



COMPOSITION OF THAI FESTIVAL SERIES PIANO FOUR-HANDS BY COMBINING
SUNTARAPORN SONGS WITH APPLICATION OF WESTERN AND CHINESE MUSICAL
THEORIES



WANG YIYING

Graduate School Srinakharinwirot University

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COMPOSITION OF THAI FESTIVAL SERIES PIANO FOUR-HANDS BY COMBINING
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THEORIES



WANG YIYING

A Dissertation Submitted in Partial Fulfillment of the Requirements

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BY

WANG YIYING

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
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IN D.A. (THAI AND ASIAN MUSIC) AT SRINAKHARINWIROT UNIVERSITY

(Assoc. Prof. Dr. Chatchai Ekpanyaskul, MD.)

Dean of Graduate School

ORAL DEFENSE COMMITTEE

..... Major-advisor

(Asst. Prof. Dr.Chanick Wangphanich)

..... Chair

(Assoc. Prof. Dr.Pornprapit Phoasavadi)

..... Co-advisor

(Asst. Prof. Dr.Metee Punvaratorn)

..... Committee

(Assoc. Prof. Dr.Veera Phansue)

..... Committee

(Asst. Prof. Dr.Surasak Jamnongsarn)

Title	COMPOSITION OF THAI FESTIVAL SERIES PIANO FOUR-HANDS BY COMBINING SUNTHARAPORN SONGS WITH APPLICATION OF WESTERN AND CHINESE MUSICAL THEORIES
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Thesis Advisor	Assistant Professor Dr. Chanick Wangphanich
Co Advisor	Assistant Professor Dr. Metee Punvaratorn

Integrating genres, styles, and artistic elements in contemporary music composition to create new musical styles or forms has become a trend. Music is an essential medium for promoting and exchanging cultures in different countries. This aims of this research are as follows: (1) to compose the Thai festival series piano four-hands by combining Suntharaporn songs with the application of Western and Chinese music theories; and (2) to analyze the composition techniques of each Thai festival series piano four-hands composition. The research, integrated with backward design for forward action, started with a desire to compose and analyze the Thai festival series piano four-hands. It had three stages: (1) the gathering stage, to plan and design composition techniques and understand the cultural background behind the festival; (2) the composing stage, to compose piano four-hands by combining Suntharaporn songs with Western and Chinese musical theories; and (3) the analysis stage, to understand music concepts, particularly structures, forms, melodies, harmony, rhythm, and other components. The melody is based on Suntharaporn songs with enjoyable rhythmic patterns in the styles of either tonal or atonal music, combining a Chinese flavor to make it more diverse and create a sense of participation in the famous Thai festivals.

Keyword : Thai festivals, Piano Four-Hands, Suntharaporn songs, Musical theories

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CHAPTER 1

INTRODUCTION

1.1 Background

Thailand and China are Asian countries with long histories and diverse cultural practices. Cross-ethnic relations in economic, political, cultural, and other domains have been active between China and Thailand since the announcement of China's "Belt and Road" program. China aims to establish and enhance the infrastructure that connects central Asia and Europe under the New Silk Road, or OBOR, concept. This will also encompass the Southeast Asian region. Given its superior geopolitical and geoeconomic circumstances, we anticipate Thailand to serve as the central center that connects countries within and outside the Association of Southeast Asian Nations (ASEAN) region (Punyaratabandhu & Swaspitchayaskun, 2018). Academic interactions between Chinese and Thai institutions are becoming increasingly common, notably in integrated art and cultural development. Since the turn of the century, composition and analytical theory have experienced exceptional growth from China to Thailand. How to incorporate various state-of-the-art academic breakthroughs that have emerged during this development process and produce a set of suites that not only reflect the mainstream of development during this period but also apply to the current theoretical research knowledge system, as well as reflect the musical styles of both countries, thereby enhancing the practical value of the composition theory discipline.

With the continuous deepening of economic globalization, cultural exchanges between China and Thailand are becoming increasingly important. These exchanges have promoted mutual understanding among the people, strengthened friendships, and enriched the cultural connotations of both nations. Moreover, this form of exchange not only contributes to the preservation and inheritance of traditional music but also propels musical innovation and the diverse development of the arts.

Music is an essential cultural carrier and medium for cultural exchange between these two countries. Music is a powerful art form that can communicate emotions and resonance across cultures and countries, even if they are different.

Exploring the junction and integration of various musical styles has become a challenging and inspiring artistic endeavor in today's period of globalization and cultural integration.

Festivals are an essential means of cultural transmission. Suntharaporn's ensemble has several songs about traditional Thai festival music, which is used in Thai festivals. The song expresses to the audience the joy of Thai people celebrating festivals as well as the magnificence of Thai festival culture. Simultaneously, China has a unique festival culture; incorporating festival motifs into works can assist in developing both countries' peoples' identification with their respective cultures. It also aspires to encourage connection and understanding between Thai and Chinese cultures by showcasing China's unique charm and Thai festival music culture to the rest of the globe.

Suntharaporn Ensemble, established in 1939, is one of Thailand's most significant representations of traditional Thai music, with the largest audience and most well-known influence. "The Suntharaporn band is one of the most successful and influential groups in the annals of Thai culture. Throughout the twentieth century, they revolutionized Thai musical culture by incorporating ramwong, a local genre of music that is challenging to master (Phokha, 2021)." Their songs are famous for their beautiful melodies, lyrical rhythms, and expressive vocals, and they are widely sung and passed down in important Thai festivals and festivities, becoming part of Thai cultural traditions. Suntharaporn's songs convey Thailand's long artistic heritage and profound cultural roots as representations of traditional Thai music. Its peculiar melody, rhythm, and expressive style reflect the Thai people's feelings, values, and life philosophy (Punyaratabandhu & Swaspitchayaskun, 2018).

"The history of Chinese music is extensive. The abundance of musical antiquities discovered, such as the bone flute from the Neolithic Age in Henan, which dates back over 8,000 years, and the "twelve Lüs," which have a history of over 4,000 years, demonstrate the skill of the ancient Chinese people (Jin, 2011)." After extensive research on Chinese music using Western composition theory, Chinese musicians and

composers developed several pentatonic scales, Chinese music modes, music structures, and distinctive Chinese twelve-tone sequences. Chinese compositional methods and the various theories surrounding them are Western in origin. Still, since being introduced to China at the beginning of the 20th century, they have gradually assimilated into Chinese cultural practices and theoretical thought. They have also served as inspiration for numerous creative theoretical academics that have Chinese characteristics. Their distinctive harmony, melody, and scale system offer a wealth of musical approaches and features. We will produce several four-hand piano compositions with Chinese and Thai characteristics and cross-cultural charm by fusing Chinese music theory techniques with Thai Suntharaporn ensemble songs, ushering in a musical adventure across China and Thailand and providing audiences with a fresh musical experience. "Documenting diverse musical contexts and music is essential, as globalization and Western music have homogenized the global musical environment (Stevens, 2012)." The integrated composing not only allows us to perceive the splendor of mutual prosperity and harmony in Thai and Chinese music but also promotes communication and interaction between civilizations (Li, 2024). Releasing these musical works and articles will bring new inspiration and creativity to Thai and Chinese musicians and contribute to the sharing and integration of global music culture, allowing cross-cultural harmony on the four-hand piano to emerge.

Cross-cultural dialogue and integration have become a trend in modern music composition. Incorporating numerous musical traditions and developing fresh musical styles enhances the lyrical content and fosters understanding and cordial interactions between the cultures of various nations. Mixing Thai Suntharaporn songs with Chinese music theory is essential and valuable in creating a series of four-hand piano pieces for Thai festivals, mixing Thai Suntharaporn songs with Chinese music theory.

Integrating different genres, styles, and cultural elements in contemporary music composition to create new musical styles or forms has become a trend. It enriches the content of music composition, establishes unique musical styles, and fosters mutual understanding and friendly interactions among different cultures.

Therefore, the songs of the Thai band Suntharaporn, which incorporates traditional Thai music, will be combined with Chinese music melodies in this article, including Chinese music growth style into the creative process. In addition, a quartet of four-hand piano pieces will be produced to investigate the fusion and development of Thai and Chinese musical traditions.

1.2 Objectives of the Study

(1) To compose the Thai festival series piano four-hands by combining Suntharaporn Songs with the application of Western and Chinese musical theories.

(2) To analyze and describe the composition techniques of the piano four-hands composition, including “New Year,” “Songkran festival” and “Loy Krathong”.

1.3 Definition of Terms

1.3.1 Thai Festivals

The Thai festivals in this study include the following,

(1) New Year's Day is the beginning of the Gregorian year, symbolizing new hope and opportunities for everyone. This piece will be composed using the Rondo form for piano four hands, using tonal music with Chinese elements.

(2) Songkran Festival is the Thai Lunar New Year, symbolizing a new beginning and good luck for the Thai people. This piece will be composed using the Ternary form for piano four-hands, using tonal music with Chinese elements.

(3) Loy Krathong is a tradition held to ward off misfortune and ask for forgiveness from the Mae Kongkha (the river) on the full moon day in the twelfth lunar month, November. This piece will be composed using the Ternary form for piano four hands, using a twelve-tone technique theory with Chinese elements.

1.3.2 Suntharaporn Ensemble

Suntharaporn Ensemble, established in 1939, stands as one of the most prominent and well-known examples of traditional Thai music and pop music in Thailand, appealing to a broad audience. Their compositions, which combine pop music components with conventional Thai music melodies, are well-known for their lovely

melodies, catchy rhythms, and expressive singing. These songs are typically sung and passed down during significant Thai festivals and celebrations, where they become ingrained in Thai customs. In this study, the researcher uses the melodic line or theme from Thai festivals: "Happy New Year," "Songkran Festival," and "Loy Krathong," composed by Suntharaporn.

1.3.3 Western Music Theories

In this study, western music theory includes the systematic classification of tonal music and atonal music, which consist of melodic and harmonic lines, rhythmic patterns, structures and forms, orchestration, and other musical writing techniques that will be used to compose Thai festival series piano four-hands.

1.3.4 Piano Four-hands

Piano four-hands is a performance of a piano duet, where two pianists perform together on one piano. In this study, the researcher will compose the Thai festival series piano four-hands by using melodic lines or themes from Suntharaporn Songs with a combination of Western and Chinese music theories. The pieces combine the musical characteristics of chamber music and orchestral music, expanding the harmonic texture, enriching polyphonic expression, and fully embodying the infectious power of the piano like a band when performed in pairs, providing performers and listeners with a rich listening experience.

1.3.5 Chinese Musical Theories

Chinese music possesses a profound historical background. With the dissemination of Western music theory, Chinese musicologists and composers, building upon Western compositional theoretical perspectives, have conducted in-depth research on Chinese music. They have integrated traditional Chinese music theory, summarizing Chinese music under the logic of Western music and incorporating it into the broader context of Western music theory. In this study, the creation of this suite incorporates various Chinese music theories, such as pentatonic scales, pentatonic modes, pentatonic harmony, Chinese-style music structure, and the arrangement of Chinese tonal twelve-tone sequences will be used to compose the Thai festival series piano four-hands.

1.4 Scope of the Study Conceptual

This study focuses on composing and analyzing the Thai festival series piano four-hands. The scope is as follows.

1) Thai festivals, including New Year, Songkran festival, and Loy Krathong, where the melodic lines or themes are from Suntharaporn's songs.

2) The study encompasses a combination of Western music theory and Chinese music theory.

3) The study framework is shown in Figure 1

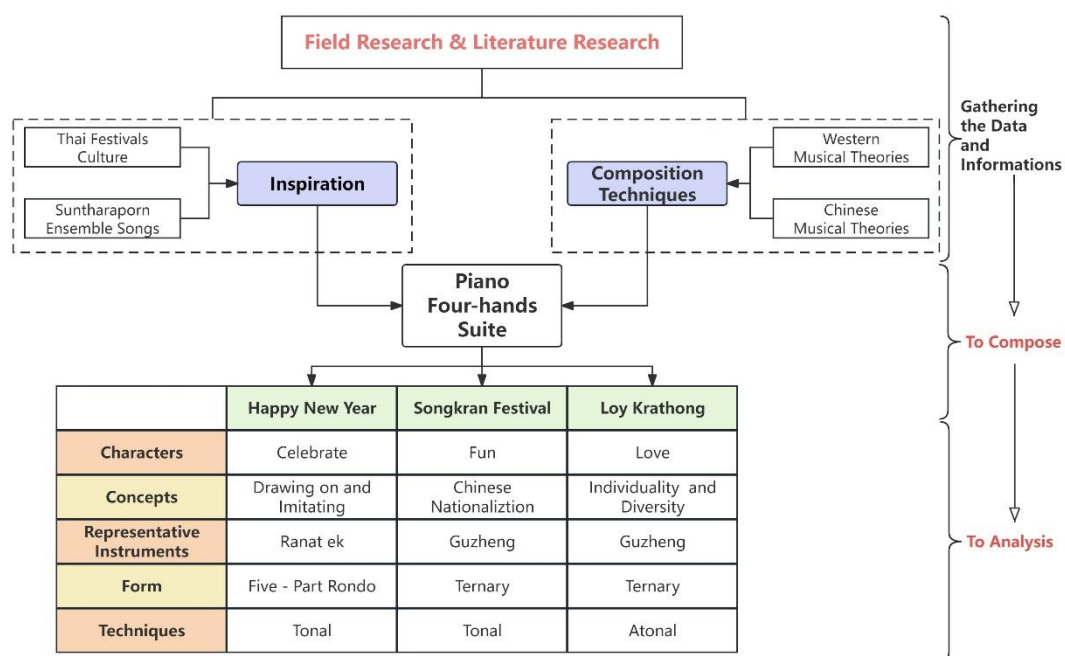


FIGURE 1 Research Framework

Source: Wang Yiyang. (2023)

CHAPTER 2

LITERATURE REVIEW

“Human comprehension and discussion of the laws governing the objective universe and the fundamental nature of objective entities constitute (musical) theory. The comprehension of individuals regarding the historical development of natural and social phenomena is systematic and logical knowledge that is acquired via deductive reasoning and generalization. It is a deductive and logical summary. (Musical) Theory, which originates from scientific research and represents the intellectual progress of numerous professions, possesses universal applicability in providing guidance for effective practice. However, it also possesses a distinct domain of existence and greater worth, which perpetually propel and influence the progression of scientific understanding and human civilization (Jia, 2022)”. With the development of professional music creation, composition theory has formed two major types based on its attributes and functions: composition technology (theory) and analytical theory. There are different types of composition techniques, such as tonal music composition, twelve-tone sequence composition, different artificial scale and sequence pattern composition methods, certain chord and level combinations, "point" and "repeated description" techniques in music, micropolyphony techniques, and sound group techniques. Analytical theory is a set of theories that study and explain how music works. This study refers to the theory pertaining to the composition of music forms and the structure of works as "music theory," not "compositional theory" or "musicology theory."

The literature review on this study is summarized in the following brain map (Figure 2).

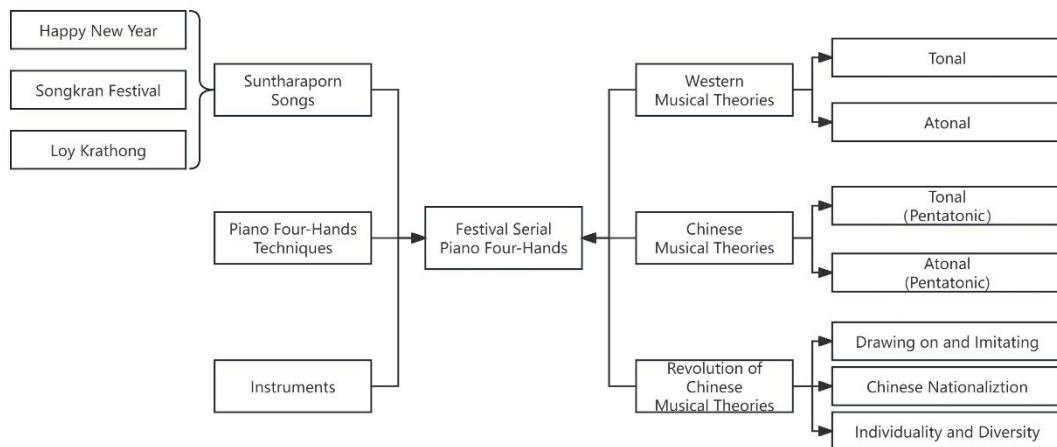


FIGURE 2 Literature Scope

Source: Wang Yiyi (2023)

2.1 Suntharaporn Ensemble

In the research on the Thai band Suntharaporn, the researcher employed the keyword "Suntharaporn Band" to do searches on Google Scholar (<https://scholar.google.com>) and the Scopus database (www.scopus.com), among others. A total of 31 journals and books were discovered. To compensate for the limited number of articles, the time range was extended to 2000–2023. The researcher categorized these publications into three groups based on their content, achieved through reading, classification, and summarization. The first category focuses on research pertaining to performance and singing. The second category delves into the musical exposition of the Suntharaporn band. The third category explores the lyrical content of the songs.

For instance, in studies concerning performance and vocalization, The article primarily examines the singing style of Daojai Pajit to understand the musical identity of Thai lukkrung singing. "The article employs qualitative research methods, including literature review and field investigation, to examine the prominent singers in the Suntharaporn band during the period from the 1970s to the 1990s, Daojai (Sudjaritkul, & Phoasavadi, 2015)". The paper "A Case for Root Learning: Consulting the

Ramwon Saxophone Culture of Suntharaporn (Phokha, 2021)," examines the feedback and results gathered by the three professional saxophonists, which indicate that root learning is an essential element of traditional Thai music instruction.

In terms of the content of songs by the Suntharaporn ensemble, the article "Lotus: Simple Means in Suntharaporn's Songs (Phakkhaphanon, 2019)" analyzes the values conveyed by the songs of the Suntharaporn band. The strategy was used by the composers to discover the means of the lotus families through Suntharaporn's songs according to the following Thai literary writing conventions; The article "Figures of Speech of Love in Suntharaporn Songs (Phakkhaphanon, 2018)" analyzes 50 love songs written by a band and how these songs are used to convey or depict the meaning, visuals, and emotions of the songs.

In terms of explaining the musical anthropology of the Suntharaporn ensemble, the article "Unity Strategies in Suntharaporn's Provincial and Place Songs (Junlaprom, 2008)."the article is to investigate salient unity strategies by which the provincial anthems of the Suntharaporn band are unified within the specified concept. This research "Suntharaporn and the Process of Achieving Acknowledgement in the Culture of International Entertainment Culture Concept in Thailand during the decade of the 2490s' B.E.(Jinjutha, 2014)"; The article"Thai popular music: The representation of national identities and ideologies within a culture in transition (Eamsa-ard, 2006)." This present research examines the correlation between the adoption of Western innovation in Thai popular music and the preservation of Thai identity and the ideologies that encircle it.

Summary

The primary focus of research on Suntharaporn, the most renowned pop band in Thailand, revolves around the analysis of musical elements, the interpretation of song meanings, and the examination of the band's significance in the field of musicology. No instances of transposing this melody into a four-hand piano composition have been reported.

2.2 Piano Four-Hands

Piano Four-hands is a kind of performance style, means “four-hand music to be played on the same keyboard (Lonsdale, 1986),” and “It was after Mozart that four-hand piano playing truly began its rise to dominance (Ferguson, 1995).”

In “Piano Duet Repertoire, Second Edition: Music Originally Written for One Piano, Four Hands (McGraw, 2016)” is mentioned that, “Johann Christian Bach (1735-1782) was one of the earliest composers to create piano four handed works for teaching. Franz Joseph Haydn (1732-1807), who was contemporary with him, also created the famous piano four-hands variation Hob XVIIa/1 in F major.” Karl Czerny's (1791–1857) "Practical Finger School" (Op. 239) and "Chamber Music Practice: Piano Four-Hands Combination" (Op. 751) are also two of the earliest piano four-hands teaching pieces. In addition, at that time, there were many teaching works of piano four hands that were not difficult in technique but had a lot of musical interest, such as German composer Daniel Gottlob Turk's (1750–1833) "Piano Four Handed 30 Pieces: Dedicated to Ambitious Piano or Piano Performers," which was one of them. Mozart was also very enthusiastic about teaching piano four-hand works, such as K381, K19d, etc. In addition, Ludwig van Beethoven (1770–1827) also paid great attention to the teaching of piano four-hands ammunition. He specifically instructed Chelney to include four-handed ammunition training content when teaching his nephew Carl Beethoven (1774–1815) (Weekley & Arganbright, 2006). Franz Schubert (1797–1828), as a composer who made outstanding contributions to quadruplet, created many of his quadruplet works that were excellent piano teaching themes. He has created many four-handed ensemble works of various genres, including some light and compact marches, rondos, and Landler dance pieces, as well as larger works such as Sonata in B-flat major (Op. 30), Grand Duet (Op. 140), etc.(Xu, 2009).

Four-handed piano combo is a vibrant and primordial style of performance, and scholars have been investigating methods to enhance the efficacy and technology in this particular domain. Current research status on piano four-hands, the research employed the keyword "Piano Four-hands" to do searches within ten years (2013-2023)

on Google Scholar (<https://scholar.google.com>) and the Scopus database (www.scopus.com), among others. A total of 3220 data in this keyword, According to the researchers' summaries and analyses of existing literature, the current state of research can be categorized into three distinct facets:

2.1.1 Research on Piano Four-Hands Performance Techniques

A four-handed piano performance necessitates proficient pianistic skills and effective ensemble work. Scholars investigate a variety of training methodologies with the goal of improving performers' coordination and interaction skills.

Such as in "Comparison of Two Performance Versions of Schubert's Piano Four-Hands Fantasia in F minor (Chen, 2013)" compares the two most representative performance versions, namely Radu Lupu and Murray Perahia, classical period style performers, and Katia and Marielle Labque, romantic period style performers. Using a microscopic waveform, compare the speed and intensity of each piece of music in the performance version. By analyzing performance techniques, a systematic comparison is made between the two versions in terms of melody and rhythm. Secondly, we should also pay attention to the use of pedals in piano four-hand ammunition and the exploration of cooperation. Finally, compare the performance styles of the two versions. The other article, "From Four-Handed Monster to Allembicing Vishnu: The Case of "MIDDLE HANDS" Within a Piano Four Hands Duo (Oinas & Iddon, 2019)," the article discusses the collaboration and performance of "Middle Hands" in four piano four-hands composition by Mozart from the 18th century's piano four-hands k381 to the 20th century Kurtág and vividly depicts the performance method with pictures. By analyzing the musical works and performance techniques, the author points out that "middle hands" fill the gap between musical structure and parts and enhance and enrich them. Musical expression plays an important role. Additionally, some literature has analyzed the works and performance techniques of composers, for example, the article "A Study on the Performance of Piano Four-Hands Composition "Skull Dance" (Chen, 2019)", "The "Symphonization" of the Piano Four-Hands Arrangement "VOLTAWA RIVER"(Song, 2022)" and the article "A Study on the Performance and Teaching of

Schubert's Fantasia in F Minor (Zhang, 2023)" etc. These articles provide performance materials for piano four-hand performers and composing references for composers by analyzing the musical style and performance forms of composers and their works.

2.1.2 Research on Piano Four-Hands Creation in China

In 1946, Jiang Dingxian's piano four-hands composition "Xikang Minge (Xikang Folk Songs)" opened the way for Chinese piano four-hands composition. China's reform and opening up have ushered in a new era of piano creation, leading to the inclusion of piano four-hands works in various piano textbooks. However, given the large number of piano learners in China, the number of works available is surprisingly small. Therefore, from a historical and developmental perspective, the creation of the Chinese piano four-hands has certain practical and academic significance.

The present investigation was centred on the collection of piano four-handed duets presently available in China. The researcher categorized the compilation into four levels based on its level of difficulty and intended audience.

