contribution to Chinese piano music: he created a large number of popular works, greatly enriched Chinese piano music, the Chinese style of his works is impressive, greatly promoted the national style of Chinese piano music (Liang M, 2021)

#### 5.2 Chu Wanghua's essays, music collections and published books

Chu W. H. & Tong D (2001) *Chu Wanghua's Piano Works*. The book is a collection of Chu's piano works from the 1960s to the 1980s. He created 22 pieces of sonatas, preludes, etudes, suites and improvisations. In terms of the creation form of the works, there are both original works and adaptations.

In the preface, Mr. Chu emphasized that the performance and understanding of Chinese works should express the verve in the works, and attention should be paid to the depth, shallow, solid and empty of music, as well as the length, short, strong and weak of grace notes. In order to have a true expression of Chinese piano works, it is necessary to understand the origin relationship between Chinese traditional culture and society. We should also learn the essence of Chinese folk songs, instrumental music, opera, traditional Chinese painting and other Chinese arts. He hopes readers can find the Chinese style in the music from the diverse mixture of subject matter, style and techniques (Chu & Tong, 2001).

Tong D. & Wang Q (2010) *Selected music score of Piano Works by Chu Wanghua*. This book contains Chu Wanghua's most important piano works. In addition to the entire 2001 edition, the book also includes works written in the 21st century, such as *Jasmine*, *Sonata No. 2*, and *prelude for left and Right*. The new pieces mark a further step in Chu's creative technique.

*Jasmine Fantasia* is a folk song rearranged by Chu Wanghua with modern composing techniques, which perfectly shows the aesthetic flavor of China. All River

Red is a piano arrangement written especially for the left hand. The tune comes from the ancient Chinese song All Over the River red. This arrangement is the first piano solo written specifically for the left hand in China (Tong & Wang,2010).

Chu W. H (2019) Chu Wanghua piano Works Collection. Shanghai. Collected works of the book covers almost all of his piano solos, besides co-opted 14 large and medium-sized and small solo, catalog order taken basically works on the basis of the music genre and forms the sort of way, namely the sonata, ballade, variations, suite, caprice, etude no title works before, and after the title of solo works, This is the way academia has always done it (Chu, 2019).

Chu W. H (2010) Chinese and foreign popular music four-hand play. The book is a collection of 18 famous songs, including 11 Chinese folk songs and seven foreign ones, that Chu has adapted. The researcher thinks that playing the piano together with four hands is a very interesting way to play the piano, which is very important to cultivate a good spirit of cooperation. The researcher thinks that it is one of the important issues in the development of Chinese piano art to make great efforts to create and adapt the four-hand piano music with Chinese national style which can be directly used for teaching and performance under the condition of the shortage of four-hand piano music in China. In the adaptation, the researcher has continued his usual creative style. The pursuit of flexibility and audibility is still his consistent creation purpose (Chu, 2010).

Chu W. Ed (2013) Chu Wanghua Music Art Collection. This book is a collection of all kinds of articles published by Chu Wanghua from 1980 to 2012, which is the first-hand data for the study of Chu's works. The collection is divided into four parts: the heart course of music creation, music criticism, writing essays and articles on piano performance and teaching. About Chinese music, store wrote, a composer in his early, mid, and late, his own history, age, geographical environment is different, can form different style, this is a common thing in the history of music. He recalls that he maintained a spiritual connection and emotional attachment to folk music throughout his life. He said that there are three ways for him to learn composition independently: one is to learn from piano literature; the other is to improve his overall accomplishment, read widely and appreciate all kinds of music. Third, attach importance to the study of folk music (Chu, 2013).



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### 5.3 Books and articles on Chinese piano music

Dai B. S (2013) "Chinese Style" of Chinese piano Music. The researcher believes that Chinese style is the driving force for the continuous development of Chinese piano music culture, and whether the piano works have Chinese style is one of the core themes of Chinese piano music. The national style of a particular period has its relatively stable connotation and corresponding representation characteristics, which can be reflected through the perception of representation characteristics such as melody, syntax, rhythm and rhythm, and timbre, but can only be understood in combination with the cultural and social background of the time.

The extensive use of literary titles in Chinese piano music has inherited the tradition of Chinese culture and become the cultural code to interpret Chinese music. Composers express their subjective feelings, spiritual connotations and cultural symbols through title music.

Chinese piano music language is different from western piano music in tone structure, artistic Conception and cultural connotation. It embodies the inheritance of Chinese piano music to Chinese traditional music, and also embodies the Chinese aesthetic characteristics of scene blending, virtual and real interphase, implicit and neutral, vivid spirit. Taking Chu Wanghua's Erquan Yingyue as an example, the researcher explains that the change of emotion should be the main line of development in the performance, and the development of emotional structure has become one of the core driving forces to promote the development of the work. Without understanding these aesthetic features, even the most impeccable technique cannot convey the Chinese flavor contained in the music (Dai, 2013).

Bian M (1996) The Formation and Development of Chinese Piano Culture. This is the first work in China to study the history and theory of Chinese piano culture. The researcher has done a lot of investigation and research, systematically discussed the historical course of the development of Chinese piano music for the first time, studied the unique Cultural tradition of China and the influence of western piano schools on the formation and development of Chinese piano culture, summed up the experience of the rapid development of Chinese piano music.

The researcher systematically discusses the music noumenon and cultural background, achievement and deficiency, reality and future of Chinese piano music in



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MSU eThesis 63012061007 thesis / recv: 11042566 11:52:39 / seq: 35

the development process. The researcher thinks that the number of Piano music in China is still very small and lacks a unified sense of style. To promote the development of Chinese piano art, the key lies in music creation. The high prosperity of music culture is an important symbol for a country to enter the world cultural circle (Bian, M. 1996).

#### 5.4 Case Study on Chu Wanghua's works

Chu Wanghua (2005) On the arrangement of the Piano solo Jasmine Flower. This article discusses the background and reasons for the creation of Chu Wanghua's Jasmine Fantasia for solo piano. The researcher believes that this work describes the Oriental flower jasmine, which symbolizes the image of a gentle Oriental woman. The harmonic language is the core of this work. This work uses a lot of intervals such as second, fourth and fifth, and the seventh and ninth chords increase the sad mood. The researcher thinks that another difficulty of this work lies in the performer's grasp of the structure. How to control this work is a test for the performer. Therefore, to highlight the theme melodious singing and harmony color under the background of harmony, which is the key to play this work (Chu, 2005).

Huang, X. Q. (2013) Reconstructi on of artistic Conception of piano music -- A case study of Piano Prelude "Zheng Xiao Yin" by Chu Wanghua. Artistic Conception is an important category of Chinese aesthetic thought. This paper discusses how to construct musical artistic Conception in piano performance. The researcher thinks that the performer needs to experience, feel and understand the score by deciphering the information of the score. In addition, performers need to use music processing to carry out image layout of music language, and pay attention to the role of music elements such as genre, title, musical structure, mode and tonality, harmony and timbre in shaping artistic conception (Huang, 2013).

Tan, D. (2014) Aesthestic Research on Chu Wanghua's Piano prelude. The researcher makes an in-depth study of chu Wanghua's creative path, technical characteristics and musical aesthetic characteristics of his works. The article holds that chu Wanghua has been making great efforts to explore Chinese style piano music for more than half a century. These six preludes adopt flexible arrangement in structure, except "Across the River" as a musical form, the other five works are single trilogy. In terms of tonality, Chu Wanghua combines the traditional harmony of the

West, the color harmony of impressionism and the multi-tonality of modern music together, thus reproducing the sound characteristics of Chinese auditory aesthetics and greatly enriching the color and lasting appeal of his works (Tan, 2014).

Chu Wanghua's prelude shows the beauty of nature, the beauty of harmony and the profound artistic Conception pursued by Chinese music aesthetics. Chu Wanghua takes the pursuit of the national style of Chinese piano music as his creation Concepts, and the pursuit of the listening and flexibility of his works as his creation criterion. He does not deliberately seek novelty or novelty, but blends direct life experience into his music, forming a natural, simple and beautiful music style.

Ai (2016) Research on Chu Wanghua's Four-hand piano Play. This paper takes Chu Wanghua's nine pieces for four-hand playing as the research theme and summarizes the development of four-hand playing in China and the West. The pieces are adapted from Chinese folk songs. The researcher analyzes the music of Chu Wanghua and summarizes the creation characteristics of his works: the theme of the music is to sing praises of life, customs and scenery.

The researcher makes a technical discussion on the performance of the music, and thinks that before playing the music, we should choose the right partner, analyze the music, and deal with the phrase, part, timbre, strength and pedal reasonably and cooperate with each other (Ai, 2016).

Chu, W. H. (2012) Establishment of Chinese Piano Circle? The researcher affirms that the construction of the Chinese school is the important voice of the Chinese piano circle, which encourages the Chinese piano music circle to struggle for it. However, the researcher clearly believes that the construction of the Chinese school needs not only a large number of world-famous pianists, but also enough excellent works. These works should be full of distinctive characteristics of Chinese music in melody and texture, rhythm and color. In addition, they should have humanistic temperament and national spirit, expressing the connotation and lasting appeal of Chinese culture from a deep level, rather than just in form and hearing. In terms of how to cultivate composing talents, Chu Wanghua thinks that we should start from the education of children, and consider the system of composing and piano as two major subjects in the major selection, so as to cultivate students' comprehensive ability. In short, he believed that the establishment of Chinese piano school needs the efforts of

several generations, and it is not feasible to seek quick success and instant profits (Chu, 2012).

Wu, Y. (2007) *Piano Creation and works of Chinese Folk music*. This book focuses on piano works adapted from Chinese folk songs and instrumental music. The material in this book is relatively rich, almost all piano music masterpieces with folk music characteristics created by Chinese composers are included for research and observation. The researcher classifies these works as follows: (1) court music, opera, (2) ethnic instrumental music, (3) local ethnic folk music, (4) modern works.

This classification highlights the theme of Chinese folk music. The researcher believes that the promotion and encouragement of music works with Chinese folk music characteristics is an important way to preserve and inherit Chinese traditional culture. He believed that Chinese piano works should reflect the life and emotion of Chinese people and create piano works with strong folk music style with skillful playing skills and superb composing techniques (Wu, 2007).

Chen, C. (2015) *Chu Wanghua's contribution to piano improvisation*. This paper analyzes chu Wanghua's contribution in the field of piano improvisation. Chu Wanghua's "Improvisation", "Xinjiang Capriccio", "a Big River" and other works all have elements of improvisation music. Chu Wanghua uses varied structure and rich texture to show the change and innovation of an improviser's thinking in performance. In terms of performance, Chu would improvise at the end of many concerts on a theme assigned by the audience. In addition, Chu wanghua wrote many articles on improvisation and put forward the methods and suggestions of improvisation. In his opinion, the standardization and systematization of impromptu accompaniment courses should be emphasized in the professional teaching of universities, and the cultivation of teachers' ability of impromptu accompaniment should be strengthened.

The researcher thinks that the special timbre of Chinese piano music lies in the fact that Chinese composers have absorbed the timbre of Chinese national instruments. There are many national Musical Instruments in China, and different kinds of Musical Instruments present different aesthetic qualities. The researcher makes a detailed analysis of seven kinds of timbre presented by Chinese Musical Instruments: mellow and primitive timbre gives people elegant and noble temperament. (Xiao, Gu Qin). Bright, noble timbre gives a person lively, vivid



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temperament (Flute, Suo Na). Bright and crisp timbre, the temperament (Zheng, Pi Pa, Dulcimer). Harmonious, soft tone, easy-going temperament. You have that music genre. Solid and bright timbre gives a person with warm and unrestrained temperament (Ban Hu, Guan). Graceful, stretch tone, such as song, such as temperament (Erhu, Gao Hu). Sonorous, full timbre gives a person the temperament of all directions magnificently (Drum, Bell). The timbre of Chinese pianos is formed by imitating these national instruments (Chen, 2015).

### Summary

To sum up, most of these documents are the musical analysis of some of Chu Wanghua's works, and the comprehensive analysis of all his piano works is relatively rare. Above are the main research documents on Wang Hua's works, most of which are the music analysis of some of Chu Wanghua's works, while the comprehensive analysis of all his solo piano works is still rare. In this study, the researcher will take all of Chu Wanghua's published piano music as the research object.

By analysis of the formal structure of Music elements such as melody mode tonality harmony texture, and investigate Chu WangHua works in concert media influence in aspects of school education, summarizes the creation Concepts of music composition and application and Concepts of composing music of Chu Wanaghua for various purposes, in order to better understand his work, study and spread to more people His work provides some reference guide.



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## CHAPTER III

### RESEARCH METHOD

In this chapter, the researcher will use the following methods to carry out the research. The researcher collected important data and find key informant for fieldwork. This chapter is divided into two themes:

1. Research Scope
  - 1.1 Scope content
  - 1.2 Scope of site
  - 1.3 Timeline of research
  - 1.4 Key Informants
2. Research Process
  - 2.1 Research Tools
  - 2.2 Data Collection
  - 2.3 Data Management
  - 2.4 Data Analysis
  - 2.5 Summary of chapters

#### **1. Research Scope**

##### 1.1 Scope content

This paper studies the piano solo works published in 2019 by Chu Wanghua, and the Content includes Learn about Concepts in music composition of Chu Wanghua. Investigate Chu WangHua's works's application and Concepts in composing music of Chu Wanaghua for various purposes.

The researcher analyzed the creation characteristics of Chu Wanghua's works from the aspects of form, mode, rhythm, melody, harmony and texture, and analyze the ethnic and folk factors of the works, so as to summarize Chu Wanghua's music composition Concepts. At the same time, the researcher investigated the application of Chu Wanghua's works in various fields such as concert halls, schools and media, as well as the various purposes of Chu Wanghua's compositional ideas in different fields.



## 1.2 Scope of site

### 1.2.1 Beijing

The reason: The researcher chose Beijing because Since Chu Wanghua was seven years old, he has been living and studying in Beijing since his father settled in Beijing. Chu Wanghua finished his undergraduate studies at the Central Conservatory of Music and High School. Since then, he has lived at the Central Conservatory of Music, Chu Wanghua lived at the Central Conservatory of Music in Beijing. Most of the works covered in this study were created in Beijing.

Beijing, Is the capital of the People's Republic of China, China's political center, cultural center. Beijing is located in the north of China and north of the North China Plain. It is adjacent to Tianjin in the east and Hebei in the rest. The center is located at 116°20' e and 39°56' N.



Figure 1 Map of China Location of Bei Jing

Source: Lian Kaikai Retrieved from <http://maps.google.com.hk> Retrieved from

### 1.2.2 Central Conservatory of Music

The researcher chose the Central Conservatory of Music because Chu worked there for 20 years before leaving school to become a professional composer and pianist. During this time, he produced most of the works covered in this study.

The Central Conservatory of Music is located at no.43 Baojia Street, Xicheng District, Beijing, east of FuXingMen South Street, north of Taiping Lake Dongli, west of Taiping Lake Dongli, south of Anzhuangfu Road, longitude 116.36, latitude 39.90.

### 1.3 Timeline of research

From August 2020 to January 2023

#### 1.3.1 First Stage

Perform Chu Wanghua's works and collect materials and papers about his piano works.

From August 2020 to August 2021, I performed the major piano works of Chu Wanghua.

In August 2021, watched the piano concert of Chu Wanghua's piano works held by Tao Minxia.

From September 2021 to October 2022, I collected the playing videos, audio, papers and books of Chu Wanghua's piano music.

#### 1.3.2 Second Stage

Read, listened and analyze the information collected.

From December 2021 to March 2022, the researcher read, listened and analyzed the collected data.

#### 1.3.3 Third Stage

Interviews with key informants.

March 2022 to June 2022 Field survey and interview.

June 2022 to December 2022 summary.

### 1.4 Key Informants

In this study, key informants will be divided into three categories: Scholar informants, casual informants and general informants.

#### 1.4.1 Scholar informants

In terms of Scholar informants, the researchers have formulated a selection criterion as follows:

- 1) Have the experience about Chinese piano work more than 20 years
- 2) Have the article more than 15
- 3) Have old over 50 years old
- 4) Have an expert on Chu Wanghua's works
- 5) He has a deep knowledge of music analysis
- 6) Got the prize from Government or Organizations

According to this criterion, the researchers selected three scholar informants, Chu Wanghua, Liang Maochun and Tao Minxia.

#### 1) Chu Wanghua



Figure 2 Chu Wanghua

Source: Lian Kaikai Retrieved from Fieldwork

The researcher conducted an in-depth interview with Chu wanghua from his life, study, creation and other aspects, which is the most effective way to obtain the first material.

## 2) Liang Maochun



Figure 3 LiangMao chun

Source: Lian Kaikai Retrieved from Fieldwork

He is a professor and doctoral supervisor of Central Conservatory of Music. As chu wanhua's college classmate, he is very familiar with Chu's life experience and creative experience. As a musicologist, he has long been engaged in the research of Chinese recent and modern music history. So far, he has published more than 200 monographs and music reviews. His major works include contemporary Music in China, The Sound of Music in a Hundred Years, Hong Kong Musicians, etc. In addition, Professor Liang maochun has published many articles on Chu Wanhua and Modern Chinese music in important academic journals such as People's Music, Chinese musicology and piano Art.

## 3) Tao Minxia



Figure 4 Tao Minxia

Source: Lian Kaikai Retrieved from Fieldwork

Professor of Piano Department of Xian Conservatory of Music, Shaanxi province, master tutor, president of Shaanxi Piano Association. In piano teaching, Professor Tao Minxia mainly praises the piano works of contemporary Chinese composers. She once organized students to hold several concerts of Chu Wanghua's piano works, so she has a deep understanding and research of Chu Wanghua's works.

#### 1.4.2 Scholar informants

In terms of Scholar informants, the researchers have formulated a selection criterion as follows:

The criterion for selected

- 1) Have the experience about Chinese piano work more than 20 years
- 2) Have the article more than 10
- 3) Have old over 40 years old
- 4) Have an expert on Chu Wanghua's works
- 5) Got the prize from government or organizations

According to this criterion, the researchers selected two Scholar informants, Yang Xiaoyong and Renaat Beheydt.

- 1) Yang Xiaoyong



Figure 5 Yang Xiaoyong

Source: Lian Kaikai Retrieved from Fieldwork

Wuhan music teacher, young performer. In 2009, won the silver Prize of the 7th Chinese Music "Golden Bell Award" Piano Competition; In 2010, he won the finalist prize of "BUSONI" International Piano Competition in Italy. In 2013, he won the best Piano Performance award in the first "Voice of China" Composition Competition held by China Conservatory of Music.

Yang Xiaoyong has performed many of Chu wanhua's piano works all over the world. He has performed many of Chu Wanghua's piano works and has a unique interpretation of Chu's works. Invited by The California Arts Center in Los Angeles, The United States, Yang Xiaoyong held the Chinese piano Works concert in China Hall in Los Angeles. In 2019, she was invited by the famous piano master Ms. Zhu Xiaomei and Cartier Art Foundation to hold a special Haydn concert at Lancaster House in London. The British press said: "a complete and natural interpretation of Haydn's works, revealing Haydn's multiple personalities, intelligent and profound, as a description of the composer's works of a brother."

## 2) Renaat Beheydt



Figure 6 Renaat Beheydt

Source: Lian Kaikai Retrieved from Fieldwork

Renaat Beheydt is a Belgian pianist and educator. His piano performance activities have been throughout Europe, Latin America and Asia; Since 2012, he has been living in Guangzhou and was hired as the associate professor and postgraduate tutor of the Piano Department of Xinghai Conservatory of Music. Renaat Beheydt has held concerts of Chu Wanghua's piano works and performed with Chu

Wanghua for many times. He has unique views on Chu wanghua's piano works and has been highly praised by Chu Wanghua.

### 1.4.3 General informants

In terms of Scholar informants, the researchers have formulated a selection criterion as follows:

- 1) have experience for performance more than 20 years
- 2) Have the experience about Chinese piano work more than 20 years
- 3) Got the prize from Government or Organizations

As Table 1 shows, according to this criterion, the researchers chose five people to be ordinary informants:

Table 1 General informants

Name	Gender	Blirth Year	Site	Profession
Zhang chao	Male	1970	Bei jing	Composer
Hu hui	Male	1982	Zheng zhou	Journalists
Wu Hongyu	Male	1977	Guang Zhou	Freelance Musician
Wang wei	Male	1978	Shang Hai	Agent
Yan Jin	Male	1982	Bei Jing	Composer

Table 1 is the data statistics of General Investigators, including name, gender, nationality, age, address, and occupation.

In short, they have high academic attainments in piano performance and piano research, and have made great contributions to the promotion and dissemination of Chu Wanghua's music. The eight informants provided a large number of important data and information for the study, which are of great reference value.

## 2. Research Process

### 2.1 Research Tools

The research tools of this paper are mainly interview method and observation method. The researcher designs corresponding interview forms and observation forms according to different interview objects and observation objects.

Process of making the questionnaire.

- 1) Design questions based on two research objectives
- 2) Design questionnaire and interview content
- 3) Bring it to the advisor to examine.
- 4) Be modified according to advisor editing.
- 5) Modified according to specialist advice before being used in the field

work.

## 2.2 Data Collection

The researcher gathered information through field interviews, performances and written documents. The researcher prepared two forms during the field survey. One is a record of interviews and the other is a record of observations. In these two forms, the researcher designs various questions, including the age and gender of interviewees, the musical characteristics of Chu Wanghua's works Chu's works's application and Concepts in composing music of Chu Wanaghua for various purposes. Through interview and observation, this paper analyzes and statistics the genre, creative background, musical structure, melody and harmony of Chu Wanghua's music works, so as to provide real data for the later research of this paper.

First of all, the researcher searched the video and audio of Chu Wanghua's performance on video websites, and selected the representative video and audio.

Secondly, starting from the research objective of the paper, I use CNKI and other network platforms to search papers and books related to Chu wanghua's works.

Then, the researcher went to The Central Conservatory of Music in Beijing and Xi'an Conservatory of Music in Shaanxi to conduct field investigation and investigate Chu wanghua's biography, musical characteristics on Concepts in music composition and investigate his works's application and Concepts in composing music of Chu Wanaghua for various purposes through interview, observation, recording and video recording.



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In September 2022, all data were collected. There were 4 interviewees, 50 papers, 5 hours of video shooting, 30 open questionnaires, 300 pictures and 5 hours of audio.

### 2.3 Data Management

Through fieldwork, the researcher has collected videos, books, papers, photographs and electronic information on the Internet. The researcher classified the data according to two research objectives, one is about Chu Wanghua's creative Concepts, the other is about the application of Chu Wanghua's works and creative Concepts. Firstly, the researcher classifies and manages the data from the aspects of the creation concept of the works, including musical form, melody, rhythm, texture, harmony and intensity, etc. Secondly, the data is managed from the aspects of the application of the works.

### 2.4 Data Analysis

The researcher used the above research methods to analyze the data obtained, and use Western music theory and Chinese music theory to analyze Chu Wanghua's works, so as to understand the Concepts in music composition of Chu Wanghua, investigate the application of works and Concepts in composing music of Chu Wanaghua for various purposes.

In object 1, The researcher conducted a musical analysis of Chu Wanghua's piano works by means of field research, applying Western music theory and Chinese music theory, including elements such as form, mode, tonality, rhythm, harmony and texture, and summarize the composer's music composition concepts combined with the content of field research.

In object 2, based on the information of field investigation, the researcher used ethnomusicology to analyze the various uses and influences of Chu Wanghua's works on society by summarizing the application of his works in the field of concert, media, education and so on, so as to comprehensively evaluate the social benefits of his works.

### 2.5 Summary of chapters

Chapter I Introduction

Chapter II Literature Reviews

Chapter III Research Methodology

Chapter IV The concepts of music composition of Chu Wanghua.

Chapter V The application of works and concepts of composing music of Chu  
Wanaghua for various purposes

Chapter VI Conclusion, Discussion and Suggestions



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# CHAPTER IV

## THE CONCEPTS OF MUSIC COMPOSITION OF CHU WANGHUA

Chu Wanghua plays an important role in the development history of Chinese piano music. His piano works especially solo piano arrangements successful performance of the national style of Chinese piano music, provides a valuable example for creation of Chinese piano music. His creative path, was the Chinese piano music creation and the development trend of Chinese society. The researcher will analyze Chu Wanghua's creative concepts from several aspects.

1. The concepts of form
2. The concepts of melody
3. The concepts of pianowork
4. The concepts of mode and tonality
5. The concepts of rhythm
6. The concepts of dynamic
7. The concepts of harmony
8. Influenced by Chinese folk music elements
9. Influenced by other composers

### **1. The concepts of form**

Form is the basic way for composers to present music, and it is a framework basis. Through structural analysis, we can gain insight into the composer's structural thoughts. In Chu Wanghua's piano arrangements, most of the pieces use the variation form as the development principle.