The first stage: in the Enlightenment Stage

The main themes of the works are children's songs and folk songs, both domestically and internationally. In terms of musicality and work layout, most of these types of songs have the characteristics of exquisite and short length, smooth musical melody fluctuations, and a single musical structure. Composers adopt Chinese themes, utilize the unique growth environment and background of the times, and fully leverage the "mother tongue culture" function of music. In terms of musical form, collaborative performance exercises with two people can not only improve children's notation and performance skills, but also add entertainment and fun to learning. Such as "Xin Di Applied Piano Four-Hands Tutorial - Parent-child Enlightenment for Preschoolers (Xin, 2016)", Teachers and parents will find it convenient to use the songs in the book, arranged in order of difficulty. The book adapts interesting nursery rhymes or short stories that children like and are familiar with into a piano four-hands form, with a fixed pitch and corresponding finger positions. Children are easy to master in learning and practice, helping them quickly grasp the concept of pitch and form a sense of music,

thereby quickly building their confidence and sense of achievement. "Playing the Piano with Mom and Dad (Liu, 2003)", this book shows children who are familiar with traditional Chinese nursery rhymes or ethnic song melodies select the majority of the pieces, allowing them to experience the influence of ethnic culture while honing their piano skills. In the creative process, the position and importance of parents in accompanying learning are considered, which strengthens the parent-child relationship in the family and improves the dull and resistant situation of students practicing piano alone.

Second Stage: Beginner's level

In the 21st century, with the popularization of piano education and the attention and in-depth research of musicologists in the field of piano duets, a large number of piano four-hands works compiled by Chinese musicians suitable for beginner children's performance and practice have emerged. The piano four-hands teaching materials have shown a diversified trend, such as "Children's Fun Piano Four Hands Collection (Guo, 2010)," "Happy Children's Rhymes Piano Collection (Piano Four-Hands) (Xu, 2015)," " Chinese Famous Song - Piano Four-Hands (Beginner Simplified Edition) (Ma et al., 2013)," and so on. These beginner-level works have added changes in mode and tonality during the adaptation process of the enlightenment stage textbooks mentioned earlier, making the musical image of the works more vivid and diverse, and the techniques have also increased complexity.

These works appear in simple harmonic arrangements at this stage, while maintaining and inheriting the melody and style of ethnic songs. Instead of significant changes or developments, the work employs a simple and concise harmonic arrangement technique and musical texture to accentuate the beautiful melody and vivid musical image. These songs are both easy to learn and interesting, resulting in a refined and popular aesthetic appreciation. During the playing process, students can not only improve their ensemble skills and collaborative abilities, but also strengthen their exercise in the language of Chinese music.

The Third Stage: Intermediate level piano four-hands works

Piano four-hands of intermediate difficulty require a specific degree of proficiency and knowledge in various domains, including skills, notation, and musical expression, to enhance the educational objectives and content and render them more unique and reflective of the nation. "Spring Rain: A Collection of Simplified Chinese Piano Four Handed Combination Songs (Xue, 2013)." Different from the genre-style titles in Western music textbooks, such as sonatas, etudes, etc., many works use title music with concrete musical content. The title offers a comprehensive overview of the work's content, image, and other elements, simplifying the understanding of the music's meaning, drawing young children's attention, and stimulating their imagination and interest. "On the Journey: Collection of Chinese Piano Four-Hands Compositions (Xue, 2007)", The length of the repertoire has significantly increased, and there is more emphasis on training and understanding the expressive power of music. The technical level exhibits complex characteristics, posing a challenge to the performer's performance skills. "Collection of Chinese Melody Piano Four-Hands (Luo, 2008)." Chinese traditional folk songs are the main focus, covering multiple ethnic minorities and local songs from Inner Mongolia, Xinjiang, Jiangsu, and other regions, such as "Mo Li Hua (Jasmine)," "Qing Chun Wu Qu (Youth Dance)," "Dui Hua (Pair Flowers)," etc. In addition, there are popular songs such as "Rang Wo Men Dang Qi Shuang Jiang (Let's Shake Double Paddles)" and "Song Wo Yi Zhi Mei Gui Hua (Send Me a Rose)," as well as two instrumental adaptations of "Cai Yun Zhui Yue (Cloud Chasing the Moon)" and "Spring Festival Overture." In terms of composition techniques, these works have a wide range of tones, generally above five octaves, and the length of the music has also increased. They often use a three-part structure with complex harmonic structures and polyphonic techniques. The melody has a rich layering and three-dimensional sense. Many of the works in the collection incorporate elements and melodies from Guangdong music, a connection to the composer's upbringing and educational background. It is precisely under the composer's graceful and melodious characteristics of Minnan music that scholars have gained a certain understanding and mastery of Chinese ethnic music culture, especially Minnan music, while solving the technical problems of these works.

Therefore, we can consider this collection of songs as piano four-hands teaching material that seamlessly blends artistry and practicality. Not only does it target young children, but it also caters to music majors and ensemble courses in universities.

Fourth Stage: Higher difficulty

The piano four-hand work, adapted from the famous violin composition "Butterfly Lovers", "Piano four hands Liang Shanbo and Zhu Yingtai (Chen, 2014)" The composer retained the melodic theme of the original violin concerto and cleverly utilized the piano four-hands performance form to highlight the narrative and developmental fluidity of this love story, as well as the emotional contagion of the music. This gave the piano four-hand version of "Butterfly Lovers" a more beautiful, desolate, and magnificent musical temperament. "Fan Shen de Ri Zi : Two Piano Four-Hands Compositions (Chu, 2009)", by employing contemporary creative methodologies, the composition since 1964 embodies the composer's novel insights regarding the piano music milieu and expressions of Chinese style, including the pentatonic harmony, cadence, and texture. The composition's intricate rhythmic sound patterns and varied rhythmic shifts not only illustrate the author's particular fascination and aesthetic sensibility towards harmony, but also mirror the composer's endeavor to fuse the language of Chinese pentatonic harmony with a contemporary compositional sensibility. The composition "Popular Chinese and Foreign Songs for Piano Four-Hands Composition (Chu, 2010)," This compilation of songs features compositions and regional styles that are emblematic of various ethnicities, each with its own set of distinctive qualities encompassing imaginative techniques, thematic elements, and other components. The book's introductory section showcases the folk instrumental ensemble that gave rise to the Guangdong music "Bu Bu Gao." This is an exceptionally well-liked Guangdong song throughout the province. During the adaptation process, Chu Wanghua maintained the original composition's structure and the timbre of folk instrumental music. By imitating the Guangdong instrument Gaohe with a large number of techniques, including "Yi Yin" and "Hua Yin" (Gaohe performance methods), the composer conveyed the excitement and happiness of the people during the harvest season, which had a comparable effect

to "Fan Shen de Ri Zi." Throughout the performance, it is critical to maintain one's utmost enthusiasm and spirit. In a setting brimming with optimism and positivity, one must subtly regulate the velocity to align with the melodic progression and progressively propel it towards its pinnacle.

The literature on the creation and performance of Chinese piano four-hands is also increasing year by year, but there are few articles published in high-level journals. The examples in the article are all literature published in high-level journals. Enough to illustrate there are only a few in-depth analysis articles available on piano for four hands. For example, in "Piano Adaptation: Music Performance and Performance Analysis of Piano Four-Hands of "Spring Festival Overture" (Chen, 2020)", by analyzing the musical structure, musical emotions, and performance methods of piano four-hands playing of Spring Festival Overture, the musical connotation, ethnic characteristics, and technical skills contained in the work are elaborated, enabling performers to master the key performance of piano four-hands playing of Spring Festival Overture and grasp the essence of national piano music; "The Creative Features and Teaching Analysis of Sun Yilin's Piano Four-Hands Composition of "Diu Diu Tong Zai" (Pan, 2018)", this article analyzes the creative techniques and performance points of Sun Yilin's adapted piano four-hands composition "Diu Diu Tong Zai" from the Yilan tune in Taiwan in order to better promote the development of the creation, performance, and teaching of Chinese nationalized piano four-hands. "A Study on the Creation and Performance of Zhang Zhao's Piano Four-Hands Composition of "Hua Yi Dance" (Peng, 2022)"The article analyzes the creative style and performance practice of Zhang Zhao's "Hua Yi Zhi Wu" and explores the embodiment of ethnic harmony in the Chinese-style piano four-hands composition.

2.1.3 Summary on Piano Four-Hands

Four-hand piano composition refers to the form in which two pianists perform a piece of music together. It not only enhances the depth and expressiveness of the music but also demands close coordination and rapport between the performers.

After conducting a current study on piano four-hands composition, the researchers have come to the following conclusion:

(1) Richness of composition: Piano Four-hands composition has covered a wide range of styles and musical genres, from classical music to contemporary music, from traditional music to pop music, all with corresponding works. But so far, there has been no piano four-hands work that integrates with Thai melodies and simulates the traditional Thai instrument *Ranat ek*.

(2) Increased technical demands: Performing piano four-hands requires the performers to have collaborative abilities in rhythm, harmony, and musical structure. Performers need to achieve musical integration through high levels of cooperation and familiarity. This requires performers to possess exceptional levels of skill and rich musical understanding.

2.3 Western Musical Theories

"Western musical theories" actually refer to the modern evolution of the "professional composition system" that emerged in Germany and Austria, as well as the music that resulted from it (Jia, 2021). The field of Western musical theories investigates the possibilities and practices of music. Three interrelated applications of the term "music theory" are delineated in *The Oxford Companion to Music*: the first is the "rudiments," which are essential for comprehending music notation (rhythmic notation, time signatures, and key signatures); the second is the acquisition of scholars' perspectives on music from antiquity to the present; and the third is a sub-field of musicology that "aims to establish general principles and processes in music." (Fallows, 2011). The Western musical theories involved in this study only revolve around the music theories mentioned in the research findings.

2.3.1 Category of Tonal Music

Tonal music is the arrangement of pitches or harmonies in a musical composition according to a hierarchy of perceived relations, stabilities, attractions, and directionality (Kostka, 2013). Most commonly "is to designate the arrangement of musical phenomena around a referential tonic in European music from about 1600 to

about 1910 (Sadie & Tyrrell, 2001)". The tonal musical theories used in this research include three parts: harmony analysis, musical form analysis, and modulation, according to the research findings.

2.3.1.1 Harmony Analysis

Harmony in music refers to the idea of blending various sounds to produce fresh, original melodies (Derek & Xue, 2022). Theories of harmony aim to elucidate or depict the consequences that arise from the collision of unique melodies or tones. These theories recognize, classify, and define harmonic entities such as chords, textures, and tonalities (Chan et al., 2019). Harmony is a fundamental principle that underpins both the theory and implementation of Western music (Malm, 1995). Harmony investigation involves comparing specific frequencies to form chords, which then generate more extensive chord progressions. For centuries, the connection principles that govern these structures have been the focus of both scholarly literature and common usage (Dahlhaus, 2001).

This study primarily bases its Western harmonic analysis theory on Sposobin's *Course on Harmony Acoustics* (Sposobin, 2000).

Sposobin's "Harmony Acoustics Tutorial" is the most familiar harmony textbook for Chinese students. Students can gain a deep understanding of classical harmony theory as the teaching arrangement progresses from shallow to deep. Sposobin's Harmony Theory is a product of the New Moscow School of Harmony. Associate Professor Sposobin of the Moscow Conservatory of Music spearheaded the coordination of the Acoustics Textbook Writing Group during the 1930s, with the goal of addressing the Soviet era's instructional demands. They released the initial and subsequent volumes of "Practical Acoustics Tutorial," which they substantially revised and retitled "Course on Harmony Acoustics." The textbook not only maintains the harmony that Tchaikovsky proposed for the major and minor but also incorporates elements from Riemann's functional theory. Ramo's 1722 essay on the natural principles of acoustics undoubtedly influenced Riemann's functional theory system and Sposobin's acoustic manuals (Yang, 2015). Since its introduction in China, major higher education

institutions have used it as a specialized textbook for harmony teaching. This textbook astutely incorporates and further develops the ideological accomplishments of its progenitors, with an initial focus on the harmonious consideration of ethnicity. Chapter 27 delves into the theory of Russian modal harmony, inspiring Chinese theorists to explore the practical applications of pentatonic modal melodic harmony (D. Ren, 2023).

2.3.1.2 Music Form

A musical composition or performance's structure is referred to as its "music form", is "the ways in which a composition is shaped to create a meaningful musical experience for the listener (Kostka & Payne, 1995) ." "The term "form" denotes the composition's greatest shape. Form in music is the outcome of the interaction between the four structural elements of sound, harmony, melody, and cadence (Benward & Saker, 2003)."

This overview of the literature on musical forms focuses only on the research on rondo and ternary forms.

(1) Rondo form, is a musical form that features a principal theme that is alternated with one or more contrasting themes, which are typically referred to as "episodes". Some possible patterns include: ABACA, ABACAB, ABACBA, or ABACABA (Wolf, 2003). During the classical era, the rondo form gained further popularity after its inception in the Baroque decade. Opera arias and choruses from Italy during the early 17th century contain the initial instances of rondo-structured compositions (Cole, 2001). A well-known rondo, such as Mozart's composition "Turkischer Marsch (Rondo Alla Turca, Mov. 3 from Sonata No. 11, K. 331"; Beethoven's composition "For Elise (Bagatelle No. 25 in A Minor, WoO 59)."etc.

(2) Ternary form is a three-part musical form that comprises an introductory section A, a subsequent section B, and a repetition of the first section A. It is typically organized as A-B-A. Chopin's Prelude in D-Flat Major "Raindrop (Op. 28)" and Handel's Messiah's da capo aria "The trumpet shall sound" are two notable examples (White, 1976). Many genres in classical music are created in ternary form; examples include minuets, scherzos, marches, and even the Baroque-era Da Capo aria.

Each section in ternary form has a distinct and full theme that is self-contained both tonally and conceptually. It also concludes with a traditional cadence (Apel, 1969). In many Classical works, the B section retains the tonic key but features opposing thematic material. Generally, the B section is in a contrasting but closely related key, usually a perfect fifth above or the parallel minor of the A section's home key (V or I). Additionally, it usually has a contrasting personality. For instance, section B can be melodic and flowing, yet section A might be stiff and formal.

2.3.1.3 Modulation

In tonal music, modulation is the change from one tune (also called tonal center) to another (Li, 1962). There may or may not be a change in the key signature that goes along with this. Additionally, modulations make compositions more interesting by articulating or creating their structure or form. Tonicization is when you treat a sound as the tonic for less than a phrase (Forte, 1979).

The research employed modulation techniques derived from Western musical theory, includes "Common-chord modulation", "Enharmonic modulation", "Common-tone modulation", "Chromatic modulation", "Phrase modulation".

(1) Common-chord modulation, in China, this type of modulation, referred to as "intermediary chord modulation(Sposobin, 2000)," transitions from the original key to the destination key, typically a key that shares a close relationship with the starting key. "Most modulations sound better when they use one or more chords in both keys(Forte, 1979)."

(2) Enharmonic modulation, as "Diminished seventh chord modulation" in China (Sposobin, 2000b). It happens when a chord is treated as if it were spelled enharmonically as a functional chord in the target key, and then the pathway continues in the destination key. Basically, enharmonic modulations come in two main types: dominant seventh/augmented sixth and (fully) reduced seventh (Beach & Mak, 2016).

(3) Common-tone modulation, a sound that remains constant or repeats multiple times, connects the previous key to the new key. Usually, the music

plays this sound alone before transitioning to the next key. A common chord modulation occurs when all of a chord's notes are common to both scales (major or minor). "If only one or two of the notes are common, then we call it common tone modulation (Briggs, 2014)."

(4) Chromatic modulation, this type of modulation refers to the chromatic inflection of one or more notes that maintain the same letter name despite accidental changes. It takes place at the end of a chromatic progression. As a result, "chromatic modulations" frequently occur between unrelated keys (Benward & Saker, 2009).

(5) Phrase modulation, is a type of modulation that occurs when the following phrase starts in the destination key without any transitional material between the two keys, while the previous phrase finishes with a cadence in the original key. This type of modulation typically utilizes a closely related key, particularly the dominant or relative major or minor key. "Without any harmonic bridge", characteristic of impressionism (Reti, 1978).

2.3.1.4 Summary

A review of tonal music research over the last ten years leads to the conclusion that the field primarily focuses on three areas of study: tonal music works for teaching, classical and contemporary tonal music works for analysis and tonal music works for aesthetic purposes. The review portion simply offers an overview of music analysis because the research only addresses theory in music analysis.

Most tonal music analysis focuses on master's theses, which encompass tonal compositions from the Baroque to the contemporary era. Researchers typically specialize in instrumental or vocal performance, and while assessing works, they provide explanations of performance approaches. Such as "Music Analysis and Performance Interpretation of Beethoven's Fifth Piano Sonata (Op.10 No.1) (Yang, 2023)", This article examines the this sonata 's harmonic usage, musical structure, and material. It then evaluates the performance approaches and musical expression using real-world piano playing experience. "Musical Analysis and Singing Techniques

Exploration of the Aria *L'amour Est Un Oiseau Rebelle* (Sun, 2023)", this article analyzes the song's ethnic style, musical form, and tonality. It also summarizes and regulates the music's stylistic elements. Finally, it delves into four areas of singing technique application: pitch and rhythm, language processing, breath control, and timbre application. "Music Analysis and Symphonic Performance Processing of Ravel's Piano Solo - *Pavane Pour Une Infante Défute* (Gao, 2022)", this article compares and analyzes the scores of the piano solo version and the orchestral version of this work to study the symphonic treatment in piano solo. The aim is to properly portray the stylistic qualities of Ravel's work and provide performers with a deeper understanding of it by exploring richer sound effects and talking about a variety of topics, including the creative background, creative approaches, and symphonic performance skills.

At "The First National Symposium on Music Analysis" in 2009, Chinese composer and music theorist Professor Jia Daqun(1955) recommended the extension and connotation of music analysis. According to Professor Jia, the purpose of music analysis is to investigate the relationship between the formal procedures and concepts of musical works. Its extension, or the metaphysical speculation of musical works, is necessary. Music analysis is defined as the analysis of the form of musical works themselves. By analyzing and revealing the formal structure and procedural logic of musical works, questioning and exploring the expression of analysis results, and ultimately investigating the organic relationship between the composer's concepts and formal logic, we form a self-sufficient and gradually expanding system for studying the ontology of the formal structure of music works. The extension of music analysis involves placing musical compositions on academic platforms in the disciplines of history, aesthetics, sociology, etc., analyzing and studying them in accordance with those findings, speculating on the meaning of the compositions, assessing their worth, and taking into account their status using knowledge, theories, and information from outside the realm of music. However, it's important to note that Professor Jia also raised the question of whether the examination of external academic activities aligns with the

various connections between thinkers and musical works, including composers (Jia, 2019).

The theses on form analysis and performance methods are very rich in the database, and the above three articles are only for reference.

2.3.2 Category of Atonal Music

Atonal music, in its broadest sense, refers to compositions created from the early 20th century to the present day that do not have a tonal core. The chromatic scale's notes function independently of each other, and there's no use of a hierarchy of harmonies focused on a single, central triad (Kennedy, 1994). More precisely, atonality refers to music that departs from the tonal hierarchy that characterized European classical music (tonal music) from the seventeenth to the nineteenth century (Sadie & Tyrrell, 2001).

The demodulation system's weakening and ultimately transformation in the late 19th century prompted early 20th-century compositions (Jia, 2022). Bartok's artificial scale, Schoenberg's twelve-tone technique, and Messian's "finite shift mode" are a few examples of atonal music. In addition to innovation in composition techniques, Western works after the 20th century also reflected innovation in sound, timbre, structural organization, and other aspects. Furthermore, the influence of aesthetics, philosophy, and social trends after World War II led to the formation of numerous new composition schools and techniques. Examples of these techniques include "whole serial music", "chance music", "micro polyphony", "micro canon", "sound clusters", "minimalist music", "spectrum music", and "noise theory", among others.

The main atonal music theory used in this study is the "twelve-tone technique". This method makes sure that all 12 notes of the chromatic scale are played at the same rate in a piece of music without making any one note stand out (Perle, 1991). Schoenberg developed his twelve-tone technique following a thorough and meticulous examination, contemplation, and synthesis of numerous "less rigorous phonetic and serial techniques." Subsequent to its inception, this system has garnered extensive interest and implementation. Schoenberg and his successors "transformed"

and diversified the twelve-tone technique in accordance with cultural roots, historical context, and musical aesthetics, among other factors; this led to the technique's complete evolution, derivation, and variation, as well as the emergence of a number of new compositional schools and techniques (Gong, 2022).

Regarding the "Twelve Tone Technique", published monographs include academic monographs and tutorials on composition and composition technique theory, such as "Simple Composition (Wuorinen, 2022)", "A Tutorial on Serial Music Composition (Y. Zheng, 2007)", "Twelve Tone Technique (Wang, 1991)", "A Tutorial on Analyzing New Music Works (Peng, 2004)", etc., as well as introductions to composition techniques and genres, such as "An Introduction to Twentieth Century Music (Hansen, 2011)", "Understanding Post Tonal Music (Roig-Francoli, 2007)", "Trajectoires de la Musique Au Xxe Siecle (Mussat, 2002)", etc.

Introductions to twelve-tone techniques and genres, analyses of composers and works, musicology research, music reviews, introductions, and historical hints regarding technology and genres are among the topics covered in the literature associated with this entry. The articles "Types and Structures of Serial Music (Zheng, 1982b)", "Melody Composing in Serial Music (Zheng, 1982a)", "Multi Part Composing of Serial Music: Intervals in Part One and Part Two (Zheng, 1983)", "Free Atonality and Free Twelve Tone Composition Method (Zheng, 1984)" examines the "twelve-tone music" and "free atonality" that existed prior to the twelve-tone techniques. It then explores the "free twelve tone" and "overall serial music" that emerged after the serial music, as well as the application of the serial music in China and a preliminary examination of the issue of the serial's historical inheritance. The article "The Influence and Value of Serial Music Thinking on 20th Century Music Creation (Zhang, 2011)" provides a concise analysis of the twelve-tone sequence's impact on 20th-century music. The article "The Application of Main Tones in Isang Yun 's Chamber Music (Fu, 2012)" provides a concise explanation of the twelve-tone serial music's influence on primary tone technology. The article "Twelve-Tone Music in America (Straus, 2009)" provides an overview of the evolution and transformations of the twelve-tone techniques in the United States,

examining it through the lenses of nine distinct facets: its inception, atonality, non-repetition, holistic serialism, and its conclusion.

In terms of the relationship between composition and theory, relevant literature has also explored the twelve-tone technique from the perspectives of music history and music teaching. The article "The Theory and Practice of Tai Chi Composition System (Zhao, 1990)", "Courage, Style and Mission: Inspiration from Xiao Youmei and Huang Zi on Chinese Composition and Composition Theory (Zhu, 2005)", "The Confusion of Music Theory (Yang, 2008)", "Promoting Brilliant History and Creating a Brilliant Future - Overview of the Discipline Construction of Composition and Composition Technology Theory at Shanghai Conservatory of Music (Qian, 2008)", "Exploring the Creative Path of Breaking Through Traditional Theory -- An Analysis of Yao Henglu's Basic Training in Composition (Xiong, 2016)", "Listening and Dialogue -- Reflection on the Hamburg Composition Theory Forum of Shanghai Conservatory of Music (Zhang & Ye, 2017)", etc. The publication *Composition and Analysis* first proposed the idea that "Composition and Analysis (Jia, 2016)," which laid the groundwork for the inspiration and goals of the research.

The twelve-tone technique focuses primarily on "consistency of logical systems (Peng & Ma, 2004)." In particular, the main research question is how to establish a reasonable, logical, and scientific composition system in atonal music that can be comparable to tonal music systems.

The core essence of the twelve-tone sequence technology lies in the "logical program" and "atonal appeal (Jia, 2021)". Its most basic "logical program" is to "sequence the twelve tone levels," with the core rule that "all tone levels must be stated in order." The ultimate goal is to achieve its "atonal appeal" by "replacing the structural function of harmony with the structural function of serial music."

2.3.3 Summary on Western Musical Theories

Two sources inform theories: speculative thinking and the introduction and summarization of practical experience from practice (Jia, 2018).

Music analysis is a part of the "metaphysics" of musical works, Western musical theories reflects its basic objectivity and subjectivity in social material and ideological dimensions at the macrocultural level (Bao, 2023).

Western music theory serves as the framework and foundation for Chinese music theory, as studies on current Chinese composition analysis theory commenced gradually in the early 20th century with the introduction of Western music to China (Chen, 2022).

2.4 Chinese Musical Theories

China is presently experiencing a significant surge in development, characterized by a flourishing economy and a dynamic transformation of its physical environment. This economic phenomenon has garnered global interest. Due to the swift advancement of the economy, Chinese music theory has undergone constant enhancement, resulting in a greater variety of Chinese piano music compositions. The publication of Zhao Yuanren's piano composition "March of Peace" in 1915 marked the inception of China's first piano piece. Consequently, a plethora of Chinese piano compositions proliferated rapidly. The researcher categorizes the development of Chinese piano music, influenced by Chinese music theory, into three distinct stages based on extensive analysis, research, and an extensive amount of literature.

The period from 1915 to 1949 marked the initial stage, characterized by the nascent development of Chinese piano music composition. During this period, Chinese music theory aimed to imitate Western music while simultaneously exploring the original Chinese style of composition. For instance, He Lvting's piano composition titled "Mu Tong Duan Di" from the year 1934.

The period from 1949 to 1979, known as the second stage, witnessed a significant surge in the development of piano music creation in China. During this century, Chinese music theory saw significant development, reaching a state of greater sophistication. It was a time when Chinese composers actively pursued the goal of "nationalization" in their music and also marked a period of maturity for Chinese piano tonal music. During this period, notable artistic creations included Wang Lisan's piano

piece "Lan Huahua" (1953) and Li Yinghai's piano composition "Ensemble of Flute and Drum in Sunset" (1975).

Chinese piano music has experienced significant expansion and development since 1979, particularly in its third stage. Currently, Chinese music theory has seen a shift towards greater individualization and diversity, aligning more closely with the aesthetics of the contemporary era. During this period, the execution of technically demanding works, such as Chen Qigang's "Moments of Peking Opera" (2004) and Zhang Zhao's "Pihuang" (2007), posed significant challenges.

This research just offers an overview of the present circumstances from three perspectives: harmonic modes, musical expansion techniques, and pentatonic contemporary music compositions. It selectively examines works that have influenced the researcher's research.

The "Chinese characteristics" in the theoretical system of Chinese music, according to renowned Chinese composer and educator Professor Jia Daqun, have two levels of meaning. China's theoretical contribution to the international system of composition theory focuses on the iconic Chinese notions that have arisen during the process of composition theory development. These concepts have their roots in the academic soil and the real-world issues of current Chinese music creation. In composition theory, the second method is a process of comparison, absorption, and sublimation that looks at new resources both locally and globally. This strategy seeks to develop a "theoretical system" that takes into account the many viewpoints and comprehensions held by Chinese researchers while also expanding the scholarly application of composition theory. Chinese scholars understand this as the philosophical foundation of the "composition theory system" (Jia, 2022).

Research on the Development Status of Chinese Musical Theories. The field of it is extensive and culturally significant, spanning thousands of years of Chinese history and encompassing a wealth of cultural traditions. Through ongoing growth, it has created a unique and stylistic Chinese music theory by incorporating and referencing Western music theory.

This research offers a comprehensive analysis of two aspects: the categorization of tonal music and the exploration of atonal music.

2.4.1 Category of Tonal Music

Chinese music theory in the realm of tonal music encompasses various elements like rhythm, harmony, acoustics, melodology, tonality, and ethnicity. The theories that have been thoroughly examined in this study include pentatonic harmony and Rotate-Gong Modulation.

2.4.1.1 Harmony Analysis

Chinese pentatonic harmony¹ originates from the Chinese pentatonic mode, which includes fifth interval within an octave. Taking the Gong-mode (Chinese tonic mode) as an example, the intervals between adjacent intervals are in order of major second, major second, minor third, major second, and minor third interval.

A series of specific theories and application methods have been developed in China regarding the study of Chinese pentatonic harmony. Therefore, the current research on the theory of Chinese pentatonic harmony in the study is sourced from textbooks and monographs, as well as academic journals from the past decade (2013–2023).

Chinese music theorist Fan Zuyin. (1940), divides the development of Chinese pentatonic harmony into four stages in China (Fan, 2017):

In the first stage, Zhao Yuanren (1892-1982), a contemporary Chinese linguist and musicologist, released "Several Small Experiments on Chinese Harmony (Zhao, 1928)". This publication was a pioneering attempt to investigate the harmonic techniques employed in pentatonic tunes. Zhao Songguang (1931), a music theorist, initiated his investigation into the tonal system of Chinese ethnic music by examining it through the lens of pentagonal harmony. Nevertheless, because this content is excessively antiquated and solely employed as a theoretical framework, the researcher refrained from implementing this theory in her composition.

¹ Chinese pentatonic harmony: From Chinese pentatonic scale, five tones in it, which Gong, Shang, Jue, Zhi, Yu.

During the second stage, following the establishment of the People's Republic of China in 1949, the "Course on Harmony Acoustics (Sposobin, 2000)", exerted a significant influence on Chinese harmony theory. Chinese musicology and composers of that era adhered to this theory as a fundamental principle. The theories presented in the book continue to be employed by China's prestigious institutions of higher education in the field of art and music. Furthermore, all subsequent Chinese harmony theories have been established on the foundation of these original principles. The researcher's research also relies on this book for its harmony analysis methods.

During the third stage, Chinese musicologists and composers started to develop more profound insights into harmony theory based on Western musical principles. "Han Modal and Harmony (Li, 2001)," is the inaugural scholarly book in China that comprehensively examines pentatonic modes and their harmonic manipulation. The modal section of this monograph delves deeper into and provides a concise overview of the study findings of earlier researchers. Additional publications and scholarly articles, have undertaken theoretical examinations of Chinese harmony theory. "Pentatonic Mode Harmony in Chinese Music Theory and Practice (Fan, 2017)", provides a comprehensive summary and enhancement of all advancements in Chinese music theory, effectively systematizing it.

The fourth stage encompasses the evolution of pentatonic harmony in China, spanning from the 20th century to the present. This level is mostly separated into two facets. On one side, it enhances the complexity of traditional pentatonic harmony by consolidating the creative techniques and theoretical investigations mostly focused on Western major and minor tonal systems and pentatonic mode harmony (including textbooks). Examples of relevant works include "The History and Current Situation of Harmony Nationalization (Su, 1981)" , "Theory and Application of Harmony (Sang, 1988)" ; "Basic Knowledge of Harmony (Huang, 1978)". This monograph provides a comprehensive overview of the harmonic styles and experiences of Chinese composers across many periods, ranging from modern to contemporary, while also examining the process of harmonization at a national level.

The researcher conducted research on Chinese pentatonic harmony in the past decade in China and utilized the keyword "pentatonic harmony" to search databases such as CNKI (www.cnki.net) and Wanfang (<https://www.wanfangdata.com.cn/>). A combined total of 238 articles, as well as doctoral and master's theses, were discovered. The researcher reviewed, categorized, and summarized a total of 99 articles from academic publications, including journals, core journals, and notable journals, that were published in the last ten years (2013–2023). It is partitioned into four distinct categories: The compositional technical theory of pentatonic harmony is responsible for 19% (18 articles) of the literature. These articles specifically highlight the significance of pentatonic harmony in literature. Additionally, 58% (55 articles) of the literature focuses on music itself, including composers and their works. Lastly, 4% (4 articles) of the review literature examines pentatonic harmony works.

The current research status is shown in the pie chart below (Figure 3):

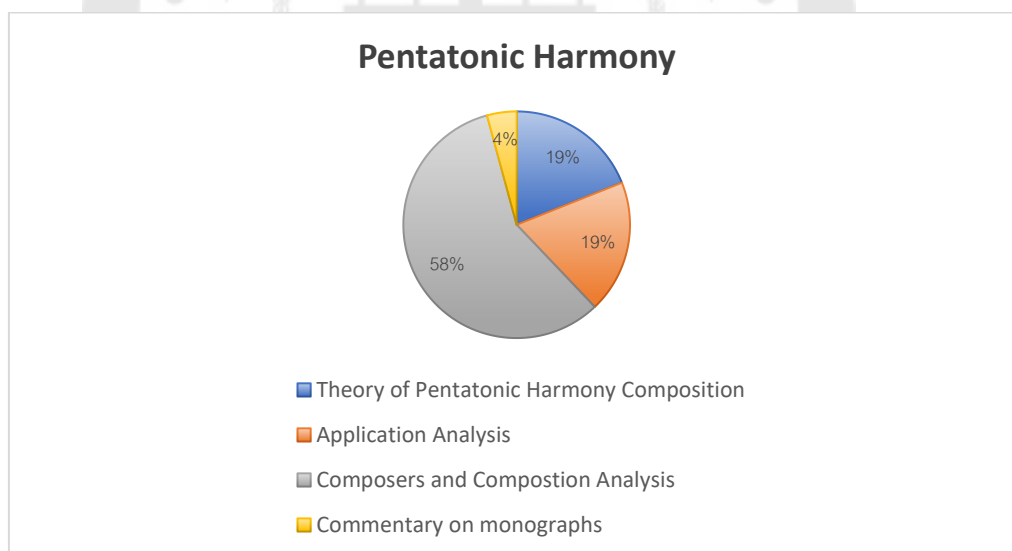


FIGURE 3 Current research status of pentatonic harmony in China over the past decade

Source: Wang Yiyang (2023)

The literature primarily focuses on the theory of composition techniques, as exemplified "Teaching and Practice of Chinese National Pentatonic Mode

Harmony (Piao, 2022)." This paper explores the effective integration of theoretical instruction in composition technology with practical music creation, covering three key aspects: teaching content, homework analysis, and creative application. By summarizing the efficacy of educational reform, it prompts contemplation on the trajectory of harmony theory and composition practice. The article "Exploration of Five Tone Style in the Creation of Contemporary Art Songs in China (Yuan, 2022)", the research examined how the five tone style is used in Chinese contemporary art songs and provided an overview of its three main applications: the use of five tone melody, the combination of five tone style with Western theory and sound, and the combination of five tone style with modern composition techniques. These articles aim to integrate the principles of Chinese pentatonic harmony with composing techniques in order to offer additional theoretical guidance to modern composers.

The article "Research on the Application of Pentatonic Harmony in the Accompaniment of Kazakh Folk Songs (Tong, 2022), " is one piece of literature that highlights the importance of pentatonic harmony. This article examines the idea of accompaniment arrangement in this musical form from two perspectives: first, it presents pentatonic harmony in the music of the Kazakh ethnic group; second, it applies pentatonic harmony practically in the accompaniment of Kazakh folk songs and provides a summary of its application guidelines; The article "The Application of Pentatonic Harmony in Chinese Poetry and Art Song Accompaniment (Tong, 2021)." This research examines the function of pentatonic harmony in accompaniment as well as the composition techniques and additional note chord usage. These articles primarily examine the role of pentatonic modes in practical compositions, enhancing the practical value of studying Chinese pentatonic modes.

The most extensively stored type of literature in the database is the literature on music itself, specifically the analyses of composers' and independent artists' works. A sizable portion of this literature is devoted to the examination of composers and their works between 1949 and 1979, with the examination of contemporary composers and their works between 1979 and the present taking

precedence. The period spanning from 1949 to 1979 was the pinnacle of Chinese modal music and the zenith of pentatonic harmony. The literature, "Research on Harmony Techniques in Huang Huwei's Piano Works (Yang, 2023)" as an example, examines the musical structure, harmony, and materials used by Chinese composer Huang Huwei in his compositions. It specifically investigates the pentatonic chord structure present in his works, with the aim of delving into the creative philosophy and influence of Huang Huwei's piano compositions, through the study of this article, Yang aimed to explore the personalized harmony techniques in Huang Huwei's piano compositions in order to provide useful assistance for the theoretical research of Chinese pentatonic harmony. "Research on Harmony Techniques of Li Yinghai's Fifty Folk Song Piano Works (Song, 2022) ." Through the study of the harmony techniques in this collection, Li Yinghai (1958) 's unique harmony techniques and creative concepts are summarized. Since 1979, there has been a significant surge in the advancement of modern Chinese music. While still classified as tonal music, it incorporates contemporary musical influences and delves into individualized progression. Such as in another study, the article conducted research on the many harmony materials and sound narrative of Guo Wenjing (1956)'s composition Chuan Ya Xuan Zang (1984). This document represents the successful completion of the China Social Science and Arts Foundation project titled "Research on the Formation and Development of Chinese Pentatonic Harmony Theory (Shi, 2022b) ". The study focuses on the utilization of folk song melodies, the construction of varied audio components, and the synergistic influence of these elements in advancing the progress of music. This research focuses on the advancement of pentatonic harmony theory. These articles offer pragmatic assistance for the examination of pentatonic harmony in China through the analysis of its implementation in compositions.

The research's examination of Chinese music theory and harmony is entirely grounded in the aforementioned literature review.

The research on Chinese harmony theory mainly includes Vertical Harmony and Horizontal Harmony.

(1) Empty-Fifth Interval

Omit the third note in the chord and retain the fifth interval. In the application of works (Ding, 2023), it is similar to the "parallel fifth interval" in Western music theory but is commonly found in Chinese ethnic music. "Based on the pentatonic mode, the complete triad is replaced by an empty fifth root melody position in situ chord, while the original functional meaning of the triad remains unchanged. The omission of the triad dilutes the harmonic function (Yu, 2013)".

(2) Additional Chord in Pentatonic Scale Structure

Pentatonic additional notes aim to enhance the vertical perfect fourth, fifth, and major second interval with pentatonic characteristics, and they cannot introduce non-pentatonic minor second and tritone notes. Therefore, aside from the previously discussed major triad and additional major sixth notes, additional notes can also include the major triad, additional major sixth (major ninth), or the simultaneous addition of major second and major sixth (Qian, 2020). On the basis of the original chord, according to the Chinese pentatonic mode, one or two mode notes are added to form an additional tone chord, which has a better and fuller sound effect and carries the national characteristics of traditional Chinese instruments (Luo, 2012). It also reduces the tendency of the mode and enhances the sound effect of the national style. The Chinese pentatonic mode, with its unique intervals and tones, provides a perfect foundation for exploring these additional tones. These chords not only enhance the sound effects of national style but also provide a new perspective for traditional chords, making them more national and innovative. Like the "empty fifth interval," it is widely used in Chinese piano composition (Yu, 2022).

The researcher extensively applies the theory of vertical harmony in Chinese music, which includes concepts like the "empty fifth" and "additional chord." This involves analyzing the tonal qualities of chords and combining them with the logical progression of chords in a horizontal manner. The application of this theory is specifically focused on piano four-hand compositions.

2.4.1.2 Music Form

The term "Chinese traditional music form" refers to the structural type that has emerged over the long-term historical development of Chinese traditional music, reflecting the aesthetic concepts and musical thinking logic of the Chinese nation, and carries typical significance (Li & Zhao, 2020). Chinese aesthetics and Western musical reasoning logic have influenced the structure of musical forms, which forms the basis of the theory of Chinese musical form. For terms of address, "for those with commonalities, the existing concepts and names of European musical forms should be adopted (such as phrases, period, binary and ternary form, variations, contrasts, etc.); for those with commonalities but not entirely the same, adjustments and explanations should be made (such as adding a staccato form in the variation form, explaining the similarities and differences between the loop form and the rondo form, etc.); for those with differences, new concepts and names should be proposed (such as core, chain, scattered sentence, combined ending, changed ending, etc.) or existing folk concepts and names (such as "He Xin", "Lian Suo", "San Ju", "He Tou" and "Huan Wei", etc.) or contemporary concepts and names that have been widely used (such as Lian Qu, Ban Qiang, etc.) should be adopted (Zhang, 2022)."

The research on Chinese harmony theory mainly includes "Qi-Cheng-Zhuan-He".

The original form of "Qi-Cheng-Zhuan-He" made reference to the four lines found in ancient Chinese poetry (Zhang, 2015), due to its unique way of expressing musical ideas, it has been widely used in traditional Chinese music works (Wang, 2019). It starts as a starting point, develops as a continuation of the previous material, evolves into a crucial moment and climax, and ultimately concludes the entire tale.

2.4.1.3 Modulation

Rotate-Gong Modulation is a significant principle in traditional Chinese music theory. It involves the transformation of "Gong notes" (notes inside a mode) and "tones" (modes) in the Chinese mode system. In the monograph "Traditional

Chinese Musicology (Tong, 2004) , the term "Rotate-Gong Modulation" is defined as follows: "Rotate-Gong" refers to the rotation of the notes in the "Twelve Tones" of the Chinese tuning system as Gong notes, generating different pentatonic, hexatonic, and seventh tone scales according to the interval relationship of the pentatonic modes, known as "Rotate-Gong." Refer to the "Figure 4 of Rotate-Gong" below for details (Figure 5 is the translation).

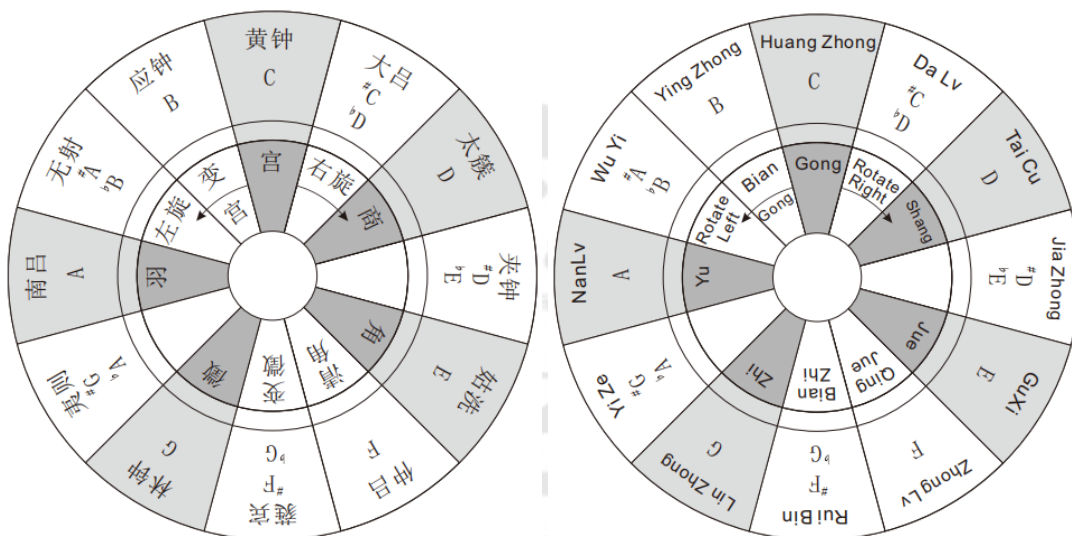


FIGURE 4 The left one is from "Traditional Chinese Musicology"

Source: Tong Zhongliang. (2004)

FIGURE 5 Right is the translation

Source: Wang Yiyang. (2023)

Rotate-Gong Modulation is the predominant modulation technique in Chinese music theory, and it is also the prevailing modulation approach in Chinese music compositions. The process entails modifying several primary tones using the "same Gong-system (utilizing the property that each pitch in the pentatonic scale can function as the root note, they can be transformed into one another within the same system tone)" or incorporating new "Pian-tones (According to the "San Fen Sun Yi" turning system, other tones established outside the pentatonic mode are called "Pian

tones") derived from the pentatonic mode as the foundational tone for succeeding modes. By rotating left or right based on the "Rotate-Gong" principle, the mode's "Zheng Yin (Main tones which indicate Gong, Shang, Jue, Zhi and Yu, the five tones in the ancient scale)" experience various alterations. Additionally, the "Zheng Yin" and "Pian Yin" can be interchanged. Please refer to the accompanying Figure 6 for further details. This type of modification can enhance the composer's modulation by introducing greater diversity and freedom, resulting in the presentation of several layers of musical effects.

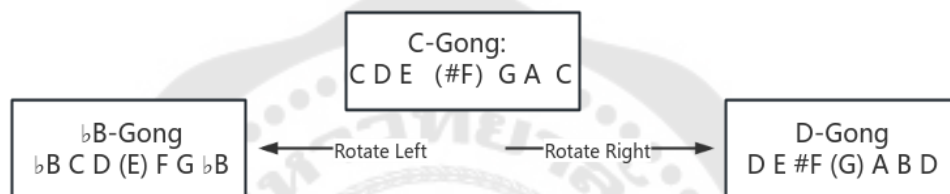


FIGURE 6 Detailed explanation of the Rotate-Gong Modulation using the key C-Gong as an example

Source: Wang Yiying (2023)

This approach is extensively employed in traditional Chinese music, encompassing many instruments such as the guqin, guzheng, and flute, as well as diverse musical compositions like folk songs and Chinese-style pop music.

Regarding the research on Rotate-Gong Modulation in China over the past decade, the researcher used "Rotate Gong Modulation" as the keyword and searched CNKI databases ([www.cnkinet](http://www.cnkinet.com)), Wanfang databases (<https://www.wanfangdata.com.cn>), etc. A total of 70 journals and doctoral and master's theses were found (due to the limited number of articles, the time range was expanded to 2000–2023). Among them, the researcher read, classified, and summarized the papers published in the journal. A total of 51 articles from academic journals, such as core journals and important journals, were classified into three categories: Theoretical research is the most abundant, accounting for 74% (38 articles); the analysis of contemporary works is the least, accounting for 8% (4 papers, including one

researched by the researcher); Research on ancient works accounts for 18% (9 papers); please refer to Figure 7 for details:

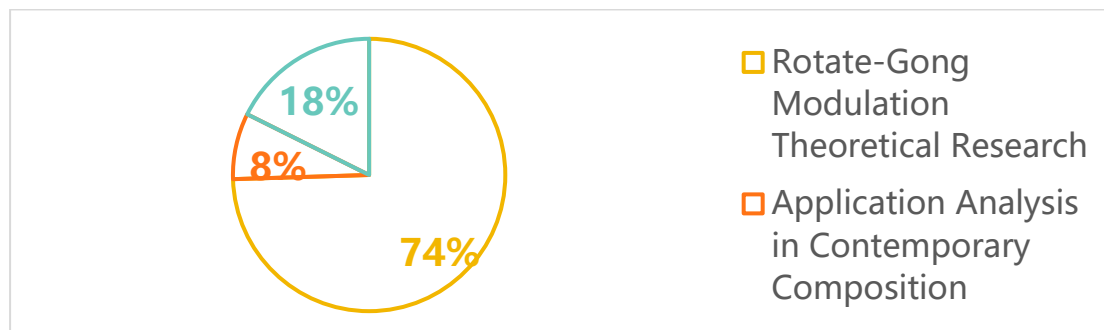


FIGURE 7 Rotate-Gong Modulation Research Status

Source: Wang Yiyang (2023)

The Rotate Gong Modulation Theory originated in ancient Chinese literature and is mostly used in Chinese ethnic instrumental music. Consequently, there exists a substantial body of literature on this theory, and the study conducted on it is highly comprehensive.

Liu Yongfu (1960) , published a series of journals on this theory in 2022, 2021, 2017, and 2016, respectively, and applied for the Chinese Social Science and Arts Foundation project "Explanation of Traditional Chinese Gong-Tune Terminology" in 2017. He also published articles such as "Reconsidering the fallacy of "Rotate-Gong Modulation (Liu, 2023)," "Exploration of Rotate-Gong Modulation (Liu, 2021)," "Analysis of the Interpretation and Connotation of Five Tones, Six Tuning System, and Twelve Tunes Returning to the Gong-Tune (Liu, 2017) ", and" Research on Huang Xiangpeng's Theory of Gong-Tune (Liu, 2016)." The article provides a thorough analysis of the theoretical definition and application of Rotate-Gong Modulation, as well as the study of Gong mode. However, the research focuses on ancient books and instruments rather than the skills used in contemporary composition. "Rotate-Gong, Modulation (S. Yang, 2014)" ; " A Further Understanding of Zhu Zaiyu's Musical Status (X. Wang, 2012), " and a series of theoretical research-related literature only studied the theoretical level of Rotate-Gong and tonality without exploring its application.

Ancient monographs can be categorized into two distinct groups for examination. One approach involves extracting Rotate-Gong Modulation from ancient music scores, such as "Research on the Harmony of Qin Score (Xie, 2020)". And others analyzed and understood the ancient music scores of the pipa and guqin, including the "Re Interpretation of the Pipa Rotate-Gong Method (Zhuang, 2020)."

Regarding the research on the analysis of contemporary works, the researcher published a journal in 2023 titled "The Application and Reflection of Rotate-Gong Modulation Theory in Contemporary Tonal Composition in China: Taking Yan, M's Piano Composition, Picking Sichuan Peppercorn as an Example (Wang & Yan, 2023)," and other articles, such as "Research on the Composition Techniques of Chen Qigang's Violin Concerto with the Same Source of Sorrow and Joy (Xiong, 2022)," that analyze the application of Rotate-Gong Modulation in contemporary works, using contemporary works as examples to make theoretical research more valuable.