The researcher analyzed 30 pieces of music according to their tonality, melody, harmony and other musical materials. The musical structure of each piece is shown in the table 2 below:

Table 2 The form of Chu Wanghua's piano works

	Title	Form									
	Complete folk song										
1	Variation No.1	A	A1	A2	A3	A4	A5	A6	A7	Coda	
		1-18	19-32	33-48	49-65	66-78	79-100	101-151	152-178	179-194	
2	Mountain Song	Introduction		A	A1	A2	Coda				
		1-13	14-22	23-29	30-36	37-44					
3	Love Song	Introduction		A	A1	Coda					
		1-2	3-17	18-30	31-42						
4	Merry Sun	Introduction		A	A1	A2	A3	A4	A5	A6	Coda
	Rising	1-2	3-16	17-30	31-44	45-58	59-73	74-91	92-111	112-119	
5	The Liu Yang	Introduction		A	A1	Coda					
	River	1-5	6-22	23-39	40-53						
6	Wood Cutter	A	B	A1	Coda						
	Liu Hai	1-20	21-47	48-63	64-72						
7	From Far Away	Introduction		A	A1	A2	Bridge	A3	Coda		
		1-8	9-33	34-54	55-73	74-81	82-91	92			
8	Tune of	Introduction		A	A1	A2	A3	Coda			
	Guessing	1-6	7-23	24-39	40-57	58-77	78-80				
9	Prelude For	A	A1	A2							
	Left Hand: Man	1-15	16-35	36-53							
	Jiang Hong										
	Folk song material										
1	Moring Singing	Introduction		A	Bridge	A1	Coda				
		1-9	6-14	15-16	17-24	25-28					
2	Spinning	A	B	C							
	Singing	1-12	5-9	21-33							
3	Willows by the	A	A1	B	Bridge	A2					

	Field	1-4	5-8	9-16	17-21	23-27				
4	Dialogue	A	B	Coda						
		1-14	15-31	32-36						
5	Little Boat	Introduction		A	Bridge	A1	Bridge	A2	Coda	
		1-2	3-15	16-20	21-33	34-38	39-53	54-65		
Core tones of folk songs										
1	Octave Etudes: Dance Music	Introduction		A	B	A1				
		1-4	5-38	39-83	84-111					
2	Fisher Boy of The South Sea	Introduction		A	B	C	D	Coda		
		1—9	10—63	64-120	121-153	154-199	200-221			
A mixture of folk tones										
1	The Marry-Go- Round	Introduction		A	Bridge	B	Bridge	A1	Coda	
		1-14	15-46	47-52	53-83	84-97	98-161	162-164		
2	Jasmine Fantasy	Introduction		A	Bridge	A1	Cadenza	A2	Bridge	A Coda
		1-8	9-23	24-32	33-47	48-56	57-73	74-83	9-23	84-99
Folk instrumental music material										
1	The Celebration of the Harvest	Introduction		A	B	Coda				
		1-15	16-57	58-109	110-126					
2	The Tune of HeNan	A	B	C	D	E	A1	B1	C1	D1
		1-14	15-30	31-56	57-81	82-110	111-124	125-140	141-168	169-217
3	The Spring Mirrored the Moon	Introduction		A	A1	A2	A3	Coda		
		1	1-11	11-20	20-35	35-51	51-64			
4	Zheng Xiao Yin	A	connect	B	Coda					
		1-22	23	24-48	49-55					
Arrangements of contemporary songs										
1	Ballade NO. 2	Introduction		A	A1	B	C	D	E	F Bridge G
		1-14	15-33	34-38	59-81	82-88	89-106	104-163	164-213	213-228

		229-249
2	The Shining of The Red Star	Introduction A B A1 Coda 1-11 12-61 62-93 94-152 152-159
3	Xin Jiang Capriccio	Introduction A B C Bridge D A1 Coda 1-5 6-81 82-125 126-151 152-164 165-198 199-245 246-262
4	A Great River	Introduction A B A1 Coda 1-17 18-39 40-56 57-80 81-124
5	Ballade No.1	Introduction A B Bridge C A1 D E 1-21 22-57 58-124 125-129 130-157 158-207 208-283 284-324
6	Variation on Little Pine	Introduction A A1 A2 A3 A4 A5 1-15 16-23 24-40 41-56 57-72 73-117 118-152
	Drama material	
1	The Boat on the wind and Rain	A A1 Coda 1-26 27-51 52-57
2	Impromptu	Introduction A B A Coda 1-20 21-121 122-151 152-267 268-273

### 1.1 Variation

As shown in table 3, among the 30 arrangements of Chu Wanghua's works concerned in this study, a total of 10 works use the variation form or variation technique as the main technique of musical development. In addition, in terms of time, these works lasted all of Chu Wanghua's creative periods, from 1960, when he first began to compose the piano piece "Variation No. 1", to the Little Star Variation in 2014, all showing his preference for variation techniques and special attention.

Table 3 Statistics of musical structure in Chu Wanghua's piano works

Amount	Formal structure			
	variation	Ternary form	Binary form	Free form
30	10	9(6+3)	6	5

Chu Wanghua believes that the variation technique has creative thinking, which is of course different from improvisation. The variation technique is a very logical way of musical development. These creative thinking are fully demonstrated in Chu Wanghua's works:

In the piano piece *The Sun Comes Out Joyfully*, the work develops folk songs through a theme and 6 variations. Through the continuous rhythm that runs through the form, it gives a steady and continuous momentum. In the six accompaniments, the texture of the accompaniment changes continuously, from thin to thick, and the tones also change accordingly. Through analysis, it is found that these tones are connected to form a complete pentatonic scale, which is a complete cycle.

F-bE-C-bB-G-F

Chu Wanghua presented these five variations in sequence on a complete pentatonic scale, showing his excellent structural ability and strict logic.

The use of this variation is directly related to the musical theme used, especially in song arrangements, where the use of variation is more common. In order to expand the scale of music, in the *Little Star Variations*, the composer uses seven variations on a complete theme, which are full of changes in various tones and colors, shows the colors of different sound areas of the piano, and fully demonstrate the sound of the piano.

### 1.1 Binary form

Chu Wanghua used the two-part form in the six arrangements, which are two-parallel Binary and contrasting Binary. These pieces are not long in scale, but short and delicate. In addition to the main part of the music, in order to make the music more complete, the composer used a prelude and an ending in five of the pieces. The

addition of auxiliary parts makes the music richer and the music structure more complete.

### 1.2 Ternary form

In addition, Chu Wanghua often uses the three-part structure principle to develop music. Symmetry and balance are the basic principles for the development of musical structure. In Chu Wanghua's arrangement, trilogy accounts for 9 pieces. The structure of this kind of piece of music, whether it is a single trilogy or a complex trilogy, is symmetrical in nature.

### 1.3 Free development

Chu Wanghua also used the free-form development technique, which is mainly used for the development and layout of large-scale works. The composer used free-form style in a total of 5 works. Coincidentally, the genre of these works is almost all narrative. This also reasonably confirms and explains the basic structural rules often used in general large-scale narrative compositions.

### 1.4 Concepts of motion and stillness

The composer uses the principle of micro-change in the dynamic and static textures to realize the development of a single form, so as to make the best use of the materials. In a Great River, the composer is better at taking this factor to the extreme. This piece depicts various gestures of the river, ranging from static water potential to dynamic currents, a stream-like flow, and turbulent magnificence.

In Pleasant Sun Comes Out, the composer uses a single and constant texture as the background, allowing the melody to repeat at different heights, and in the repetition, the theme changes subtly.

In the opening introduction, the composer used 35 bars to describe the turbulent momentum of the river from calm to undercurrent and turbulent. In this section, the change of texture plays an important role.

In Jasmine Flower, the composer has carefully conceived the structure and layout, striving to be logical and overcome improvisation, so that the music has a beginning, first appearance, continuation, progress, turning point, climax, fall back, reproduction in emotional expression, The process of recollection.

Chu Wanghua is good at using dynamic and static Concepts to develop music, using the horizontal juxtaposition of dynamic and static textures to enhance structural



contrast, and using mutation characteristics to increase tension and promote the development of music.

In the sky in the liberated area, Chu Wanghua used two broken chords and arpeggios to compare the mood of the music, making the music achieve a sense of contrast and balance.

#### 1.5 The basic part and subordinate part of the form

These parts are secondary structures built on subordinate tones, and when it converges with the complete termination of its own tonalities, it is constricting locally, but as a whole it does not stop in the main on the complete termination of the tone, it is still relatively open. Grasping this relativity is of great significance for analyzing the overall tonal layout of musical forms.

Dependent parts generally appear in large-scale compositions. It should be noted that the difference between the functions of the dependent parts and the basic parts is only relative. The subordinate part also undertakes the task of musical expression, but it usually exists attached to the basic part in structure.

It is worth noting that although most of Chu Wanghua's arrangements are not large in scale, he has used subordinate materials such as introductions and epilogues in most of his works, which should be paid enough attention to.

#### 1.6 The tonality of the form

A simple song may be monotonous throughout. However, if the composer arranges it into a piano work, he usually adopts the technique of transposition, which forms the driving force for the development of music through different tonal movements and forms a contrast in color.

In order to make music have structural tension, Chu Wanghua will make a layout for the overall development of tonality. For example, when the sun comes out, a complete pentatonic scale is formed through an orderly cycle of modes.

The tonal layout in *From Far Away* is impressive, and the composer first presents a symmetrical tonal structure. It could have ended, but in order to render the passionate scene, the composer used the tonality of *A feather* at the end, giving it a fresh look.

## 2. The concepts of melody

The melody or theme studied here mainly refers to the melody transformed or created by the composer. Although these melodies do not originate from the folk, they have the common characteristics of folk music. Its genes must be folk, with the style characteristics of Chu Wanghua's autobiography.

### 2.1 Theme penetration and deformation techniques

As shown in figure 7, In this impromptu, the five notes on the right hand of the first measure constitute a pentatonic scale, which is then used throughout the piece in various ways.

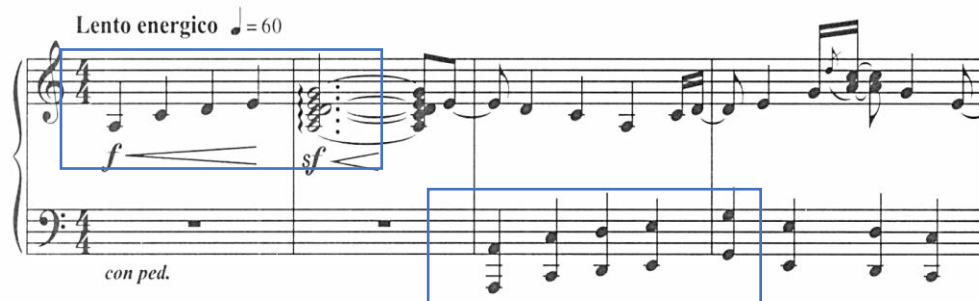


Figure 7 Impromptu

Source: Chu, W. H. (2019)

As shown in figure 8, the following two sounds are a deformation of the motive of this theme:

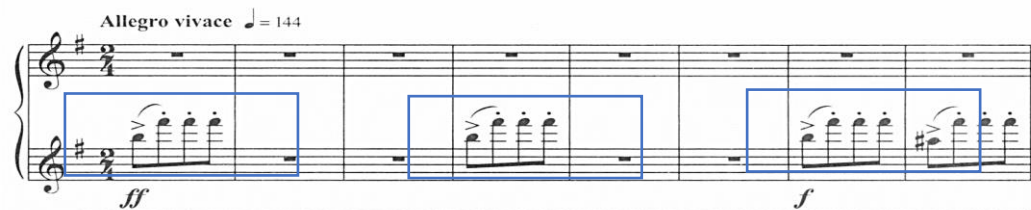


Figure 8 Impromptu

Source: Chu, W. H. (2019)

Then, as shown in figure 9, the theme shifts left and then right, becoming an upward to downward melody.



Figure 9 Impromptu

Source: Chu, W. H. (2019)

From measure 45, as shown in figure 10, the subject moves to the right hand:

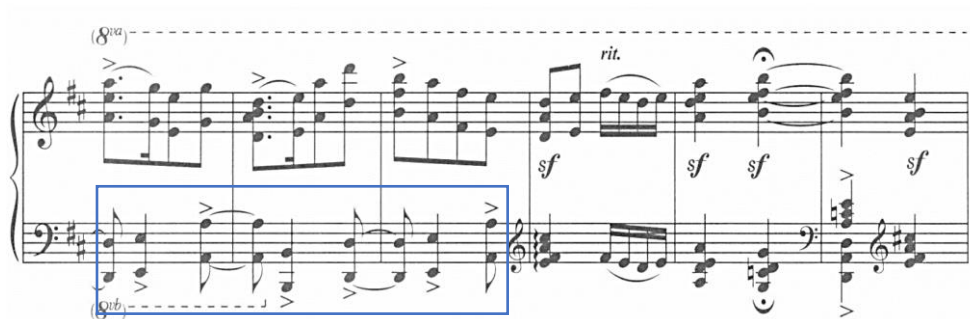


Figure 10 Impromptu

Source: Chu, W. H. (2019)

As shown in figure 11, in bar 56, the theme shifts to another key:



Figure 11 Impromptu

Source: Chu, W. H. (2019)

## 2.2 Transform the melody

In the process of using folk songs, Chu Wanghua does not follow the script completely. He will make appropriate transformation and innovation according to the development of music.

As shown in figure 12, in Jasmine Flower's piano piece, Chu Wanghua remodeled the third line of the song, and the melody is in a diminished seventh chord.

Under the extension of freedom, he entered an unresolved existence. This is a free principle of Chu Wanghua before the appearance of the next cadenza, where an energy field that is about to be triggered is accumulated.

Figure 12 Jasmine Fantasy

Source: Chu, W. H. (2019)

As shown in figure 13, in A Great River, this phrase does not completely repeat the melody of the original song. Chu Wanghua designed the melody in an orderly manner. The beginning of the second melody is the ending of the first. This development method is known as "Yu Yao Wei" music development technique in Chinese folk.

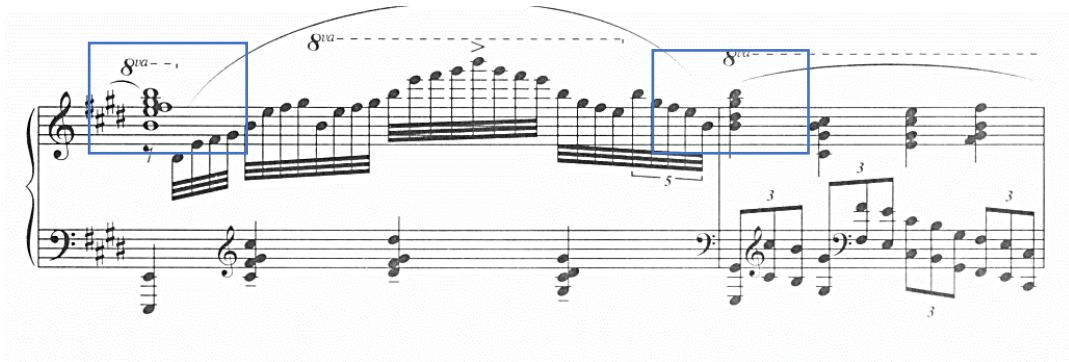


Figure 13 A Great River

Source: Chu, W. H. (2019)

### 3. The concepts of pianowork

The main tone texture is based on one part, and the rest are foils, so people often divide the music into two levels: melody and accompaniment, and its accompaniment forms are very diverse:

Chu Wanghua uses rich textures in his works to embellish and render folk melodies. His texture writing and design are closely related to the content of the title and lyrics. These textures mainly include key textures and polyphonic textures.

#### 3.1 The contrapuntal texture

As shown in figure 14, In a large river, the composer uses texture counterpoint to enhance the sense of hierarchy.

Musical score for 'A Great River' showing piano and bass staves. The piano part is marked 'meno mosso' and features a melodic line with octaves (8va) and fingerings (6, 5). The bass part has a rhythmic accompaniment with octaves (8va) and fingerings (5). Dynamics include 'sim.' (sforzando).

Figure 14 A Great River

Source: Chu, W. H. (2019)

As shown in figure 15, This kind of counterpoint is also reflected in the work Jasmine Fantasia, where the composer uses rhythm to create a layered sense of petals:

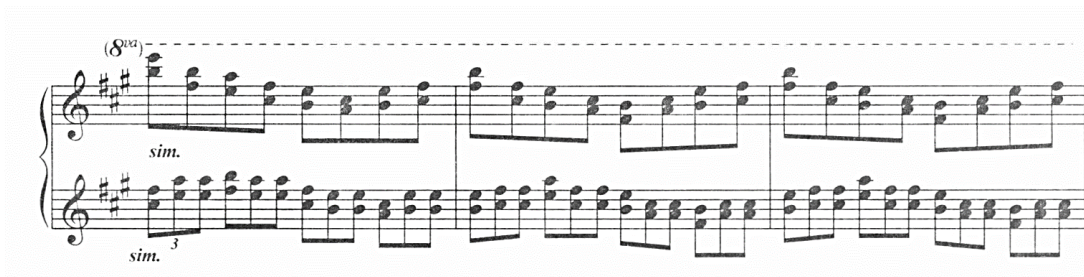


Figure 15 Jasmine Fantasy

Source: Chu, W. H. (2019)

As shown in figure 16, In the following piece, the composer has taken rhythmic counterpoint to the extreme to depict the jasmine petals falling in the wind and their fragrance becoming attractive to the eye.

Figure 16 Jasmine Fantasy

Source: Chu, W. H. (2019)

As shown in figure 17, texture counterpoints are everywhere in this work, carefully chosen by the composer:



Moderato ♩ = 92

*f* legato

Figure 17 Jasmine Fantasy

Source: Chu, W. H. (2019)

As shown in figure 18, especially the depiction of jasmine petals can be described as exquisite to the extreme. The composer uses a variety of triplets to describe different petal postures:

*dim.* 3 3 3

*pp*

Coda poco più mosso ♩ = 72

Figure 18 Jasmine Fantasy

Source: Chu, W. H. (2019)

### 3.2 Arpeggio texture

As shown in figure 19, In Zheng Xiao Yin, the composer uses arpeggio texture to imitate the skill of the national instrument Guzheng:

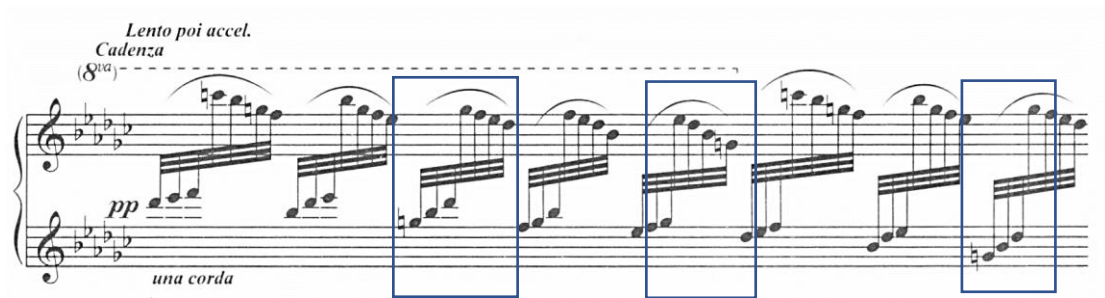


Figure 19 Zheng Xiao Yin

Source: Chu, W. H. (2019)

As shown in figure 20, The melody in the right hand has the style of a carol, and the arpeggio in the left hand describes the broad image of the carol.

The image shows a musical score for 'The Shining Red Star' in G major, 4/4 time. The right hand features a melodic line with a carol-like style, and the left hand plays an arpeggiated accompaniment. The score includes fingerings (1-4) and accents (3) for both hands.

Figure 20 The Shining Red Star

Source: Chu, W. H. (2019)

As the atmosphere continues to warm, the composer turns the same direction of heat and fast texture to the opposite direction, and the dense counterpoint notes rise with the rise of the register, so that the dynamics also rise to the peak:



Figure 21 From Far Away

Source: Chu, W. H. (2019)

As shown in figure 22, In a great river, arpeggiated texture describes the waves of water:

Figure 22 A Great River

Source: Chu, W. H. (2019)

As shown in figure 23, this is a two-handed arpeggio in a large river, and this arpeggio describes the steady flow of water waves and the melody of the right hand like a floating ship.



Figure 23 A Great River

Source: Chu, W. H. (2019)

As shown in figure 24, At the beginning of the etude, the composer used the pentatonic texture to integrate with the style and temperament of the melody.

Figure 24 The Boat on the wind and Rain

Source: Chu, W. H. (2019)

### 3.3 Chord texture

As shown in figure 25, In the opening scene of Man Jiang hong, the composer describes Yue Fei's heavy heart of not being able to serve the motherland with a column texture. The music is slow and low, full of intense grief.

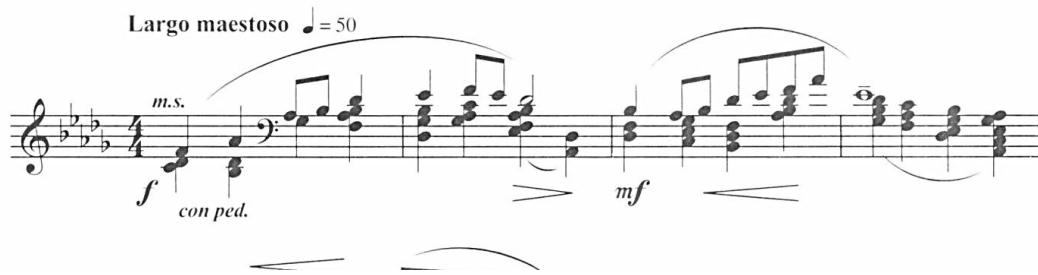


Figure 25 Man Jiang Hong

Source: Chu, W. H. (2019)

As shown in figure 26, this homophone repeated texture predicts Yue Fei An ambitious state of mind state of mind.

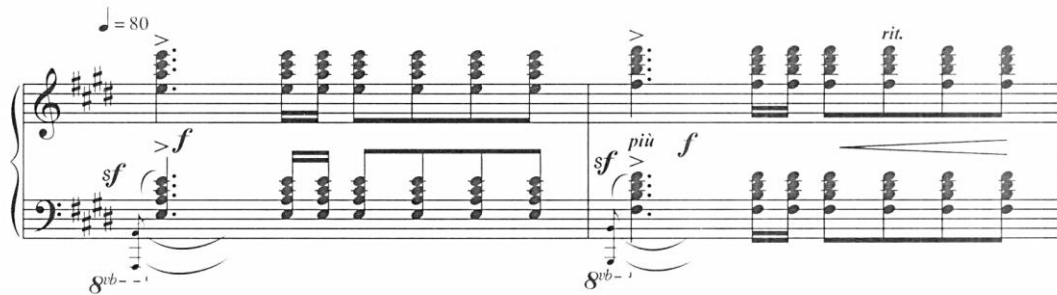


Figure 26 Man Jiang Hong

Source: Chu, W. H. (2019)

As shown in figure 27, this low-pitched sigh of helplessness seems to be in life, and the continuous cause implies the helplessness and sadness of the patriot Yue Fei in the face of reality.

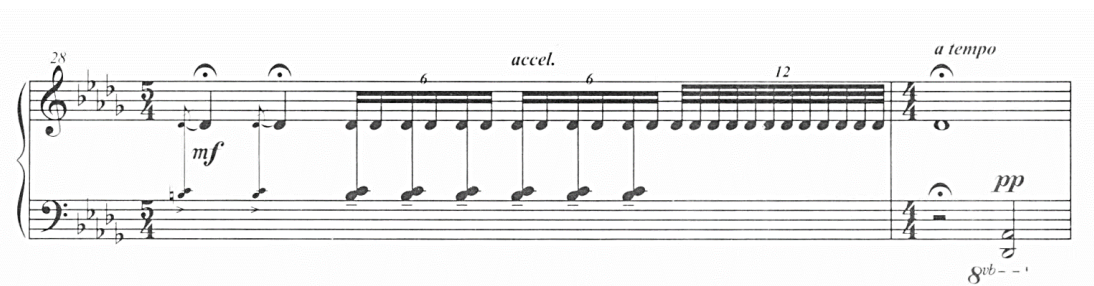


Figure 27 Man Jiang Hong

Source: Chu, W. H. (2019)

As shown in figure 28, This is a very powerful prelude, and the dense column chords that accompany this anthemic theme describe a grand narrative and convey a grand sense of momentum.

新疆随想曲  
XINJIANG CAPRICCIO

作于1978年

Moderato con fuoco

Figure 28 Xinjiang Capriccio

Source: Chu, W. H. (2019)

### 3.4 Other broken chords textures

As the most commonly used chord forms, these two chords also exist everywhere in Chu Wanghua's works.

As shown in figure 28, in guessing the tune, the composer used a simple accompaniment texture. Due to the fast speed, the four-bar cycle made the atmosphere extremely warm, which well responded to the cheerful atmosphere expressed by the melody:

Figure 29 Guessing Riddles

Source: Chu, W. H. (2019)

As shown in figure 30, the movement of the texture is never static, the texture will change with the changes of other parts, especially the melody part. In Yu Xiang Qing, broken chords and semi-broken chords appear successively, this makes the music feel relaxed and flowing:



Figure 30 The Tune of Henan

Source: Chu, W. H. (2019)

As shown in figure 31, in order to achieve a lively effect, the composer used broken chord in different way:

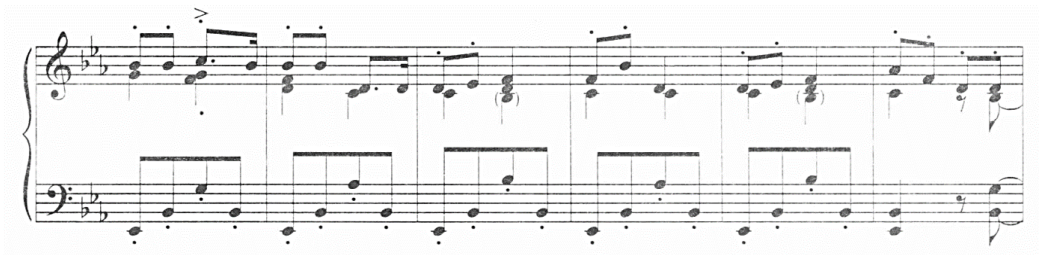


Figure 31 Guessing Riddles

Source: Chu, W. H. (2019)

As shown in figure 32, This half-resolved chord appears in the high register, vividly depicting the gesture of the stars twinkling in the night sky:



Figure 32 The Shining of The Red Star

Source: Chu, W. H. (2019)

### 3.5 Polyphonic texture

The characteristic of polyphonic texture is the simultaneous combination of several melody parts, all of which have equal importance. Each part is divided into contrast polyphony, branch polyphony, imitation polyphony because of its combination form.

#### 3.5.1 Compare the polyphony

The texture of contrastive polyphony is more complex. It is generally composed of several melody lines with different characteristics and properties. It plays a very distinct role in highlighting the content and shaping the image.

As shown in figure 33, in Moring Singing, the two separate melody lines have different postures, imitating the comparison of male and female voices.