2.4.1.4 Summary

Nowadays, the forms and techniques learned in traditional Chinese ethnic folk music are the primary source of Chinese music theory. These native folk music forms and techniques have undergone a process of induction, selection, refining, and augmentation (Jia, 2022). It adheres to the strict theme sentence form, stable tonality, rational structure, and logic of tonal music development found in Western musical theories, and it evolves alongside Chinese music's sound and structural aesthetics (Bao, 2023).

2.4.2 Category of Atonal Music

Following 1979, Chinese piano music embarked on a journey of individualization and nationalization as a result of the influence of modern Western compositional techniques and philosophies on Chinese music during the 20th century. During this period, Chinese composers started to integrate Chinese music style with atonality as well as delve deeper into the process of nationalization. The music exhibited elements of multi-tonality, pan-tonality, or atonality. While it is true that atonal music cannot be directly compared to contemporary Chinese composing techniques, atonal

music does have the effect of disguising the color of the modes, leading to the creation of contemporary Chinese music.

The researcher searched the CNKI database (www.cnki.net) and the Wanfang database (<https://www.wanfangdata.com.cn/>) using keywords such as "Chinese atonal music" and "Chinese contemporary composition" and found a total of 88 journals and master's theses, including 2 doctoral theses and 12 master's theses (due to the limited number of articles, the time range was expanded to 2000–2023).

The researcher searched the CNKI database (www.cnki.net) and the Wanfang database using keywords such as "Chinese atonal music" and "Chinese contemporary composition" and found a total of 88 journals and master's theses, including 2 doctoral theses and 12 master's theses (due to the limited number of articles, the time range was expanded to 2000–2023). Details are shown in Figure 8.

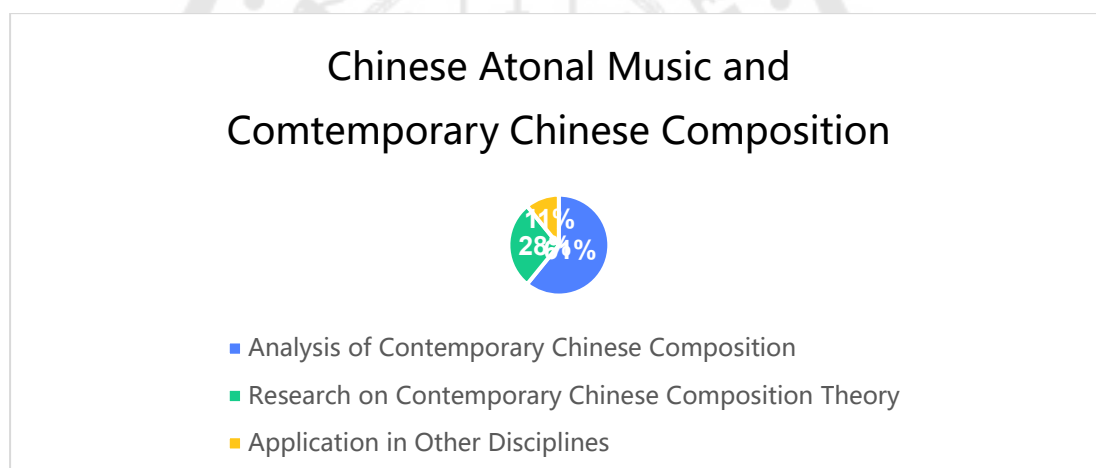


FIGURE 8 Chinese Atonal Music and Contemporary Chinese Composition Research
Status

Source: Wang Yiyang (2023)

Regarding the spread of atonal music in China to other disciplines besides composition and musicology, within 20 years, it has been spread to teaching in other disciplines, such as: (1) Solfeggio subject: "Research on Practical Training of Five tone Sequence Works in Solfeggio course - Taking Luo Zhongrong's Second String

Quartet as an Example (Xu, 2022) ", "Solfeggio course of the Pentatonic pitch structure in atonal Chinese style modern music works (Li, 2016)"; (2) Choral teaching: "Research on the Polyphonic Techniques of War and Peace in Liu Yuan's Symphony Choir (Xu, 2022)" ; (3) Aesthetic Discussion: Articles such as "Analysis of Aesthetic Issues in the Development of Modern and Contemporary Composition Theory in China (Fan, 2022)".

There is much literature on the analysis and research of contemporary Chinese works, and most of the works compare the music styles from 1949 to 1979, such as "Comparison of Music Characteristics and Performance Techniques of Two Chinese Piano Works of the Same Name in That Distant Place (Xu, 2022)." The article provides a detailed analysis and comparison of the piano works of the same name by composers Sang Tong (1923–2011) and Zhang Zhao. (1960–), with a particular focus on the application of atonal techniques in Sang's works and the nationalized language in Zhang 's works. By analyzing and comparing the two works, the researcher can gain a deeper understanding of the aesthetic appeal resulting from the integration of Western composition techniques and Chinese folk melodies. In addition, "Religious and Philosophical Thoughts in the Context of Modern Music Creation: Analysis of Zhao Jiping's Flute Solo Composition Da Jing (Li, 2018)" , analyzes the atonal flute solo and studies its artistic style and technical application.

In articles on contemporary Chinese composition theory research, such as "Research on Chen Qigang's Chinese Style Expression and the Style and Interest of Contemporary Music Composition (Sun, 2020)", this article discusses the corresponding style of Chen Qigang's "Chinese style expression" and the related imagery of "style and interest" in contemporary music creation. It also sorts out the concepts of "new music" and "trendy music" to establish their theoretical positioning and influence on the style and concept of contemporary Chinese music in future generations. Other examples include "Composition Techniques of Twelve Tone Sequence and Their Application in Contemporary Chinese Composition (Shao, 2014)". Which analyzes Chinese twelve-tone works from several aspects, including the origin, formation, and development of

sequence music, the design of Chinese pentatonic style sequences, harmony, musical structure, orchestration, practice, and creative analysis.

The implementation of the twelve-tone composition technique in Western music enabled artists to liberate themselves from the limitations of tonal functionality and establish novel harmonic structures in their compositions. "Crossing the River and Picking Lotus (Luo Zhongrong, 1980)." This composition was the pioneering composition in China that merged the pentatonic scale with the twelve-tone technique, creating what is today referred to as the "pentatonic twelve-tone" style.

This essay mainly analyzes one literary piece that has served as a source of inspiration for the researcher's own composition. "Crossing the River and Picking Lotus".

"Crossing the River and Picking Lotus (Composed by Luo Zhongrong 1979)" is a musical composition in the form of a twelve-tone art song, it holds the distinction of being the first publicly released work in the genre of "Chinese style" secular music. This song utilizes the Chinese national pentatonic mode and incorporates a twelve-tone sequence, introducing Chinese music theory into the realm of sequential music for the first time. The merging of different ethnicities and cultures had a direct impact on the evolution of Chinese music in the 20th century (Cheng, 2020).

The composition of "Crossing the River and Picking Lotus" garnered much attention and acclaim during that period. This music art song, characterized by its distinctive style and groundbreaking music theory, has emerged as a significant landmark in the advancement of composition technology in 20th-century China. Not only did it generate a sensation within the country, but it also received extensive acclaim and recognition on a global scale. Luo has significantly contributed to the advancement of China's music business with his inventive mindset and exceptional musical aptitude (Yue, 2016).

The composition of this art song was derived from the Chinese pentatonic mode. Prof. Luo employed the E-Gong mode and the E \flat -Gong mode as the

fundamental framework, incorporating two more notes atop the E^b-Gong mode to create the B^b-Gong mode. The series design is illustrated in the subsequent Figure 9:

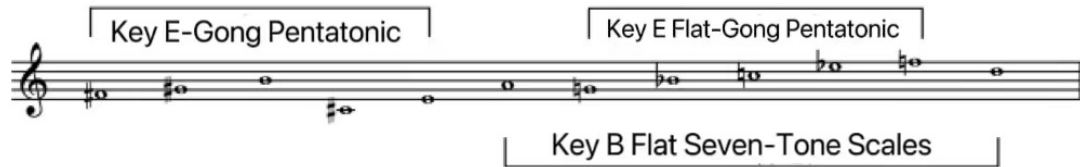


FIGURE 9 Original sequence design for "Crossing the River and Picking Lotus".

Source: Wang Yiying (2023)

The vocal melody of this composition consists of four distinct phrases, with the melodic contours of each phrase aligning with the structural pattern of Chinese poetry known as "Qi-Cheng-Zhuan-He." Every musical phrase consists of a series of Original (O), Reverse (R), Inverted (I), and Reverse Inverted (RI) in a certain order. Each sequence corresponds to two lines of poetry and lyrics and can represent the rhythm and cadence of the poetry itself while singing. Consult Table 1 for specific information.

TABLE 1 The serial design used in "Crossing the River and Picking Lotus"

O → ← R

F#	G#	B	C#	E	A	G	B ^b	C	E ^b	F	D
	E	C#	B	G#	D# (E ^b)	F	D	C	A	G	B ^b

I → ← RI

At the beginning of the composition, the introduction section is composed of one sequence, and the sequence sounds appear in the Original form and Reverse order, displaying the motivation. After the vocal part enters, it forms a vertical

and horizontal statement with the accompaniment part, combined with a simple texture, aiming to simulate the artistic conception of the guqin. As shown in Figure 10.

The figure displays a musical score for the piece "Picking Hibiscus Across the River". It consists of two systems of music. The first system shows the introduction, with a treble clef staff and a bass clef staff. The treble staff begins with a *pp* dynamic and features a circled note in the first measure. The bass staff starts with a *p* dynamic. The second system shows the first phrase, with lyrics in Chinese and Pinyin: "she jiang cai fu" (涉江采芙蓉). The treble staff has a circled note in the second measure. The bass staff has a circled note in the second measure. The score includes various dynamics such as *pp*, *mf*, *p*, and *mp*, and includes musical notations like triplets and slurs.

FIGURE 10 Introduction and first phrase of "Picking Hibiscus Across the River"

Source: Wang Yiyang (2023)

While "Crossing the River and Picking Lotus" falls under the category of sequential music, the composer incorporated pentatonic elements into the composition to highlight its Chinese style. Simultaneously, the resources for piano accompaniment employ several tonal superimpositions. The high-pitched section is a parallel, ascending, two-tone segment of the F-Gong pentatonic scale. Following two consecutive occurrences, the melody reverts back to its monophonic form while the intensity simultaneously diminishes, resulting in a progressive fading effect. The persistent B-flat tone in the bass section can be seen as a "derivative" of the F-Gong mode in the melody section, showcasing the characteristic of "Ya-Yue"² in the seven-

² Ya-Yue: Add "Bian Zhi" and "Bian Gong" to the pentatonic mode. Taking the C-Gong Ya Yue scale as an example: C, D, E, F#, G, A, B, and C, where F# is "Bian Zhi" and B is "Bian Gong".

tone mode (as depicted in Figure 11, bars 25–26 of "Crossing the River to Picking Lotus").

The image shows a musical score for three staves. The top staff is vocal, with lyrics 'you shang' (忧伤) and 'yi zhong' (以终). The middle staff is piano accompaniment, featuring a triplet of eighth notes. The bottom staff is piano accompaniment, also featuring a triplet of eighth notes. Red boxes highlight specific key signatures: 'Key E-Gong' in the top staff, 'Key F-Gong' in the middle staff, and 'Key F-Gong' and 'Bian Zhi' in the bottom staff. Dynamics include pp, mp, and p.

FIGURE 11 "Crossing the River and Picking Lotus", Bars 25-26

Source: Wang Yiying (2023)

The composer Luo Zhongrong, was the pioneer in integrating the twelve-tone technique composing approach with the Chinese pentatonic mode. The sequence design incorporates pentatonic harmony, while the musical structure mirrors the squareness and coherence of Chinese poetry. He is a composition that encapsulates a profound essence of "Chinese" allure in serial music. And provide the audience with a fresh aural and aesthetic encounter. Prof. Luo's composition, "Crossing the River," paved the path for the exploration of blending Chinese ethnic music traits with contemporary Western composition techniques. This work has consistently served as a paradigm in music schools and also serves as a source of inspiration for the researcher's own compositions.

This theories of contemporary Chinese atonal composition techniques and contemporary Chinese works, as well as their impact on Chinese pentatonic harmony, are the theoretical basis for the researcher's creation and research, especially reflected in the piano four-hand composition "Loy Krathong".

2.4.3 Summary on Chinese Musical Theories

Professor Jia Daqun asserts that composition theory incorporates a variety of forms and approaches derived from ethnic folk music traditions. After undergoing a process of induction, selection, refining, and augmentation, these indigenous folk music forms and techniques have acquired significance and a general, worldwide expression (Jia, 2021). Chinese pentatonic music is no exception. Investigating the unique regulations of Chinese music as well as the common theories between Chinese music and other nations and ethnic music around the world using the research methodologies and way of thinking that contemporary Chinese people use. Accurately interpret and apply these theories in a language that is appropriate for the Chinese people (Wang & Wang, 2018).

2.5 Revolution Chinese Music Style

Professor Pu Fang proposed in 2008 at the inaugural international academic seminar on the history of Chinese music that Chinese piano music can be categorized into three distinct stages: 1. Drawing on and Imitating; 2. Chinese Nationalization; 3. Individuality and Diversity (Pu, 2010). Subsequent researchers (Dai Baisheng, Zeng Lianluan, Zhou Weimin, etc.) have also demonstrated this viewpoint, and the three songs that they created meet these three stages.

2.5.1 Drawing on and Imitating (1915-1949)

During the budding and early development periods, the number of works was relatively small, and the formal style was relatively small (Pu, 2010). The works mainly imitated the West and used melodies with ethnic tones as an important means to pursue the "Chinese style" of piano music (Dai, 2013). Such as Jiang Wenye's "Piano Narrative Poetry: Xunyang Yue Ye" (1943) and Ding Shande's "Chun Zhi Lv (Spring Journey)" (1945).

2.5.2 Chinese Nationalization (1949-1979)

During this stage, folk music from different regions influenced the musical elements, resulting in a diverse range of regional styles and forms. The piano harmonies encapsulated the essence of traditional Chinese music in general, like Chu

Wanghua's "Er Quan Ying Yue" (1972) and He Luting's "Mu Tong Duan Di" (1974); Wang Jianzhong's "Bai Niao Chao Feng" (1973), "Mei Hua San Nong" (1973), Li Yinghai's "Xi Yang Xiao Gu" (1975), etc.

The article "The Glorious History of Chinese Piano Music (Pu, 2010)" hypothesizes that this era's compositions explored a distinctive set of Chinese instrument piano vocabulary and strengthened the nationalization of piano techniques. As a result, they remain popular with the majority of listeners and are active on stage; The article "Analysis of Representative Chinese Piano Works and Their Characteristics in the Seventeen Years After the Founding of the People's Republic of China (Chen, 2007)" examines the composition techniques and nationalistic features of piano music created during this period. It does so by studying representative works and identifying the specific characteristics of piano composition over a seventeen-year span; The article "A Preliminary Exploration of Chinese Piano Music Creation in the Second Half of the 20th Century (Zheng, 2006)" partially summarizes the basic situation of piano music creation over the past seventeen years and proposes that Chinese piano music works are developing towards diversified music styles and genres. Chinese composers who emerged from confusion began to explore a new sense of "Chinese music style." In addition to continuing the traditional creative styles of "nationalization" and "mass," modern creative techniques such as twelve notes, atonality, and blocks began to appear in Chinese piano music. These beneficial attempts and creative practices have laid the foundation for the development of Chinese piano music creation in the new century; The historical phenomena of Chinese piano adaptations in the early years of the People's Republic of China's foundation, together with the common traits and historical causes of these adaptations, are covered in "Research on Chinese Piano Adaptations in the Early Years of the Founding of the People's Republic of China (Mou, 2014)". More rigorous in terms of nationalization and sinicization of creative thought than the previous time, the piano works of this period drove further growth of Chinese piano music production and emphasized the title of Chinese piano music. And the bulk of piano compositions written at this time were derived from folk songs, which reflected the

distinct straightforward feelings and audacious character of Chinese national music. Their distinctive creative traits were developed in the early years of the People's Republic of China within this wide and profound background; In summarising the piano music works of this era, the article "Piano Music Creation in the Cultural Context of the Early Seventeen Years of the Founding of the People's Republic of China (Wang, 2013)" concludes that they shine with a strong "new life and new era" trend, the regional characteristics of "nationalization and popularization", the aesthetic taste of "pure aesthetics", the social function of "praising new life" and proposes that they constitute the unique cultural context of the early days of China's founding - the "national cultural context"; According to the article "Active Choice Derived from Culture: Reflections on the Development of Chinese Piano Art in the First Half of the 20th Century (Feng, 2008)," the people who started Chinese piano music culture didn't deal with the "relationship between China and Western musical theories."

Instead, these articles combined Western piano art with the spirit of Chinese culture, retaining all of its advanced technology and cultural factors. This resulted in the creation of a new type of music culture, infused with Chinese aesthetic taste and cultural meanings drawn from piano art, a Western musical form.

2.5.3 Individuality and Diversity (1979 – Present)

During this phase, composers audaciously explore novel concepts, methodologies, and artistic domains, endeavoring to disrupt the prevailing ambiance of preceding musical styles and unveil themselves to the world from an entirely different stance (Pu, 2010). Composers continue to endeavor to reconcile the aesthetic ideological dichotomy that exists between art creators and art admirers in the context of multicultural exchanges (Zhou, 2007). Additionally, piano art encompasses a wide range of imaginative motifs, techniques, and modes of thought (Liu, 2006).

Based on the analysis of piano works and literature, it can be inferred that throughout this period, the piano compositions were primarily distinguished by the expression of an individualistic style and adherence to Chinese national aesthetics.

(1) The Manifestation of Individualistic Style

Articles "Study on the Nationalization Characteristics of Chinese Piano Music in the Latter Half of the Twentieth Century(Zuo, 2013)", "On the Creation of Chinese Piano Works (Liu, 2006)", "The Evolution of Chinese Piano Music Style in the 20th Century (Chen, 2006)", "The Application of Polyphonic Techniques in Chinese Piano Works (Chen, 2002)", "Mr. Wang Lisan's Piano Music Research(Wang, 2001)", "A Brief Discussion on Mr. Chu Wanghua's Piano Music Creation: Research on Piano Arrangement "Jasmine Flower" (Dan, 2013)" etc., these articles emphasize that the majority of music compositions during this era deliberately sought inspiration from real life, with a focus on expressing the composer's subjective thoughts and emotions. They also closely integrated their creative inspiration with the demands of the period, resulting in works characterized by a distinct personal style. Like Luo Zhongrong (1986) used the pentatonic twelve tone technique in his works; Wang Lisan (1980) used a combination of ethnic minor and twelve tone techniques in his works. These works "delve deeper into the essence and national sentiment inherent in traditional Chinese culture and extract nutrients and inspiration from rich musical creations (Zhou, 2007)."

(2) Influenced by Chinese Ethnic Aesthetics

Through the process of gathering, arranging, and studying pertinent material, it can be inferred that Chinese musical compositions are profoundly shaped by Chinese national aesthetics.

The article "Research on Chinese Piano Music (Dai, 2014)" highlights that the aesthetic expression of Chinese piano music at this level primarily encompasses the integration of emotions and situations, the cohabitation of virtual and real, implicit and harmonious elements, and a vivid appeal; The article "Research on the Aesthetics Connotation and Characteristics of Chinese Piano Music Creation(Sun, 2024)" discusses how Chinese piano compositions primarily embody Chinese national aesthetics, such as the tranquil essence of "water" and the cultural ambiance of "Harmony"; Article "The Creative Characteristics and Aesthetic Changes of Piano Works with Elements of Traditional Chinese Opera (Wu & Yang, 2023)" discusses how piano compositions can

exhibit a distinct aesthetic inclination influenced by Chinese opera. This includes the use of "sound," "tone," "interest," and "environment" as sources of aesthetics.

The compositions from this period exemplify the composer's distinctiveness in style and incorporation of Chinese national aesthetics, highlighting both individuality and diversity.

2.6 Representative Instruments

2.6.1 Ranat ek



FIGURE 12 Ranat ek

Source: https://en.wikipedia.org/wiki/Ranat_ek#/media/File:Ranat_ek.jpg

2.6.1.1 Fundamental Performance Techniques of the Ranat ek (Resume)

Ranat ek is a Thai percussion instrument, two mallets bang on 22 bamboo bars suspended by ropes above a boat-shaped trough resonator. It is the piphat ensemble's principal instrument. "The keys were struck with two long, slender beaters which had knobs at the end. One beater was held in each hand, be use to play melodies (Fine Arts Department, 2014).

Ranat ek's performance methods, such as the melody progresses at a rapid, steady tempo in parallel octaves, primarily using conjunction movements.

Depending on the minute variations in the playing melody (pleasure, tension, and peacefulness), Ranat ek frequently improvises in music (Rachman et al., 2021).

2.6.1.2 Representative of Ranat ek Performance Techniques in Thai Piano Compositions

Piano music, as a representative of Western music, is very well-liked throughout Asia. It has distinct research and development paths in each country, exhibiting localization characteristics influenced by local cultural peculiarities.

Thailand, a nation known for its distinctive cultural traits and advanced globalization, has produced a distinctive traditional Thai music style, as well as a unique piano music cultural style known as "Thai traditional music piano works." The researchers were intrigued by the work's replication of the Ranat ek, a traditional Thai instrument.

In "Traditional Thai Music for Piano Book 4 (Pancharoen, 2019)", composition "Khamen Saiyoke", the composer uses tremolo, vibrato, and octave intervals to simulate Ranat ek's performance forms such as continuous tapping, rolling tapping, etc., as shown in the Figure 13.

เขมรไซโยค
Khamen Saiyoke

พระนิพนธ์ในสมเด็จพระเจ้าฟ้าฯ กรมพระยานริศรานุวัดติวงศ์
HRH Prince Narisara Nuvattiwongse, composer

♩ = 72 **The Ranat ek knocking technique** **Quick rolling and tapping**

The Ranat ek "Octave"

FIGURE 13 Simulation of Ranat ek in "Khamen Saiyoke"

Source: Tradional Thai Music for Piano Book 4

2.6.2 Guzheng



FIGURE 14 Guzheng

Source:

https://baike.so.com/gallery/list?ghid=first&pic_idx=1&eid=2954578&sid=32385020

In China, guzheng is among the most ancient plucked acoustic instruments, having been in existence for more than two millennia. It is adept at both lyrical and exquisite melodic expression, as well as majestic movement.

Traditional Guzheng music in China is predominately composed in the pentatonic scale, which consists of the following five modes: Gong, Shang, Jue, Zhi, and Yu. The tuning system of the traditional guzheng is limited to the D, G, and F pentatonic modes, with the preponderance of instruments employing the identical tuning system. "The right hand is primarily employed for performing the guzheng in traditional music performances, while the left hand is utilized primarily for sound production, glide, and

tremolo (Lin, 2022)". Consequently, "supplementing sound with rhyme" is the most essential attribute of the guzheng, and distinct "rhymes" correspond to distinct schools and styles.

The Guzheng, which was significantly influenced by traditional Chinese aesthetic principles, exhibits a strong preoccupation with the timbre variations of a single or consecutive note. Variations can exist between virtual and real, as well as dynamic and inert, of a single note. Diverse approaches and methods may be utilized when one note is connected to another, including left-handed techniques like gliding and string scraping.

To illustrate, the tuning of the guzheng in G mode, is in the following manner, starting from the top and progressing downwards: D, E, G, A, B, d, e, g, a, b, d^1 , e^1 , g^1 , a^1 , b^1 , d^2 , e^2 , g^2 , a^2 , b^2 , d^3 (He, 2015).

2.6.2.1 Fundamental Performance Techniques of the Guzheng (Resume)

(1) "Tuo", "Mo", "Gou", "Da" and "Pi"

The movement of string plucking with the fingertips.

(2) "Xiao Cuo" and "Da Cuo"

The interval playing method of guzheng.

(3) "Hua Zhi" and "Gua Zou"

"Hua Zhi": The movement of playing decorative notes on the guzheng with the thumb.

"Gua Zou": Gliss.

(4) "Chan Yin" and "Rou Xian"

The left hand pressing movement in Guzheng performance.

(5) "Shang Hua Yin" and "Xia Hua Yin"

Using the left hand to press the strings, utilize the aftershocks of the strings to create a second or third melody interval of the already played notes up or down.

(6) "Sao Xian"

Faster and shorter glissing performance style.

2.6.2.2 Representative of Guzheng Performance Techniques in Chinese Piano Compositions

The ethnic instrument guzheng differs from the piano in many aspects, such as timbre, because it has the characteristics of traditional ethnic groups.

Guzheng performance techniques represent Chinese piano works; the sound effects of musical instruments can enrich the work's content and better reflect the ethnic connotations of the music.

As shown in Figure 15, the composition is based on Wang Jianzhong's piano work "Scenes (1994)" (Tong, 2013), which flows rapidly through a large number of chords. The work imitates the scraping technique of the ethnic instrument Guzheng, and the music is fluid and full of Chinese style. In Figure 16, the composition also used pentatonic chords to simulate the "sweeping" of the guzheng while simulating the glissing.



FIGURE 15 Piano Composition, "Scenes", Bars 145-148

Source: Wang Jianzhong Selected Works for the Piano, Shanghai Music Press

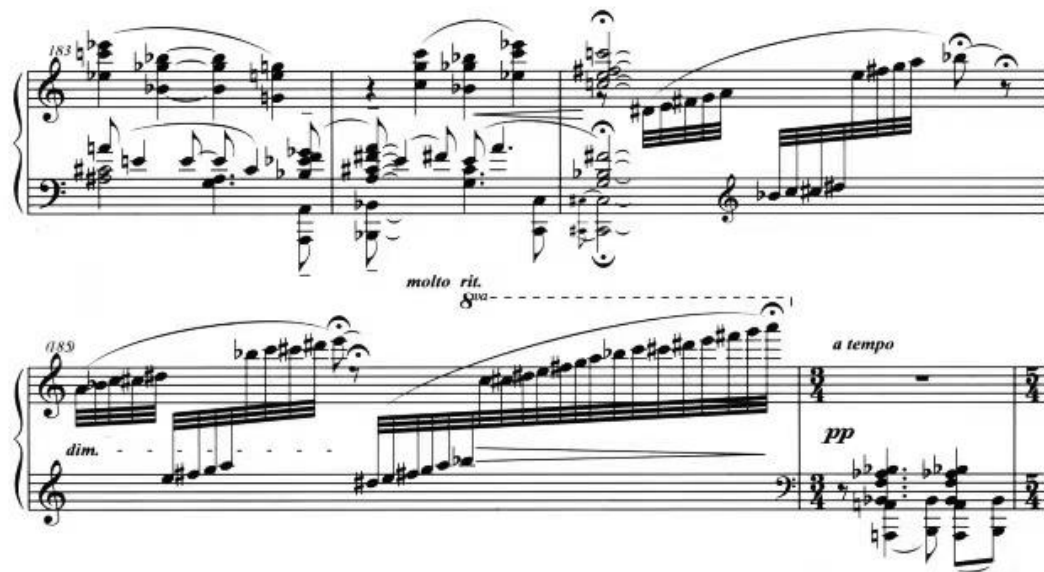


FIGURE 16 Piano Composition, "Scenes", Bars 183-186

Source: Wang Jianzhong Selected Works for the Piano, Shanghai Music Press

2.6.3 Summary

The inclusion of traditional instrument representations in Thai and Chinese piano compositions has a distinct and potent ethnic and cultural undertone. To convey a profound ethnic flavor, the composer skillfully incorporates techniques such as playing ethnic instruments and striving for ethnic hues, resulting in an indispensable work of art.

The cultures of Thailand and China intricately intertwine with traditional musical instruments, with performance forms and rhythms serving as manifestations of traditional ethnic culture. The integration of piano and ethnic art is critical for the advancement of music. Through a continuous cycle of integration, development, and inheritance, piano art embodies both innovation and national identity. In addition to serving as a demonstration of national pride, it also represents a method of pioneering convention.

2.7 Related Literatures

The previous researches are as follow.

TABLE 2 The previous researches

	Title	Summary
1	The Nationalized Technical Thinking of Pitch Organization in Huang Anlun's Dance Poetry No.1 (Wu, 2024)	This article examines the work's melody, harmony, mode, and tonality from the perspective of nationalized technical thinking in pitch organization, particularly the composer's original melody composition method of "horizontal multi-tonality on traditional modes." It provides a useful reference for exploring the creation and theoretical research of Chinese-style modern music. The work combines Chinese national tone materials with Western and Chinese composition techniques, blending traditional, modern, and ethnic elements with creative techniques to form a unique national music style.
2	A Dual Dialogue between Dianyi Culture and Choral Creation: On Ding Yulun's "Torch Festival of Love"(Peng, 2024)	The article examines Professor Ding Yulun's mixed choir works and discusses the innovative concept of merging choir art and traditional ethnic minority culture. It also discusses how the nationality and artistry of contemporary choir writing are intertwined and how the musical elements in the pieces are beneficial to Yi culture and effectively represent the traditions of the Yunnan Yi people.
3	Qin Opera Style in the Theme Construction of Jia Daqun's Rhapsody · Liyuan Qiang Hun (Yuan, 2024)	The article explores the formal attributes and stylistic qualities of Qin Opera music as they appear in the final movement of Jia Daqun's large-scale national instrumental concerto suite Liyuan, Rhapsody · Liyuan Qiang Hun. The article also offers a thorough examination of the Qin Opera style-based creation technique, examining it from three angles: the shaping of material motivations, the composition of music

		themes, and their development. It clarifies the presentation of the work to maintain its unique style.
4	Integrating Modern Pitch Thinking and Exploring the Tension of Ethnic Music -- An Interpretation of Li Binyang's Chinese Flute Concerto "Chu Hun" in Music Creation (Liu, 2024)	By analyzing the structural arrangement, pitch organization, use of theatrical elements, and composition of orchestras in this ethnic instrumental concerto, this article examines how composers successfully integrate traditional Chinese music elements with Western modern pitch and composition techniques. It explores and analyzes the immense potential inherent in traditional Chinese folk music and the acoustic tension of ethnic orchestras.
5	Exploration of Early Modern Chinese Piano Solos: From Jiang Wenye's "Five Sketching Piano Compositions" to Sang Tong's "In That Distant Place"(Sun, 2023)	The article conducts an analysis of two piano solo works composed in the early modern style: "Five Sketching Piano Compositions" by Jiang Wenye and "In That Distant Place" by Sang Tong. It focuses primarily on the characteristics of modern composition techniques that are absent in these works, namely the "free atonality" and "mode semitone system" achieved through harmonic semitonization, tonal expansion, and the "avoidance" and "destruction" of tonality. These analyses illuminate the Chinese composers' allusion to Western modern music.
6	Analysis of the Application of Opera Elements in Jia Daqun's "Rhapsody: Liyuan Zhu Diao"(Su, 2023)	The article conducts an analysis of the "Rhapsody" of the concerto suite and provides further details on how the melody and percussion of Kunqu opera can be effectively conveyed in the piece while incorporating operatic elements to create a work that is notably unique in China. Its similarity to Brecht's "unfamiliarity effect" can be compared.

7	<p>The Ethnic Expression of Original Symphonic Film Music in 20th Century China (Chen & Wang, 2023)</p>	<p>The article states that Chinese original symphonic film music distinguishes itself by incorporating ethnic music elements into creative techniques of ethnic expression, demonstrating the relationship between sound and painting in the spirit of Chinese art, and showcasing a trend toward innovation, diversification, and a robust artistic personality.</p>
8	<p>The Practical Application of Theoretical Research - Reviewing Wang Anguo's Piano Piece "Lusheng and Tonggu"(Zhou, 2023)</p>	<p>This work witnessed a breakthrough in creative concepts during the early 1980s transformation period of Chinese piano music expression techniques. The article aims to examine the close relationship between in-depth theoretical research on composition and vivid creative practice by interpreting the artistic creation of Western modern composition genres and techniques and the integration of Chinese folk tones by composers. The work not only has a distinct cultural imprint of Miao music but also utilizes modern music techniques such as multimodal, polar combination, and percussion sound in order to showcase the rich sound colors of Chinese ethnic folk music. Explore music creation practices and gain a thorough understanding of music's essence.</p>
9	<p>An Analysis of Traditional Chinese Music Elements in the Violin Concerto "Butterfly Lovers" (Yuan, 2023)</p>	<p>This article examines the explicit level of borrowing and transforming elements of traditional Chinese opera music in the work, such as Yue Opera, Peking Opera, Shaoxing Opera, and Kunqu Opera, as well as the implicit level of absorbing and integrating traditional music creation techniques such as rhythm imitation and pivot note conversion. It also analyzes the performance techniques of Chinese ethnic instruments such as</p>

		guzheng, pipa, and erhu. The purpose is to elaborate on the creative transformation of many elements of traditional Chinese music in terms of musical thinking, emotional expression, and aesthetic implications.
10	Cultural Imagination and Creation in the "Pan Oriental" Cognition: The "Chinese Elements" in Debussy's "RondelChinois" and "No. 2: Et la lune descend sur le temple qui fut"(Feng, 2023)	The article takes the dissemination of Chinese culture during the Debussy era in the West and the imagination of "Chinese imagery" in Debussy's music creation as a specific cultural background. "RondelChinois" and "No. 2: Et la lune descend sur le temple qui fut" demonstrate Debussy's understanding of "Chinese elements" from various perspectives in different periods.
11	Analysis of the "Chinese Style" of Chinese Piano Music (Tan, 2023)	The article suggests that "Chinese style" is defined by music language that embodies traditional Chinese music characteristics, and this music language carries a spiritual connotation. Therefore, the implementation of "Chinese style" aims to use music language with traditional Chinese music characteristics to "simulate", "symbolize", and "analogize" the material and spiritual aspects related to China. "Chinese style" appeals to specific sensory sounds, allowing the audience to gain auditory recognition, but it also needs to appeal to concepts and forms that can only rely on rational perception.
12	A Study on the Creation of Orchestral Ensemble "Festival	The article analyzes the work's music, extracts its creative features, and then elaborates on those features in detail. It mainly explores composers' writing

	Fantasy" (Zhao, 2023)	techniques and stylistic features in their creations from four aspects: the clever design of percussion, the application of multiple structural principles, multiple musical development techniques, and the rendering power of national music language. After examining the works from multiple perspectives and levels of argumentation, an in-depth analysis of the composer's creative techniques is conducted to explore their creative ideas, concepts, and styles. This is to explain how composers take folk music creation seriously and combine Chinese and Western compositional techniques to create many excellent orchestral works in Eastern music style.
13	Research on Phonetic Thinking and Techniques in the Creation of Contemporary Chinese Composers (Zhai, 2023)	Starting from the perspectives of Western phonological thinking, meaning, and classification, this article selects contemporary Chinese music works that have been using this technology since the 1980s as the research object for analysis and research. This can provide theoretical and practical references for contemporary Chinese music creation, as well as a more macroscopic, holistic, and comprehensive understanding of 20th-century music's creative techniques.
14	Structural Poetic Analysis of Jia Daqun's String Quartet (Zheng, 2023)	This article, starting from the composer's own theory of structural poetics, explores the inherent "logic and rules" in the analysis of the music ontology of his string quartet creations. The four main structural elements—rhythm, pitch, timbre, and intensity—as well as the different structural counterpoints of single structure, layer structure, and body structure are talked about. This

		shows how creative ideas and techniques can be used in terms of structural spirituality and regularity.
15	On Onomatopoeia, Mimicry and Deity in Chinese Piano Works: Taking Zhang Zhao's "Pi Huang" as an Example (Qi & Zhang, 2022)	The article analyzes and interprets piano works similar to "Pi Huang," explores the native language of piano music creation, composers and performers accepting the infiltration of Chinese traditional culture, and their deep understanding of the beauty of Chinese traditional music. It presents many clever ideas in composition technology, as well as the intriguing charm of Chinese culture.
16	The Development and Creative Practice of Chinese Characteristic Harmony Theory (Liu, 2022)	The article suggests that the localization theory, a blend of Western harmony theory and Chinese music, embodies Chinese characteristics, with the theory of pentatonic mode harmony standing out as the most representative component. Moreover, in contemporary Chinese music creation, new thinking and pitch organization techniques, as well as the absorption of folk polyphonic nutrients, have emerged. Therefore, the theoretical research on pentatonic mode harmony should keep pace with the development of the times and creative practice.
17	On the Systematic Construction of Core Knowledge of Modern and Contemporary Composition Analysis Theory (Chen, 2022b)	The article proposes that since their introduction to China in the early 20th century, they have not only gradually integrated with the creative practice and theoretical thinking of the Chinese people, but they have also stimulated many creative theoretical achievements with Chinese characteristics. This article integrates various contemporary cutting-edge academic achievements and constructs a framework that reflects

		the mainstream development of this period, with the aim of promoting the development of the discipline of composition theory.
18	Research on the Pentatonic Harmony of Chinese Piano Music from 1949 to 1979 (Ma & Wu, 2022)	The article explores the combination and application of pentatonic melody and major minor systems, seven-tone natural tone mode, mode alternation, mode composite, and multi-tone techniques in Chinese piano music creation from 1949 to 1979. It also provides important references for the new development of the fusion and reconstruction of pentatonic melody factors as "genes" and diversified modern creative techniques after the 1980s.
19	The "Chinese Characteristics" of Music Creation and Its Theoretical Construction (Li, 2022)	The article proposes the "Chinese characteristics" of music creation, music form, music content, music culture, and music spirit, as well as value judgment. The theoretical construction of "Chinese characteristics" in music creation requires both understanding and grasping the "Chinese characteristics" based on music itself, as well as understanding and grasping the "Chinese characteristics" of value judgment.
20	The Formation Path and Inspiration of Localized Music Creation in Chinese Ethnic Opera (Zhang, 2022)	The article compares the formation path of localization of opera after its entry into China with Western-characteristic opera. Sorting out the different formation paths of the music creation of the two major types of opera in China, Western-style opera and ethnic opera, helps us to have a deeper understanding of the characteristics of ethnic opera music creation and promotes the further development of China's ethnic opera industry.

21	A Microcosm of the Development of Chinese Harmony over the Past Century - An Analysis of Yang Liqing's Harmony Techniques in Music Creation (Jiang & Sun, 2022)	The article proposes that Chinese music creation has gone through three stages: learning Western polyphonic techniques and exploring their integration with Chinese music styles; learning Western modern techniques in a remedial manner; and finally abandoning technique constraints and pursuing creative individuality with "freedom." Yang Liqing's three periods of music creation, from pursuing "national style" to pursuing "modern techniques" and then to "music-based," have become a microcosm of the century-long development of Chinese music creation, especially harmony, and have typical historical significance.
22	The Integration of East and West and the Combination of Ancient and Modern in Orchestral Texture Writing: An Analysis of Zhu Jian'er's Implementation of Creative Ideas from His Early and Middle Orchestral Works (Zhang, 2022)	The article focuses on various techniques for band development, such as overlapping modes, rhythm misalignment, and texture layering, and compares and analyzes them with similar writing styles in Chinese and foreign works, revealing Zhu Jian'er's creative philosophy.
23	An Exploration of the Artistic Characteristics and Multicultural Connotation of Zhang Zhao's Piano Solo	This article analyzes Zhang Zhao's piano solo works and explores their creative characteristics, successful explorations of sinicization, and constantly innovating performance techniques to expand the "spatial sense" of timbre on the piano. It interprets the Chinese piano

	Works (Yu, 2022)	creation based on traditional Chinese and ethnic folk music culture and explores the path and methods for achieving the integration of Chinese and Western cultures.
24	A Study on the Diversified Harmony Materials and Sound Narrative of Guo Wenjing's "Chuan Ya Xuan Zang" (Shi, 2022a)	This article discusses the borrowing of folk song tones in the work, the construction of diverse audio materials, and how the two interact to jointly promote music development. It is believed that various linear processes that reflect monophonic thinking, "harmony fields," and the discordant and counterpoint produced by controlled accidental sound have become important ways to organize large-scale music movements in the work. These factors combine to form the entire work's audio narrative.
25	A Study on the Tone of Jia Daqun's Chamber Music Work "Yin": Reflections from a Western Music Theorist (McCreless & Wang, 2022)	The article proposes that the work has formed a unique musical language, writing style, conceptual expression, and artistic temperament in terms of timbre, intonation, structural layout, combination and development of pitch materials, etc. Pitch materials combine the pentatonic theme with a collection of atonal pitches. In terms of sound processing, the composition continuously incorporates the characteristics of Chinese calligraphy, resulting in a rich, fluid sound. The music structure's layout has traces of traditional structure, but more importantly, the structure is continuous and full of tension through the introduction, gradient, extension, and stacking of thematic sound. The work reflects the composer's consistent creative concept of integrating the spiritual connotations of traditional Chinese culture

		with Western modern composition techniques, as well as the efforts and contributions made by contemporary composers represented by Jia Daqun to promote modern music with Chinese characteristics around the world.
26	An Analysis of the Emotional Connotation of Zhang Zhao's Piano Work "Fantasy" (Zhou, 2021)	The article summarizes the composer's use of the Hani ethnic tone in the Yunnan region, innovative and comprehensive tonal harmony, inspiring rhythm through text analysis, expressing fresh, imaginative, and progressive musical imagery, inspiring young people in the new era to express their true feelings, embrace nature, pursue their dreams, and move forward bravely.
27	Perspective on the Core Concept of Nationalization in Ding Shande's Music Creation (Chen & Zhang, 2021)	On the basis of summarizing Ding Shande's professional learning experience, this article analyzes the creative techniques of his works, combines them with the historical background of music nationalization in China at that time to elaborate on the formation and development of Ding Shande's core concept of music nationalization, and then explores the significance and value of this concept in shaping Chinese style.
28	The Mutual Reflection of Literature and Music: On the Structure and Language of Ye Xiaogang's Fifth Symphony "Lu Xun" (Qian & Wang, 2021)	The article analyzes the forms of multiple movements, diverse genres, and rich and unique musical language in the works and compares Lu Xun's literary texts, expressing, deepening, and elevating the meaning, atmosphere, and imagery of Lu Xun's literature with distinct and perceptible lyrical and cold styles, as well as their opposition and interweaving. It is not only a marriage between music and literature, but a mutual reflection of the two. While it creatively transforms literary

		classics, it also cultivates the classicality of music.
29	The Application of Shaanbei Folk Song Elements in the Creation of "Northwest Wind" Songs (Shi, 2021)	<p>The article analyzes the application of Shaanxi folk song elements in the creation of the "Northwest Wind" popular song from six aspects: theme, musical form, mode, tone, rhythm, and tone, using the Zhongshan folk song "Xin Tian You", the minor tune "Our Leader Mao Zedong", and the tune "Yellow River Boatman's Song" as examples.</p> <p>The "Northwest Wind" song often employs the Shaanbei Yanyue mode scale, along with techniques of mode alternation and modulation. The tonal structure is based on the typical double quartile structure of 5-1-2-5 in Shaanbei folk songs and has formed a typified "starting and ending melody" in this type of song, combining the rhythm of the original folk song with the rhythm of popular music and presenting it as a diverse tone with corresponding rhythm. The song "Northwest Wind" closely integrates the elements of Shaanbei folk songs with the creation of modern popular songs, reflecting the integration of tradition and modernity and achieving the unity of national and contemporary characteristics.</p>
30	History, Music, and Form: A Review and Reflection on the Research of Zhao Yuanren's Three Piano Compositions (Zang, 2021)	<p>This article investigates the research results of Zhao Yuanren's piano pieces "March of Peace," "Occasional Formation," and "Hua Ba Ban and Xiangjiang Waves" from two perspectives: historical verification and morphological analysis, and discusses the cultural connotations of Chinese piano music analysis, which can be divided into two aspects: tonal sources and timbre simulation. Individual cases' research processes can reflect the development of modern music history.</p>

31	Creative Analysis and Cultural Interpretation of Ma Sicong's Cello Concerto in A Major (Zhao, 2021)	This article presents a rational exploration of this work's creative characteristics, cultural connotations, artistic pursuits, and teaching practices, with the goal of stimulating academic learning and research on Ma Sicong and his string works. Based on this, it explores the "sinicization" practice and curriculum construction of specialized cello teaching in Chinese music and art colleges.
32	An Analysis of the Application of "Torch Festival" Harmony Technology in the Symphony Suite "Yunnan Yinshi" (Ma, 2021)	This paper uses the fourth movement "Torch Festival" from the symphonic suite "Yunnan Yinshi" by contemporary Chinese composer Mr. Wang Xilin as its research object, supplementing it with an analysis of structure, orchestration, and polyphonic techniques, with a primary focus on harmonic techniques. This provides an analysis of prof. Wang Xilin's creative form and musical ideas of "combining Chinese and Western elements" and "using foreign elements in China" and provides some reference and inspiration for his future writing of degree music works.
33	Exploration of the Generative Method of Jia Daqun's "Eight Songs of Autumn Revival" - Based on the "Leading Mechanism" Generative Analysis (Guo, 2021)	The article comprehensively describes an examination of musical compositions, suggesting that a design methodology can achieve a dialectical unity of material homology and polymorphism by using genetic materials to generate motivational materials, thematic materials to generate macromaterials, and macromaterials to generate musical structures. Through the utilization of multidimensional events, we successfully constructed nested and counter-point structures. These structures subsequently generate complex networks through

		<p>interactions spanning multiple levels and dimensions. While simultaneously "weaving and painting lyrics" to create a visual universe in a "Cubist" manner, Jia Daqun demonstrated his distinctive aesthetic concept: the profound integration of elements.</p>
34	<p>Exploration of Posttonal Music Techniques Based on Chinese Cultural Elements -- Taking Chen Yi's Composition "Long Yun" as an Example (Sun, 2021)</p>	<p>The article analyzes the theme of this work, like composition techniques and structural principles of the works. This paper discusses the concept of post-tonal music creation with Chinese characteristics. Its musical content, thoughts, and emotions naturally and harmoniously integrate the East and the West in a way that transcends cultural and disciplinary boundaries, providing a strong basis for understanding the pluralistic nature of the cultural belonging of Chinese composers in the Western social context.</p>
35	<p>Research on the Application of Sani Traditional Music Elements in Contemporary Professional Music Creation in China (Liu, 2021)</p>	<p>The article goes into more detail about how Yi Sani traditional music has changed over time and how that has affected modern professional music making in China. It does this by looking at four areas: the culture and overview of Yi Sani traditional music, the historical changes and features of Sani music elements in professional music making, and the impact of Sani traditional music elements on modern professional music making in China. The article also suggests future directions for Sani traditional music within the realm of Chinese tradition. The article proposes that there are significant changes in creative concepts and techniques at each stage. The traditional elements of Sani music have a significant impact on professional music creation,</p>

		enriching the materials and expanding the techniques of professional creation. At the same time, professional music creation has also had a significant impact on the dissemination of Sani music culture.
36	The Application and Research of Yunnan Minority Music Elements in Chinese Symphony Creation (Liu, 2021)	The paper mainly studies the composition techniques, music style, and Yunnan ethnic minority music elements absorbed in the symphonic painting "Yunling Sketching" from the perspective of the significance of the times, summarizing the combination of Yunnan ethnic minority music elements and modern composition techniques, and expressing the strong national sentiment reflected in "Yunling Sketching."
37	The Collision and Fusion of Chinese and Western Polyphonic Thinking in Music Creation over the Past 70 Years in China (Liu, 2021)	The article proposes that Chinese music creation not only draws on Western harmony theory and techniques but also incorporates the characteristics of polyphonic thinking and practice in Chinese folk music, resulting in the collision and integration of Chinese and Western polyphonic thinking. The article also examines the causes and specific manifestations of the collision and integration of Chinese and Western polyphonic thinking.
38	On China's "Post New Wave" Music: Based on Expert Discussion on the New York Exhibition of the Chinese National Symphony Concerto (Ding, 2020)	On the basis of the expert seminar on the New York Exhibition of the Chinese National Symphony Concerto at the Central Conservatory of Music, the article proposes the concept of "post-trendy" music and evaluates the composer's personal style and "Chinese aesthetic spirit" during the exhibition, thereby supporting the existence and characteristics of "post-trendy" music.
39	Research on the	This article focuses on the application and theoretical