Figure 33 Moring Singing

Source: Chu, W. H. (2019)

#### 3.5.2 Branch polyphony

The characteristic of branch polyphony is that when several parts play (sing) the same piece of music together, some of the parts and the main tune are sometimes separated and some variant counterpoint melody appears, and sometimes they merge into unison (sing).

As shown in figure 34, in the folk songs, Chu Wanghua used the polyphonic texture as the main way to foil the melody, maintaining the main position of the melody and making the melody more lingering.



Figure 34 Mountain Song

Source: Chu, W. H. (2019)

### 3.5.3 Imitation polyphony

Imitation polyphony is based on the fact that the parts of the same piece of music or rhythm appear in different time, and the musical material develops in the way of imitation, so as to strengthen the impression of the theme and cause excitement or tension.

As shown in figure35, In Morning Singing, it's a canon-style imitation:

Figure 35 Morning Singing

Source: Chu, W. H. (2019)

This is an imitation polyphony texture. This sub-melody has the effect of accompaniment and filler, and the interlaced rhythm makes the voice layer much rich and perceptible:

As shown in figure 36, in Mountain Song, there is also an imitation polyphony, and the linear texture moves in the same direction with the melody, giving people a sense of flow.

Figure 36 Mountain Song

Source: Chu, W. H. (2019)

As shown in figure 37, Chu Wanghua matched the theme of the music with creative textures. At the end of the folk song, in order to present a purely beautiful and static scene of harmony, the composer uses parallel progress similar to chants, which weakens the function of harmony and increases the sense of wandering color.

Figure 37 Mountain Song

Source: Chu, W. H. (2019)

### 3.6 Comprehensive presentation of harmony and polyphony

In order to pursue the horizontal fluidity of melody and the orderly connection of harmony in the vertical direction, Chu Wanghua used the comprehensive technique of polyphony and harmony in this folk song. As shown in figure 38, The two factors of counterpoint and harmony appeared at the same time, which greatly enriched the aesthetic feeling of melody and the dynamic sense of music.



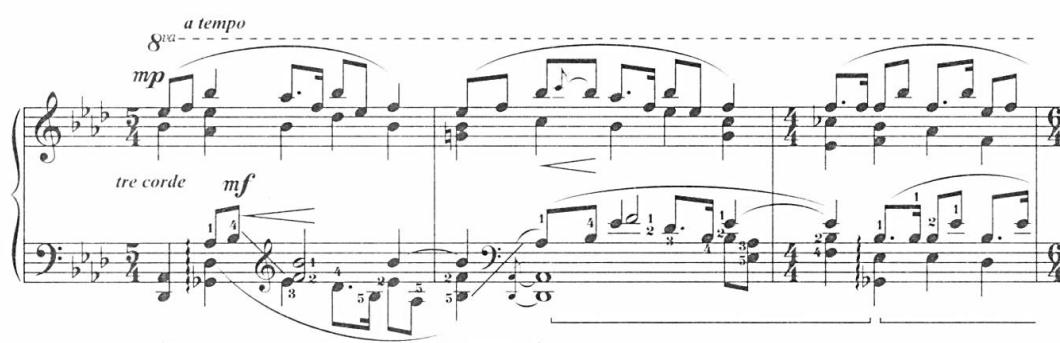


Figure 38 Mountain Song

Source: Chu, W. H. (2019)

On the whole, the most common use of Chu's arrangements is the harmonic texture, and his creativity and Conception of texture always give people a novel imagination.

#### 4. The concepts of mode and tonality

Chu Wanghua has a clear aesthetic orientation in the arrangement of tonality. As shown in table 5 of these 30 pieces, except for one that uses the western mode, the other 29 are all created in the national mode:

Table 4 Statistics of mode in Chu Wanghua's piano works

	Title	Tonality (Chinese)	Modes and scales
	Complete folk song		
1	Variation No.1	B <sup>b</sup> Zhi	Pentatonic scale (B <sup>b</sup> , C, E <sup>b</sup> , F, G, including A <sup>b</sup> , D)
2	Mountain Song	B <sup>b</sup> Shang	Pentatonic scale (B <sup>b</sup> , C, E <sup>b</sup> , F, A <sup>b</sup> , including D <sup>b</sup> , G <sup>b</sup> )
3	Love Song	B <sup>b</sup> Yu	Pentatonic scale (B <sup>b</sup> , D <sup>b</sup> , E <sup>b</sup> , F, A <sup>b</sup> , including G <sup>b</sup> , C)
4	Merry Sun Rising	F Shang	Pentatonic scale (F, G, B <sup>b</sup> , C, E <sup>b</sup> , including A <sup>b</sup> , D)
5	The Liu Yang River	A <sup>b</sup> Zhi	Pentatonic scale (A <sup>b</sup> , B <sup>b</sup> , D <sup>b</sup> , E <sup>b</sup> , F <sup>b</sup> , including G <sup>b</sup> , C)
6	Wood Cutter Liu Hai	A Yu	Pentatonic scale (A, C, D, E, G, including F, B)

7	From Far Away	B Yu - E Yu - B Yu -A Yu	Pentatonic scale (D, E, F <sup>#</sup> , G, A, including G, C <sup>#</sup> ) Pentatonic scale (G, A, B, C, D, E, including C, F <sup>#</sup> ) Pentatonic scale (D, E, F <sup>#</sup> , G, A, including G, C <sup>#</sup> ) Pentatonic scale (C, D, E, G, A, including F, B)
8	Tune of Guessing	B <sup>b</sup> Gong	Pentatonic scale (B <sup>b</sup> , C, D, F, G, including E <sup>b</sup> , A)
9	Prelude For Left Hand: Man Jiang Hong	D <sup>b</sup> Gong	Pentatonic scale (D <sup>b</sup> , E <sup>b</sup> , F, A <sup>b</sup> , B <sup>b</sup> , including G <sup>b</sup> , C)
	Folk song material		
1	Moring Singing	E <sup>b</sup> Gong	Pentatonic scale (E <sup>b</sup> , F, G, B <sup>b</sup> , C, including A <sup>b</sup> , D)
2	Spinning Singing	E Gong	Pentatonic scale (E, F <sup>#</sup> , G <sup>#</sup> , B, D <sup>#</sup> , including A, C <sup>#</sup> )
3	Willows by the Field	E <sup>b</sup> Shang	Pentatonic scale (E <sup>b</sup> , F, A <sup>b</sup> , B <sup>b</sup> , D <sup>b</sup> , including G <sup>b</sup> , C)
4	Dialogue	D Zhi	Pentatonic scale (D, E, G, A, B, including C, F <sup>#</sup> )
5	Little Boat	D Gong	Pentatonic scale (D, E, F <sup>#</sup> , G, A, including G, C <sup>#</sup> )
	Core tones of folk songs		
1	Octave etudes:dance music	B Zhi	Pentatonic scale (B, D <sup>#</sup> , E, F <sup>#</sup> , G <sup>#</sup> , including A, C <sup>#</sup> )
2	Fisher Boy of The South Sea	D Gong	Pentatonic scale (D, E, F <sup>#</sup> , G, A, including G, C <sup>#</sup> )
	A mixture of folk tones		
1	The Marry-Go-Round	A Gong	Pentatonic scale (A, B, C <sup>#</sup> , E, F <sup>#</sup> , including D <sup>#</sup> , G <sup>#</sup> )
2	Jasmine Fantasy	EZhi GZhi EZhi	Pentatonic scale (E, F <sup>#</sup> , A, B, C <sup>#</sup> , including D <sup>#</sup> , G <sup>#</sup> ) Pentatonic scale (G, A, C, D, E, including F, B)
	Folk instrumental music material		
1	The Celebration of the Harvest	G Zhi	Pentatonic scale (G, A, C, D, E, including F, B)
2	The Tune of HeNan	D Gong-A Gong	Pentatonic scale (A, B, D, E, F <sup>#</sup> , including G, C <sup>#</sup> ) Pentatonic scale (A, C, D, E, G, including F, B)



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3	The Spring Mirrored The Moon	E Gong	Pentatonic scale (E, F <sup>#</sup> , G <sup>#</sup> , B, D <sup>#</sup> , including A, C <sup>#</sup> )
4	Zheng Xiao Yin	E <sup>b</sup> Yu	Pentatonic scale (E <sup>b</sup> , G <sup>b</sup> , A <sup>b</sup> , B <sup>b</sup> , D <sup>b</sup> , including C <sup>b</sup> , F)
	Arrangements of contemporary songs		
1	Ballade NO. 2	A <sup>b</sup> Gong	Pentatonic scale (A <sup>b</sup> ,C <sup>b</sup> , D <sup>b</sup> , E <sup>b</sup> , G <sup>b</sup> , including F <sup>b</sup> , B <sup>b</sup> )
2	The Shining of The Red Star	G Gong	Pentatonic scale (G, A, B, D, E, including C, F <sup>#</sup> )
3	Xin Jiang Capriccio	f <sup>#</sup> Minor	f <sup>#</sup> Minor
4	A Great River	B Zhi	Pentatonic scale (B, D <sup>#</sup> , E, F <sup>#</sup> , G <sup>#</sup> , including A, C <sup>#</sup> )
5	Ballade No.1	E <sup>b</sup> Gong	Pentatonic scale (E <sup>b</sup> , F, G, B <sup>b</sup> , C, including A <sup>b</sup> , D)
6	Variation on Little Pine	E Gong	Pentatonic scale (E, F <sup>#</sup> , G <sup>#</sup> , B, D <sup>#</sup> , including A, C <sup>#</sup> )
	Drama material		
1	The Boat on the Wind and Rain	D Gong	Pentatonic scale (D, E, F <sup>#</sup> , G, A, including G, C <sup>#</sup> )
2	Impromptu	A Yu -G <sup>b</sup> Gong	Pentatonic scale (A, C, D, E, G, including F, B) Pentatonic scale (G <sup>b</sup> A <sup>b</sup> ,C <sup>b</sup> , D <sup>b</sup> , E <sup>b</sup> , including F <sup>b</sup> , B <sup>b</sup> )
	Gong 14 Zhi 7 Shang 4 Yu 4 Jue0 f# minor1 The above analysis is Chu Wanghua's piano music rather than songs		

There are two reasons for this. One is that most of his arrangements come from folk melodies, and these folk melodies use the national mode. Second, Chu Wanghua has deep patriotic feelings. As a composer who lives overseas all the year round, his heart of the motherland always reminds him that he is a Chinese. Chu Wanghua has always had spiritual and emotional exchanges with folk music, and folk music is his spiritual sustenance.

In the mode selection of these works, the Gong mode is the most used, followed by the Zheng mode. Both the Shang mode and the Yu mode are four. Only one work uses the Western mode, and this one is a songwriting.

In terms of tonal layout, considering that these works are all folk music, Chu Wanghua made overall arrangements according to the structure of the music. Generally, follow the central principle of one tone. Keeping the key is the tonal layout followed by most of Chu Wanghua's works, but there are some exceptions. For example, in the two folk songs *From Far Away* and *Guessing Zhong*, the ending key does not return to the starting key, giving a new sense of sublimation.

The tonality layout of *From Far Away* is as follows: B Yu -E Yu -B Yu -A Yu in the beginning is B Yu, and the end is A Yu. It is the same mode, but the tonic is different, which follows the need of variation.

In the ballade No.1, the mode goes from E flat to G Gong.

*Improvisation 2000* has the biggest change in tonality at the beginning and end. The starting tone of this work is A-plumb and the ending tone is G-flat. The two keys are greatly different from each other in terms of color and tonality.

## 5. The concepts of rhythm

Rhythm is the bone of music, often giving melodic lines a distinct character. Chu Wanghua is well versed in the concepts of rhythm emphasized by Chinese folk music, which is an important symbol of the dynamic beauty of his works. Chu Wanghua handles rhythm in the following ways:

### 5.1 Fermata

Chu Wanghua used a lot of fermata to extend the sense of space and rhythm in his music.

These three forms of notation were all presented in his earliest work in 1959. As shown in figure 39, The Fermata was used on bar lines, notes and rests respectively.



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MSU iThesis 63012061007 thesis / recv: 11042566 11:52:39 / seq: 35

Morning Singing 作于1959年

Figure 39 Moring Singing

Source: Chu, W. H. (2019)

At the beginning of this Xinjiang Capriccio, the theme of the music is introduced by strong segmentation. As shown in figure 40, This rhythm is the most typical dance rhythm of Xinjiang Uyghur people. The atmosphere is unrestrained and broad, with distinct regional characteristics.

XINJIANG CAPRICCIO 作于1978年

Figure 40 Xinjiang Capriccio

Source: Chu, W. H. (2019)

As shown in figure 41, In the 70 bars of this jasmine flower, the random treatment (*Ab lib.*) and the extended sound mark here means that it seems that the girl who is just beginning to love is intoxicated by the fragrant jasmine bushes, and she is

reluctant to leave for a long time. The music here is free in tempo and slowed down to match the content of the lyrics.

Figure 41 Jasmine Fantasy

Source: Chu, W. H. (2019)

As shown in figure 42, In the folk songs, Chu Wanghua used fermata to describe the emptiness of the valley and the echoes of the folk songs in the valleys. There are four sentences in this paragraph, and each sentence is marked with an extension, which is a typical starting, passing, and conjunctive writing.

Figure 42 Mountain Song

Source: Chu, W. H. (2019)

Then, the composer ends the natural scenery description in the first paragraph with the left octave melody. As shown in figure 43, Here, the extension marks reserve

enough space and breath for the scene switching, and make a full contrast for the appearance of flowing melody in the next paragraph.

The musical score for 'Mountain Song' is divided into two sections. The first section is marked 'Adagio' with a tempo of 56. It features a piano (*p*) dynamic and a melodic line in the right hand with long, horizontal notes. The second section is marked 'Lento espressivo poco misterioso' with a tempo of approximately 60. This section begins with a change in dynamics to *p* and includes the instruction 'una corda' (one string) and 'con ped. ad lib.' (with pedal ad libitum). The melody in the right hand becomes more flowing and rhythmic. A bracket labeled '8<sup>th</sup>' spans the end of the first section and the beginning of the second.

Figure 43 Mountain Song

Source: Chu, W. H. (2019)

In this "Love Song", these extended marks rarely appear in the progress of the song's melody, which is not present in the original song version. The composer's approach is to allow the performer to have enough time and breath to recall the beautiful feelings described in the lyrics. As shown in figure 44, The composer pays special attention to the psychological suggestion and emotional shaping in the development of music.

The musical score for 'Love Song' consists of two systems of piano accompaniment. The first system features a melodic line in the right hand with dynamic markings of *piu p* and *p*. The second system features a more active bass line with dynamic markings of *pp*, *p*, and *piu p*. Fingering numbers (1, 5, 1, 5) are indicated for the bass line in the second system.

Figure 44 Love Song

Source: Chu, W. H. (2019)

As shown in figure 45, in A Great River, the composer uses fermata, tempo, poco rit and andante to make the music develop naturally, trying to tell the performer to pay enough attention to the change of speed.

The image displays a musical score for 'A Great River'. The top system consists of a piano (p) and bass staff. The piano staff features a melodic line with fermatas and dynamic markings of *p*, *pp*, and *mf*. The bass staff provides accompaniment. Tempo markings include *poco rit.*, *a tempo*, and *rit.*. The bottom system shows a grand staff (piano and bass) with a tempo marking of *Andante* and a metronome marking of  $\text{♩} = 72$ . The piano staff has dynamic markings of *ff*, *f*, and *sf*. The bass staff has dynamic markings of *f* and *sf*.

Figure 45 A Great River

Source: Chu, W. H. (2019)

## 5.2 Rubato

Rubato's role is to achieve emotional tension through a definite rhythm of escalating, easing, and segmenting (rather than the unevenness of the 18th century).

As shown in figure 46, In this Variation on Little Pine, the composer used the symbol Rubato to describe the free jumping and unrestrained life state of the little squirrel in nature. At the same time, the composer also marked a loose rhythm, telling the player that the playing state depends on a feeling to grasp the rationality of the music.



779641621



VARIATION ON LITTLE PINE 作于1975年

Rubato 8va

*p* *m.s.* *pp*

Figure 46 Variation on Little Pine

Source: Chu, W. H. (2019)

### 5.3 Rhythm runs through

In the love song, the syncopated accompaniment of the left hand runs through the whole song. As shown in figure 47, this swaying rhythm makes the music flow, giving people a stable sense of happiness and beauty.

*p*

Figure 47 Love Song

Source: Chu, W. H. (2019)

As shown in figure 48, In this piece, the sixteenth note persists almost from beginning to end, until it is broken by a block chord in the coda:

*cantabile e espressivo*

*mp*

*p* *sempre staccato*

Figure 48 From Far Away

Source: Chu, W. H. (2019)

As shown in figure 49, in Xinjiang Capriccio, this syncopated rhythm runs through the whole piece, unifying the character of the music:



Figure 49 Xinjiang Capriccio

Source: Chu, W. H. (2019)

## 6. The concepts of dynamics

The change of dynamics is an important factor in the development of musical works. Its existence depends on the movement of melody and harmony, as well as on the expressive content of music. Since Chu Wanghua's arrangements are partly composed of songs and partly of folk instrumental music, no matter what kind of music it is, the composer strives to keep the style of the adapted version of the work consistent with the original version. At the same time, he also gives folk music in the form of piano expression greatly enriches the performance elements of music.

As shown in figure 50, In terms of dynamics, the composer's use is very flexible and changeable. At the beginning of this impromptu piece, the composer uses rhythm changes to maximize the strength of these column chords, imitating the grand scene of an opera ensemble.



Figure 50 Impromptu

Source: Chu, W. H. (2019)

As shown in figure 51, in A Great River, this closing theme is a generalized presentation of the important melody of the song, where the column chords are indicated by Forte fortissimo to express a firm belief, plus the reverse movement of the octave makes the solemn and the grand momentum has been unprecedentedly high, and reverse movement of the octave makes the solemn and the grand momentum has been unprecedentedly high:

The image displays a piano score for the piece 'A Great River'. It consists of two systems of music. The first system features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music is marked with *fff* (fortissimo) and includes a sixteenth-note triplet in the bass line. The second system is marked *a tempo* and begins with a *sf* (sforzando) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 51 A Great River

Source: Chu, W. H. (2019)

As shown in figure 52, this is the beginning of the day of turning over. Chu Wanghua transplanted the elements of folk music to the piano, and expressed the joy and delight, ease and heroism carried in the days of turning over with joyful speed and strength.

Figure 52 The Celebration of the Harvest

Source: Chu, W. H. (2019)

As shown in figure 53, This is rolled over the end of the day was very warm, ChuWangHua use the empty octave here, with right hand cross to play, a kind of similar to the style of toccata, let the melody is very active and tension, with the right from top to bottom to play, let the whole song to a screeching halt, let melody at the end of the nationalization of pillar chord warmly.

Figure 53 The Celebration of the Harvest

Source: Chu, W. H. (2019)

Of course, in order to create a beautiful mood, Chu Wanghua will also use the level of strength very restrained. As shown in figure 54, In zhengxiao chanting, in order to create the soft lines of the arpeggios from far to near, the composer makes a

gradual arrangement of the change of intensity, which enhances the sense of artistic Conception.

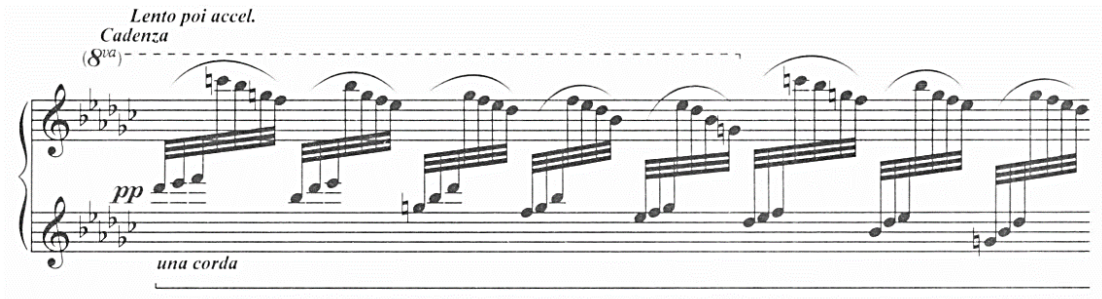


Figure 54 Zheng Xiao Yin

Source: Chu, W. H. (2019)

Jasmine Fantasia is one of the most delicate of these arrangements, because jasmine is the flower of the East, basically in China, Asia or the East. So the meaning of the flower itself is oriental and Chinese style. In the emotional design of the performance, the composer has carried out specific design and thinking according to the Chinese people's aesthetic taste and style. In addition, the jasmine flower symbolizes the femininity of oriental women. Therefore, in this work, Chu Wanghua has carried out a very meticulous treatment in the strength design.

As shown in figure 55, At the beginning of the music, the composer uses an elegant broad as the tempo and gives a weak play, describing the elegance and fragrance of jasmine:

Figure 55 Jasmine Fantasy

Source: Chu, W. H. (2019)

As shown in figure 56, Before the cadenza, the composer made more subtle control of this intensity, reaching three weak intensity levels, followed by an emotional explosion: this strong contrast adds difference and momentum to the music.

Figure 56 Jasmine Fantasy

Source: Chu, W. H. (2019)

As shown in figure 57, At the end, with the continuous attenuation of the intensity, the music gradually calms down, and the fresh and elegant jasmine fragrance gives people a beautiful aftertaste, as if entering a dream.

Figure 57 Jasmine Fantasy

Source: Chu, W. H. (2019)

## 7. The concepts of harmony

Harmony is an important means to express the color and function of the melody. In Chu Wanghua's piano solos, he transformed the Western-style triads to

color the melody by adding, substituting, and ellipsis. Chords with national harmony charm, the harmony effect has been greatly enhanced and rendered.

At the same time, he also used a lot of major second and minor second, seventh chords, ninth chords, non-tertian chords superposed chords, etc. to set off the characteristics and character of national melody. He has properly absorbed, transformed and integrated these angular chords, which is a great innovation and development of national harmony art.

#### 7.1 The concepts of the use of chords

The tertian chords are based on the major and minor scales. When arranging harmony for Chinese pentatonic songs, these chords will contradict the pentatonic musical style. Therefore, it is necessary to pay attention to the difference between the chord composition and the melody pitch relationship. Chu Wanghua's piano arrangement subtly modifies the chords in thirds to suit the style of Chinese pentatonic songs.

On the premise of maintaining the tertian structure in general, Chu Wanghua transformed the triad by omitting the third and replacing the third and additional tones, so as to achieve the fusion of harmony and melody.

##### 7.1.1 Omitted chords:

As shown in figure 58, In order to create the empty fifth effect of national harmony, the composer will omit the notes of the chords, making the sound ethereal and transparent, creating a sense of mystery.



Figure 58 Impromptu

Source: Chu, W. H. (2019)

As shown in figure 59, This is the beginning of the Tune of Guessing. Chu Wanghua used the empty fifth to create a sense of mystery and air, and used music to express the meaning of the title:



Figure 59 Tune of Guessing

Source: Chu, W. H. (2019)

#### 7.1.2 Substitute note chords:

As shown in figure 60, The specific method of replacing the third is to replace the original third with the second or fourth above the root.

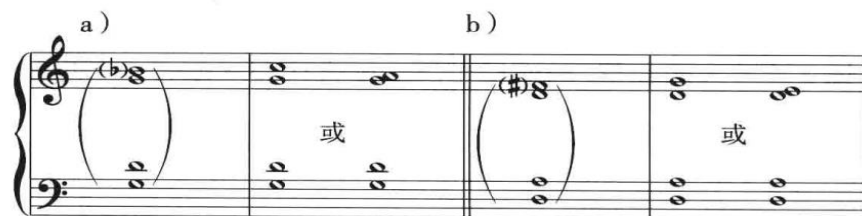


Figure 60 Substitute note chords

Picture From: (Fan, Z. Y. 2016)

As shown in figure 61, substitutional chords have been widely used in Chu Wanghua's works. In actual creation, it is common to use the second or fourth instead of the third, forming the chord structure pattern of "pure fourth-big two" or "big two-pure fourth".



The image shows a musical score for 'Jasmine Fantasy'. It consists of two staves: a treble clef staff (piano) and a bass clef staff (bass). The key signature has one sharp (F#) and the time signature is 2/4. The score is divided into three measures. The first measure has a 'poco' marking. The second measure has 'pp' and 'morendo' markings. The third measure has 'PPP una corda' and '8va' markings. A blue box highlights the first measure of the bass staff, showing a C Major chord with an added second interval (C-E-G-A).

Figure 61 Jasmine Fantasy

Source: Chu, W. H. (2019)

The above example is taken from the epilogue of "Jasmine" Fantasia (87-79), in the key of C Gong. In the first measure of the bass, there are the C Major chords out of third, and a G Major chord that fourth instead of third. The third measure uses C Major include Second interval. The composer used alternative and Added tone chord structures, which became elements that better matched the melody and harmony.

### 7.1.3 Additional toned chord

An added toned chord is to add a sixth or second or seventh to the root of the original triad to weaken the edge of the chord. The specific methods are as follows:

The image shows three examples of added toned chords, labeled a), b), and c). Each example is shown on a single treble clef staff. Example a) shows a C Major triad (C-E-G) with an added second interval (A). Example b) shows a C Major triad (C-E-G) with an added sixth interval (F). Example c) shows a C Major triad (C-E-G) with an added seventh interval (B).

Figure 62 Added toned chord

Picture From: (Fan, Z. Y. 2016)

As shown in figure 63, The added toned chord at the end add some instability to the music, giving people an unfinished aftertaste and describe the soft flow with the wave, full of tenderness.

Figure 63 Jasmine Fantasy

Source: Chu, W. H. (2019)

As shown in figure 64, The use of adjunct chords enhances the color of the chords and the tension of the music.