	<p>Sinicization of Sequential Music Technology (II) - Development of Twelve Tone Technology and Theory (1990-2000) (Zhang, 2020)</p>	<p>research of twelve-tone technology in professional music creation in China during the 1980s, with the aim of observing the evolution of composition technology and research in the 1990s. We aim to clarify the development context of composition technology theory by analyzing relevant works, summarizing it, and introducing it into the creative practice and theoretical research of modern Chinese music, ultimately leading to its nationalization and sinicization.</p>
40	<p>The Nationalism and Diversity of Chinese Piano Music (Zhang, 2020)</p>	<p>The article posits that Chinese piano works have embarked on a path of nationalization, progressing from the initial elements of melody, harmony, and rhythm to the mid-term pursuit of Western atonal technology, twelve-tone technology, avant-garde music, accidental music, and other genres of creative techniques. These works have integrated the creativity of both Chinese and Western creative techniques, resulting in a unique style of Chinese piano music that draws inspiration from Western composition techniques. This all reflects the inclusiveness of Chinese music and the bold breakthrough of composers' artistic thinking, presenting a diversified style of the times, highlighting national identity as the center, and having a strong national cultural atmosphere.</p>
41	<p>On Local Elements in Contemporary Chinese Music Creation: Taking Six Music Works as Examples (An, 2020)</p>	<p>This article analyzes six contemporary Chinese music works and reveals the specific application and presentation of local elements: the purity of local elements in "Mu Yun Tu," the tonality of local elements in "Chuan Ya Xuan Zang," the background color of local</p>

		<p>elements in "Invisible Mountain," the structuring of local elements in "Hundred Rivers Returning to the Sea," the temperament of local elements in "Dialogue with Mountains and Waters," and the conceptualization of local elements in "Splashing Ink II." To a certain extent, the manifestation, concealment, and diversity of local elements reflect the personalized creation in China's contemporary open and diversified music ecology since the reform and opening up 40 years ago.</p>
42	<p>Jiang Wenye's Exploration of Chinese Style during the Beijing Period: A Case Study of Harmony Techniques in "Beijing Wanhua Collection" (Ma, 2020)</p>	<p>The article analyzes Jiang Wenye's 1938 piano sketch collection "Beijing Wanhua Collection" and suggests that traditional Chinese culture deeply influences composers, leading to their extensive and in-depth exploration and application of Chinese music materials, as well as their distinct national style. The harmony language of the ten sketches is rich and varied, showcasing the pentatonic characteristics in the use of chord materials and mode materials. The introduction of semitones, as well as the use of techniques such as compound and integrated modes, have added a modern temperament.</p>
43	<p>The Composition, Tradition, and Direction of "Chinese Music School" (Xia, 2020)</p>	<p>The article begins by outlining the concept and construction of Chinese music schools. Subsequently, it examines the historical accumulation and evolution of Chinese music theory, the establishment's foundation and historical context, and the primary connotations associated with its formation. Upon careful consideration, we conclude that Chinese music schools embody a paradigmatic approach, transcending mere classification as music schools in different nations. By</p>

		<p>looking at how Chinese music schools work from a cultural perspective, it's easy to see that when the subjective nature of Chinese music culture changes in the modern era, it becomes a defining factor for Chinese music culture and existence. In addition to assuming the duty of advancing traditional culture's innovative development and creative transformation, it can facilitate a value-exchange dialogue between Chinese expression and the rest of the world.</p>
44	<p>The Integration of Chinese Opera Music and Western Classical Music: An Analysis of the Music and Performance of Chen Qigang's Trumpet and Band Concerto "Wannian Huan" (Hu, 2020)</p>	<p>The article analyzes the composition, variation, timbre, and other aspects of the work, exploring how to effectively integrate Chinese opera music with Western classical music and how to handle the work from the perspective of performance techniques.</p>
45	<p>Interpreting Chinese Style with "Colorfulness": An Analysis of the Color Application in Zhang Zhao's Piano Concerto "Lamentation" (Zhang, 2020)</p>	<p>The article analyzes the color application and artistic value in "Lamentation" from the aspects of tonality and harmony, texture form, and second creation, and makes corresponding comments on the national cultural connotations and humanistic spirit reflected in the work.</p>
46	<p>Semitone Mode System: Chinese Form</p>	<p>According to the article, Bartok's tonal semitone system has been fully presented and explained in China, along</p>

	and Chinese Interpretation (Pan, 2020)	with its Chinese form and interpretation. This is because traditional Chinese music already has a tonal synthesis of the same or multiple palace system and even a complete tonal semitone system made up of natural tonal levels of the multiple palace system.
47	"Traditional Invention": The Integration of Guizhou Miao's "Original Ecological Folk Songs" and Modern Elements (Ouyang, 2020)	This article analyzes the integration of Guizhou Miao's "original ecological folk songs" with modern professional music creation, ethnic tourism development, and artistic stage performances, and explores the significance of the "interactive" dialogue between "traditional" and "modern" in the contemporary inheritance and development of Chinese traditional music culture.
48	A New Exploration of Contemporary Ethnic Chamber Music Creation in Sound (Ma, 2020)	This article analyzes the excellent ethnic chamber music works created in China since the 1980s. It focuses on the diversification of contemporary ethnic chamber band combinations, new combination modes in pitch systems, extreme and diverse traditional performance techniques, new sounds composed of non-traditional instruments, and various writing techniques. It explores the composition and application of new sounds in their works and classifies and studies the creative techniques that are different from traditional timbre concepts and have new sound characteristics.
49	Traditional and Contemporary Interpretation of Ethnic Instrumental Music (Xiao, 2020)	This article begins with the subjectivity of performers in the process of music production, reflecting on the practical view of music composition and the connotation of traditional music. Exploring the issues of "the subjectivity of performers," "whose performance and context," and "the multiple narrative abilities and

		creativity of performers in social transformation," reflecting on the contemporary situation of performers, as well as understanding, inheriting, and expanding their expressive abilities through practice itself, and maintaining the tension between creativity and traditionalism in the process of transformation.
50	Exploration and Historical Evaluation of Nationalization in Li Jinguang's Popular Music Creation (Shi, 2020)	This article undertakes a historical evaluation of Li Jinguang's investigation of nationalization in popular music creation and its influence on subsequent popular music creation, as well as an analysis of the music of his related works. The selection of themes reflects this through the use of traditional Chinese opera rap tonal materials, such as "spring flowers and autumn moon, yearning for sorrow and parting with hatred, empty rooms and boudoirs, picking and picking," as well as through extensive borrowing from folk song minor tunes and the incorporation of Beijing Opera, Hunan Flower Drum Opera, and Beijing Opera tones in the composition of melody materials. Aspects including the nationalization of the film industry, the impact of family and social milieu, and the ontology of jazz music provide context for the exploration of nationalization. It has accomplished transcendence and the development of Li-style music through its investigation of nationalization; however, its production has a tendency toward self-replication and homogenization.
51	Interpretation of Titular Music - An Analysis of Ruan Kunshen's	The article examines the combination of the Chinese ethnic instrument erhu with Western orchestras and ethnic orchestras, using six movements to describe the

	"Chasing Dreams - Composed for Erhu and Orchestra" (Wu, 2020)	struggle and aspirations of the Chinese nation from ancient times to the present. Under the grand structure and profound titles, the selection of band composition, theme design, and layout of band sound colors not only highlight the characteristics of each movement but also constitute the coherence of the work.
52	Outside the Door of Music Creation: A Discussion on Several Differences and Similarities in Chinese and Western Music Creation from the Perspective of "Great Creation" (Qin, 2020)	The article compares the similarities and differences in the forms, styles, and techniques of music creation between China and the West. It argues that while striving to learn the advantages of the West, we should also avoid using simple Western self-centered value standards to measure the characteristics of traditional Chinese music. And this article also attempts to combine the different ideological and cultural backgrounds on which Eastern and Western music creation relies to analyze the deep reasons for the different characteristics of each other's music creation.
53	The Application of Gradient Speed Layout in Contemporary Chinese Music Creation: Taking Cao Guangping's Ninth Symphony and Zhu Jian'er's Jade as Examples (Wu, 2020)	The article argues that the gradient velocity layout, which uses "scattered slow medium fast scattered" as a typical form, is a widely representative overall structural combination in traditional Chinese music. Chinese modern and contemporary composers have flexibly borrowed and absorbed this structural combination in their music creations and selected two related works as examples, focusing on explaining the application of gradient velocity layout in their works.
54	Analysis of Contemporary Chinese Piano Music's	The article compares the creative techniques and musical structure of Chinese composers Zhang Zhao's "Chinese Dream" and Tan Dun's "Memories of Eight

	Performance Structure: Taking "Chinese Dream" and "Memories of Eight Watercolor Paintings" as Examples (Zhao & Wang, 2020)	Watercolor Paintings," as well as analyzes and explores how to express the structural sense of these two works in performance.
55	Structural Analysis and Conceptual Exploration of Jia Daqun's Piano Prelude, "Entanglement" (Zhao, 2019)	The article analyzes the compositional techniques of Jia Daqun's piano prelude "Entanglement" and starts with its personalized material characteristics, program characteristics, and structural characteristics. It deeply analyzes the personalized characteristics of the technical form of this piece and then reveals the creative concepts and significance hidden behind the "reshaping personalization" characteristics: This piece, rooted in traditional culture and national spirit, breaks through the collision and convergence of Chinese and Western music, and is dedicated to creating music works with a distinct "Eastern charm."
56	The Formation of Chinese Piano Music Following the 1980s and the Growth of Modern Harmony Theory (Zhang, 2019)	This article takes the phenomenon of harmony innovation in Chinese piano music literature since the 1980s as an example, exploring the expansion paths of modern harmony thinking from multiple perspectives, and deeply analyzing and rationalizing the evolution and updating of Chinese and Western harmony techniques and concepts in creative practice.
57	Research on the Application of Minority Music Elements in Shi Guangnan's Vocal	This article takes several vocal works by Shi Guangnan as examples to conduct an in-depth analysis of the application of ethnic minority music elements in his vocal creations, exploring the unique charm and valuable

	Works (Chen, 2019b)	insights of ethnic minority music elements integrated into vocal works.
58	Research on the Pentatonic Style in Professional Music Creation in 20th Century China (Jiang, 2019)	This article looks at the different technical types of pentatonic style used in professional music making in China in the 20th century. It focuses on how pentatonic factors are used in modern Chinese works from four different angles: harmonic factors, tonal generalization of materials, vertical and horizontal arrangement of harmonies, and silent stylistic treatment without tonality. This article concentrates on the preservation of Chinese flavor and processing techniques in music through the integration of pentatonic factors with modern and contemporary harmonic techniques.
59	Research on Harmony Techniques in Li Yinghai's Early Works: Taking Seven Preludes as Examples (Xu, 2019)	This article intends to start with Li Yinghai's early seven "Preludes" and conduct a certain degree of sorting and research on the application of harmonic techniques in his works, analyzing the connotation of pentatonic harmony.
60	Research on Contemporary Chinese Pop Music from the Perspective of Regional and Ethnic Characteristics: Reading Shi Yong's "Guide to Appreciating Chinese Style Pop Songs" (Liu & Wang,	This article summarizes the work's rich and three-dimensional content, including music genres, regions, and ethnic groups, and affirms the academic importance of applying traditional music structural analysis methods to contemporary pop music analysis as a research paradigm. At the same time, the author also pointed out the shortcomings and omissions in the selection of repertoire for certain regions and ethnic groups in this work, as well as suggestions for the remaining space in music analysis.

	2019)	
61	Exploring the Poetic Music Relationship in Contemporary Chinese Music Creation from Historical Evolution (Pang, 2019)	The article provides a summary and classification of the historical evolution of the relationship between poetry and music, with a focus on the classification, form, and concept of contemporary Chinese poetry and music creation. It also extracts the inspiration for the creative development of this relationship in contemporary Chinese music.
62	On the "Collective" Cognition Implied Behind the Individuality of Chinese Composers' Creation (Zhang, 2019)	The article points out that many Chinese composers not only emphasize their "artistic personality" in their creations but also focus on the issue of "ethnicity," which is determined by the "collective cognitive model" of traditional Chinese music, which is closely related to the social structure and concepts of Chinese tradition. In the process of Westernization, Chinese composers have adopted the "cognitive model" of Western professional music creation, which focuses on individuality, forming a new concept and method of music creation. However, the traditional collective cognitive model has not completely disappeared and is still playing a role to some extent, forming a cognitive fusion of the three concepts of "individual, nation, and world" in contemporary Chinese composers' music creation.
63	The Application of Yi Ethnic Music Elements in the Three Yunnan South Mountain Ballads (Tang, 2019)	Through an analysis of the work and the traditional music of the Yi ethnic group, the article examines how ethnic style absorbs and transforms.

64	Ye Xiaogang's Works and Performance Analysis of "December Chrysanthemum - Composed for Flute and Piano" (Yan, 2019)	The article examines the performance of the work in terms of musical structure, thematic materials, core motivation, as well as special techniques, technical difficulties, and timbre processing.
65	On the Application and Conduction Interpretation of Ethnic Instruments and Folk Music Materials in Shi Wanchun's "Festival Overture" (Xin, 2019)	The article suggests that the work draws inspiration from Hebei Province's folk music, "The Gold Rushing Order," which has undergone numerous modifications over the past decade to convey the joyous spirit of global celebration. The work expresses its ethnic style by incorporating Chinese ethnic instruments and folk music materials.
66	Comment on Yang Liqing's Piano Four-Hands Compositions "Folk Songs" in "Folk Songs and Chants" (Zhang, 2019)	This article analyzes the harmony and musical form of the "Folk Song" section of the work, as well as the artistic evaluation, in order to further present and explore the musical style and artistic connotation of the work and promote the masterpiece more widely and deeply.
67	The Multilevel Construction of Composer Identity, Expression and Cultural Identity: Inspirations from Ethnic Musicology Inspired by Zhao Jiping's Music Works (Zhao, 2019)	The article proposes that a successful work of art can only reflect rich cultural connotations and diverse phonetic symbol expressions by establishing distinct national, regional, national, political, and international identities among the creator, performer, and audience. This work's multi-level construction of cultural identity also presents the cultural expression of multiple identities, such as the composer's blood, industry, and geography. Secondly, as we return to the traditional historical context, we must constantly explore the "core

		<p>tones" of Chinese national culture and regional characteristics through rich and solid field practice, as well as collecting and organizing more folk music and cultural materials. This will allow us to express Chinese stories, truly helping the world understand Chinese traditional culture and China's unique voice. This is a sacred social and historical mission that Chinese composers must now undertake.</p>
68	<p>The Artistic Characteristics and Cultural Value of Piano Solo Work "Autumn Mountain Song" (Xu, 2018)</p>	<p>The article analyzes the contemporary Chinese piano solo "Autumn Mountain Song," with its unique artistic creation, unique and rich piano art techniques, delicate and vivid depictions, profound and strong aesthetic connotations, profound and meaningful spiritual connotations, and distinctive value orientations.</p>
69	<p>Pipa Ci: Cultural Integration and Innovation Based on Cultural Consciousness (Sun, 2018)</p>	<p>This article begins by exploring the unique musical language of "Pipa Ci," a composition deeply rooted in the composer Qin Wenchen's personal history and innermost essence. The argument suggests that cultural awareness influences this modern folk music composition, which incorporates traditional cultural elements while borrowing, integrating, and innovating to a moderate degree from other cultures.</p>
70	<p>From Sensory Exploration to Technical Consciousness: An Analysis of the Development of Guo Zurong's Composing</p>	<p>This article presents a comprehensive analysis of Professor Guo Zurong's compositional reasoning progression thus far. It is hypothesized that throughout his seventy-year career in music composition, which was motivated by the desire to compose Chinese national symphonies, his compositional thinking evolved from sensory exploration to technical consciousness in an</p>

	Thinking in Chinese Symphonics (Lin & Wu, 2018)	effort to construct Chinese symphonic thought. During the phase of emotive exploration, he developed a compositional philosophy that incorporated elements of Chinese melodic sensibility and Western composition techniques. He attained the personalized construction of Chinese symphonic thought during the stage of technical self-awareness by fusing Western symphonic composition techniques with the narrative style of Chinese ethnic music.
71	Nationalized Harmony Techniques and Their Application in Li Yinghai's Piano Works (Fan, 2018)	This article mainly reviews and studies the nationalized style of harmony in the piano works created by Mr. Li Yinghai during his lifetime.
72	Colorful Chinese Melodies and Rich Chinese Emotions -- An Analysis of Zhang Zhao's Piano Series Works in "Chinese Melodies" (Wu, 2018)	The article undertakes an analysis of the compositions and argues that composers employ Chinese folk songs as source material. By employing innovative techniques, they are able to not only preserve the authentic ethnic style but also enhance the artistic connotation and ethnic allure of the original folk songs through the interpretation of the piano, which is emblematic of the Western tradition. Concurrently, it promotes the global dissemination of traditional Chinese folk songs, which are well-liked by individuals around the world. The article provides a comprehensive analysis of the composer's creative style and technique application in this work through an examination of the potential for re-creating Chinese folk melodies and an investigation into the composer's adaptation techniques.

73	<p>Training Ideas for Composer Talents Based on Materials, Methods, and Thoughts—Also on the Teaching of "Introduction to Chinese Folk Music" in Different Departments (Zhu, 2018)</p>	<p>The article proposes that, from the perspective of the cultural triad of material, system, and ideology, the cultivation and formation of composer talents include three factors: creative materials, creative methods, and creative ideas. The "Introduction to Chinese Folk Music" joint course should mostly teach about the basic elements of Chinese folk music, along with related development techniques and ideas. The main focus of the learning process should be on the intuitive memory of musical entities (audio or audio-visual forms) and practical tasks like model singing, along with a rational understanding of what is written. In music creation, the internal analysis of Chinese folk music should emphasize style analysis in a simple and complex manner, while the external analysis should compare its similarities and differences with other important related music from ancient and modern times, both domestically and internationally. We can also adopt mockwriting, a practical form of imitating writing in the style of Chinese folk music.</p>
74	<p>Ten Dialectical Relationships in Traditional Chinese Music Theory Teaching and Research: Elaborated by Wang Yaohua's "Snowball Like Academic</p>	<p>The article, drawing from Wang Yaohua's scholarly investigation and contemplation of pertinent literary theories, such as "snowball academic accumulation of musicology essay writing," "familiar, memorize, analyze, and research—teaching experience of Chinese national music," and "review and thinking of 50 years of Chinese traditional music research," summarizes and expands upon the academic and pedagogical concepts inherent in his literary theory through the application of</p>

	Accumulation" in Musicology Thesis Composing and Other Related Literature (Shi, 2018)	materialistic dialectics In addition, ten pairs of dialectical relations of unity of opposites are explained individually, including limitation, innovation in methodology, knowledge, and productivity in knowledge.
75	The Contemporary Characteristics and Cultural Consciousness of Shi Guangnan's Song Creation (Bai, 2018)	The article examines Shi Guangnan's song creation and conducts in-depth research on its core characteristics. The author believes that the distinct characteristics of the times and a high degree of cultural consciousness are the two core points that run through his song's creation and interpretation. He hopes to use this as a basis to observe the important social influence and historical significance of his works, thereby grasping his artistic creation characteristics and multiple cultural self-awareness.
76	On the Elements of Guqin in Chen Qigang's "The Lost Time" (Jiang & Huang, 2018)	The purpose of this article is to analyze and study the music text, especially its core tones, of "The Lost Time" as a clue to explore the traces of Guqin in the work and the connotations in traditional Chinese culture.
77	The Construction and Construction of "Chinese Music School" and "Chinese Piano School" (Li, 2018)	The article proposes that building a "Chinese music school" is currently the most hotly discussed topic in China's music education field. This is not only due to the flourishing development of socialist cultural undertakings with Chinese characteristics in the new era, but also because the development of music education in China over the past few decades has provided us with outstanding talents and music works. The creation of Chinese piano music works and the development of

		talent cultivation have also provided the most solid foundation for the construction of the "Chinese Piano School." The article centers on the establishment of the "Chinese Piano School," discussing its "construction" process.
78	Exploration and Breakthrough under the Consciousness of Fusion: An Analysis of the Music and Performance of the Trumpet and Wind Band Concerto "Lie Ju" (Hu, 2018)	The article begins by examining the composition's framework, distinct attributes, execution methods, imaginative principles, and core values. It then delves into the use of Chinese music culture as a conduit, novel creative notions and techniques, the harmonization of technical exhibition and melodic connotation, the amalgamation of conventional culture and contemporary awareness, and the investigation and progression under the umbrella of integration consciousness.
79	On Yang Liqing's "Desert Twilight" and Traditional Chinese Music's "Runqiang" (Tang, 2017)	The article interprets and defines the concept of "Runqiang" in the work, and based on this, it takes "Desert Twilight" as the main analysis object to explain the "Runqiang structure" in Yang Liqing's music creation, thereby triggering and exploring the possibility of further expanding this technical language.
80	The Evolution of European Polyphony Theory in China Since the 20th Century: Taking Chen Mingzhi's Innovation in Polyphony Theory as an Example (Chen, 2017)	The article attempts to provide a general explanation of the evolution of European polyphonic music theory in China, with Chen Mingzhi as the representative, highlighting the progress made by Chinese theorists in the evolution of European polyphonic theory.