Figure 64 From Far Away

Source: Chu, W. H. (2019)

As shown in figure 65, In the Mountain Song, this is an additional chord with an F note, which softens the angularity of the triad and emphasizes the smoothness of the pentatonic structure:

Figure 65 Mountain Song

Source: Chu, W. H. (2019)

As shown in figure 66, The use of added tone chords reduces the angular feel, added the rich feeling, and the sound is more intensive, which implies the unison scene of the band.

Figure 66 Improvisation

Source: Chu, W. H. (2019)

#### 7.1.4 Use of seventh chord and 9<sup>th</sup> chord

The use of seventh chord and 9<sup>th</sup> chord will add color and tension to the harmony, which is very popular among composers. As shown in figure 67, In this love song, the composer uses high stack chords to make the melody more colorful:

Figure 67 Love Song

Source: Chu, W. H. (2019)

As shown in figure 68, The harmonies configured in the theme part of A Great River can be found. This section is played by arpeggiated chords. The color of the harmony is very rich, and the emotional expression is also ups and downs. The Dom7<sup>th</sup> and Dom9<sup>th</sup> chords in the second measure of the score are clear and with

tension, the strength and emotion are also enhanced. The  $SII_{56}$  chord on the penultimate beat becomes delicate and soft, and the strength is also weakened, in order to express the deep attachment of Chinese sons and daughters to the motherland.

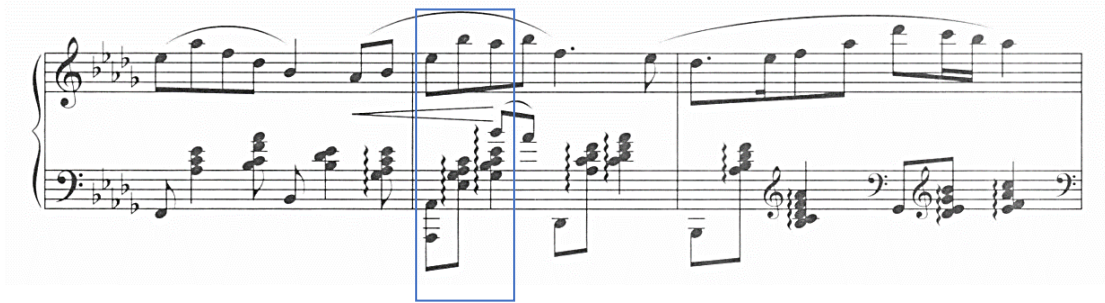


Figure 68 A Great River

Source: Chu, W. H. (2019)

In Zheng Xiao Yin, the composer uses a lot of seventh chords to enrich the color of the melody. Three kinds of seventh chords ( $A_{\text{Minor}7}$ ,  $E_{\text{dim}7/B^b}$ ,  $B^b7$ ) are used here to make the music more depressed and desolate, as if to describe the sigh of life:

Figure 69 Zheng Xiao Yin

Source: Chu, W. H. (2019)

In Man Jiang Hong, the heavy ninth chords are used many times, making the music more solemn and profound.



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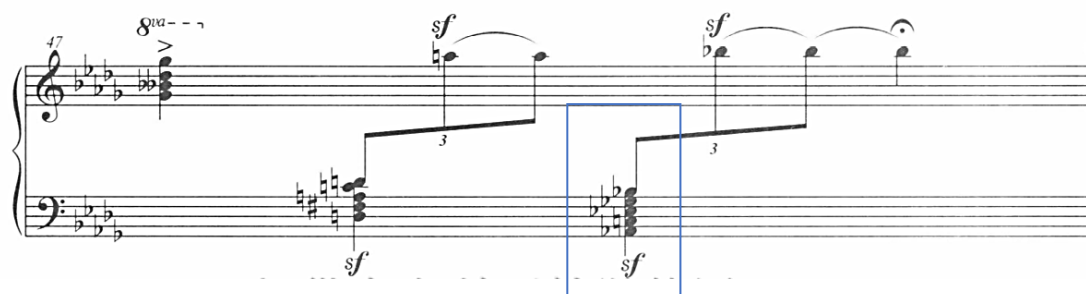


Figure 70 Man Jiang Hong

Source: Chu, W. H. (2019)

## 7.2 The quartal and quintal harmony

The quartal and quintal harmony is formed on the basis of the fourth and fifth. In practical applications, it can be a single fourth or fifth interval and its different combination forms, or it can be superimposed by fourth and fifth to form various chord forms. Because the harmony of the fourth- and fifth-degree structure mostly obeys the linear logic, it will weaken the function of the harmony and strengthen the color of the harmony.

This is the use of quartal and quintal harmony in the Zheng Xiao Yin. This chord with arpeggio is called arpeggiated chord. "Pipa chord" is a chord structure in which two consecutive pure fourths are superimposed within one octave. It is the same as the fourth interval tuning principle of the national musical instrument Pipa, although from the perspective of harmonic series, "Pipa chord" have dissonant properties, but as a typical national chord structure of pentatonic harmonics, it presents an ethereal, detached and elegant national acoustic color.

The musical score for Figure 71, titled 'Zheng Xiao Yin', is written in G major and 4/4 time. The piece is marked *p* (piano). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A blue box highlights a specific chord in the left hand, which is a combination of a fourth and a fifth interval, creating a special impression of empty inspiration in Chinese aesthetic.

Figure 71 Zheng Xiao Yin

Source: Chu, W. H. (2019)

In Chu Wanghua's 1978 Xinjiang Capriccio, this is a chord formed by overlaying the fourth interval and fifth interval, which creates a special impression of empty inspiration in Chinese aesthetic:

The musical score for Figure 72, titled 'Xin Jiang Capriccio', is written in G major and 4/4 time. The piece is marked *pp* (pianissimo). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A blue box highlights a specific chord in the left hand, which is a combination of a fourth and a fifth interval, creating a special impression of empty inspiration in Chinese aesthetic.

Figure 72 Xin Jiang Capriccio

Source: Chu, W. H. (2019)



Similar chords are found in Marry-Go-Round:

The musical score for 'Marry-Go-Round' is presented in a grand staff format. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and eighth-note patterns. Dynamics include piano (*p*) and forte (*sf*), with a *m.s.* (mezzo-soprano) marking in the right hand.

Figure 73 Marry-Go-Round

Source: Chu, W. H. (2019)

In Jasmine Fantasia, the staggered counterpoints of these successive fourths give the music an eye-catching dreamlike effect of layers of petals.

The musical score for 'Jasmine Fantasia' is shown in a grand staff. The right hand (treble clef) has a melodic line with a *sim.* (sostenuto) marking. The left hand (bass clef) features a complex accompaniment with a *sim.* marking and a triplet of eighth notes. The score is marked with a first ending bracket (8va) and a dashed line above the right hand.

Figure 74 Jasmine Fantasy

Source: Chu, W. H. (2019)

In ManJiangHong, Chu Wanghua uses the parallel five-degree ascending harmony:

The musical score for 'Man Jiang Hong' is presented in a grand staff. The right hand (treble clef) features a melodic line with a *pp* (pianissimo) marking. The left hand (bass clef) provides a harmonic accompaniment with a *p* (piano) marking. The score includes a measure number '30' at the beginning.

Figure 75 Man Jiang Hong

Source: Chu, W. H. (2019)

As shown in figure 76, In the Jasmine Fantasia, the composer's inadvertent use of the intervals of fourths and fifths creates a sense of emptiness, depicting the jasmine flower beneath crystal clear dew.

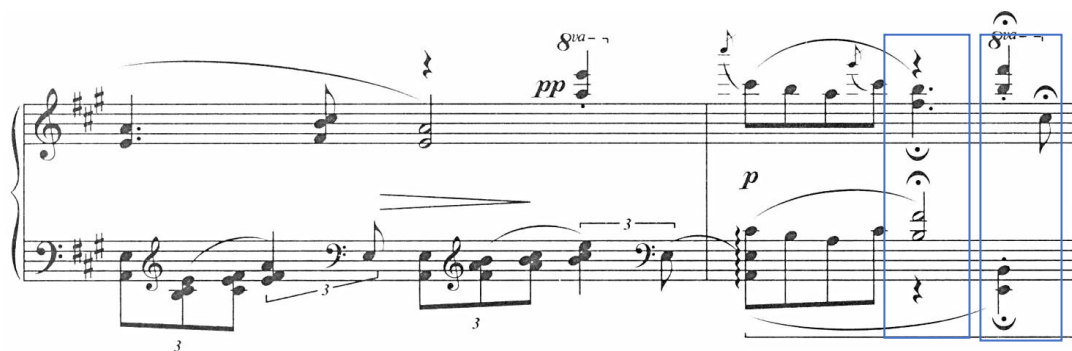


Figure 76 Jasmine Fantasy

Source: Chu, W. H. (2019)

As shown in figure 77, In folk songs, the quartal and quintal chords have been comprehensively used. The methods of use here are as follows. Octave form or in the form of fourth or fifth interval superimposed, or a mixture of the two presented in the work.

Figure 77 Jasmine Fantasy

Source: Chu, W. H. (2019)

The above example is selected from the first three bars of Variation II of "New Year in the First Moon", in the f-Yu mode. Here, the comprehensive application of the 4th and 5th structural chords complements the melody trend and voice progression. Comparing Chu Wanghua's early piano works with the design of the



fourth- and fifth-degree structure, the composer's more proficient creative skills are revealed at this time.

### 7.3 Use of the secondal interval

In Chu Wanghua's piano works, the second interval simultaneous playing is no longer a simple interval. The second-degree two-tone is not only a part of the melody, it may also be a part of polyphonic harmony, and it may be a part of complex texture, more likely to accentuate some rhythmic accent or part of the rhythm. It seems to be a kind of "universal glue", "universal key" and "universal wrench", with multiple functions of mobility, lightness and flexibility.

In his early first piano piece "Haidian is a Good Place" (1960), although the use of harmony is relatively regular and conservative, we can already see his experimental exploration of national harmony. In Variation 4, a non-third-degree superimposed chord appears. This chord is formed by superimposing two second intervals except the root note, which paved the way for Chu Wanghua's later harmonic aesthetic orientation.

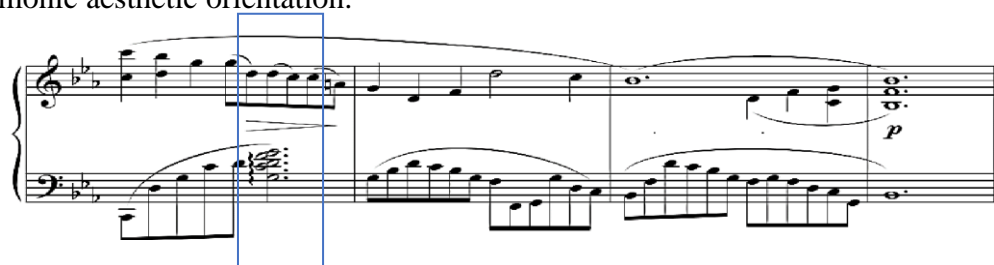


Figure 78 Jasmine Fantasy

Source: Chu, W. H. (2019)

In 1964, Chu Wanghua created "The Day to Turn Over" (based on Zhu Jian'er's folk music of the same name). This well-known and long-running piano piece is Chu Wanghua's famous and representative work. It is the series of second intervals in the main melody of the music that imitate the portamento of the national musical instrument Banhu on the piano keyboard, which makes the piano enter the Chinese ordinary people for a while, and it sounds more intimate and richer in national style. This is an important step in Chu Wanghua's preliminary attempt and exploration of the national style of piano, and it is of great significance.



Figure 79 Jasmine Fantasy

Source: Chu, W. H. (2019)

In the late 1970s, Chu Wanghua adapted the piano solo "Love Song", the second harmonic context enhanced the color of the music, especially conducive to play the piano harmonic effect, greatly foil the emotional rendering.

Figure 80 Love Song

Source: Chu, W. H. (2019)

An example of the extreme use of the second degree, which has reached its peak, is the piano solo "Jasmine Flower", which was adapted and composed by Chu Wanghua in 2003. There are 180 second intervals of various types in the whole piece. Before the main melody appears in the left hand, the prelude of the right hand, starting from the seventh measure, the second interval frequently strays in the high-pitched area, and with the rhythmic background of "pentuplet", the composer creates a kind of "jasmine fragrance overflowing in all directions, petals fluttering. The atmosphere of "falling down" sets off the rich and beautiful melody of the left hand, highlights the Chinese national style, and includes the tranquility, beauty, timelessness and euphemism of Jiangnan folk songs. This colorful variety of second degrees, coupled with the rhythm of pentuplets, skillfully forms a kind of

accompaniment texture, which gives full play to the colors and skills of the piano, and it sounds like "Oriental beauty".

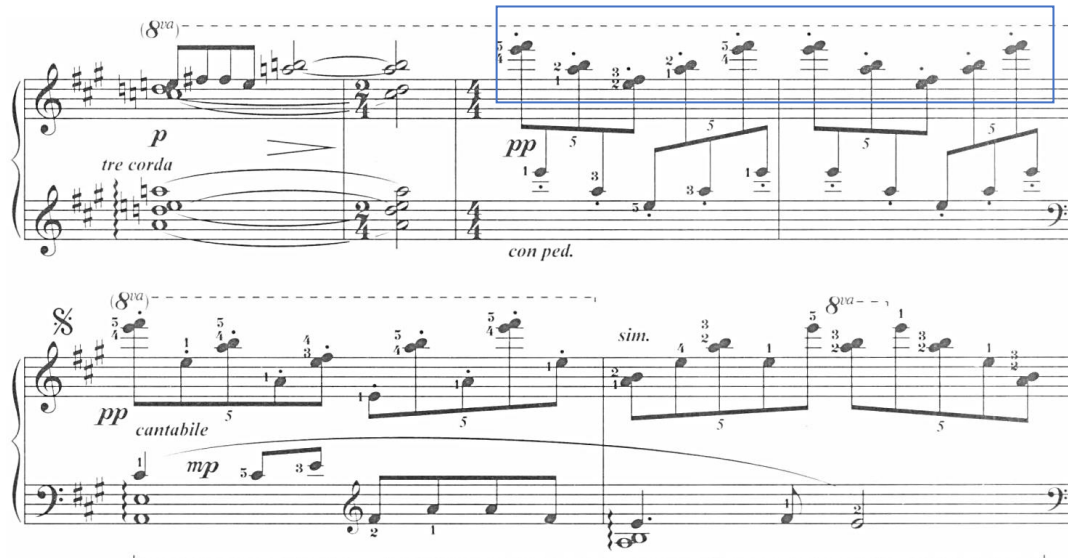


Figure 81 Jasmine Fantasy  
Source: Chu, W. H. (2019)

#### 7.4 Pentatonic chords

The pentatonic scales are stacked to form the special chord structure "pentatonic chord". In the New Year's Day, the composer used this chord structure to set off the melody more solidly and thickly, and also highlighted the national flavor:

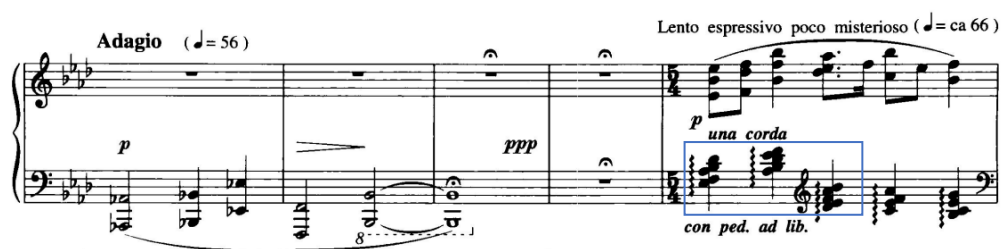


Figure 82 Jasmine Fantasy  
Source: Chu, W. H. (2019)

#### 7.5 Harmony progression

Chu Wanghua's works mainly use the following techniques in harmony progression:

### 7.5.1 The use of linear harmony

Linear harmony pays attention to the horizontal connection and movement of lines, and takes logical line movement as the starting point of the harmony structure. Although linear harmony also has the vertical relationship of harmony, the interconnection of chords is not affected by traditional harmony principles. influence, more emphasis is placed on the temporal movement of horizontal lines. Linear harmony emphasizes the special status of melodic lines and is of great significance in the development of national harmony.

In "Liuyang River", this long line forms a descending arpeggio-like texture from the A-flat in the left hand. The left-hand part is a three-tone sequence, and the right-hand part is a pentatonic scale. This eight-tone melody forms a harmonic progression in a linear form. Create a sound pattern of flowing clouds and flowing water, depicting the flow of the Liuyang River.

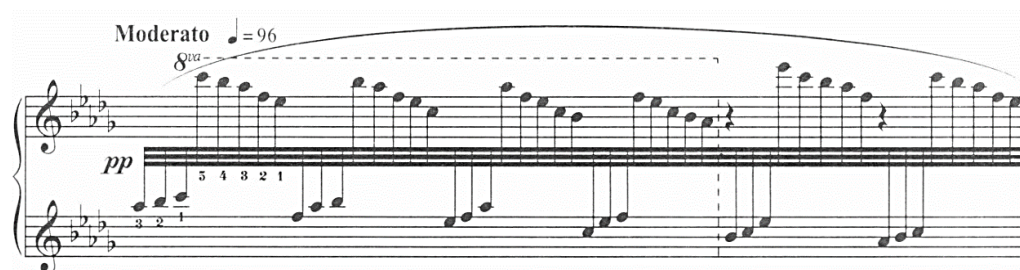


Figure 83 Jasmine Fantasy

Source: Chu, W. H. (2019)

The following example is a wave-like linear descending of every seven tones as a group. All chord tones are in the D<sup>b</sup> Gong with "transformation". Together, they form the decomposed chord form of the hexatonic scale. The "opening sound", that is, the bass, forms a linear descending hexatonic scale. The melodic line descends in a scale of D<sup>b</sup>-B<sup>b</sup>-G<sup>b</sup>-F-E<sup>b</sup>, and finally stops at the tonic  $\flat$ E Shang.

*Lento poi accel.*  
*Cadenza*  
 (8<sup>va</sup>)

Figure 84 Zheng Xiao

Source: Chu, W. H. (2019)

During the New Year's Day, the composer makes the multi-part melody in a free-falling process from high to low according to their respective lines.

Figure 85 Jasmine Fantasy

Source: Chu, W. H. (2019)

### 7.5.2 Parallel harmony

Parallel progression is a series of intervals or chords with basically the same structure to do horizontal translation, and the shape of the chord structure remains unchanged. This kind of progression has both vertical harmonic effect and horizontal linear progression. As a special harmony progression method, it makes the parallel progression have more line meaning, which is to thicken and enrich the melody lines.

In the progression of this harmony, the composer takes the line factor as the dominant factor, completely abandoning the functional character of the harmony. Allowing functional harmonies to give way to colourful progressions, emphasis is placed on the movement of the melody.



Figure 86 Jasmine Fantasy

Source: Chu, W. H. (2019)

This is a group of parallel progressions in Liu Hai's cutting woods. The neatly descending triads have made a good foreshadowing for the development of the melody, making the part progression smooth and natural, and reducing a lot of abruptness.

Figure 87 Jasmine Fantasy

Source: Chu, W. H. (2019)

As shown in figure 88, This passage shows the playing skills of the left and right hands, a stable harmony repeating the background rhythm movement, and the function of the harmony is no longer the main emphasis factor. Here, the fourth and fifth chords, the percussion element is emphasized. This little second degree implanted by the composer plays an important role.

Figure 88 The Celebration of the Harvest

Source: Chu, W. H. (2019)

This is the introduction of Xinjiang Capriccio, and this is the theme of the song. This group of parallel chords are advancing in one direction, with a sense of radical dynamics.



XINJIANG CAPRICCIO

作于1978年

**Moderato con fuoco**

The image shows a piano score for 'XINJIANG CAPRICCIO' by Chu Wanghua, composed in 1978. The tempo is 'Moderato con fuoco'. The score is in 2/4 time and D major. It features a piano solo arrangement with a blue box highlighting a specific section in the right hand. Dynamics include *ff*, *m.d.*, and *m.s.* Performance instructions include 'con ped.' and accents.

Figure 89 Xin Jiang Capriccio

Source: Chu, W. H. (2019)

## 8. The concepts of Chinese folk music elements

The folk music elements embodied in Chu Wanghua's piano solo arrangements mainly include three aspects: one is the music development techniques and music structure; The second is to create songs for folk opera tone singing and other folk music materials; The third is the use of national instrumental music.

### 8.1 Folk music development techniques

The structure technique is the foundation of the construction of music architecture. Whether the structure is reasonable directly affects the tension and cohesion of the work. Chu Wanghua uses the development technique of Chinese folk music structure to make the development of music follow the heart's desire.

#### 8.1.1 Development techniques of extensional style

The development style is one of the main methods of Chinese music development. It is a gradual progression, especially its procedural nature, that is, an organic, step-by-step and interrelated gradual development in the whole process of music progression" (Zhao, 1999).

This phenomenon is also common in Chu Wanghua's piano music. For example, his adaptation of "Erquan Reflecting the Moon", this work can be analyzed by applying the structural principles of Western music, but in essence, the work has a completely different development logic from the variation. This is a kind of the



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gradual development method with the special style of Chinese music, it follows the principle of "persistence and change", that is, seeking change in unity, seeking development in change, and seeking permanence in development. This is different from the duality characteristic of western music that emphasizes contradictions and conflicts. It relies on the continuous, wavy chain spiral movement to let the music develop from the low point to the high point, thus forming an organic development whole. This development method is based on the gradual change of unity.



Figure 90 The Marry-Go-Round

Source: Chu, W. H. (2019)

The structure of traditional Chinese music mostly follows the developmental method, which follows the pattern of "scattering, slow, moderate, fast, urgent, and scattered". As shown in table 5, evolvability is different from gradation in this: it is interrelated in the process of development, there is a step-by-step development, but new materials are developed and new life is derived. Among Chu Wanghua's piano solo arrangements, the most outstanding performance is "Xinjiang Capriccio". The composition is composed of several pieces and we only look at this development in terms of tempo markers.

Table 5 Statistics of Speed in Xinjiang Capriccio

Speed	Bar
Moderato con fuoco (1-5)	1-5
Allegro moderato (6-81)	6-81
Tempo rubato con capriccioso	82-115
Adagio	116-125
Allegro vivo	126-151
Allegro moderato	152-164
Allegro	165-209
Largamente	210-236
Largo	237-245
Presto	246-262

### 8.1.2 Sentence end constancy principle

Through the analysis of works such as "First Moon and New Year", "Sky in the Liberated Area", "Liuyang River", "Jiangnan Scenario Suite", "Love Song", "Guess the Tune", "Liu Hai Chopping the Woodcutter" and other works, we will find that the composer intentionally arranging the core musical thoughts and characteristic melody of the music at the end of the piece follows the principle of "constant end of sentence" in Chinese folk music. This technique is an important structural concept in the creation of Chinese folk music.

At the end of "Love Song", the composer emphasizes the core tone of the folk song twice in a row through two sound areas, which strengthens the theme of the music and gives a strong impression.



Figure 91 Love Song

Source: Chu, W. H. (2019)

"The Marry-Go-Round" also embodies the emphasis on the elements of the original folk songs at the end of the music, but it is not a simple repetition, but through changes in texture, voice and sound effects to achieve the purpose of emphasis. The emphasis is on giving the music a good home and a stable finish.

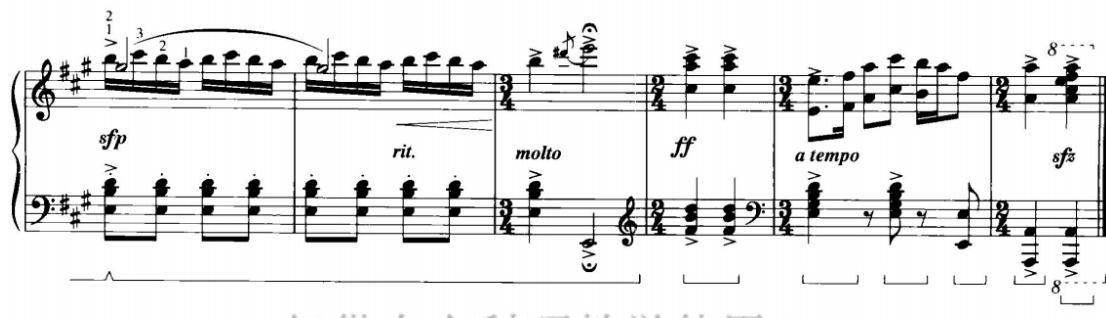


Figure 92 The Marry-Go-Round

Source: Chu, W. H. (2019)

Of course, the above-mentioned development and "constant end of sentence" creative techniques are not separated. Chu's music has continuously sublimated emotions through gradual evolution in the development, and finally reaches the psychological expectation of "constant end of sentence" and developed into a complete whole.

From the perspective of cultural mechanism, this development method through repetition, variation and development of materials vividly embodies the traditional Chinese Taoist cosmology of "one to two, two to three, three to all things". Although there are contrasts, they are in essence. It is not the opposite, but the two sides of the development of things. It is the embodiment of the concepts of yin and yang in traditional Chinese culture, and ultimately makes music go to the sublimation and perfection of the "Nine Nine Return to One" style. It is a concrete reflection of China's unified thought in music. Obviously, this development method is essentially different from the dualistic method of contrasting and contrasting Western music.

## 8.2 The use of folk music material

Chu Wanghua used a wealth of folk music elements as creative materials in his creation and adaptation. According to the type of material of the adaptation, Chu Wanghua's piano music can be divided into four categories: folk song arrangements, folk instrumental music arrangements, opera arrangements, and general song arrangements.

### 8.2.1 Folk song factor adaptation

Folk song arrangements play an important role in Chu Wanghua's piano arrangements. Among these works, the most widely played and widely spread ones are Liuyang River Jasmine Fantasia Fish Boy in the South China Sea, the Day of the Liberation Area, Erquan Reflecting the Moon improvisation, etc. According to the integrity of quoted folk songs, Chu Wanghua's folk song arrangements can be divided into four categories.

#### 8.2.1.1 The use of complete folk songs

As shown in table 6, there are ten songs in total. These songs quote complete folk songs and adapt their melodies in the form of variations.

Table 6 Statistics of complete folk songs

	TITLE	Date	folk song
1	Variation No.1	1960	Bei Jing
2	Mountain Song	1998	Shan Xi
3	Love Song	1979	Si chuan
4	Merry Sun Rising	1985	Si chuan
5	The Liuyang River	1977	Hu Nan
6	Woodcutter Liu Hai	1985	Hunan
7	From Far Away	1999	Qing Hai
8	Guessing Riddles	1979	YunNan
9	Jasmine Fantasy	2003	Folk music
10	Prelude For Left Hand:Man Jiang Hong	2000	Old tunes

## Variation No.1

As shown in table 7, This work is written in variation form, consisting of a theme and seven variations in the mode of B-flat seven tones. This is the composer's first attempt at untitled music. In the variation passage, the composer uses polyphonic melody to decorate rhythmic counterpoint and other variation techniques to state the theme form structure as follows.

Table 7 Mode of Variation No.1

Theme	V 1	V2	V3	V4	V5	V6	V7	Coda
1-18	19-32	33-48	49-65	66-78	79-100	101-151	152-178	179-194
bBZhi	bBZhi	CShang	bEGong	bBGong	FZhi	CGong FShang bEZhi BZhi bBZhi	AZhi bEZhi	bBZhi

Although this work was composed in the early stage, from the tonality layout, we can see that the composer has done careful design, his ability of tonality structure has been shown. First, the first variation is to stabilize the tonic key in the first fifth, the second variation is to adjust the tonality in the homology system of the F-sign, and then the tonality is to do the internal cycle of the upper and lower fifth. In the sixth variation, the tonality is in turmoil and the tonality is going down in the second degree, and in the seventh variation the tonality is going from the E-flat to the B-flat in the upper fifth back to the main key.

## 8.2.1.2 The use of core tones in folk songs

Chu Wanghua used the core tones of folk songs to create, grasping the folk tones of the core materials of folk songs in the creation, and carried on the melody. At the same time, the composer also carried out a national transformation in harmony. Chu Wanghua used the core tones of folk songs in seven arrangements. These are all derived from his ethnographic surveys.

As shown in table 8, The Jiangnan Scenario Suite composed in 1959 is based on the folk songs collected by Chu Wanghua in his hometown of Jiangyin, Jiangsu.

Table 8 The origin of folk songs

Title	Creative time	Region
Moring Singing	1959	Jiang Su
Spinning Singing	1959	Jiang Su
Willows by the Field	1959	Jiang Su
Dialogue	1959	Jiang Su
Little Boat	1959	Jiang Su
Octave Etudes: dance music	1961	Shan Xi
Fisher Boy of The South Sea	1975	GuangDong

### 8.2.1.3 A mixture of folk tones

As shown in table 9, The so-called mixing is not only using the melody of one song in the process of adaptation, Chu Wanghua used two songs in the Jiefang District Tianhe Jasmine Fantasia for collage-style creation, the music has a direct contrast in style, giving People with fresh feeling. The composer first used songs from the Northwest In the days of the liberated areas, the comparison section uses the folk songs of northern Shaanxi, our leader chairman Mao.

Table 9 The origin of folk songs

Title	Creative time	Region	musical form
The Marry-Go-Round	1963	Shan Xi	Ternary
Jasmine Fantasy	2003	Jiang Su	Variation

Liberated Area was composed in 1963 and Arrangemented from the folk songs of northern Shaanxi, using the main melody of two folk songs from Tian Tian in the Liberated Area and the high-rise buildings and flat ground. The music is in the key of pentatonic (A, B, C<sup>#</sup>, E, F<sup>#</sup>, including D, G<sup>#</sup>). A complex trilogy consisting of an introduction and an epilogue. This is a work that impresses people with its rigorous structure, beautiful melody and strong speed contrast, has been widely disseminated, and has a high artistic quality.

#### 8.2.1.4 General song

In his creation, Chu Wanghua absorbed the themes of some composers' songs, and there were six of them. These songs were originally very popular, and Chu Wanghua brought new life to these works when he adapted them.

Xinjiang Capricpsody is a large piece of music composed by Chu Wanghua in his third stage, On a musical scale, this is a relatively large piece, this piece of music on Zheng Qiufeng creation of typical xinjiang national style song, lively performance of xinjiang people demonstrated after the reform and opening to the outside of the local conditions and customs of freedom is bold and unrestrained.

This work shows that his creative technique is becoming more mature and his creative thought is more bolderly. It is a disorderly free form with introduction and ending. Chu Wanghua fully demonstrates his grasp of piano performance and dynamic structure techniques of music in this work. As shown in table 10, it shows where folk music material comes from.

Table 10 The origin of folk songs

Title	Creative time	Folk music material
The second ballade	1974	Nie Er's longshoreman song
The Shining of The Red Star	1974	Film songs
Xinjiang Capriccio	1978	Writing songs
A Great River	2001	Writing songs
The First Ballad	1966	A chorus song by Lu Su

Variation On Little Pine	1975	Children's song
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### 8.2.2 Instrumental factors

Chu Wanghua's piano solo arrangement draws on the most distinctive playing techniques of a variety of national instrumental music in the creation. These instruments are wind, strings, plucked and percussion. The composers endow piano music with a special Chinese flavor by imitating many national musical instruments on the piano.

#### 8.2.2.1 stringed instrument

##### 1) Erhu

The erhu is a traditional Chinese national musical instrument, which originated in the Tang Dynasty and evolved from the JiQin of the ethnic minorities in northwest China.

Chu Wanghua's adaptation of The Spring Mirrored the Moon was adapted from Abing's Erhu song of the same name. The composer mainly borrowed from the playing methods of Erhu glissando, trill and appoggiatura. Glissando on the erhu is the pronunciation produced by the conscious sliding of fingers on the string. Different sliding methods produce different glissando effects. Chu Wanghua imitates the performance characteristics of Erhu through the use of glissando, and also shows the changes of tone and pitch in human voice. Appoggiatura is also a common technique in Erhu performance. In this piece of music, the appoggiatura used by the composer generally refers to the minor second interval, which makes the music more roundabout and tactful.

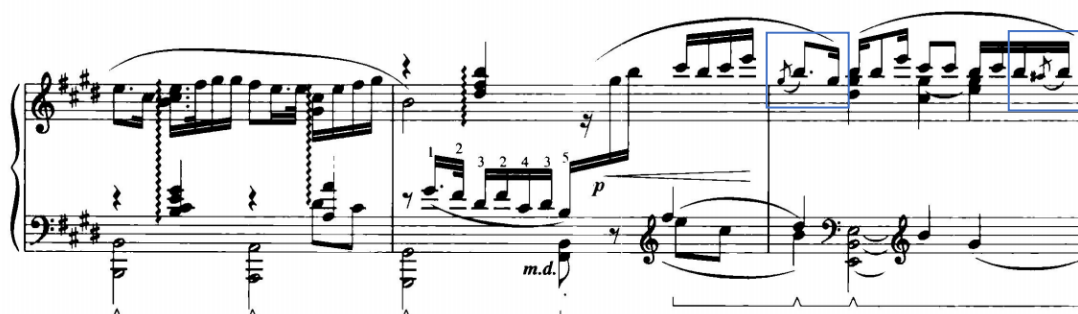


Figure 93 The Spring Mirrored the Moon

Source: Chu, W. H. (2019)



The tremolo on the erhu refers to the continuous sound caused by alternating up and down playing on the strings with two fingers of the left hand. On the piano, Chu Wanghua imitated the tremolo on the erhu in the form of connecting Boeing, which achieved good results.

Figure 94 The Spring Mirrored

Source: Chu, W. H. (2019)

## 2) Ban Hu

Banhu is a kind of stringed instrument with a history of more than 300 years in China. Its name comes from the fact that the barrel is made of thin wooden boards. Banhu has a high, firm tone with strong penetrating power. It is the main accompaniment instrument for opera and rap in northern China, and can also be used for ensemble and solo.

"The Day to Turn Over" is a piano work by Chu Wanghua based on Zhu Jian'er's instrumental ensemble of the same name. Chu Wanghua imitates the melody of the banhu solo by using the second-degree "touch tone" and decorative tones. Although it is far from the inherent characteristics of the banhu, these treatments add a bit of the charm of the national musical instrument.



Figure 95 The Day to Turn Over

Source: Chu, W. H. (2019)

### 3) Zheng

The zheng is an ancient Chinese plucked musical instrument named after its acoustic effect. It is called the "King of Music", also known as the "Oriental Piano", because of its wide range, beautiful timbre, rich performance skills and strong expressiveness. One of the unique and important national musical instruments.

Zheng Xiao Yin is one of Chu Wanghua's successful practices of learning from the playing method of national musical instruments, and it is also one of the works in the arrangement that can best reflect the performance of the original musical instrument. This work is also the first piano piece imitating the GuZheng in Chinese piano composition.



Figure 96 Zheng Xiao Yin

Source: Chu, W. H. (2019)

### 4) Jing Hu

Jinghu and erhu are different. The main difference between the two lies in the qin barrel and the sounding material. The qin skin of the banhu is made of wood

and the skin of the erhu is snake skin. Jinghu is the main musical instrument in Peking Opera music. Yu Opera, Qin Opera and other operas.

This is a typical Xipi tune played by imitating Jinghu. The melody is high-pitched, the rhythm is clear, and the music has the taste of rap music.

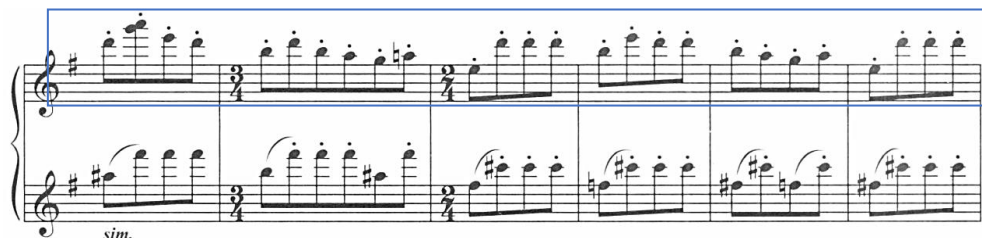


Figure 97 Impromptu

Source: Chu, W. H. (2019)

#### 8.2.2.2 wind instrument

##### 1) Guan Zi

Guan Zi is a wind instrument. In ancient China it was called Luguan. Through changes and development, its playing skills have been continuously enriched and developed. Now, Guan Zi is widely popular among Chinese folk and has become a common musical instrument loved by the northern people.

In the The Celebration of the Harvest, the composer tried to play with his hands crossed, that is, he used his right hand to play the melody in the bass part, and added minor second and minor third intervals to imitate the image and style of the pipe, adding a sense of rhythm and harmony, which full of joyful emotions.



Figure 98 The Celebration of the Harvest

Source: Chu, W. H. (2019)

## 2) Xiao

Xiao is an ancient blowing instrument in China. Xiao is used to play long music. In the song of Zheng Xiao Yin, the composer mainly borrowed the long note playing method of Xiao and the appoggiatura playing method, and the arpeggio of the right hand accompanying this melody imitated the fidgeting action of Guzheng.

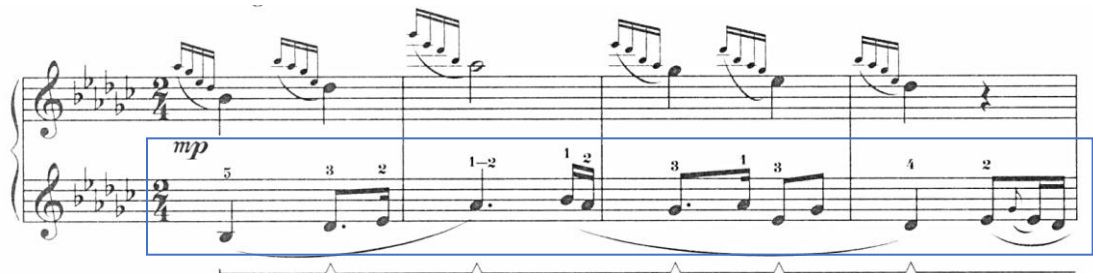


Figure 99 Zheng Xiao Yin

Source: Chu, W. H. (2019)

### 8.2.2.3 Percussion music

#### Gongs and drums

Gongs and drums are instruments with strong sound and distinct rhythm. With the accompaniment of gongs and drums, the rhythm and accuracy of movements in opera singing and performance can be enhanced, the emotions of characters can be expressed, dramatic colors can be added, and the stage atmosphere can be set off and rendered.

In the opening part of the turning over day, the work plays in concert with the right hand to create a festive atmosphere of gongs, drums and firecrackers, showing the jubilant atmosphere brought by percussion.

Chu mimics the lively atmosphere of the gong with a continuous right-handed octave as the sun rises in delight.



Figure 100 The Marry-Go-Round

Source: Chu, W. H. (2019)

In his Improvisations, Chu uses column chords to express the shock of Peking Opera's ensemble sound of percussion, gongs and drums.

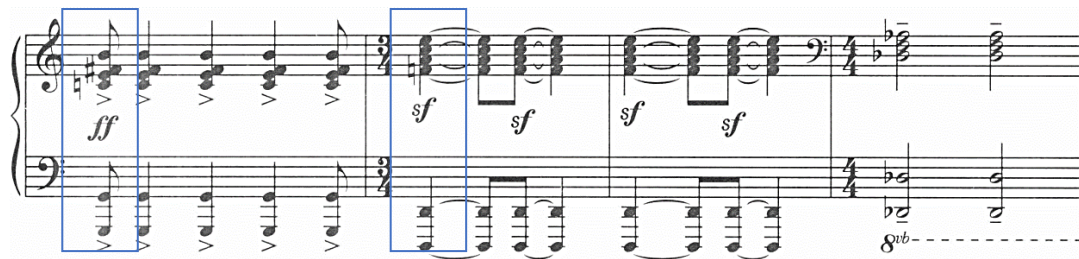


Figure 101 Improvisations

Source: Chu, W. H. (2019)

### 8.2.3 Drama factors

The combination of opera music and artistic means such as script, performance, stage art, etc., expresses the comprehensive opera art. It is one of the important components of Chinese folk music. In the piano solo arrangement of Chu Wanghua, there is also the expression and concentration of opera music.

#### 8.2.3.1 On the performance of local opera characteristics

"Liu Hai Cuts the Woodcutter" is a piano work created by Chu Wanghua in 1986 and revised in 1999, based on the Huagu Opera in Changsha, Hunan of the same name. With regard to this important feature, Chu Wanghua made a breakthrough by using the superimposed tone pattern of the chromatic minor second of the same name to express the mystery of the micro-rising sign.

At the same time, from the melody, harmony, and accompaniment textures, we can also see a lot of *preggio* decorations, superimposed patterns of major

and minor second degrees, and added chords, etc. to reflect the local characteristics of Hunan Huagu Opera.

Figure 102 Wood Cutter Liu Hai

Source: Chu, W. H. (2019)

As shown in figure 102, in bars 1 and 5, the chromatic minor second of the same name appears, accentuating the sharp dissonance. From this, we can not only experience the straight-up, straight-down, and large-jumping voice characteristics of Changsha dialect, but also feel the unique twists and turns of southern dialect and music in the delicate melody and texture decoration. It is precisely because of the characteristics of the dialect that Huagu Opera has formed a unique and independent genre in tone and singing. It can be said that this piece by Chu Wanghua fully reflects the charm of Huagu Opera.

Chu Wanghua used the theme melody of Xipi in Peking Opera in his impromptu music. At the beginning of the 33rd bar, the composer marked the playful and witty musical terms, and used the occasional overlap and collision of the second interval of the left and right hands to imitate the percussion of the bangu in Peking Opera and the crisp and bright mixing effect of Jinghu.

The image shows a musical score for Figure 103 Impromptu. It consists of two systems of staves. The top system features a piano staff with a treble clef and a vocal staff with a soprano clef. The piano part has a blue box around the first three measures, with a 'dim.' marking above it. The vocal part has a 'scherzando' marking above it and a 'mf' marking below it. The bottom system continues the piano part with a 'sim.' marking below it. The music is in a key with one sharp (F#) and a 3/4 time signature.

Figure 103 Impromptu

Source: Chu, W. H. (2019)

Starting from the 122 bars of the work, the music changes from instrumental melody to Peking Opera singing. The melody is lingering, beautiful and delicate.

The image shows a musical score for Figure 104 Impromptu. It consists of two systems of staves. The top system features a piano staff with a bass clef and a vocal staff with a soprano clef. The piano part has a '(palm) sf' marking above it. The vocal part has an 'Andante' marking with a tempo of quarter note = 72, and a 'p dolce e grazioso' marking above it. The bottom system continues the piano part with 'pp', 'p', 'pp', and 'mf espressivo' markings. The music is in a key with one sharp (F#) and a 3/4 time signature.

Figure 104 Impromptu

Source: Chu, W. H. (2019)

Chu Wanghua created and composed the piano etude "Wind and Rain Returns to the Boat" based on the representative work "Wind and Rain Returns to the Boat" of the Beijing rhythm drum. This is an etude that focuses on training the left hand to run, and the melody of the right hand is a reproduction of the tones of the



Beijing rhyme drum. The aria used in "Wind and Rain Returns to the Boat" belongs to the board cavity, and there are two categories: adagio and tight.

Jingyun big drum has a kind of tune called long tune and also called "big tune", which is named after the long singing tune. The last word of the last sentence is used more frequently, with singing, euphemistic tune and low range. The Beijing rhyme drum "Wind and Rain Returns to the Boat" uses this singing style, which fully reflects the lyrical nature of the aria:



Figure 105 The Boat on the Wind and Rain

Source: Chu, W. H. (2019)

### 8.2.3.2 The embodiment of the singing style of opera music

This song in the distant place Was adapted according to the folk song with the same ChuWangHua 1999 piano works This piece of work is the result of kazak folk songs Bias girl, by luobin wang in 1939 allocated about collecting The original song is lyrical andante, speed slower, melodious tunes ChuWangHua when adapted to the Beijing Opera shakes a namely slow strain at the form of singing.

The form of tight pull and slow singing is more useful in opera singing, such as the xiao ban in the Erhuang rocking plate of Peking Opera and Yue opera, which is the embodiment of this singing technique. In the performance, the improvised accompaniment instruments are played fast (tight), while the singer is slow.



In the adaptation of this folk song, the form of taut slow singing has changed the original sound effect and mood, and added a sense of continuous rhythm to the melody and rhythm of the folk song.

Figure 106 From Far Away

Source: Chu, W. H. (2019)

### 8.2.3.3 The reference of accompaniment rhythm in opera music.

The whole piece of Yangyang has always been on the right hand with the octave F as the background of the melody, regardless of the melody in the development of the transition of the tone changes, the range of sound has not changed this background, just like the characteristics of percussion accompaniment in opera music accompaniment.

Chu Wanghua grasps the two characteristics of even rhythm and pitch to write the accompaniment texture, which just reflects the performance characteristics of folk instruments. The whole piece adds this constant dynamic rhythm in the original warm and lively atmosphere, and further deepens this musical character.



Figure 107 Merry Sun Rising

Source: Chu, W. H. (2019)

### 8.3 The embellishment of the work

Folk song is a singing art developed through extensive oral singing during the working people's production and living time. Our folk songs have a long tradition, far in the primitive society, our ancestors began their singing in hunting, carrying, sacrificial, god entertainment, ceremony, courtship and other activities. Because China is a multi-ethnic country, many ethnic groups have their own language, even if a few people use a language, because of the different regional and living environment, the national language in pronunciation also have many different, plus there are four tones in Chinese language, this is different from the western language and form the different tone and emphasis. When performing and singing, national artists or folk artists would beautify and decorate the singing tone or melody, thus forming the unique singing and performance technique "embellish cavity". It is precisely by using the Chinese technique of "embellishment" that Chu Wanghua vividly and accurately expressed the characteristics of Chinese national dialects and Musical Instruments on the piano during the creation of piano adaptations. There are mainly two ways to embellish the cavity in his piano creation, one is melody embellish the cavity, the other is harmony embellish the cavity.

In the melody embellishment, Chu Wanghua imitates the unique charm of the rich and typical Chinese folk melody by using the second-degree "touch tone" and other decorative sounds. This is abundant in his piano works. Whether it is "Zheng Xiao Yin", "The Day of Turning Over" in the early stage of his creation or "Jasmine

Fantasia" in the mature stage of creation, he has creatively used this characteristic interval and received good results.

In "The Days of Turning Over", he used a series of second degrees to imitate the portamento of the banhu, which made the melody feel more intimate, and the flavor of folk music is full of authentic. In his "Jasmine Fantasia", there are as many as 180 such second-degree bumps, and he does not hesitate to use a large number of second-degrees to describe the gesture and interest of "flower petals".

In the harmonic embellishment, he colorized the melody by transforming the triads of the Western style. The attributes of the chords changed, from functionality to color, and successfully transformed into the charm of national harmony, and the harmony effect was extremely good. Great rendering and rendering. At the same time, he also used a lot of seventh chords to express the characteristics and character of national melody. He has properly absorbed, transformed and integrated these angular chords, which is a great innovation and development of the art of embellishment in national harmony.

The technique of embellishing the tune runs through almost every stage of Chu Wanghua's piano creation. It greatly enhances the color and national charm of the music, which can be said to be the distinctive feature of Chu's style. Chu Wanghua "must be happy according to the heart", from melodious to lyrical, from lyrical to freehand, to make music "moist and taste", and this "taste" just highlights the artistic characteristics of traditional music and the artistry of the works, regional, epochal and national.

## **9. Influenced by other composers**

Chu Wanghua's works are not only a display of his personal composition skills, but also reflect the aesthetic trend and concepts of his personal creation, and also reflect the influence of Western composers and early Chinese composers and contemporary composers on him. According to the communication with Chu Wanghua and the analysis of the literature, the researcher can generally explain the influence of his music creation from three aspects.

### **9.1 Drawing on the classics of european composers.**

On his way to study, Chu was guided by Jiang Dingxian, a composer from the composition Department of the Central Conservatory of Music. Jiang often cited classics in his lectures, and often performed and analyzed the works of composers such as Beethoven and Chopin for Chu.

### 9.1.1 Liszt

This is a typical accompaniment pattern with romantic temperament in Liszt's dream of love.



Figure 108 Dreams of Love

Source: Liszt, (2019)

In 1961 the composer wrote the lullaby and the etudes, both of which are very Lisztian in texture.

Berceuse

作于1961年

Andante riposato ♩ = 104

Figure 109 Berceuse

Source: Chu, W. H. (2019)



Figure 110 Concert Etude No.2

Source: Chu, W. H. (2019)

### 9.1.2 Inspired by Beethoven's dynamic progress

Chu Wanghua's favorite and most admired composer is Beethoven. Not long after he started to study music, due to his family background, he was faced with difficulties in his life. In the dark, Beethoven's spiritual temperament gave him great encouragement. In addition, in terms of creation, he highly recognizes the dynamic elements of Beethoven's works. He believes that if the elements such as melody, harmony, orchestration, and polyphony in music lack intrinsic motivation, they will lose their vitality and appeal.

According to the development law of music structure, Chu Wanghua makes music have a combination of movement and stillness, which is an inevitable movement law, which further increases the development momentum of music. His dynamic layout methods mainly include rhythm layout, speed layout, and harmony layout.

#### 1) Rhythm layout

Rhythm layout is ubiquitous in Chu Wanghua's works because he is good at mobilizing the energy of rhythm and promoting the development rhythm and power of music by skillfully setting rhythm changes.

In Chu Wanghua's ZhengXiao Yin in 1961, it was gradually "decreasing encryption" under the rhythm of "freedom" on the surface. This process needs to be calculated on the basis of sixteenth notes to see the real rhythmic combination:

The bar lines obscure the actual rhythm progression. If viewed as:

$$\frac{24 + 16 + 8 + 7 + 7 + 7 + X}{16}$$

It can be clearly seen as first decreasing in multiples of eight:

$$\frac{3 + 2 + 1}{2}$$

Finally, the rhythm evolution process of decreasing encryption of this music is formed.

Figure 111 Zheng Xiao Yin

Source: Chu, W. H. (2019)

In From Far Away, the whole piece except for the end uses an accompaniment texture as a backdrop. The melody of the high part is melodious, the accompaniment of the middle part is rapid, the bass part of the low part is solid and honest, with a feather-like color, with a hint of melancholy.

Figure 112 From Far Away

Source: Chu, W. H. (2019)

In the 82th bar, the music enters the adagio. The protracted signs here, the wide range selection, the use of major chords, the rhythm widening (allargando), the accent marks under the *ff* velocity and other details make the development of the music more magnificent, to express a warm mood. The beats switch frequently between 4/4, 3/4, 2/4, 4/4:

The musical score for Figure 113, 'Jasmine Fantasy', is presented in two systems. The first system begins at bar 8 and features a piano introduction with a 'rit.' marking. The tempo is marked 'Andante (♩ = 76)'. The music includes wide intervals, major chords, and dynamic markings such as 'ff' and 'sf'. The second system continues the piece, featuring a 'cadenza ad lib.' section marked with 'ff'. The score is numbered 8 at the beginning and end of the section.

Figure 113 Jasmine Fantasy

Source: Chu, W. H. (2019)

At the 92th bar, there is a colorful phrase marked as free tempo, and the reversed pentatonic scale arpeggios progress to the extreme width, expressing unprecedented passion. This tension dynamic design is obviously ingenious.

The image shows a musical score for a piano piece titled 'From Far Away' by Chu Wanghua. The score is written for piano and consists of three systems of music. The first system begins with a 'Cadenza ad lib.' section, marked with 'sff' (sforzando) dynamics. The second system features a 'rinforzando' section, also marked with 'sff'. The score includes various musical notations such as slurs, accents, and dynamic markings. Octave transpositions are indicated by '8va' and '8vb' markings. The piece is in 4/4 time and features complex rhythmic patterns and melodic lines.