81	<p>The Artistic Conception of Using Folk Music Resources for Instrumental Composing: An Analysis of the Creative Path of Yang Yong's Contemporary Folk Chamber Music "Qiu Sheng Fu" (Wei, 2017)</p>	<p>The article aims Yang Yong's modern folk chamber music "Autumn Sound Fu" from four different angles: the overall structure of the work, the instrumental writing of folk vocal music resources, the instrumental writing of scattered musical forms, and the artistic writing of folk instrumental ensemble. It also gives a brief summary of the work's creative path. The goal is to show that this work doesn't use the organizational thinking of Western tonal music pitch, but instead uses folk music resources through artistic conception for instrumental creation, becoming one of the many effective ways to explore Chinese folk style in creation.</p>
82	<p>Beauty and Republic Differ - A Review and Outlook on Research Topics in Education and Teaching of Music Theory in Europe and America in the 21st Century (Qian, 2017)</p>	<p>The article provides an overview of the origin, process, and achievements of the research project on the education and teaching of music theory in Europe and America in the 21st century. It also sorts out concepts such as "composition technology theory", "composition theory", and "composition and composition technology theory" in the Chinese context, as well as their relationship with music theory. It proposes suggestions for establishing a music theory and analysis department in the higher music education system in China.</p>
83	<p>From Ye Xiaogang's "Song of the Earth" to the Evolution of Chinese Elegant Songs: Inheritance, Development, and Creation (Liu, 2017)</p>	<p>The article analyzes in detail the application of Western new musical elements in "The Song of the Earth," expressing that contemporary music works not only need to combine Western musical elements but also need to accumulate a rich artistic background in Chinese classical literature, pushing the creation of "Chinese elegant songs" to a new level of development.</p>

84	<p>New Experience of Chinese Opera Effectively Drawing on Elements of Traditional Chinese Opera: Taking Ye Xiaogang's Opera "Yong-Bie" as an Example (Li, 2017)</p>	<p>This article uses Ye Xiaogang's opera "Yong · Bie" to illustrate his primary investigation and recent developments concerning the "multi-dimensional absorption and expression of opera elements." While Western and Chinese opera genres share the characteristics of theatrical music, the article argues that there are fundamental distinctions between the two. It is incumbent upon us to endeavor to enhance the compatibility of opera genres with the sentiments and cultural values of the Chinese people.</p>
85	<p>Research on the Application of Guizhou Minority Music in Modern Zheng Music Creation: Taking "Qianzhong Fu" as an Example (Sha & Pan, 2017)</p>	<p>From the perspective of music anthropology, this article analyzes the musical form and artistic characteristics of "Qianzhong Fu," explores the cognitive methods of music creators who are in a "guest position" towards Guizhou ethnic minority music and culture, and analyzes the application and reference of ethnic music in traditional Chinese music creation, as well as the dual musical and cultural form reflected in the guzheng piece "Qianzhong Fu."</p>
86	<p>Interactive Reflection on the Creation of Chinese Piano Works and Piano Education: A Review of "Jasmine Blossoms: Collection of National Music Piano Compositions" (Xu, 2017)</p>	<p>The article analyzes the unique local characteristics and customs of various ethnic groups in the collection of National Music Piano Songs, reflecting the Chinese style charm and artistic conception.</p>
87	<p>Research on the</p>	<p>The article proposes that Chinese melody, Chinese</p>

	Creation of Chinese Ethnic Piano Music (Zhang & Zhan, 2017)	polyphony, Chinese harmony, Chinese texture, and Chinese musical form have established a nationalized piano art with Chinese style, Chinese style, and Chinese charm. Contemporary Chinese piano, with its distinctive features, has become a unique flower in the world's piano works. Studying the nationalization process and characteristics of Chinese piano is of great benefit to China's construction of a new era of Chinese piano culture.
88	Exploring New Models for Talent Cultivation and Climbing the New Peak of Folk Management Creation (Part 1): Documentary on the Achievements of the Composition Team of the Department of the China Conservatory of Music (Gao, 2017)	This article is a summary of the creative achievements of the project team of the China Conservatory of Music's Professional Direction Construction Project, "Creation and Research of Ethnic Orchestral Works: Dialogue of Different Ethnic Styles." The team members conducted a vivid self-analysis of the genre, theme, expressive techniques, technical application, and creative process of the work.
89	The Creative Analysis of Zhang Zhao's Piano Composition "Concert Adaptation" (Zhang & Dong, 2017)	The article analyzes some of the works from different perspectives and believes that piano adaptations rely on piano language and unique creative techniques to expand and interpret the connotation of the music more deeply without losing its original flavor and with new ideas, shining new vitality in the colorful sound.
90	The Centenary	This article examines China's century-long development

	Development and Reflection of Piano Music Creation in China (Chen, 2017a)	of piano music creation and divides it into seven stages based on changes in writing techniques and different social periods. Next, we will mainly reflect on the concept of "Chinese piano music" and the proposition that Chinese composers should follow the path of "sinicization" in creating piano music. We point out that in today's globalized human society, Chinese composers should have the mindset of "world citizens." Emphasizing sinicization or nationalization can sometimes be a sign of a lack of confidence, and as long as Chinese composers can truly delve into and master China's excellent cultural essence, they will surely leave traces of China in their personalized works.
91	The Localized Creation Characteristics of Xiangxi Yuan Art Songs: Taking "Songs of Qinghai - Selected Songs of Xiangxi Yuan Solo Art" as an Example (Yang, 2016)	The article analyzes the nationalization of the melody, mode, rhythm, and narrative structure of the songs in the song collection, as well as the artistic conception and linearization of the texture, as well as the non functional Chinese national mode harmony techniques. It argues that the work localizes Western music theory, ensuring a high degree of unity between artistry and ethnicity to the greatest extent possible.
92	Understanding, Experiencing, and Realizing the "Way" of Traditional Chinese Art Spirit: An Analysis of Zhang Zhao's Piano Solo "Chinese Dream" (Zhou, 2016)	The article analyzes the four time-traveling chimes in the work, depicting the spiritual outlook of China in four different periods: "ancient and prosperous China," "China full of danger," "China overcoming darkness," and "China moving towards light." Furthermore, it explores the understanding, experience, and realization of the piano solo "Chinese Dream" in the "Dao" of traditional Chinese art spirit from three aspects: "the gradual

		<p>beauty of the three living things," "the artistic conception beauty of what is and what is not," and "the transcendence beauty of limited and infinite." It summarizes the work's musicality and nationality.</p>
93	<p>The Creation and Development of Chinese Piano Duet Music Since the 20th Century (Zhang, 2016)</p>	<p>The article sorts and categorizes works from the perspective of historical development in China over the past 50 years, and it provides specific presentations on the subject matter, genre, and creative techniques of individual works. With a focus on future development, the creation of Chinese piano music should balance learning Western techniques with absorbing the essence of national culture and drawing on the strengths of others in order to create excellent works that can not only spread traditional Chinese culture but also stand on the international music stage.</p>
94	<p>Structural Analysis in the Creation of Chinese Piano "New Music" (Zhang, 2016)</p>	<p>This article starts with structural thinking and, through theoretical exposition and analysis of work examples, examines the stylistic characteristics of piano "new music" creation after the 1980s, as well as the diverse "context" of the fusion of Chinese and Western, ancient and modern.</p>
95	<p>Investigation into the Integration of Chinese and Western Polyphonic Thought and the Processing of Polyphonic Fabric Orchestration in Wang Xilin's Fifth Symphony</p>	<p>This article focuses on two aspects of the Fifth Symphony's polyphonic technique: the orchestration processing of polyphonic texture and the layout of polyphonic structure, as well as the combination of traditional Chinese music polyphonic thinking and Western polyphonic technology. It explores the composer's arrangement of the form and timbre of polyphonic texture from both micro and macro</p>

	(Yang, 2015b)	perspectives and studies the personalized polyphonic thinking of this work.
96	A Comparative Analysis of Shostakovich and Zhu Jian'er's Symphony of the Same Name Composition "Festival Overture" (Yang, 2015)	The article compares the eponymous orchestral sonata "Festival Overture," created by Shostakovich and Zhu Jian'er in the 1950s, and provides a detailed analysis of the composers' different ethnic backgrounds and cultural backgrounds, as well as their different composition techniques and expressions. It summarizes and compares the characteristics of the works in terms of internal structure, music style, melody, harmony, polyphony, orchestration, and other composition techniques.
97	Innovation and Transcendence of Ethnic Music: An Analysis of the Music of Zhang Zhao's Erhu Concerto "Sun Festival" (Long, 2014)	The article analyzes the inspiration that composers derive from Yunnan ethnic minority music, explores and excavates the timbre characteristics of erhu and ethnic orchestral music, and explores the unique ethnic temperament. In terms of harmony and color, it achieves the coordination and unity of ethnic and individual characteristics; in terms of structure, it achieves a unique conception of sonata structure and plot structure.
98	Inheritance, Reference, Integration, and Innovation: Aesthetic Expression of Piano Composition in Yunnan Folk Songs (Ren, 2014)	The article suggests that Chinese composers' music based on Yunnan folk songs (or folk song themes) is an example of a genre that combines Chinese ethnic music with Western classical composition technology theory. These works are aesthetically pleasing because they inherit traditional music, make reference to advanced foreign composition technology ideas, are an exchange and collision of ancient and modern Chinese and Western music cultures, and are creative in how they

		express themselves artistically.
99	Music Analysis of Ye Xiaogang's Pipa Concerto (Yan, 2014)	The article suggests that the 2001 "Pipa Concerto" is a modern folk music piece that blends the traditional Chinese pipa with Western bands, thereby influencing the composer's distinct personal approach to music creation. The paper begins by examining various music parameters in the work. Through in-depth and detailed analysis and research, it summarizes and analyzes the key characteristics of the work in terms of creative techniques and structural methods. Ultimately, it aims to unveil a new mode of music thinking—a creative style that organically blends traditional Chinese music with contemporary techniques.
100	The Inheritance and Innovation of the "Single Tone" of Traditional Chinese Music in Modern Music Creation (Zhao, 2014)	The article focuses on the "individual sounds" that make up music and studies the genes that make up Chinese music. This article delves into the exploration of contemporary Chinese composers in modern music creation, examining three aspects from the perspective of composition technology theory: the "cavity" of sound, the three-dimensional color of sound, and the concept and form of music. The study aims to examine the relationship between modern Chinese music creation and ancient Chinese culture, including its inheritance, variation, and reconstruction in music form. Additionally, it seeks to reassess the artistic expression of single notes that were previously overlooked in modern Chinese music creation.
101	The Modern Symphony of Classical Music	The article suggests that the life development process inherent in the Chinese solar term "Jingzhe" creates

	<p>Culture: A Study of Wang Jianyuan's "Jingzhe - Composed for Orchestra" (Wang, 2014)</p>	<p>opportunities for the creation of modern symphonies. The work "Jingzhe" takes inspiration from the middle school of life's ignorance, designs a unique and distinctive music theme for a twelve-tone series, and allocates different contrasting concepts to depict different images in the process of life development. The design adheres to the principle of gradual changes in classical music culture, where speed controls the logical order of musical development. Diverse orchestration techniques of single tones, whether pure, light, or strong, produce a sound that evokes a layered and natural ink painting for listeners.</p>
102	<p>Observing the Nationalized Harmony Language in Zhang Zhao's Piano Works: Taking the Piano Works Collection of 20 Chinese Melodies as an Example (Zhou, 2014)</p>	<p>This article takes Zhang Zhao's 20 piano works, "Chinese Melody," as the research object and analyzes and studies how to nationalize them in terms of harmonic structure, harmonic logic, harmonic levels, and harmonic colors. The collection includes 20 well-known folk songs from various regions, fully reflecting the composer's creative thinking of combining nationality and personality with an authentic and natural music style to provide useful inspiration for contemporary Chinese piano music creation.</p>
103	<p>The Perfect Integration of Creation and Theory: An Exploration of the Structural Force of Jia Daqun's Chamber Music "MoMo Tu" (Chen, 2013)</p>	<p>The article explores the structural power of the work through the analysis of the texture, timbre structure, pitch structure, and other elements of "Momo Tu", as well as the examination of the logical mode and interrelationships of the main elements. The unique structural thinking in "MoMo Tu" reflects the important achievements of composers in the research of music</p>

		structure theory. Their music creation and analysis theory complement each other and form a dual academic model for Prof. Jia Daqun.
104	The Communication between Traditional Music Context and Modern Composition Techniques: An Analysis of Ye Xiaogang's Chamber Music "Lotus" (Chang & Yao, 2013)	Starting with harmony structure, texture form, and musical structure, the article examines Ye Xiaogang's chamber music work "Lotus" and investigates the integration of Chinese and Western compositional techniques, as well as the relationship with related traditional ethnic music forms and ancient literati aesthetic concepts. This improves our rudimentary understanding of contemporary Chinese music, as well as our reasoning and perspective regarding its current state.
105	The Inheritance and Innovation of Folk Polyphony in Modern Chinese Music Creation (Zhao, 2013)	This article analyzes and studies how folk polyphony is combined with modern polyphonic thinking from the perspectives of continuous bass, support polyphonic polyphonic, and polyphonic polyphonic polyphonic. It demonstrates to readers the new vitality and rich expressive power it possesses after combining with modern compositional techniques.

In the past decade (2024–2013), researchers in the field of music theory have been committed to exploring the diversity and integration of music in depth, resulting in a series of rich and colorful research results. We can roughly divide these studies into three categories: "Research on the Integration of Chinese and Western Musical Theories," "Research on the Expression of Nationalism in the Composition of Chinese Music," and "Research on Chinese Festival-Related Works." However, there remains a significant gap in the research on Thai festival genre works, and Suntharaporn band theme works.

Firstly, researchers in this field have been investigating how to integrate Chinese and Western musical theories to create more unique and profound music works. They deeply analyze the similarities and differences in music theory between China and the West, attempting to find commonalities and providing new ideas and methods for music creation.

In recent times, there has been a significant interest in examining how compositions reflect the distinctive attributes of Chinese music. Scholars have undertaken comprehensive investigations into the constituents of traditional Chinese music and incorporated them into contemporary composition, resulting in ethno-modern works. In addition to musical components such as cadence and melody mirroring this ethnic manifestation, the composition communicates cultural undertones and affective states.

Nevertheless, notwithstanding the abundance of music theory resources and sources of creative inspiration offered by the two categories mentioned above of research, there are still certain constraints on the study of Suntharaporn band theme works and Thai festival genre works. Given Thailand's renowned extensive history and distinctive culture, it is undeniable that certain festival genres hold artistic merit and cultural significance. However, this area's current state of research is comparatively scarce, necessitating further comprehensive investigation.

According to the analysis, we can infer that the researcher's research and creative trajectory revolve around the fusion of Western and Chinese music theories. This entails four-hand piano compositions corresponding to the Suntharaporn band's Thai festival series theme. This research direction aims to compose contemporary piano four-hand ensemble pieces brimming with ethnic characteristics, integrating music theories from the East and the West and delving deeper into the distinctive allure of Thai festival genres and Suntharaporn band theme works.

CHAPTER 3 METHODOLOGY

This research primarily uses qualitative research methods, which aim to 1) compose the Thai festival series piano four-hands by combining Suntharaporn Songs with the application of Western and Chinese music theories and 2) analyze and describe the composition techniques of the piano four-hands, including New Year, Songkran festival, and Loy Krathong, respectively. The framework is shown below.

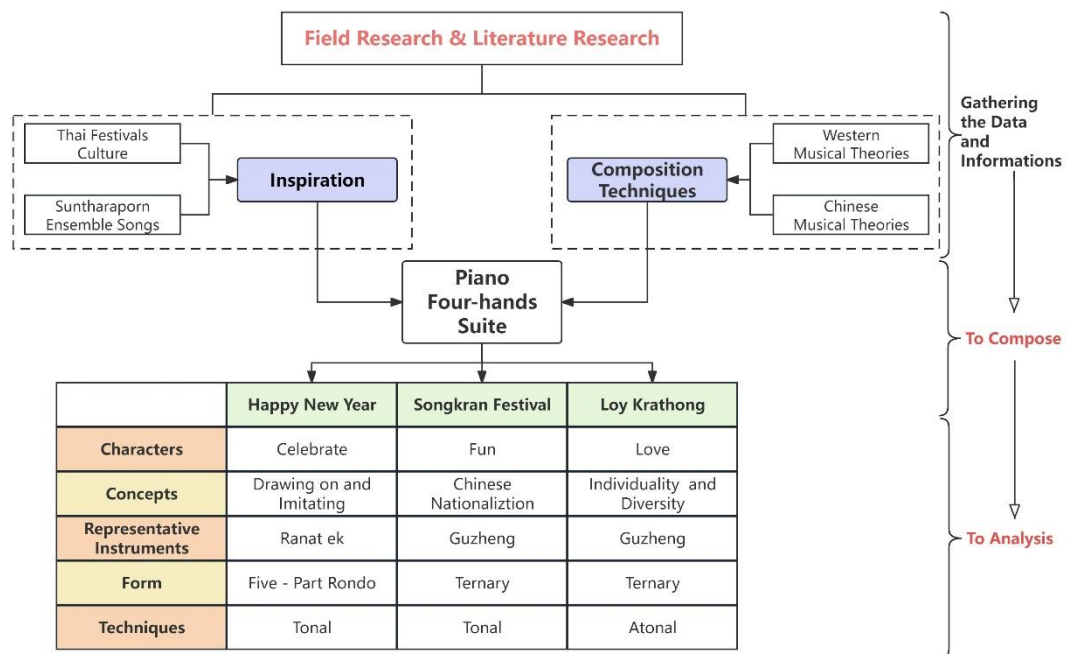


FIGURE 17 Framework

Source: Wang Yiying Own Work

The research methodology, integrated with backward design for forward action, started with a desire to compose and analyze the Thai festival series piano four-hands. The starting point for this study is a desire to compose and analyze the Thai festival series piano four-hands. The study started by gathering the data and information to plan and design composition techniques and understand the cultural background behind the

festivals. This involves the collection of various materials, including 1) the understanding of Suntharaporn in terms of their ensemble band, musical styles and characteristics and music scores, 2) the composition techniques in terms of Western musical theory and Chinese musical theory in order to gain a deeper understanding the connection, the relation of both theories individually and conjunctionally. After that, the researcher analyzed several data sources, including describing, interpreting, and reflecting on all collection details and information to summarize and serve the researcher's desired composition.

3.1 The Understanding of Suntharaporn

The researcher reviews the literature about Suntharaporn to examine the ensemble band, musical styles and characteristics and music score and also conducts a field trip to participate in Thailand's festivals, including those during the New Year, Songkran, and Loy Krathong periods, to understand the context, activities cultural background behind the festivals.

When the researcher first attended the Songkran Festival with Thai people, they overheard them performing a popular song with a jazz band and Thai traditional instrument *Ranat ek* as accompaniment. A Thai girl who spoke Chinese told the researcher that this was the song "Songkran Festival" by the Suntharaporn band.

This song's spirited and impassioned melody seems to absorb the entire jubilant ambiance of the Songkran Festival. Suntharaporn Band, a highly anticipated band in Thailand, boasts a unique musical style that skillfully blends traditional and contemporary elements. The musical composition "Songkran Festival" aptly encapsulates the festivity and traditional practices associated with the festival.

This fortuitous occurrence has given the researcher an initial understanding and admiration of the Suntharaporn band's music. Moving forward, she intends to compose the piano four-hands compositions about Thai festival suites based on this inspiration.

The researchers then searched numerous popular social media platforms, including YouTube and TikTok, to compile and organize song information about the Suntharaporn band comprehensively and meticulously.

The researcher initially conducted a keyword search on YouTube, an internationally recognized video-sharing platform, and discovered a substantial collection of music videos featuring the Suntharaporn ensemble. In addition to featuring live performances by the band members, these videos exhibit their meticulously crafted music videos. Through viewing and analyzing these videos, scholars acquired a more profound comprehension of Suntharaporn's musical aesthetic, orchestration methods, musical materials employed, and innovative concepts.

Simultaneously, TikTok, a social media platform primarily focused on short videos, provides a wealth of resources for researchers. Numerous fans and followers of the Suntharaporn band spontaneously shared music videos on TikTok, focusing on fan-created renditions of traditional Thai celebrations and their interpretations and insights into the band's compositions. These concise videos demonstrate the band's extensive impact and popularity and provide scholars with various viewpoints from which to understand band music.

The researcher utilized the interactive capabilities of social media platforms to the fullest extent possible during the information-gathering process. She communicated with the band members' supporters through various channels, including private messages. These communications imparted additional insights regarding the Suntharaporn band and contributed valuable suggestions and opinions, thereby refining the research's focus and applicability.

Furthermore, the researchers employed various online platforms, including music forums, blogs, and other channels, to amass additional assessments and interpretations about the Suntharaporn band. The assessments and analyses herein originate from knowledgeable music enthusiasts, expert music critics, and average consumers. She gains a more comprehensive understanding of the Suntharaporn band's prominence and impact in the music industry.

Summary

While studying and living in Thailand, the researcher, a Chinese composer, became enamored with the rich Thai charm and melody of the songs by the Thai band Suntharaporn. Simultaneously, she was filled with national confidence and pride in Chinese musical theories. She hopes to combine Thai song melodies with Western and Chinese musical theories to create a suite of music compositions that reflect the qualities of both cultures. This will enhance communication and interaction between Thai and Chinese melodies in piano Four-hands compositions, leading to a unique artistic expression.

The research utilized the Suntharaporn Ensemble in Thailand to compose a collection of holiday songs called "Happy New Year," "Songkran Festival," and "Loy Krathong" as thematic material for piano Four-hands combo suites representing the New Year, Songkran Festival, and Loy Krahong Festival. The researcher's study and life experiences in Thailand inspired the piano four-hands suites, which incorporate Chinese and Western musical theories.

3.2 The Composition Techniques

The research reviews the literature about both Chinese and Western musical theories, particularly structures, forms, melody, harmony, rhythm, and other musical components.

Since 2006, the researcher has been studying composition at the Shenyang Conservatory of Music, where she has studied under renowned Chinese composers and educators such as Cao Jiayun, Fan Zheming, Tang Junyan, and others. For 18 years, she has been actively involved in the composition industry, producing numerous works that have received premieres, publications, or social media platforms.

After pursuing a PhD in Thai and Asian Music at Srinakharinwirot University in 2021, the researchers were exposed to traditional Thai music. The researcher found Thai traditional instruments' unique appearance, sound effects, and performance techniques particularly captivating. Examples include traditional instruments like Ranat Ek and Kong Wong Yai and traditional ensemble forms like the Pipat ensemble and

string orchestra. Every instrument and ensemble form carries the rich cultural connotations of Thailand, conveying the Thai people's understanding and worship of life and nature through music.

The researcher met with Professor Veera, Professor Surasak, Professor Tepika, and Professor Pongsapich at the University of Srinakharinwirot to delve deeper into traditional Thai music. The researcher acquired the fundamental performing skills of Ranat Ek from Professor Veera, along with solo score examples. The researcher has deepened their grasp of their favorite instruments, Ranat Ek, by researching traditional Thai musical instruments and analyzing pertinent musical scores, which they have then incorporated into their own creations. The researcher obtained the provided score example from Professor Veera and passed it down through several generations of Ranat Ek performers in Thailand for solo performances by Ranat Ek. As Figure 18 to 19.



FIGURE 18 The researcher studied the percussion instrument Ranat ek with Professor Veera in 2023

Source: Wang Yiyang (2023)

FIGURE 19 Ranat Ek Solo Score Example

Source: Wang Yiyang (2023)

During the Thai semester, the researcher interviewed Dr. Natchar Pancharoen, a professor at Chulalongkorn University, and shared composition and piano performance techniques with her. She then bought her piano book, "Traditional Thai Music for Piano." The series of piano compositions is inspired by traditional Thai music, imitating the playing style of traditional Thai instruments like Ranat ek but incorporating Western composer approaches such as musical structure and harmonic counterpoint theories (Figure 20).



FIGURE 20 Interview with Professor Natchar

Source: Wang Yiyang (2023)

Techniques to improve the scores, she relentlessly focused on consistently demonstrating composition skills in every work. Subsequently, her profound affection for hometown music led her to incorporate aspects of music from Northeast China into her compositions, resulting in a unique style. While pursuing her master's degree, the researcher found her existing theoretical knowledge of composition inadequate. To enhance the compositions, the researcher started studying Chinese musicology. She has developed a comprehensive understanding of the internal components of traditional Chinese music and aims to incorporate a more profound cultural significance into her creations.

The academic school's composition techniques align with serious composition and rational thinking, shaped by meticulous deliberation and a substantial accumulation of theoretical foundations. For instance, the researchers learned about

harmony arrangement, orchestration theory, polyphony, counterpoint, and the application of positionality theory during their learning process. However, an overly rational composition style makes creating beautiful, harmonious melodies easier. Therefore, when researchers conduct subsequent serious compositions, they prioritize the source of inspiration and use logical thinking as a bridge to connect the initial and most beautiful emotions, ensuring that feelings serve and act on reason. Over the past 18 years, researchers have achieved significant success in composition techniques and developed her unique personal style in creative concepts and artistic forms.

Contemporary Chinese compositions feature distinctive piano pieces with a Chinese flair, where Chinese composers have used Chinese pentatonic harmony in her works.

Summary

A composer by profession, the researcher has an insatiable passion for traditional Chinese instruments and music worldwide. She pushes the limits of modernity and tradition, integrates Chinese music into his compositions, employs contemporary musical terminology to depict emotional situations or narratives, and composes solemn music in response to inspiration.

Before composing, researchers often consider ways to innovate and make their works more recognizable. In their creations, music has never been a standalone element but a speech to express emotions, a painting depicting colors, or a complex story.

Particularly for suite works, the researcher has a propensity to devise correlations between independent works, which may differ in form, time, or event progression. Considering the festival theme, the temporal correlation between the three works of the piano four-hands has been meticulously planned.

Firstly, the chronological order of festivals. The first composition in the suite, "Happy New Year," represents New Year's Day (January 1st); the second piece, "Songkran Festival," depicts the Songkran Festival (April); and the final song, "Loy Krathong," describes the Loy Krathong festival (November).

Secondly, composers assign stylistic designs related to the history of music development based on the sequence of their designed works. Western music theory constructs "Happy New Year" as a piece of tonal music, drawing on the Romantic style of the 19th century, particularly Wagner's use of chromatic harmony. The Songkran Festival incorporates nationalist music from the late 19th and early 20th centuries and modernist music from the 20th century to showcase Chinese style and other piano performances. Loy Krathong blends the ideas of 20th-century sequential music with the creative ideas of contemporary 21st-century Chinese music, utilizing a Chinese design of sequences and a combination of tonality and atonality.

In conclusion, these three pieces of music demonstrate the author's micro-perspective stance on composition philosophy, provide meso-perspective depictions of the scenes within each work, and provide macro-perspective histories of the evolution of Chinese piano music—from the adoption of foreign musical theories to the emergence and resurgence of Chinese music to its current state of expansion.

3.3 Data Collection

3.3.1 To compose the Thai festival series piano four-hands by combining Suntharaporn songs with Western and Chinese musical theories, the researcher conducts as follows:

1. Select three of the Suntharaporn band's songs about festivals as the template, and through field research, personally experience the festival culture depicted in the three festivals.

2. Visit Professor Natchar to learn about the techniques and characteristics of traditional Thai music and adapt them to the piano through reading and performing music scores.

3. Comprehend the compositional and performance characteristics of traditional Thai instruments while studying their performance under the tutelage of Professor Veera and Professor Tepika.

4. Read the manuscript and photocopy of rewriting Thai music into staff notation to gain more details about traditional Thai music.

5. Collect information pertaining to Western compositional theories and techniques, such as tonal and atonal music. Harmony, form, modulation, and four-hands piano compositions are all components of tonal music. Atonic music encompasses Schoenberg's Twelve-Tone theory.