Figure 114 From Far Away

Source: Chu, W. H. (2019)

## 2) Speed layout

Chu Wanghua has clear tempo changes in many of his arrangements. There are obvious speed reminders between paragraphs. The change in speed means that the content of the music is different, and the development of music has reached a new stage. Scatter-diffuse-middle-fast-scatter is an important structural development technique in the development of Chinese music. It is a consistent technique of layout according to the speed. This layout can give music a progressive state and a dynamic of contrast. This technique is often used in Chu Wanghua's works.

Jasmine Fantasia is just such a dynamic layout method: the length, conception, level development, tonal arrangement, texture selection, and use of sound



areas of the music have all been carefully considered, brewed, planned and coordinated. In terms of layout, in the expression of content and emotion, there is a development process of beginning, presentation, continuation, progress, turning point, climax, fall, reproduction, and aftertaste, which is very consistent with the law of emotional fluctuations. And this creative development idea is the embodiment of his dynamic concepts:

Table 11 The form of Jasmine Fantasia

A			A1	B			A	
Introduction	Subject A	Insert B		Insert B	A2		A	Coda
beginning	presentation	continue	progress	turning point	climax	fall back	reproduce	aftertaste
1-8	9-23	24-32	33-47	48-56	57-73	74-83	9-23	84-99
E ZHI					B ZHI		E ZHI	

This is the end of the work Tune of Guessing, the tempo goes from slowing down in the second bar to medium tempo in the fifth bar, *moderato*, and then into very slow (*molto rit*), the music seems to stop, and then there is an unexpected *Sprint* quickly, and finally enter the chord of the reverse progress of the hands, let the music reach its climax.

The musical score for 'Tune of Guessing' is presented in two systems. The first system shows the piano introduction in 2/4 time, starting with a forte (*ff*) dynamic. The tempo is marked *rit.* (ritardando) for the first two measures, then *Moderato* (♩ = 100) for the next two measures, and finally *molto* for the last two measures. The second system continues the piece, featuring a *Presto* section with a forte (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings like *sf* (sforzando) and *ff*.

Figure 115 Tune of Guessing

Source: Chu, W. H. (2019)

### 9.1.3 Chopin style

From the initial stage of Chu Wanhua's production to his mature stage, Chopin style melody runs through every period of Chu Wanhua's creation. This is the extremely Chopinized melody and accompaniment texture in Xinjiang Capriccio:

The musical score for 'Spinning Singing' is in 6/8 time. It features a mezzo-forte (*mf*) dynamic. The score is characterized by Chopin-style melodic lines with grace notes and ornaments, and a rhythmic accompaniment with a steady eighth-note pattern. The piece includes various musical notations such as slurs, grace notes, and dynamic markings.

Figure 116 Spinning Singing

Source: Chu, W. H. (2019)

## 9.2 The influence of Chu Wanghua's composition teacher

Chu Wanghua's composition teacher during his college days was Jiang Dingxian. He systematically studied theoretical composition with Mr. Huang Zi who returned to China in his early years. During this period, he also studied piano with a Russian professor, and he has deep attainments in composition and piano performance. His piano piece "Lullaby" won the second prize of the Chinese-style piano music collection by Zierpin in 1934. This lullaby inspired Chu Wanghua with many creative techniques. This work, together with He Luting's "Shepherd Boy Piccolo" and other works, marks the birth of the first batch of Chinese folk piano works.

Jiang Dingxian's works and creative ideas deeply influenced the composer Chu Wanghua. We can find this direct influence in Chu Wanghua's piano works.

Jiang Dingxian configures a clear decomposition of chord texture for the pentatonic melody in his right hand. This piece is the first attempt of Jiang Dingxian to pursue the national style. Although the melody and tone have a certain national tendency, the music is clearly influenced by the Western Romantic music style.

**Berceuse**  
(1932)

江定仙  
Jiang Ding-Xian

**Andantino**

The musical score for 'Berceuse' (1932) by Jiang Ding-Xian is presented in a two-staff format. The top staff is the treble clef, and the bottom staff is the bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'Andantino'. The dynamics are marked 'p' (piano) and 'dolce' (dolce). A blue box highlights the first four measures of the left hand accompaniment, which consists of a simple, rhythmic pattern of quarter notes and eighth notes.

Figure 117 Berceuse

Source: Chu, W. H. (2019)

In 1979, after Chu Wanghua studied with Jiang Dingxian, he composed Yunnan Folk Song Guessing Tune. This work uses the accompaniment texture used by his teacher Jiang Dingxian in the lullaby. This may be called a way of a conversation used music between teachers and students.



Figure 118 Tune of Guessing

Source: Chu, W. H. (2019)

In the second paragraph of this piece, a Chopinized texture appears. Jiang Dingxian uses the technique of rhythm counterpoint to give the music a stronger sense of hierarchy.

Figure 119 Berceuse

Source: Jiang, D. X. (2011)

In Chu Wanghua's Jasmine Fantasia, the composer uses this rhythmic counterpoint to express the composer's respect for his mentor, showing an intertextual connection here.



Figure 120 Jasmine Fantasy

Source: Chu, W. H. (2019)

The Ballad of Spinning, composed in 1959, was the composer's first attempt at rhythmic counterpoint:

Figure 121 Ballad of Spinning

Source: Chu, W. H. (2019)

### 9.3 The influence of Chinese composers

During the study period in the 1950s and 1960s when the works were poor, some widely circulated Chinese works were very limited, and Chu Wanghua would study and analyze them one by one. Composers he admires include He Luting, Du Mingxin, Ding Shande, Chen Peixun, Wang Lisan, Liu Zhuang, Luo Zhongrong, etc. He has performed and analyzed the works of these composers. These works are bound to have an impact on his creation.

The following piece is a piano music party composed by He Luting in 1935. Its theme is based on the G palace mode. The melody played in unison by column

chords at the beginning makes the music very imposing. This piece shows the composer's skill in combining polyphonic thinking with national modal style. In addition, there are two points worth noting:

First, in terms of musical form, the musical piece is multi-segmented and has reproducibility. Although it has reproducibility, it does not belong to the typical trilogy form with reappearance like "Shepherd's Piccolo"; it is more like a few small pieces combined yet coherent structure.

Second, in terms of rhythm, the continuous syncopated rhythm and the strong non-rhythmic accent strengthen the rhythmic characteristics of folk percussion music. These two points show that the composer pursues the Chinese style of piano music in many aspects in terms of musical elements.

#### An Evening Get-together

The image shows a musical score for the piece "An Evening Get-together" by He Luting. The score is written for piano in 4/4 time and G major. It consists of two systems of music. The first system is marked "Allegretto" and "ff". The second system is marked "p" and "Poco". The score includes various musical notations such as dynamics, articulation, and fingering.

Figure 122 An Evening Get-together

Source: He, L.T. (2003)

The theme of Chu Wanghua is strikingly similar to this theme, and it is also stated in the G palace mode. In addition, it is consistent with He Luting's treatment in the structure of the piece and the continuous and non-rhythmic stress of the syncopated rhythm.

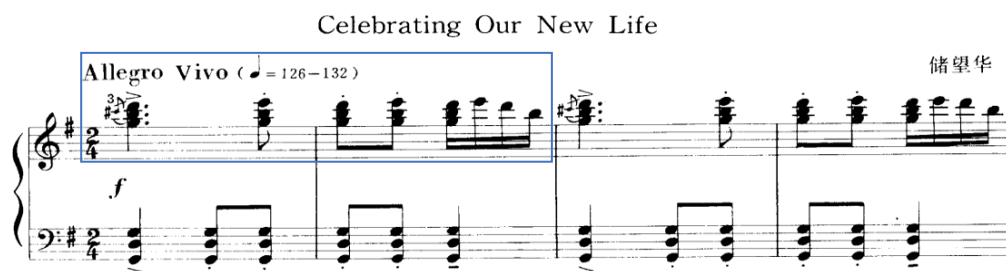


Figure 123 The Celebration of the Harvest

Source: Chu, W. H. (2019)

In 1958, Ding Shan composed the piano piece Good News, which is a Toccat-style piece. The piece begins with a rapid start, with the repeated eighth notes in the left hand as the texture, which steadily and enthusiastically sets off the cheerful atmosphere of the music:

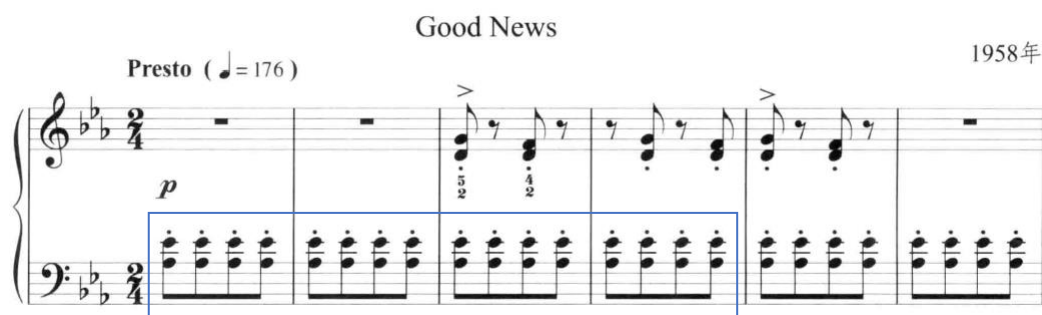


Figure 124 Good News

Source: Chu, W. H. (2019)

In 1978, in the Xinjiang Capriccio composed by Chu Wanghua, in order to express the joy of the harvest, there is a similar treatment. They have a consistent style continuation with Ding Shande in texture and music processing.



Figure 125 Xinjiang Capriccio

Source: Chu, W. H. (2019)

He Luting's Shepherd's Piccolo is the first Chinese piano work in the 1930s, which has a world-renowned reputation. The music uses a combination of polyphony and tonic. The clear texture in the middle of the music describes the happy time of the shepherd boy.

Figure 126 Shepherd's Piccolo

Source: He, L.T. (2003)

This texture was applied to the sky in Chu Wanghua's liberated area, depicting the joyful atmosphere of the people.



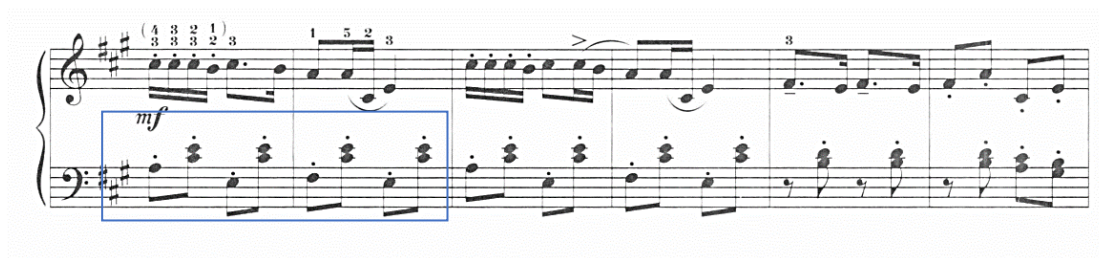


Figure 127 The Marry-Go-Round

Source: Chu, W. H. (2019)

In *A Great River* created by Chu Wanghua in 2003, dense accompaniment textures fill the middle part, and the melody floats above, like a small boat floating on the water waves. As a diligent and eager to learn, Chu Wanghua will never miss the study of the classic literature of Chinese predecessors. He always has a pious heart.

Figure 128 A Great River

Source: Chu, W. H. (2019)

It is also a work about the description of flowing water. As early as 1972, Zhu Jianer's *Flowing Water* used the same treatment method.

Figure 129 Flowing Water

Source: Zhu, J. E. (2010)

Zhu Gongyi's 1952 *The Stream* also had a similar approach, which deeply influenced Chu Wanghua's texture writing.



Figure 130 *The Stream*

Source: Wei, T. Ge. (1999)

### Summary

In the process of creation, Chu Wanghua absorbed rich materials such as Chinese folk songs, creative songs, national instrumental music, opera music, imitated the timbres and playing methods of a variety of national musical instruments. The development techniques and structural characteristics of folk music are used to create. His works not only conform to the performance characteristics of the piano, but also have a special Chinese style and Chinese charm.

Chu Wanghua's works have strong vitality. In the process of creation, he skillfully uses Western composing techniques and aesthetic concepts of traditional Chinese music, and draws on the development techniques and structural characteristics of Chinese folk music to create works. Based on folk melody, he explores the possibility of various rhythms, uses rich accompaniment texture and changeable rhythm combination to develop music. He makes the music full of tension with bold changes in strength. What is more noteworthy is that he boldly explores the harmonic language rich in Chinese national style. His works not only conform to the characteristics of piano performance, but also have special Chinese style and Chinese charm.

# CHAPTER V

## THE APPLICATION OF WORKS AND CONCEPTS OF COMPOSING MUSIC OF CHUWANGHUA FOR VARIOUS PURPOSES

In the continuous study, exploration and practice of piano music creation, Chu Wanghua has been committed to the research, exploration and practice of ethnic elements in Chinese piano music. At the same time, rooted in national culture and music tradition, he has created a series of pianos with Chinese national style. The works have added valuable wealth to Chinese piano music.

This chapter will investigate and analyze the application of Chu Wanghua's works and creations from the following aspects.

1. His music in concert
2. Application in professional teaching
3. The application of Chu Wanghua's works in textbooks of various grading institutions
4. Application in piano competition
5. His music in festival
6. Dissemination in various electronic media
7. Publishing of Chu Wanghua's piano works
8. The Influence of Chu Wanghua's composition concepts

### **1. His music in concert**

#### 1.1 A concert by Chu Wanghua himself

Chu Wanghua's works have been widely disseminated in Chinese concerts, whether it is commercial concerts or teaching concerts, Chu Wanghua's works have been widely disseminated, especially his "Eight Chinese Folk Songs" and "Turn Over". "Days", "Love Song", "Xinjiang Capriccio", "Sky in the Liberated Area", "Jasmine Fantasia" and other works are often played in Chinese piano concerts. The following important concerts recorded the performance of Chu Wanghua's works:

As shown in figure 131, In 1978, the Central Conservatory of Music held a concert of piano works for Chu Wanhua, which set a precedent for the first Chinese composer to perform a special concert (Zhao, F. 1978).



Figure 131 Concert of Piano Works for Chu Wanhua

Source: Lian Kaikai Retrieved from Fieldwork

Three years later, the piano department of the Central Conservatory of Music once again held a concert of original piano works for him. This time, the total length of his compositions reached one hour (Wu Zuqiang 1981). In the years that followed, with his increasing popularity, more and more piano concert programs began to feature Chu Wanhua's solo piano works. Chu Wanhua's piano works have been widely performed in concert halls of the Central Conservatory of Music, Beijing Concert Hall, Xi'an Conservatory of Music, Xinghai Conservatory of Music, Northeast Normal University, Capital Normal University, Xiamen University and other places, and have been highly appreciated and recognized.

In 2001, Chu Wanhua held "Chinese Feelings" and "Chu Wanhua Piano Works Solo Concert" in six major cities in China, including Beijing, Shanghai, Guangzhou, Shenzhen, Jinan and Shijiazhuang, and achieved great success. Since then, more and more professional performers have started to hold special concerts of Chu Wanhua's piano works.

Since September 11, 2011, Chinese pianist and educator Bao Huiqiao and Chu Wanghua have held several concerts of Chu Wanghua's piano works in Beijing, Wuhan, Xiamen, Qingdao, Zhengzhou, Zhongshan and other places.

On October 4, 2011, during the "4th 'Cardanza Cup' National Youth Chinese Piano Works Performance Competition", a concert of Chu Wanghua's new works was held in the Concert Hall of the Middle School Attached to the Central Conservatory of Music. The works premiered in this concert include Chu Wanghua's "Improvisation", "Rondo", "Red River" and "A Big River".

On December 5, 2013, at 7:30 pm, the concert of Chu Wanghua's symphony and piano works was held in Beijing Concert Hall. The concert was hosted by the China Symphony Development Foundation, performed by the China National Symphony Orchestra, and conducted by Shao En. The works performed in the concert include the symphony "Silk Road", the alto saxophone concerto, the third piano concerto "City Boys"; the piano piece "Jasmine" Fantasia, four Chinese folk songs "Liuyang River", "In the Far Away", "Love Song", "Guess the Tune", etc. The Australian saxophonist Yang Yi, the famous pianist Chen Weiling and the young pianist Liu Yinzhi were invited to participate in the performance.

### 1.2 Concerts attended by Chu Wanghua

As shown in figure 132, On December 5, 2013, the Beijing Concert Hall held a concert of works by Chu Wanghua with Chinese Feelings. This concert was sponsored by the China Symphony Development Foundation and performed by the China National Symphony Orchestra. The famous conductor Shao En served as the conductor. The concert performed Chu Wanghua's symphonic works and major piano works, and Chu Wanghua participated in the performance.



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Figure 132 The Concert of Works by Chu Wanghua with Chinese Feelings

Source: Lian Kaikai Retrieved from Fieldwork

On July 2, 2014, the Xiamen University International Piano Art Festival opened. The concert of Chu Wanghua's piano works will also be a surprise in the concert hall of the Academy of Arts. Chu Wanghua also participated in the performance.

From May 20th to 22nd, 2015, the concert and master class of "Chu Wanghua's Piano Works Selection" (full set) held by the School of Music of Northeast Normal University in the concert hall. In three days, two concerts of all of Chu Wanghua's piano solo works (published from 1962 to 2014), four master classes and one special academic lecture were held. Chu Wanghua participated in the whole event.



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储望华“对中国钢琴作品民族风格的探索 and 尝试”专题讲座  
Lecture by Chu Wanghua: The Exploration and Attempt of National Style in Chinese Piano Works

2015.11.06 14:00 中央音乐学院 琴房楼演奏厅

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储望华  
钢琴作品专场音乐会  
Recital of Piano Compositions by Chu Wanghua

2015.11.06 19:30 中央音乐学院 琴房楼演奏厅

1. 新疆随想曲
2. 《茉莉花幻想曲》
3. 《随想曲：灵隐之声》（三个乐章）
4. 《第一奏鸣曲》（三个乐章）
5. 《中国民歌六首》  
1. 正月新春 2. 太阳出来喜洋洋 3. 刘海砍樵 4. 在那遥远的地方 5. 情歌 6. 猜调
6. 《第二奏鸣曲》（单乐章）
7. 左手前奏曲《满江红》
8. 《随想变奏曲》
9. 《小星星变奏曲》
10. 钢琴四手联弹：《中外名曲 10 首》

CENTRAL CONSERVATORY OF MUSIC 70th ANNIVERSARY 钢琴系 Piano Department

29

Figure 133 A programme of concerts by Chu Wanghua

Source: Lian Kaikai Retrieved from Fieldwork

As shown in figure 133, On November 6, 2015, the Piano Department of the Central Conservatory of Music held a special concert of Chu Wanghua's piano works. During this period, Chu Wanghua also held a special lecture entitled "Exploration and Experimentation of the National Style of Chinese Piano Works".

In 2017, the 8th Shenzhen Piano Music Season started to hold a concert of Chinese piano works, and Chu Wanghua's works have become a must-play repertoire since then.

In 2018, the International Piano Music Week held in Sanya, Hainan Province specially held a concert of Chu Wanghua's piano works.

On September 29, 2021, the concert hall of Shenzhen Sea World Culture and Art Center held a concert of piano works by Belgian pianist Renaat Beheydt.

### 1.3 Other important concerts on the works of Chu Wanghua

Zhu Yafen Chu Wanhua Xi'an Concert Hall Symphony Hall staged a concert of Chu Wanhua's classic works by Tao Minxia and his students on April 30, 2018. Chu Wanhua and Lang Lang's teacher Prof. Zhu Yafen attended. Mr. Chu Wanhua was invited to perform on the same stage.

“KotorArt International Festival – Don Branko’s Music Days” is supported and established by UNESCO, the Ministry of Culture and Media of the Republic of Montenegro, and the Municipal Department of Kotor.

Since its inception, the Kotor International Art Festival has invited many artists active in the international music scene to come here, including conductor Christopher Penderecki, pianists Wang Yuja, Ivo Bogoredich, Jay Nice Mazuev, Boris Berezovsky, cellist Misha Maisky, violinists Leonidas Kavakos, Nemanja Radulovich and percussion Home Martin Grubinger and more.

Pianist Chen Junyan held a solo recital on the "China Stage" of the festival on the evening of July 19. Three of the five pieces were from Chinese composers: He Luting's "Shepherd's Piccolo", Chu Wanhua's "Jasmine" and Chen Peixun's "Autumn Moon over Pinghu".

On November 7, 2019, a special concert of Chu Wanhua's piano works was held at the Northeast Normal University Concert Hall. The teachers and students of the Conservatory of Music jointly performed ten works composed by Chu Wanhua from 1959 to 2000, including the "Scenario of the South of the Yangtze River", "The First Variation", "Capriccio No. 1" and other works. An exquisite musical feast.

On September 29, 2021, the concert of Chu Wanhua's piano works was held at the Jingshan Theater on the third floor of Shenzhen Sea World Culture and Art Center. Belgian performers played the leading role.

### 1.3 Application cases of Chu Wanhua's works in concerts

Chu Wanhua's works are widely used in concerts. As shown in table 12, the following table shows the repertoire of the three concerts according to the statistics of the researcher.



Table 12 Information statistics of three concerts

Performance Information		Concert program
Concert 1	<p>Time: 2021.09.29 Wednesday 20:00</p> <p>Place: Jingshan Theater, 3rd Floor, Shenzhen Sea World Culture and Art Center</p> <p>Player: Renaat Beheydt</p>	<p>Two preludes "Zheng Xiao Yin" "The sound of the valley"</p> <p>Sonata No. 1 The Moon Over a Fountain Seven Chinese folk songs Mountain Song Love Song Merry Sun Rising The Liuyang River Woodcutter Liu Hai From Far Away Guessing Riddles Suite "Hidden Voices" Jasmine Fantasy Two preludes "Berceuse" "Monument"</p>
Concert 2	<p>Time:2018.2.7. 20:00</p> <p>Site: San ya Hainan province</p>	<p>The Moon Over a Fountain Xinjiang Capriccio Sonata No. 1 Jasmine Fantasy Sonata No. 2 Variations on the Little Star The piano plays in four hands player : YangYun lin ChuWanghua Piano in four hands ,18 Piece</p>

Concert 3	Time:2015.11.06 19:30 Site: Central Conservatory of Music	Xinjiang Capriccio Jasmine Fantasy Suite "Hidden Voices" Sonata No. 1 Six Chinese folk songs Mountain Song Merry Sun Rising The Liuyang River Woodcutter Liu Hai From Far Away Guessing Riddles Sonata No. 2 Man Jiang Hong Variations on thought Variations on the Little Star
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## 2. Application in professional teaching

Chu Wanghua's piano pieces have played an important role in the teaching of piano majors in China. As early as 1962, his works were included in the first volume of "Selected Works for Piano Teaching in National Conservatory of Music". Frequently included in "Piano Course" and "Basic Piano Course", the most widely circulated piano textbooks in the country's higher normal colleges and universities, these piano tutorials are aimed at professional music colleges and music colleges in comprehensive universities across the country, and are the most widely used. Two piano basics tutorials.

Many colleges and universities will analyze and explain the piano arrangement of Chu Wanghua as the teaching content in the teaching of impromptu accompaniment, such as the Central Conservatory of Music, the School of Music of Capital Normal University, Zhengzhou Shengda College of Economics and Business, Guangdong Vocational College of Literature and Art and other colleges and universities.

The following table shows the application of Chu Wanghua piano in teaching in three universities in China:

Table 13 The common teaching repertoire of the three universities

	University	Title
University 1	Xi 'an Conservatory of Music	Two preludes (1961) "Zheng Xiao Yin" "The sound of the valley" Sonata No. 1 (1980) The Moon Over a Fountain (1972) ) Seven Chinese folk songs (1978-1999) Suite "Hidden Voices" (1982) Jasmine Fantasy (2003) Preludes (1961) "Berceuse" "Monument"
University 1	Wuhan Conservatory of Music	Xinjiang Capriccio (1979) Jasmine Fantasy (2003) Preludes (1961) Seven Chinese folk songs (1978-1999)
University 1	Xinghai Conservatory of Music	Merry Sun Rising Jasmine Fantasy (2003) Eight Chinese folk songs (1978-1999) The Shining of The Red Star Xin Jiang Capriccio



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### 3. The application of Chu Wanghua's works in textbooks of various grading institutions

Many piano grading textbooks include Chu Wanghua's piano works. For example, the work "Zheng Zhen Yin" was included in the repertoire library of the 7th grade works of the piano grade examination textbook of the Chinese Musicians Association, an official organization in China. At the same time, Chu Wanghua's piano works have also spread all over the world. For example, his piano work "Love Song" was designated as a seventh-level repertoire by the Royal Conservatory of Music Examination Center.

As shown in table 14, The following table shows the application of Chu Wanghua piano in Grade examination textbook in China:

Table 14 Three kinds of grade examination textbooks

Grade examination textbook		Title
Grade examination organization 1	Xi 'an Conservatory of M Grade Examination Centerusic	The Liu Yang River
Grade examination organization 1	Wuhan Conservatory of Music Grade Examination Center	Xinjiang Capriccio
Grade examination organization 1	Chinese Musicians Association Grade Examination Center	Zheng Xiao yin

### 4. Application in piano competition

In professional piano competitions, Chu Wanghua's works have been widely used by competitors. Some professional competitions even list Chu Wanghua's works as a separate competition. These main competitions include:

4.1 "Cardanza Cup" National Youth Chinese Piano Works Performance Competition

The "Cardanza Cup" National Youth Chinese Piano Works Performance Competition is the only professional competition in China with the purpose of promoting Chinese piano works. The competition was approved by the Ministry of Education of the People's Republic of China in 2005, sponsored by the Central Conservatory of Music, a national professional piano competition jointly organized by the High School Affiliated to the Central Conservatory of Music and Beijing Kadanza Culture and Art Co., Ltd. In 2020 and 2021, Chu Wanghua will serve as the chairman of the jury of the competition.

The purpose of the competition is to promote the love of Chinese young piano children for the piano works of the motherland, promote the promotion and development of Chinese excellent piano works, encourage the creation and performance of Chinese piano music works, improve the performance and teaching level of Chinese piano works, and promote the Chinese National traditional culture, cultivating young piano players

#### 4.2 Shanghai International Youth Piano Competition

The Shanghai International Youth Piano Competition was established in 2008 and is sponsored by the China Association for Social, Economic and Cultural Exchanges. Positive energy youth piano art performance talents, reserve talents for my country's piano art career. Through competitions and related series of activities, popularize and promote the improvement of piano art teaching level for young people in all regions of the country. To provide the majority of young piano art professionals and enthusiasts with an opportunity to display their talents, communicate with each other and learn from each other, so that they can experience happiness and grow from music while studying.

As shown in figure 134, as one of the most influential piano competitions in China, the Shanghai International Youth Piano Competition has set up a special category for the piano works of Chu Wanghua since 2020. Chu Wanghua has also served as the chairman of the jury for the last three youth competitions. The competition specially set up a performance award for Chu Wanghua's works.



Figure 134 Shanghai International Youth Piano Competition 2022

Source: Lian Kaikai Retrieved from Fieldwork

#### 4.3 Hong Kong Musicians Association "Liszt Memorial Award" and "Chopin Memorial Award"

The "Liszt Memorial Award" and "Chopin Memorial Award" organized by the Hong Kong Musicians Association are professional competitions organized by the Hong Kong Musicians Association, aiming to establish an international platform for musicians from all over the world to communicate and develop together. Concerts, master classes, forums, lectures and competition exchanges, etc. The two awards are held every two years.

As shown in figure 135, Since 2015, the Hong Kong International Musicians Association has set up the Chu Wanghua Honor Award and the Chu Wanghua Best Performance Award in the finals of the "Liszt Memorial Award" and the "Chopin Memorial Award" Hong Kong International Piano Open. The international famous composer Mr. Chu Wanghua personally selected from the contestants who performed his works.



Figure 135 The Hong Kong International Musicians Association 2015

Source: Lian Kaikai Retrieved from Fieldwork

As shown in table 15, which shows the designated entries for three important competitions:

Table 15 Three piano competition information

Name of Competition	The name of the piece
1."Cardanza Cup" National Youth Chinese Piano Works Performance Competition Xi 'an Conservatory of Music Grade Examination Center	Jasmine Fantasy Merry Sun Rising The Celebration of the Harvest The Liu Yang River
2.Shanghai International Youth Piano Competition Wuhan Conservatory of Music Grade Examination Center	Merry Sun Rising Fisher Boy of The South Sea The Celebration of the Harvest The Liu Yang River
3. Hong Kong Musicians Association "Liszt Memorial Award" and "Chopin Memorial Award" Chinese Musicians Association Grade Examination Center	Merry Sun Rising The Marry-Go-Round The Celebration of the Harves Love Song

## 5. His music in festival

Chu Wanghua's piano works have received increasing attention in recent years, and many places have held music festivals to celebrate the composer's contributions.

### 5.1 A piano art festival named after Chu Wanghua

In recent years, due to the increasing influence of Chu Wanghua's works, and China's piano music education has become more standardized and prosperous. Some government agencies and professional cultural groups have organized art festivals to enrich people's spiritual life in order to improve the public's piano artistic literacy and better disseminate Chu Wanghua's artistic works. There are mainly the following:

### 5.2 Dongguan Chu Wanghua Piano Works Art Festival

As shown in figure 136, From August 24th to 25th, 2019, the "Chu Wanghua Piano Works Art Festival" was grandly held at the Beilei Concert Hall in Dongguan City. More than 300 teachers and students from all over the country participated. Chu Wanghua also participated in the festival.



Figure 136 Chu Wanghua Piano Works Art Festival 2022

Source: Lian Kaikai Retrieved from Fieldwork

During the two-day period, 11 activities with different themes, including special lectures, open master classes, concerts, and teacher symposiums, were held to



discuss Chu Wanghua's piano works. According to reports, the activities of the festival include special lectures, master open classes, concerts, teacher symposiums and other 11 activities with different themes. Among them, there are 2 special lectures. The first one is Mr. Chu Wanghua's "60 Years of National Style Exploration of Chinese Piano Works". "Chu Wanghua's piano works research process and those things in teaching".

In an interview, Mr. Chu Wanghua, a famous Chinese composer and pianist, said that he felt very honored to be the first art festival named after a Chinese composer. "This is an encouragement and a spur. I will continue to work hard to write more works that promote our Chinese culture. I would like to thank Mr. Li Renjie, the chief planner of the festival, for his careful planning and the support of the Dongguan Musicians Association."

Mr. Shen Minghe, Vice Chairman of Dongguan Musicians Association, said that this event is very meaningful to hold in Dongguan, which has promoted the development of Dongguan piano art and enriched the artistic life of the citizens. I am very grateful to the organizer for choosing to hold it in Dongguan, and I am very grateful to Master Chu Wanghua for being able to hold it in Dongguan. Coming to Dongguan, I also hope that more artists can come to Dongguan.

Mr. Li Renjie, executive chairman of the Hong Kong International Musicians Association and chief planner of the Chu Wanghua Piano Art Festival, said that the first "Chu Wanghua Piano Works Art Festival" was chosen to be held in Dongguan, Guangdong, mainly because Dongguan is the art center of the Greater Bay Area. The sessions are held in different cities. "This is the first art festival named after a Chinese composer in Chinese history, and the content is all about the composer's piano works.

As shown in figure 137, on August 25, 2022, the 2nd Chu Wanghua Piano Works Art Festival opened at the Beilei Concert Hall in Dongguan City. The festival is rich in content, mainly including the open class of Chu Wanghua's works masters, Chu Wanghua's lectures and the music of Chu Wanghua's works performed by Chu Wanghua and Belgian pianists. meeting.



Figure 137 The 2nd Chu Wanghua Piano Works Art Festival 2022

Source: Lian Kaikai Retrieved from Fieldwork

## 5.2 The First Chu Wanghua Piano Works Art Festival in Yixing City

On August 27, 2022, Chu Wanghua's hometown, Yixing, held the "Yixing First Chu Wanghua Piano Works Art Festival" for the composer Chu Wanghua. The art kicked off at the Yixing Library. The well-known composer and pianist Chu Wanghua performed enthusiastically for the public. Bring a unique musical feast. The event also invited the Belgian pianist and educator Bo Fusheng. As shown in figure 138, Chu Wanghua and Renaat Beheydt are playing a piano piece together.



Figure 138 The First Chu Wanghua Piano Works Art Festival in Yixing City

Source: Lian Kaikai Retrieved from Fieldwork

### 5.3 Jiangmen Chu Wanghua Piano Works Art Festival

As shown in figure 139, The Jiangmen Chinese Works Performance Competition and the 2nd Chu Wanghua Piano Art Festival will be held in Jiangmen on August 18, 2022. The purpose of the festival is to promote traditional Chinese culture, spread the excellent piano works of Chinese composers, and enhance the spiritual and cultural life of citizens.



Figure 139 Jiangmen Chu Wanghua Piano Works Art Festival 2022

Source: Lian Kaikai Retrieved from Fieldwork

As shown in table 16, It shows the repertoire of three music festivals.

Table 16 Three Festivals

Name of the Festival	The name of the piece
1.A piano art festival named after Chu Wanghua	Preludes "Zheng Xiao Yin" "The sound of the valley" Sonata No. 1 The Moon Over a Fountain Seven Chinese folk songs Suite "Hidden Voices" Jasmine Fantasy "Berceuse"

2.Dongguan Chu Wanghua Piano Works Art Festival	The Moon Over a Fountain Seven Chinese folk songs Suite "Hidden Voices" Jasmine Fantasy "Berceuse" Sonata No. 2 Man Jiang Hong Zheng Xiao Yin
3.The First Chu Wanghua Piano Works Art Festival in Yixing City	"Berceuse" Sonata No. 1 Man Jiang Hong Preludes "Zheng Xiao Yin" "The sound of the valley" Jasmine Fantasy Merry Sun Rising The Celebration of the Harvest The Liu Yang River

## 6. Dissemination in various electronic media

Due to the rapid development of the Internet and mobile media, Internet communication characterized by immediacy, universality and convenience has made Chu Wanghua's piano works spread to the greatest extent. On professional websites, you can easily find information about Chu Wanghua's pianos Audio, video, electronic score and other information of the song.

For example, Youku, CCTV, Sohu, Bilibili, Tencent and other websites with the most customers in China have included Chu Wanghua's piano music videos. Almost all Chinese piano boys have played the piano works of Chu Wanghua. Many piano boys and teachers, including internationally renowned pianists Lang Lang, Shen Wenyu, Bao Huiqiao, etc., have shared their piano videos on the website.

The researcher conducted searches on Chu Wanghua and his three representatives, and the number of searches is shown in the following table 17:

Table 17 Chu Wanghua's works on the website information statistics

WEBSITE	Chu Wanghua	HappyTimes	The days in the liberated areas	ZhengXiao Yin
YOUKU	100	45	38	30
BILIBILI	240	50	30	40
BAIDU	380	80	70	90
WANGYIYUN	67	40	49	45

## 7. Publishing of Chu Wanghua's piano works

Chu Wanghua's piano works have been widely published, but his other genres have not been published. His earliest publications were the piano solo pieces "Jiangnan Scenario" and "The First Variation", which he composed when he was a university student. These two piano solo pieces were included in the national "Piano Teaching Music for Higher Music Colleges" published by the Music Press in 1962. Selected in the "Chinese Works" volume.

As shown in figure 140, In 1980, Chu Wanghua's seven works were published in the People's Music Publishing House, namely: Two Preludes, Days of Turning Over, Reflecting the Moon in Erquan, Little Sentinel in the South China Sea, Capriccio in Xinjiang, and Shadow of a Boat in the Spring River. Subsequently, his periodic works were published continuously in the form of singles.



Figure 140 Chu Wanhua published works 1980

Source: Lian Kaikai Retrieved from Fieldwork

His works are also continuously included in other publications of piano works in China. For example, the People's Music Publishing House, the most influential music publisher in China, published "Selected Chinese Piano Works" in April 1996, which included Chu Wanhua's "Days of Turning Over", "Erquan Reflecting the Moon" and "Guess the Tune" work.

The complete works of Chu Wanhua have been published three times in total, and each time the number of repertoires has increased:

As shown in figure 141, In 2001, People's Music Publishing House published "Chu Wanhua's Piano Works Selected Works" which published 22 works revised by Chu Wanhua himself. In 2010, "Chu Wanhua's Piano Works Selected" published by Shanghai Music Publishing House published 30 works revised by Chu Wanhua himself. In 2019, "Chu Wanhua's Piano Works" published by Shanghai Music Publishing House included all the piano solo works previously composed by Chu Wanhua, and he personally participated in the revision and review work.

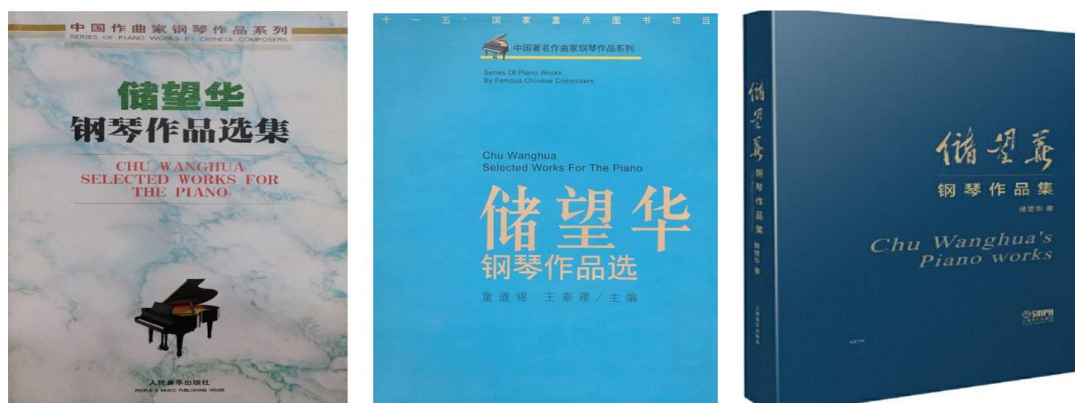


Figure 141 Chu Wanghua published works 2008,2010,2019

Source: Lian Kaikai Retrieved from Fieldwork

As shown in figure 142 in left , In October 2010, Hunan Literature and Art Publishing House published Chu Wanghua's four-handed play. The book includes 18 popular Chinese and foreign folk songs adapted by Chu Wanghua. The original intention of Chu Wanghua's creation is to cultivate good cooperation ability through cooperative art, and cultivate more sound levels and color beauty of performers.

On November 13, 2019, the set version of the single-movement piano concerto "My Motherland" was premiered at the Shanghai Symphony Orchestra Concert Hall. That night, the Shanghai Philharmonic Orchestra was led by Zhang Yi, the artistic director of the Shanghai Philharmonic Orchestra, together with the young pianist Sun Yingdi in Shanghai. The concert hall of the Symphony Orchestra held the world premiere of the piano concerto "My Motherland".

As shown in figure 142 in right, the piano concerto "My Motherland" is a commissioned work by Shanghai Music Publishing House. In the form of piano solo and orchestra concerto, the work expresses the praise and love for the great motherland, the praise for the great rivers and mountains, and the eulogy for the humanistic feelings of China.





Figure 142 Chu Wanghua published works 2010, 2019

Source: Lian Kaikai Retrieved from Fieldwork

As shown in figure 143, in June 2022, People's Music Publishing House published "Colorful Ensemble", which included Chu Wanghua's four-handed play: Urban Dance (left picture). The other two books are Chu Wanghua's collected works and his memoirs.

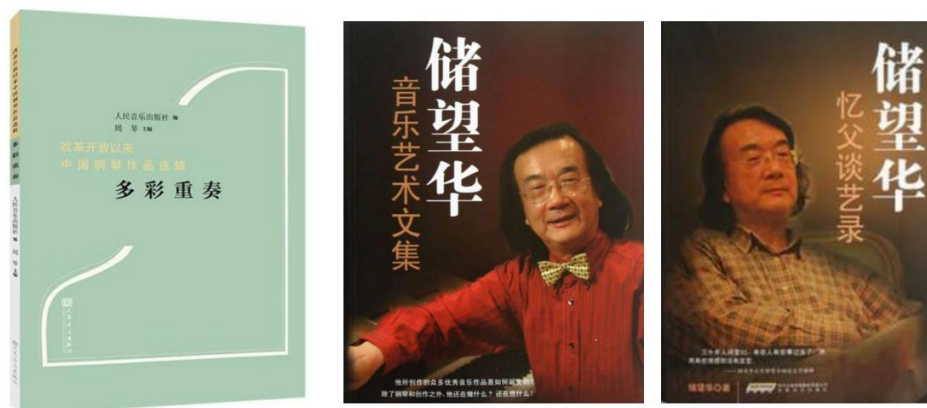


Figure 143 Chu Wanghua published works in 2022,2013,2013

Source: Lian Kaikai Retrieved from Fieldwork

CNKI, the largest database in China, includes all journal articles written by Chu Wanghua himself. In 2013, Hunan Literature and Art Publishing House published two collections of Chu Wanghua's music and art collections and Chu Wanghua's recollection of his father's talk about art. The two collections include articles published by Chu Wanghua in important Chinese music magazines such as People's Music and Piano Art.



## 8. The Influence of Chu Wanghua's composition concepts

The reason why Chu Wanghua's works are so popular is inseparable from the teachability, audibility and flexibility he adheres to in his creative Concepts. He often emphasizes these three points. This is why his piano music has been so popular for a long time. popular reason. It is in accordance with this idea and original intention that he uses his works to convey his Concepts of composition. His compositional ideas influenced contemporary and later composers and teachers.

### 8.1 the composition techniques of Chu Wanghua

In the structural arrangement of music, Chu Wanghua often uses prelude and coda. The use of prelude increases the emotional foundation of music, and the use of coda makes the structure of the work more complete and the sense of termination of the work more sufficient.

In terms of mode, among the 30 arrangements created by Chu Wanghua, all of them are Chinese national mode except one for harmony minor. In order to increase the harmonic tension and color of the music, Chu Wanghua used two notes outside the pentatonic scale.

As shown in figure 144, Chu Wanghua is particularly fond of using appoggiatura to modify the melody, which is an important means to increase the national flavor.

豫 乡 情  
THE TUNE OF HENAN

作于1965年

Allegro vivace ♩=132

Figure 144 The Tune of HeNan

Source: Chu, W. H. (2019)

In addition to the use of Appitiatos, Chu Wanghua also commonly uses the second interval:



Figure 145 The Celebration of the Harvest

Source: Chu, W. H. (2019)

Chu Wanghua not only uses the second interval in the melody, but also uses it extensively in the texture of the accompaniment:

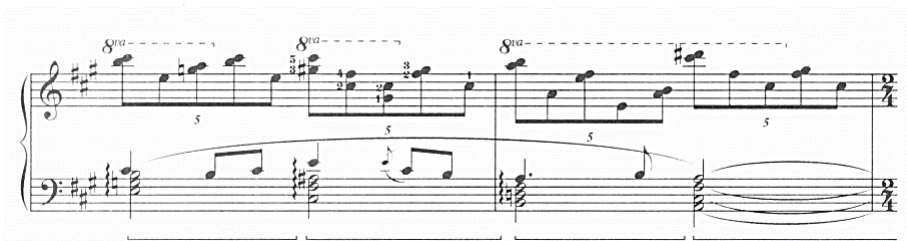


Figure 146 Jasmine Fantasy

Source: Chu, W. H. (2019)

In some of Chu Wanghua's works, the second interval appears simultaneously in the melody and accompaniment:



Figure 147 Wood Cutter Liu Hai

Source: Chu, W. H. (2019)

In the Xinjiang Capriccio, the composer used the minor second and augmented second to highlight the characteristic intervals in Xinjiang folk songs:



Figure 148 Xinjiang Capriccio

Source: Chu, W. H. (2019)

In this arrangement, Chu Wanghua uses the appoggiatura melody of the minor second interval and the chords formed by the second interval to increase the interest of this folk song:



Figure 149 Tune of Guessing

Source: Chu, W. H. (2019)

In terms of harmony, Chu Wanghua followed the Western traditional harmony functionality in the use of harmony. On this basis, he expressed the Chinese style by transforming the chords. Chu Wanghua's methods of transforming chords are mainly: additive tones, substitute tones and omitted tones.

Additive chords reflect Chinese composers' reference to traditional chord structures and their creative application of "pentatonic" sound:

茉莉花幻想曲  
JASMINE FANTASY

作于2003年

Figure 150 Jasmine Fantasy

Source: Chu, W. H. (2019)

In actual composing, Chu Wanghua often uses the second or fourth to replace the third of the chord:

Figure 151 Jasmine Fantasy

Source: Chu, W. H. (2019)

Omitting the third interval of the chord is also a common practice of Chu Wanghua:

Figure 152 Impromptu

Source: Chu, W. H. (2019)

Chu Wanghua often uses fermata to regulate the rhythm and breathing of music. The use of fermata allows pianists enough freedom in performance, and the

players can freely deal with the music according to their own understanding of the work, giving the music autobiographical characteristics:



Figure 153 Zheng Xiao Yin

Source: Chu, W. H. (2019)

Cadenza was made for pianists to show off their skills. Chu Wanghua's cadenza showcases technology on the one hand, but also national flavor and character on the other.

In the field in the liberated area, for example, in the introduction of "Heaven in the Liberated Area", both the left and right hands start from the high pitch and the right hand uses the folk style writing mode of "interlocking" to go down.



Figure 154 The Marry-Go-Round

Source: Chu, W. H. (2019)



In Zheng Xiao Yin, the pentatonic melody, played alternately by the right hand and left hand, imitated the sweeping string on the guzheng, highlighting the performance of the instrument and the national flavor.

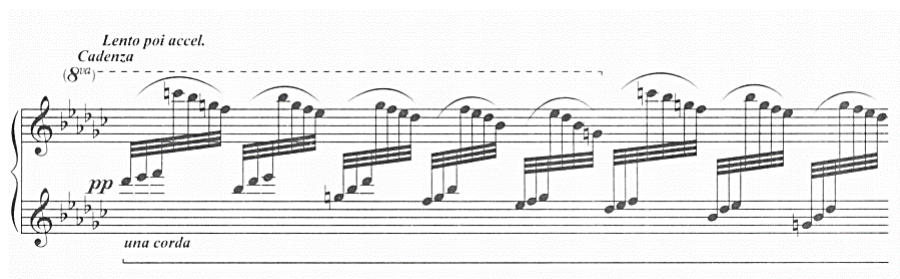


Figure 155 Zheng Xiao Yin

Source: Chu, W. H. (2019)

In Jasmine Fantasia, Chu Wanghua clearly marked the cadenza, describing the image of petals falling slowly and dewdrops flying with a gust of wind.

Figure 156 Jasmine Fantasy

Source: Chu, W. H. (2019)

In this cadenza, Chu Wanghua describes the joy and excitement that beautiful love brings to people:

Figure 157 From Far Away

Source: Chu, W. H. (2019)

As for rhythm and beat, Chu Wanghua often changes the rhythm of music by changing the beat according to the needs of musical mood. Although it will increase the difficulty for players, it will increase a lot of new ideas for listeners, which is exactly the new ideas in music that Chu Wanghua pursues.

Chu Wanghua usually uses 2/4 and 4/4 rhythms, because most folk songs are written in these two rhythms. Chu Wanghua followed these characteristics in his composition, but he also used 3/4 for variations.

As shown in figure 158, In the improvisation, with the change of beat, the rhythm also changes a little. In five bars, the beat changes five times, which will be a challenge for the players to face.

The image shows two systems of musical notation for a piano piece. The first system consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music starts in 2/4 time, then changes to 3/4, 4/4, 3/4, and finally 2/4 over five bars. Dynamics include *ff* and *sf*. A fermata is placed over the first two bars. The second system continues the piece, starting in 3/4 time and changing to 2/4, 3/4, and 2/4. It features a *ff* dynamic and a fermata over the final two bars. The notation includes various chords and melodic lines.

Figure 158 Impromptu

Source: Chu, W. H. (2019)

The use of fermata is a way that Chu Wanghua often uses to shift the rhythm and regulate breathing:

The image shows a musical score for a piano piece. It consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music is in 2/4 time. Dynamics include *ppp* and *pp*. There are several fermatas placed over notes in both staves, indicating a pause in the music. The notation includes chords and melodic lines.

Figure 159 A Great River

Source: Chu, W. H. (2019)

In terms of texture, Chu Wanghua likes to use the pattern of alternating left and right hands. This pattern, similar to cadenza and improvisation, has an unrestrained effect.

In *The Song of the Mountain*, Chu Wanghua used this tone to describe an empty valley:

Figure 160 A Great River

Source: Chu, W. H. (2019)

Chu Wanghua describes the murmuring flow of the Liuyang River:

Figure 161 Mountain Song

Source: Chu, W. H. (2019)

The texture of this hidden melody is a variation technique that Chu Wanghua always uses:

Figure 162 Jasmine Fantasy

Source: Chu, W. H. (2019)



Chu Wanghua is an open and inclusive composer. He hopes to realize his musical ideas, express Chinese flavor and express his patriotism through all technical means. These characteristics of Chu Wanghua's composition make his music unique and show his unique artistic characteristics.

## 8.2 The influence to others Chinese composers

It turns out that many of Chu Wanghua's works have stood the test of time. His works have been widely transmitted in many fields, which fully shows the infinite vitality and vitality of his works, and some of his works have also influenced the composition of some composers.

### 8.2.1 Sun Yiqiang's Spring Dance

As shown in figure 163, Chu Wanghua's Xinjiang Capriccio was composed in 1978. In this section, Chu Wanghua used four neat quarter notes as the starting rhythm, and then the rhythm duration became shorter and became an eighth note. With lively expression marks, the atmosphere suddenly became Get warm.



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The image displays a musical score for 'Xin Jiang Capriccio'. It consists of four systems of music. The first system shows the beginning of the piece with a tempo marking of 'Allegro vivo' and a metronome marking of 152. The piano part features a series of chords and a melodic line in the right hand. The second system continues the piano part with a dynamic marking of 'p'. The third system introduces a violin part with a dynamic marking of 'mp' and a 'non legato' instruction. The fourth system continues the violin part with a dynamic marking of 'mf'. The score includes various musical notations such as slurs, accents, and fingering numbers.

Figure 163 Xin Jiang Capriccio

Source: Chu, W. H. (2019)

As shown in figure 164, This approach is strikingly similar to the Spring Dance created by composer Sun Yiqiang in 1980. Both works describe the harvest in Xinjiang and the joy of the people in the harvest. The two paragraphs are handled in a very similar way. This close approach, followed in time, shows a certain degree of internal connection between the two works.



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Figure 164 Spring Dance

Source: Chu, W. H. (2019)

Although this rhythm is not a typical Xinjiang dance rhythm, the two composers use almost the same texture in such a tacit understanding, which fully shows that the two composers must have their inherent relationship under the background of the creation era and environment.

### 8.2.2 Yan Jin's work

Yan Jin, a native of Jincheng, Shanxi Province, a young composer, holds a doctorate in composition from the School of Music of Capital Normal University. As an up-and-coming composer, Yan Jin is a member of a new generation of Chinese composers. He has a wide range of creative fields, including symphony, chamber

music, chorus, art songs and other genres. In his creative Concepts, learning and assimilating the creative ideas and Concepts of predecessors' composers is the only way for a creator to grow. Chu Wanghua's piano music has also inspired and thought about his creation.

Chu Wanghua has used second-degree bumps in many piano works. Whether it is the turning-over days in his creative development period or the Jasmine Fantasia in his mature creative period, it can be said that this second-degree plot runs throughout. At the same time, his transformation and application of Western chords also gave Yan Jin a lot of creative ideas. Composer Yan Jin expressed his awe and recognition of the predecessor composer Chu Wanghua in the way of composition.

### 8.2.2.1 Dream Fantasy

Dream Fantasia was created in October 2021. The music uses the imagery and materials of the Shanxi Jinnan folk song "Dream Dream". The whole piece is about 7 minutes long, depicting dreams and awakenings, the alternation of time and space between ideals and reality, and also expressing dreams. The Seven Emotions and Six Desires. When the emotions in reality cannot be pinned, dreaming may be realized.

As shown in figure 165, in the 52nd bar of this piece, the composer boldly uses an A and A flat, a minor second hit. From a vertical perspective, the four vertical harmonies are composed of diminished and augmented chords with additional notes. The additional sound is basically composed of two degrees, and the sharp sound shows the emotions of anger and struggle. Viewed horizontally, the voice flows without losing its proper sense of line:

Figure 165 Dream Fantasy

Source: Lian Kaikai Make

As shown in figure 165, the 14th bar of the music uses a substituting chord, the middle part leads a descending melody (D-C-A-D-C) on the basis of the D sustained tone of the 13th bar, and forms a second lead with the sustain G of the bass part, producing a kind of "bend". "Sound" effect, which highlights the national flavor of this folk song:



Figure 166 Dream Fantasy

Source: Lian Kaikai Make

As shown in figure 167, At the end of bar 113, the composer uses a chord with D as the root note as the ending chord. This chord omits the third note and has a free feeling. This chord lacking the third note is full of time and space, which is a dream in reality. The distance seems to tell people that there may be a gap between the beauty of the dream and the reality, which makes people imagine and recall:

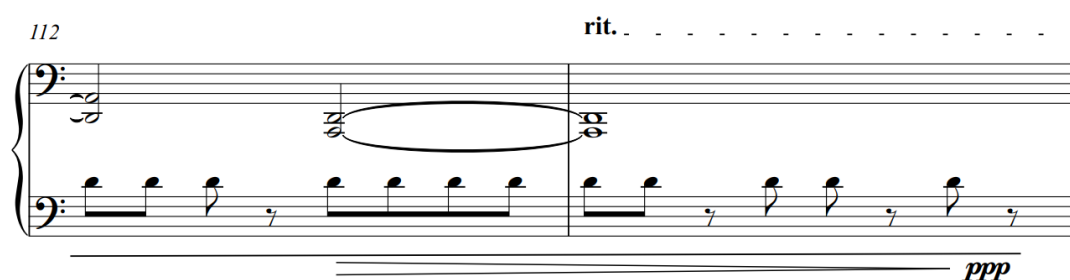


Figure 167 Dream Fantasy

Source: Lian Kaikai Make

#### 8.2.2.2 Flowers in the Rain: piano trio

Flowers in the Rain was composed in September 2019. This piece is composed for piano trio. The work was premiered at the Capital Normal University Music "Composition Workshop" and was sight-read by a New Zealand trio. This piece uses modern brushstrokes to describe the image of flowers in the continuous

autumn rain, and uses string plucks and piano continuation to describe the image of raindrops. process. At the same time, the image of flowers is also clearly outlined in the music. Yan Jin said that he has analyzed many of Chu Wanghua's piano works, and many of the composer's creative ideas and techniques can be used for reference.

As shown in figure 168, In this work, young composer Dr. Yan Jin used a lot of second-degree bumps to describe the gesture of raindrops. This is a time-space memory describing raindrops splashing down from petals. The music is full of fresh and strange interest:

Yanjin  
闫晋

The musical score for 'Flowers in the Rain' is presented in three staves. The top two staves are for Violin I (VLI) and Violin II (VC), both in 4/4 time. The tempo is marked 'Maestoso' with a quarter note equal to 85. The VLI and VC parts are mostly silent until the final measure, where they play plucked notes (pizz.) with a mezzo-piano (mp) dynamic. The Piano (PNO) part is in 4/4 time and starts with a piano (p) dynamic. It features a sequence of chords and notes, with a specific second-degree bump highlighted in a blue box in the second measure.

Figure 168 Flowers in the Rain

Source: Lian Kaikai Make

As shown in figure 169, In the 14th bar, Yan Jin boldly used fourth and fifth interval and alternate chords to increase the softness and national flavor of the music:

Figure 169 Flowers in the Rain

Source: Lian Kaikai Make

## 8.2.2.3 Deep Smile: Art Song

As shown in figure 170, this art song was created in April 2022, and the lyrics are selected from a love poem by the famous Chinese female writer Lin Huiyin. At the 38th bar of this piece, the composer also uses two semitone ascending parallel chord progressions, which are in line with the meaning of the lyric "Up to the Clouds", creating a sense of relaxed ascension:

Figure 170 Flowers in the Rain

Source: Lian Kaikai Make

8.2.3 Chu Wanghua served as the judge of two very important Chinese piano composition competitions

The two Chinese piano composition competitions are the most important piano composition competitions in China since the 21st century. Chu Wanghua's appointment as a judge fully demonstrates the recognition and high evaluation of his works and creative concepts.

Chu Wanghua talked about his basic selection principles when judging the competition: the works are of obvious era style (1920s); they have the taste of Chinese national style; in terms of composition techniques and piano performance, try to give full play to and balance; the academic nature of the works, Teaching and performance effect is good.

#### 8.2.3.1 "Painanu "Chinese Piano Composition Competition 2007

In 2007, the Central Conservatory of Music held the "Patiannu" Cup Chinese Piano Composition Competition at home and abroad. The purpose of this competition is to discover a group of Chinese-style piano works, enrich the inventory of Chinese piano music, and improve the quality of piano music. This competition was marked by the first prize of the composer Zhang Chao's "Pi Huang". At that time, most of the judges were directors and experts of the composition departments of major music colleges, and Chu Wanghua was also the judge of the final. The chairman of the jury is composer Du Mingxin. The winning works of this competition have been continuously performed in various competition concerts, and have received good attention and wide dissemination.

#### 8.2.3.2 "Xinghai Cup" First Chinese Piano Composition Competition

The competition was co-hosted by the Central Conservatory of Music, the highest music institution in China, the National Centre for the Performing Arts, and Xinghai Piano Group.

The Organizing Committee and the jury members of the First Chinese Piano Composition Competition of "Xinghai Cup" strictly reviewed 195 entries, and 6 pieces from the professional youth group and the professional youth group were selected as the finalists.

The Jury Committee of the First Chinese Piano Composition Competition of "Xinghai Cup" consists of famous composers and pianists. Composer judges (in alphabetical order by surname) are: Chen Yi, Guo Wenjing, Hao Weiya, Jia Guoping, Ye Xiaogang, Zhang Chao, Zhou Xianglin and the pianist judges (in



alphabetical order by surname) are: Chu Wanghua, Dan Zhaoyi, Jiang Chen, Li Songwen, Shi Shucheng, Wei Danwen, Wu Ying. The judges conducted a strict and fair review of the 6 works of the professional youth group and the professional youth group that entered the finals, and held an online meeting on July 17, 2022 to finally decide all the awards for this competition.

### Summary

The researcher expounds the application of Chu Wanghua's works and the implementation of his composing concepts from above seven aspects. Chu Wanghua's works have been so widely spread in so many fields, it is the concrete embodiment of his composing concepts.

The above seven aspects include various possibilities for the application of Chu Wanghua's piano works. At the same time, this phenomenon also shows a problem. For a living composer, such a wide application of his works is very rare, and the spread of his works reflects that his creative ideas are accepted by the public. This is inseparable from his previous creative experience.

Chu Wanghua's works have been so widely spread in so many fields, it is the concrete embodiment of his creative ideas. ChuWangHua tour very notice when writing, he works in a private fields obtained the original folk songs and folk material.

He often goes to places where people gather and he is very aware of the tastes of the broad audience. Therefore, he can gradually inject the ideas of the people, the voice of the society and the call of The Times into his creation. He thinks and views music creation from a cultural, macro and forward-looking perspective. He positioned himself as a "popularizer" of piano art. He found his own value and goal, and for this, never tired of fighting.

In Chu Wanghua's composing concepts, harmony is always the first. The charm of the piano, he thought, in addition to its magnificent "sonorous sound" and brilliant colors, "linguistic polyphony" is the innate advantage it has over all other instruments. Whenever Chu Wanghua listened to Chopin's and Ravel's piano music, he was particularly fascinated by their harmonic vocabulary. Even when listening to Beethoven's sonatas, under the magnificent structural tension, it was the harmonic connection one after another that caused the melody to have some support and

support. Rhythm and momentum were presented to the audience through the harmonic platform.

Chu Wanghua is a composer who majored in piano. As a piano composer, he always attaches great importance to "pianization", gives full play to the characteristics of this instrument, and regards the thinking of multiple sounds and harmony as the first task of piano music creation.

In practice, he was deeply influenced by the rich harmonies and textures of composers from Beethoven to Chopin. Even when Chu was improvising, he would think of "preset harmonies" in his head and flash them out with his fingers on the keys.

Chu believes that in piano works, harmony is like bone and texture is like beautiful skin. "playability" is absolutely the primary condition for the survival and success of a piano piece. The choice of texture, touch key marking and pedal marking all show a composer's full understanding and play of the performance of the piano instrument.

Most of the musical materials of his works come from the folk, which has strong vitality. He processed and transformed these materials into pianos, sublimated the artistic conception of the works, enriched the emotions of the works, and made the works have a wide audience and good audibility, so that they have been well applied and spread.

Chu Wanghua tried his best to use various western artistic forms and expression methods in appropriate ways and means to express the humanistic sentiment and national feelings in traditional culture, which is the core of his adaptation and creation career over the years. Not only Chinese melody, but also harmony, rhythm, texture and other aspects, Chu Wanghua constantly explored the style of Chinese works, especially in temperament and charm, must have "Chinese flavor". In music creation, his mind is always thinking of the audience, thinking of the audience feel, think of any other pianists, thought of inheriting the piano for nearly one hundred years history in China...

Chu Wanghua's works are so widely transmissible, which fully verifies the audibility, flexibility and important teaching value of his composing concepts.

As a contemporary composer, Chu Wanghua's works continue to stand the test of time and time. But in view of the current situation, Chu Wanghua's works have received more attention and recognition than many contemporary piano composers, and his works are deeply contemporary and resonate with his contemporaries. Over time, there will be more understanding and application of his work, which deeply inspires contemporary composers, his work has the power of history, and history chooses memory.



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## CHAPTER VI

### CONCLUSION, DISCUSSION ANG SUGGESTIONS

This study has the following two research objectives:

1) To analyze Concepts of music composition in the piano works of Chu Wanghua.

2) To investigate the application of works and Concepts of composing music of Chu Wanaghua for various purposes.

Using the method of collecting field data and document data the results of the study can be summarized as follows:

#### **1. Conclusion**

This paper mainly focuses on the analysis and research of Chu Wanghua's piano works around two objectives.

1. The Concepts of music composition in the piano works of Chu Wanghua.

2. The application of works and Concepts of composing music of Chu Wanaghua for various purposes.

1.1 The Concepts of music composition in the piano works of Chu Wanghua.

On the basis of ensuring that the style of the adapted version is consistent with that of the original version, Chu Wanghua explores various possibilities of musical expression, which greatly enriches the expressive elements of the music.

Chu Wanghua adopts structural techniques such as variation, two-part, trilogy and free form. At the same time, he integrates the development and structural techniques of Chinese folk music with these types of forms, making the structure of music It is both orderly and full of the aesthetic taste of Chinese music.

His precise adjustment of the changes of dynamics in the adaptation greatly enhanced the tension of the music. He tries to explore new possibilities of rhythm and meter by means of rhythm counterpoint and beat conversion. In terms of mode concept, Chu Wanghua almost uses Chinese pentatonic mode in his creation, and only one work uses harmonic minor.

He uses the development techniques of theme penetration and theme deformation to transform and innovate the folk melody, so that the music will glow with new vitality. In terms of the creation concept of accompaniment texture, he uses scene to simulate the picture expressed by the music. He uses arpeggio texture, broken chords texture and semi-broken texture to modify the melody. At the same time, he also uses three polyphonic development techniques of Such as contrast polyphony, branch polyphony, imitation polyphony to make the melody develop horizontally in an orderly manner. For the need of music development, he can make harmony and polyphony presented comprehensively, thus greatly enriching the sense of melodic space.

In terms of harmony, he reformed the traditional western functional harmony. He reformed the traditional three-chord in line with the aesthetic concept of Chinese folk music, and explored the harmonic language rich in Chinese style, thus giving the music a special Oriental charm.

#### 1.2 The application of works and Concepts of composing music of Chu Wanghua for various purposes

As a contemporary composer, in terms of the current application status, Chu Wanghua's works have received more attention and recognition than many contemporary piano composers. His works have deep epochal characteristics and have aroused strong resonance of The Times. His works deeply inspired contemporary composers, and with the passage of time, Chu Wanghua's works will be more widely used.

The researcher elaborated the application of Chu Wanghua's works from the aspects of concert, professional teaching, grade examination, piano competition, music festival, various media, publishing houses and so on. These aspects are supported by very detailed data, which truly indicates the popularity of Chu Wanghua's works. Meanwhile, it also validates his consistent creation Concepts: the pursuit of flexibility, audibleness and teachable. All these aspects have achieved good social effects.

At the same time, Chu Wanghua's creative ideas also influenced the contemporary and new generation of composers, such as Sun Yiqiang, Yan Jin and so on. They directly or indirectly expressed their affirmation and tribute to Chu

Wanghua's works in their own way. As it turns out, more composers are bound to be influenced by him in the future, and such influence is bound to develop over time.

## 2. Discussion

1) According to the study results of Concepts of music composition in the piano works of Chu Wanghua.

At present, scholars' research on Chu Wanghua's works mainly focuses on ethnic factors, musical characteristics and performance characteristics. At present, there are no special papers on Chu Wanghua's Composition concepts, and there are no articles that specifically discuss Chu Wanghua's works and the application of Composition concepts. The researcher of this thesis is a pioneer in this regard.

First, In the current representative literature research, Zhang (2014) discusses the artistic style of Chu Wanghua's piano works and analyzes the ethnic elements of Chu Wanghua's works. However, this article only starts with instrumental elements, and does not analyze the musical characteristics of Chu Wanghua's piano music from the music ontology. At the same time, the researcher does not discuss the musical details in which the nationality of Chu Wanghua's works is reflected. Therefore, this article is somewhat general and not deep enough (Zhang, 2014).

Different from Zhang Zhen, this thesis analyzes Chu Wanghua's Composition concepts and musical characteristics from the perspective of music ontology. These analyzes are based on the first-hand information of field investigations, especially during the analysis process, the researcher interviewed the composer, these data are very reliable, which is very important for an accurate understanding of the artistic style of Chu Wanghua's works.

Second, this paper puts forward a new division stage in the periodization of Chu Wanghua's creation, which is different from the previous division.

Previously, Jiang (2015) divided Chu Wanghua's creation into four periods. They are the early stage of creation, the period of the Cultural Revolution, after the Cultural Revolution and before going abroad, and the stage of studying in Australia and after (Jiang, 2015).

This division method ignores the change of Chu Wanghua's style after going abroad. The reason is that after going abroad, Chu Wanghua first created some works

as a student. After graduation, especially in the 21st century, his creative style became more diverse. It is not objective enough to mix these two periods together.

Therefore, this thesis is based on Chu Wanghua's study and creation experience as an objective standard, and is divided into five periods, which is more in line with the characteristics of Chu Wanghua's creation in each period. This method of division is also summarized on the basis of interviews with composers.

Third, regarding the musical structure of Chu Wanghua's works, Liu (2007) analyzed the characteristics of Chu Wanghua's piano music creation. He discussed the performance of Chu Wanghua's works from three aspects: timbre, charm and artistic conception. The researcher takes three works as examples to illustrate the imitation features of folk musical instruments in Chu Wanghua's works (Liu, 2007).

To sum up , In the researcheer's opinion, these studies are analyzed from the perspective of performance methods, and do not touch the essence of the problem. If we want to analyze the characteristics of music creation, we must analyze it from the perspective of musicology, otherwise, it is difficult to grasp the music of the work's composition features. Therefore, this study analyzes the creation concept of the works from the form structure, tonality, rhythm and harmony, and finds that Chu Wanghua is particularly partial to the use of second intervals and a large number of seventh chords to increase the tension of color. These characteristics, while not unique to the composer, are remarkable, and the composer considers them to be his preference.

2) According to the study results of the application of works and Concepts of composing music of Chu Wanaghua for various purposes.

Chen (2015) believes that Chu Wanghua's works have wide application value and broad application space, which is not limited to the field of impromptu accompaniment, but can be expanded to concert, competition, teaching, performance and other fields. Although Chen Chao analyzed Chu Wanghua's contribution to piano improvisation, he did not put forward specific application measures, which need further study (Chen, 2015).

Regarding the application research of works, this study is different from Chen Chao's perspective. The researchers analyzed and summarized Chu Wanghua's works's application in various fields, These fields are Concert, professional teaching, textbooks, piano competition, festival, electronic media, publishing house. It is not

only limited to piano improvisation. In addition, his works also influenced some contemporary composers. And as more and more people pay attention to Chu Wanghua's works, his works are bound to be applied and transmitted in more fields.

In short, the application field of Chu Wanghua's works is very wide. However, few scholars specialize in the application of Chu Wanghua's works. Through the study of Chu Wanghua's creation concept and application, the researcher hopes to provide some constructive reference information for the study, understanding and performance of Chu Wanghua's works, as well as the creation of piano music with Chinese ethnic customs for composers and the transmission of ethnic folk music.

### 3. Suggestions

#### 3.1 Suggestions for further research

3.1.1 Chu Wanghua's composition Concepts involves too many complicated techniques. Due to the limitation of the research level, this paper has done the analysis from nine aspects, such as structure, harmony, mode, texture, etc., but the other aspects have not been studied deeply discussed enough. I hope that future researchers can do in-depth monographic study.

3.1.2 The works analyzed in this paper are limited to Chu Wanghua's piano arrangements and lack a comprehensive analysis and discussion of his other types of piano works. I hope that future researchers can analyze all of Chu's piano works as a whole.

3.1.3 Chu Wanghua's works not only have remarkable features in piano arrangement, but also have a lot of compositions in untitled music. In the future, I hope that future researchers can study his Concepts on untitled music composition.

#### 3.2 Suggestions for applying the results of the study

3.2.1 Chu Wanghua's conceptss of composition can influence more composers. These composers can create new piano works in his Conceptss.

3.2.2 Chu Wanghua's piano music can be used in professional art galleries, coffee shops and other elegant cultural and artistic places.

3.2.3 Chu Wanghua's composing ideas can be applied to the teaching of impromptu accompaniment and keyboard harmony in the college of Music.



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## Appendix

### 1. Informants

Table Basic information about the informant

Full Name	Gender	Date of birth	Job	Address
Chu Wanghua	Male	1941	Composer Pianst	Melbourne, Australia
Liang Maochun	Male	1940	Professor of Central Conservatory of Music	Central Conservatory of Music family District, Beijing
Tao Minxia	Female	1961	Professor of Xian Conservatory of Music	Xian Conservatory of Music family District, Xian
Yang Xiaoyong	Male	1982	Wuhan Conservatory of Music	Wuhan Conservatory of Music family District, Wuhan
Renaat Beheydt	Male	1961	Xinghai Conservatory of Music	Xinghai Conservatory of Music family District, Guangzhou
Zhang chao	Male	1970	Professor of Minzu University of China	Minzu University of China family District, Beijing
Hu hui	Male	1982	Henan daily Journalists	Henan Splendid Chinese



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				Community
Wu Hongyu	Male	1977	Freelance Musician	Sunshine Garden, Tianhe District, Guangzhou
Wang wei	Male	1978	Agent	Shanghai Wanda City Light
Yan Jin	Male	1982	Composer	Capital Normal University

Chu Wanghua's creation Concepts and application of piano music interview survey outline

Interview Record

Time November 2021 to December 2022

2. Site: online

Table Interview Questionnaire

Name	Question
Chu Wanghua	1.What is your concepts of form? 2.What is your concepts of melodic? 3.What is your organizational view? 4.What is your concepts of tonality? 5.What is your concepts of rhythm? 6.How do you deal with dynamic in your music? 7.How did you transform western harmony into Chinese style harmony? 8. What influences have you had on folk music?

	<p>9.Which composers have you been influenced by?</p> <p>10.Where are your works and Concepts applied?</p> <p>11.How do you see the impact of your work?</p>
Liang Maochun	<p>1.What is Chu Wanghua’s concepts of form?</p> <p>2.What is Chu Wanghua’s concepts of melodic?</p> <p>3.What is Chu Wanghua’s organizational view?</p> <p>4.What is Chu Wanghua’s concepts of tonality?</p> <p>5.What is Chu Wanghua’s concepts of rhythm?</p> <p>6.How did Chu Wanghua deal with dynamic in his music?</p> <p>7.How did Chu Wanghua’s transform western harmony into Chinese style harmony?</p> <p>8. What was Chu Wanghua’s influenced by folk music?</p> <p>9.Which composers have Chu Wanghua been influenced by?</p> <p>10.Where are Chu Wanghua’s works and Concepts applied?</p> <p>11.How do you see the impact of Chu Wanghua’s work?</p>
Tao Minxia	<p>1.What is Chu Wanghua’s concepts of form?</p> <p>2.What is Chu Wanghua’s concepts of melodic?</p> <p>3.What is Chu Wanghua’s organizational view?</p> <p>4.What is Chu Wanghua’s concepts of tonality?</p> <p>5.What is Chu Wanghua’s concepts of rhythm?</p> <p>6.How did Chu Wanghua deal with dynamic in his music?</p> <p>7.How did Chu Wanghua’s transform western harmony into Chinese style harmony?</p> <p>8. What was Chu Wanghua’s influenced by folk music?</p> <p>9.Which composers have Chu Wanghua been influenced by?</p> <p>10.Where are Chu Wanghua’s works and Concepts applied?</p> <p>11.How do you see the impact of Chu Wanghua’s work?</p>
Yang Xiangyong	<p>1.What is Chu Wanghua’s concepts of form?</p> <p>2.What is Chu Wanghua’s concepts of melodic?</p> <p>3.What is Chu Wanghua’s organizational view?</p> <p>4.What is Chu Wanghua’s concepts of tonality?</p>



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	<ol style="list-style-type: none"> <li>5.What is Chu Wanghua’s concepts of rhythm?</li> <li>6.How did Chu Wanghua deal with dynamic in his music?</li> <li>7.How did Chu Wanghua’s transform western harmony into Chinese style harmony?</li> <li>8. What was Chu Wanghua’s influenced by folk music?</li> <li>9.Which composers have Chu Wanghua been influenced by?</li> <li>10.Where are Chu Wanghua’s works and Concepts applied?</li> <li>11.How do you see the impact of Chu Wanghua’s work?</li> </ol>
Renaat Beheydt	<ol style="list-style-type: none"> <li>1.What is Chu Wanghua’s concepts of form?</li> <li>2.What is Chu Wanghua’s concepts of melodic?</li> <li>3.What is Chu Wanghua’s organizational view?</li> <li>4.What is Chu Wanghua’s concepts of tonality?</li> <li>5.What is Chu Wanghua’s concepts of rhythm?</li> <li>6.How did Chu Wanghua deal with dynamic in his music?</li> <li>7.How did Chu Wanghua’s transform western harmony into Chinese style harmony?</li> <li>8. What was Chu Wanghua’s influenced by folk music?</li> <li>9.Which composers have Chu Wanghua been influenced by?</li> <li>10.Where are Chu Wanghua’s works and Concepts applied?</li> <li>11.How do you see the impact of Chu Wanghua’s work?</li> </ol>
Zhang chao	<ol style="list-style-type: none"> <li>1.What is Chu Wanghua’s concepts of form?</li> <li>2.What is Chu Wanghua’s concepts of melodic?</li> <li>3.What is Chu Wanghua’s organizational view?</li> <li>4.What is Chu Wanghua’s concepts of tonality?</li> <li>5.What is Chu Wanghua’s concepts of rhythm?</li> <li>6.How did Chu Wanghua deal with dynamic in his music?</li> <li>7.How did Chu Wanghua’s transform western harmony into Chinese style harmony?</li> <li>8. What was Chu Wanghua’s influenced by folk music?</li> <li>9.Which composers have Chu Wanghua been influenced by?</li> <li>10.Where are Chu Wanghua’s works and Concepts applied?</li> </ol>



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	11.How do you see the impact of Chu Wanghua's work?
Hu hui	1.Where are Chu Wanghua's works and Concepts applied? 2.How do you see the impact of Chu Wanghua's work?
Wu Hongyu	1.Where are Chu Wanghua's works and Concepts applied? 2.How do you see the impact of Chu Wanghua's work?
Wang wei	1.Where are Chu Wanghua's works and Concepts applied? 2.How do you see the impact of Chu Wanghua's work?
Yan Jin	1.What is Chu Wanghua's concepts of form? 2.What is Chu Wanghua's concepts of melodic? 3.What is Chu Wanghua's organizational view? 4.What is Chu Wanghua's concepts of tonality? 5.What is Chu Wanghua's concepts of rhythm? 6.How did Chu Wanghua deal with dynamic in his music? 7.How did Chu Wanghua's transform western harmony into Chinese style harmony? 8. What was Chu Wanghua's influenced by folk music? 9.Which composers have Chu Wanghua been influenced by? 10.Where are Chu Wanghua's works and Concepts applied? 11.How do you see the impact of Chu Wanghua's work?



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## BIOGRAPHY

<b>NAME</b>	Lian Kaikai
<b>DATE OF BIRTH</b>	06/07/1980
<b>PLACE OF BIRTH</b>	Henan, China
<b>ADDRESS</b>	Xuchang City Xuchang College family home, Henan Province, China
<b>POSITION</b>	Associate professor
<b>PLACE OF WORK</b>	Xuchang University
<b>EDUCATION</b>	1998 -2002 Bachelor, Huang Huai University, Henan normal University 2006 -2009 Master, South China University of Technology 2020 -2023 (Ph.D.), College of Music Mahasarakham University



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