6. Collect information pertaining to Chinese compositional theories and techniques, such as pentatonic mode and pentatonic atonal music.

7. Set the layout, structure and other musical components to Compose the Thai festival series piano four-hands.

8. Compose the Thai festival series piano four-hands presented the full score in Chapter 4.

3.3.2 To analyze and describe the composition techniques of the piano four-hands composition, including New Year, Songkran festival, and Loy Krathong.

1. Analyze the musical components, including structures, forms, melody, harmony, rhythm, and other musical components, in terms of Western and Chinese musical theories.

2. Summarize, explain and propose in the detailed description presented in Chapter 4.

CHAPTER 4

RESEARCH FINDING

This research primarily uses qualitative research methods, which aim to 1) compose the Thai festival series piano four-hands by combining Suntharaporn Songs with the application of Western and Chinese music theories and 2) analyze and describe the composition techniques of the piano four-hands, including New Year, Songkran festival, and Loy Krathong, respectively. In this chapter, the data will be divided into 2 sections, consisting of 1) composition and 2) analysis of each piano four-hands composition.

4.1 Composition and Analysis of Happy New Year

The complete score sample QR code is displayed in Figure 21 below or can be accessed on the website: https://www.youtube.com/watch?v=xAIRSf_JiWY



FIGURE 21 Piano Four-hands composition "Happy New Year" complete notation QR code

Source: Wang Yiyang (2023)

Happy New Year Composition

Composed by: Wang Yiyang

Andante

Primo

Secondo

F major:

6

Suntharaporn Song Melody

Suntharaporn Song Melody

Suntharaporn Song Melody

12

16

Suntharaporn Song Melody

F minor: I VII7/II D minor: I F major: I VII/II V V7

I V7/II II V I IV I VII/II I V I bVII V |

22 Suntharaporn Song \flat Emaj7 Suntharaporn Song \flat Amaj7

Pri. \flat B major: I VII/IV VI7 \flat VI I III VII III V7/IV \flat VI

Sec. \flat B major: I VII/IV VI7 \flat VI I III VII III V7/IV \flat VI

26 Suntharaporn Song

Pri. #Gm7 \flat 5 \flat B7 #Gm7 \flat 5

Sec. VI7, VI7 I VII11

C major: I V6 V7/IV VI V/IV VI7 V V/VII II V/iii II VI V

30 Suntharaporn Song

Pri. \flat A major: I F major: I F minor: I F major: I F minor: I V7

Sec. \flat A major: I F major: I F minor: I F major: I F minor: I V7

34 Suntharaporn Song

Pri. \flat A major: I F major: I VII IV \flat E major: I \flat E minor: I G major: I \flat G minor: I

Sec. \flat A major: I F major: I VII IV \flat E major: I \flat E minor: I G major: I \flat G minor: I

54 **Suntharaporn Song**

Key: F Major

Chord progression: V, V2, VI b, II6, I, VI, VII/II, I, V56, I, V, I

Detailed description: This system shows the first four measures of the 'Suntharaporn Song'. The music is in F Major. The primary part (Pri.) features a melodic line with eighth and sixteenth notes. The secondary part (Sec.) provides a harmonic accompaniment with chords and moving lines. The chord progression is indicated below the staff.

58 **Adagio**

F minor: I, II6, V7(5 b), VI, I, IV, II, V

Detailed description: This system shows measures 58-61 of the 'Adagio' section. The music is in F minor. The primary part (Pri.) is mostly silent. The secondary part (Sec.) has a rhythmic accompaniment. The chord progression is indicated below the staff.

62

F minor: I, VI7, VII7, bIII7, VI, C major: I, V, V(5 b), IV

Detailed description: This system shows measures 62-65. The primary part (Pri.) has a complex texture with many sixteenth notes. The secondary part (Sec.) continues with a rhythmic accompaniment. The chord progression is indicated below the staff.

66 **Andante**

Chord progression: I, VI, b3V, IV, I

Detailed description: This system shows measures 66-69 of the 'Andante' section. The music is in F minor. The primary part (Pri.) features a melodic line with eighth notes. The secondary part (Sec.) has a rhythmic accompaniment. The chord progression is indicated below the staff.

69

Pri.

Sec.

V7/VII V/IV I7 VII9 I F minor: I

72

Pri.

Sec.

F major: IV VI ♭ B major: I

74

Pri.

Sec.

Melody

♭ B major: I VI I I #5I IV I VI V7/II

77

Pri.

Sec.

Melody

Melody

I17 - I17 V #5V I6 V7

♭ B minor: I

80

Pri. *f*

Sec.

V6 $\flat 3VII7/VII$ V7/II VI

82

Pri. *mf*

Sec. *mp*

$\flat B$ major: I VII/II V V7 I V7/II II VII7/II



86

Pri.

Sec.

Melody

Melody

V I VII7 I I V7 I \flat VI III7 I

90

Pri.

Sec.

\flat VI7 V VI7 V I

4.1.1 Form and Harmony Analysis

The form of this composition is 5-part rondo with A, B, A1, C, and A2. The musical analysis of this composition is shown in Figure 22:

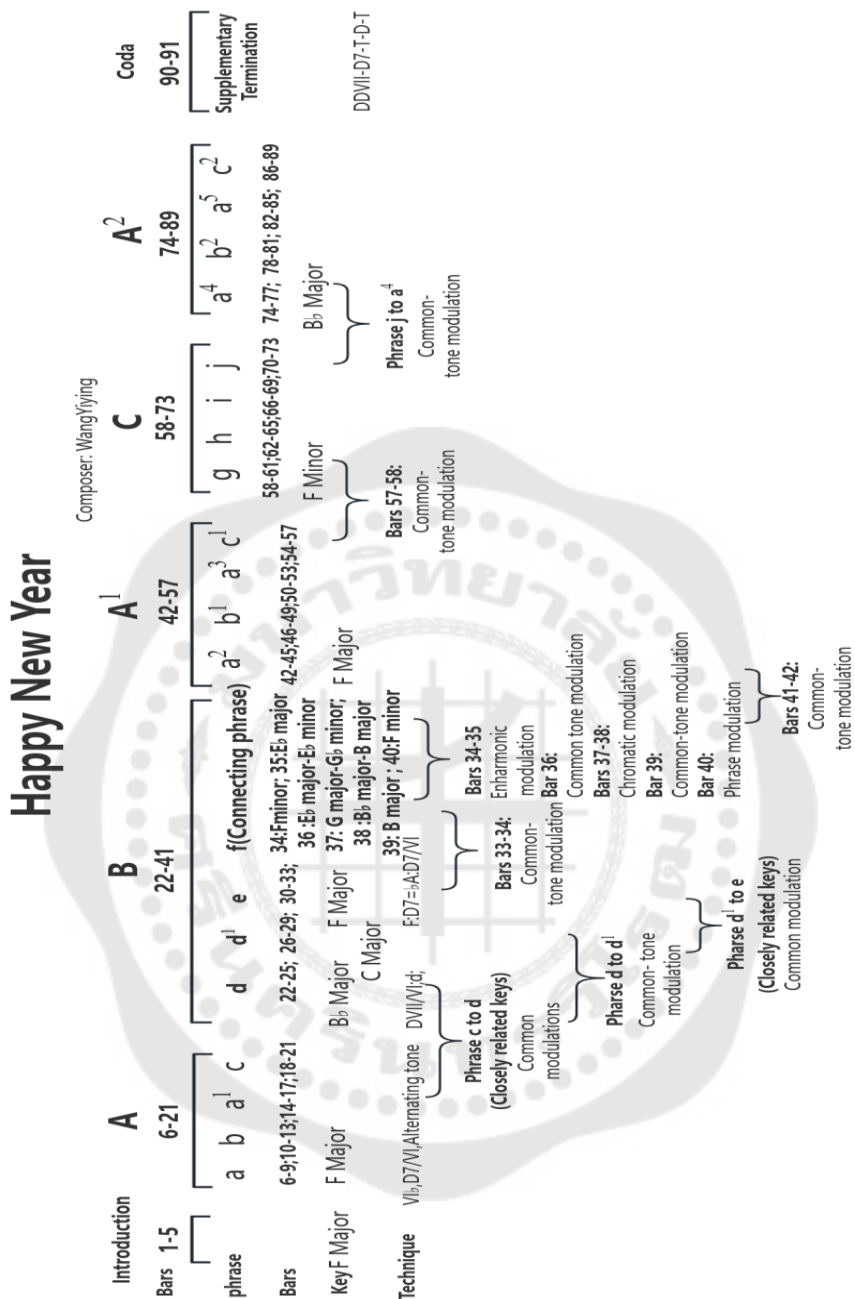


FIGURE 22 Piano Four-hands composition "Happy New Year" Form analysis.

Note. The form analysis by the composition "Happy New Year". Own work.

(1) Principal theme A

The introduction and A part are in F major with an Andante tempo, utilizing the main tune of the Suntharaporn ensemble song for composition. The introductory portion has transformed the orchestration of the song into a piano adaptation. At the beginning of bar 6th, both the midrange and Secondo play the theme phrase. To give the song a more dance-like quality, Secondo and Primo's melodic voices create the polyphony, which the bass rhythm enhances. From the 14th bar onwards, the Primo plays melodic lines with both hands, highlighting the music's subject. The part exudes a vibrant and festive tone, depicting the exuberant celebration of the Thai people welcoming the New Year to the viewers.

Both the Primo section introduction and the principal theme A melody of the Four-hands composition incorporate the melody and mode of the original Suntharaporn ensemble song. As depicted in Figure 23 and 24:

The image displays two musical scores for the piece "Happy New Year". The top score is for the Suntharaporn ensemble, composed by Suntharaporn ensemble, in 8/8 time with an Andante tempo. It features a melody in the upper voice and a bass line in the lower voice. The bottom score is a piano four-hands adaptation by WangYiyi, also in 8/8 time with an Andante tempo. It features a melody in the right hand and a bass line in the left hand. Both scores include bar numbers 6, 11, 12, and 17. Red boxes highlight specific melodic phrases in both versions, showing their correspondence.

FIGURE 23 Suntharaporn ensemble song “Happy New Year”principal theme A

FIGURE 24 Piano Four-hands composition “Happy New Year”principal theme A

Note. Photo of notation compare between the original “Happy New Year” song notation of Suntharaporn and the new composition on “Happy New Year”. Own work.

This piano Four-hands composition is based on Western harmony theories, and the specific harmony analysis is as follows.

Introduction and principal theme A: Mostly using the real cadence structure that highlights the harmonic relationship between the tonic chord and the dominant chord, and adding the Neapolitan sixth (VI^b) to give the piece more harmonic depth. Special chords like I⁷ (F[#]), V^b (C^b), V⁷ /VII (D⁷), and VII⁷/II (F^{#m}^{7b5}) are utilized in the composition (Figure 25).

The image displays a musical score for a piano four-hands composition of "Happy New Year" in F major. It is divided into two systems. The top system features the original "Suntharaporn Song Melody" in the Primo part and a piano accompaniment in the Secondo part. The bottom system shows a re-arranged version of the melody in the Primo part and a different piano accompaniment in the Secondo part. Red vertical lines connect corresponding notes between the two systems. Harmonic analysis is provided below the bottom system, identifying chords such as I, VI, V, V2, V7, #17, bV, and VII/II.

FIGURE 25 Special chords in Bars 1-11

Note. The notation of the piano four-hands analysis on "Happy New Year" in F major.

In bars 12–13, there is a short alternation between F major and F minor, transitioning towards its relative D minor. Harmony analysis is shown in Figure 26:

FIGURE 26 Harmony analysis in bars 12-21

Source: “WangYiyi”(2024)

The layout of this section is summarized as follow:

TABLE 3 The layout of this section is summarized

Phrase	a	b	a ¹	c
Tempo	Andante			
Bars	6-9	10-13	14-17	18-21
Modes	F-major			

(2) Episode B

The utilization of harmony in the initial episode B of the composition is intricate, and a thorough structural examination is provided in Table 4:

TABLE 4 Episode B Detailed Layout

Phrase	d	d1	e	f
Tempo	Andante			
Bars	22-26	27-29	30-33	34-40
Modes	B ^b major	C major	F major	(34-35) A ^b major - F minor (36) E ^b major - E minor (37) G major - G ^b minor (38) B ^b major - B major (39) B major (40) F minor

In the first Episode B, the melody incorporates the theme melody of the Suntharaporn ensemble. The phrase d features high notes, symbolizing the female chorus in the song. The phrase d1 mirrors the melody in the second section, indicating the male solo in the song. Primo and Secondo collaborate in performing the melody, mirroring the blended vocals of male and female singers in the song. As shown in Figure 27.

Figure 27 shows the musical score for Episode B, divided into two systems. The first system (bars 22-26) is in B^b major and features the 'Suntharaporn Song' melody in the Primo (Pri.) part. The second system (bars 27-33) is in C major and also features the 'Suntharaporn Song' melody in the Secondo (Sec.) part. Red annotations indicate specific chords: $\flat E_{maj7}$, $\flat A_{maj7}$, $\#G_{m7} \flat 5$, and $\flat B7$. Blue boxes highlight the 'Suntharaporn Song' melody in both systems. Roman numerals for chords are provided below the staff lines.

FIGURE 27 The analysis in bars 22-29

Source: Wang Yiying (2023)

The modes progress from B \flat major to C major, then from F major to F minor, and then transition through different modulation modes. The melody of the Primo section in the first phrase uses the melody and mode of the original Suntharaporn ensemble song in B \flat major, representing the female singing part; the second verse uses the Suntharaporn ensemble melody in C major, as shown in Figure 28.

Figure 28 shows a musical score with two systems. The first system (bars 30-33) is for Primo (Pri.) and Secondo (Sec.) parts. The Primo part is marked *mf* and the Secondo part is marked *mp*. A blue box highlights the melody in both parts, labeled "Suntharaporn Song". The second system (bars 34-37) also has Primo and Secondo parts. The Primo part is marked *f* and the Secondo part is marked *p*. A blue box highlights the melody in both parts, also labeled "Suntharaporn Song". Below the notes, red text indicates chord analysis: F major: I, IV, VI, F minor: I, F major: I, F minor: I, V7. At the bottom, red text indicates the key signature and chord progression: \flat A major: I, F major: I, VII, IV, \flat E major: I, \flat E minor: I, G major: I, \flat G minor: I.

FIGURE 28 The analysis in bars 22-29

Source: Wang Yiying (2023)

Representing the extension of the male voice. In the third melody line, the melody and voice parts of Primo and Secondo play together the theme melody of the song, representing the mixed male and female chorus in the original work, with the mode returning to F major. The last phrase is a connecting phrase, using the motivation of the song for modulation and progression. The mode starts in F minor, and

the next two are E \flat major (From the bar 36)- E \flat minor - G major - G \flat minor - B \flat major - B major - F major (Figure 29).

The image displays a musical score for two parts, Primo (Pri.) and Secondo (Sec.), illustrating a modulation sequence. The score is divided into two systems. The first system (bars 36-41) shows a sequence of chords: E major, E minor, G major, and G minor. The second system (bars 38-41) shows a sequence of chords: B major, B major, and F minor. The score includes staves for Primo (Pri.) and Secondo (Sec.) parts.

FIGURE 29 The modulation in bars 36-41

Source: "WangYiyiing"(2024)

While Primo is playing the theme melody, the alto uses vibrato, rapid ascending scale, and octave sixteenth notes to simulate the performance of Ranat ek in Thailand. In the 31st bar, the alto uses the chromatic scale motif in the introduction section to connect the phrases. Bar 36–38, the midrange, simulates the performance style of Ranat ek.

The specific melody comparison is shown in Figure 30 and 31:

Happy New Year Song

Composed by: Suntharaporn Band



FIGURE 30 Suntharaporn Ensemble song “Happy New Year” Episode B

Source: Wang Yiyang (2023)

Piano Four-hands Composition “Happy New Year”

Composed by: Wang Yiyang

Primo Female voices singing in unison

22 *f*

Secondo C major

26 *f*

Male voices singing in unison

30 *mf*

Mixed Singing

30 *mp*

F major

Pri.

Sec.

p

34 *f* Suntharaporn song's melody

Pri.

Sec.

F minor

E major

E minor

G major

G minor

38

Pri.

Sec.

B major

B major

F minor

FIGURE 31 Piano Four-hands composition “Happy New Year” Episode B

Source: “WangYiyi”(2024)

The main melody of the D phrase is in the Primo section, corresponding to the female chorus of the band. The first part of the phrase starts in B \flat major and uses I-VII/IV (D $^{\flat 5}$ chord) - VII \flat -VI \flat -I. This makes a chromatic ascending scale for the bass part with tonicization and changing chords, which makes the bass part more logical and auditory-oriented (the bass melody: B, A \flat , G, G \flat , F, E), shown in Figure 32.

Bar 22

f B \flat Major:

E \flat maj7

I VII/IV VI7 VI \flat I

FIGURE 32 Bars 22-23 bass melody and harmonic analysis

Source: "WangYiyiing"(2024)

At the start of the second part of the phrase (bar 24), the whole bar is made up of the III chord of B \flat major, and the VII chord is used as a "passing chord" to change the color of the moreover, the use of A \flat maj7 and Dm11 \flat 5 chords enhances the sound effects and contemporary music characteristics. The harmonic progression in the last part of the phrase is III-VII-III-V7/IV (B \flat 7 chord)-VI, shown in Figure 33.

24

Pri.

Sec.

B \flat Major:

A \flat Maj7 Dm11 \flat 5

III VII III V7/IV VI \flat

FIGURE 33 Bars 24-25 harmonic analysis

Source: "WangYiyiing"(2024)

The primary melody of the d2 phrase is found in the Secondo part, which aligns with the male chorus in the band's composition. The composer suggests that the repetition of melodies in the composition may lead to hearing fatigue. Therefore, at the beginning of the d2 phrase (bar 26), the melody will be transposed to C major. In bar 26, the harmonic function involves the tonic and dominant chords. To maintain the descending semitone pattern from the preceding phrase, the researcher added a seventh note to the original Tonic chord, creating the V7/IV chord (Cmaj7). The VI and VI \flat chords were utilized in the 4th to 6th beats of the 26th bars to create the I chord. The primary chord in the bar 27th is the VI chord, with V/VI chords used as passing chords to bring color to the Gm7 chord. The bass part continues to utilize the chromatic scale, with the notes arranged in the following order: C, B, B \flat , A, A \flat , G, G \sharp , A, B \flat . Use V-V/VII-VII in the second half of the d2 phrase to provide continuity in the chord function. Utilize chords with subdominant functions like II and VI, to dominant chord, as the conclusion of the segment. The precise harmonic structure of the d2 phrases is: I-V6-V7/IV/IV-VI7-VI \flat -I-VI-V/IV-VI7 (Figure 34); V-V/VII-II-V/III-III-VI-V (Figure 35).

Figure 34 is a musical score for two parts: Pri. (Primary) and Sec. (Secondary). The key signature is C Major. The score spans two bars, 26 and 27. The Pri. part is in the treble clef, and the Sec. part is in the bass clef. The Sec. part starts with a forte (*f*) dynamic. The chords are labeled in red: I, V6, V7/IV, VI7, VI \flat , I, G \sharp m7 (5 \flat), V/IV, VI7. The bass part shows a chromatic scale: C, B, B \flat , A, A \flat , G, G \sharp , A, B \flat .

FIGURE 34 Harmonic analysis in bars 26-27.

Source: "WangYiyang"(2024)

FIGURE 35 Harmonic analysis in bars 28-29.

Source: Wang Yiyang (2024)

The phrase e correlates to section A in the mode, returning back to F major, where Primo and Secondo perform the melody together, representing the male and female vocals in the ensemble's song. The harmony in this phrase is kept simple by utilizing I-VI and alternating between F major and F minor to set the stage for the complicated tonal modulated of the phrase f, emphasizing the topic. The harmony arrangement is as follows (major chords are represented in capital letters and minor chords in lowercase characters for recording convenience) : I-IV-VI-i-I-V₇ (Figure 36).

FIGURE 36 Harmonic analysis in bars 30-33.

Source: "WangYiyiing"(2024)

Phrase d, use the last note of phrase e as the same tonic to transfer to $A\flat$ major, and then transfer to F major according to its common tonic tone of relational minor, followed by the VII chord, but use the IV chord as the hindering chord, and proceed to the beginning of the sequence transfer mode. The 36th bar is composed of $E\flat$ major and $E\flat$ minor, which is a common tonic mode. By changing the third tone of the mode, the melody color is changed (Figure 37).

The figure shows a musical score for bars 34-36. The score is in two systems: Pri. (Primary) and Sec. (Secondary). The key signature is one flat (B-flat). The score is divided into four measures. Measure 34 is in $A\flat$ Major (I). Measure 35 is in F Major (I, VII, IV). Measure 36 is in $E\flat$ Major (I). Measure 37 is in $E\flat$ Minor (I). The score is annotated with key signatures and Roman numerals for each measure.

FIGURE 37 Harmonic analysis in bars 34-36.

Source: "WangYiyiing"(2024)

The 37th bar is G major and $G\flat$ minor, with a semitone relationship between the tonic notes of these two modes. The melody part uses the III and V notes, so the melody color is changed through the III change. The 38th bar consists of $B\flat$ major and B major, and like the previous bar, there is also a chromatic relationship between the modes. However, the melody part uses the I and III tones of the modes, which results in a melody color change of overall chromatic upward shift between the two modes (Harmony analysis as shown in Figure 38).

FIGURE 38 Harmonic analysis in bars 37-38.

Source: “WangYiyi” (2024)

The 39th bar marks the end of the sequence transfer mode and also the beginning of Primo's showmanship. The mode of the composition in the 40th–41st bars is F minor, using the tonicization chord from the subdominant chords in the two modes, and ultimately ending the segment with the dominant seventh chord to the tonic chord. The harmony arrangement is: (A \flat major) I - (F major) I - VII - IV - (E \flat major) I - (E \flat minor) i - (G major) I - (G \flat minor) i - (B \flat major) I - (B major) I - V \flat - III7 - (F major) V13/IV - VII7/II - V7 - I (Figure 37-39).

FIGURE 39 Harmonic analysis in bars 39-41.

Source: “WangYiyi” (2024)

(3) Theme repeated period A1

Bars 42–57 have a repetition of the variant of the main section A, labeled A1. The melody in this section originates from the Secondo section and then restates the theme melody in F major.

The use of harmony in the principal theme A1 phase is characterized by repeating elements, although not entirely so. The detailed structural analysis is included in Table 5.

TABLE 5 Theme A1 Detailed Layout

Phrase	a ²	b ¹	a ³	c ¹
Tempo	Andante			
Bars	42-45	46-49	50-53	54-57
Modes	F-major			

Analyze the recurring theme, period A1. Primo imitates the constant rising and quick scale pattern of the traditional Thai instrument, Ranat ek, as Secondo plays the tenor section in the Suntharaporn Ensemble's theme song. On the 45th beat of the bar, the b1 phrase starts vocally and continues through a chorus that includes the soprano and tenor sections before the melody switches to the soprano. Both the a2 and a1 phrases employ a replicated Ranat ek performance in their accompaniment, showcasing a similar inventive technique. Primo's soprano and Secondo's tenor combine to perform the tune, symbolizing a "choir" in the c2 phrase. The precise melodic Suntharaporn ensemble song "Happy New Year" Period A¹ is shown in Figure 40, and Piano Four-hands composition "Happy New Year" Period A1 is shown in Figure 41.

Happy New Year Song (Period A1)

Composed by: Suntharaporn Band

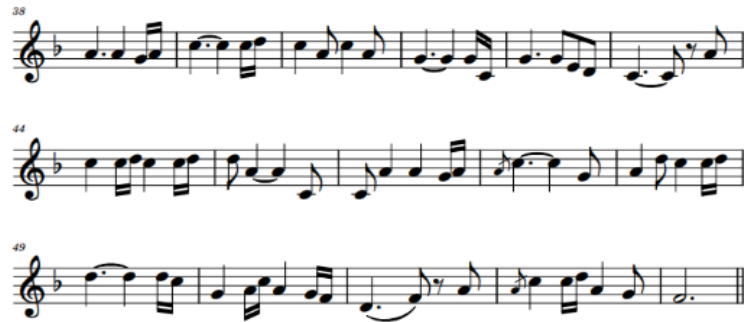


FIGURE 40 Suntharaporn ensemble song “Happy New Year” Period A1

Source: “WangYiyiing”(2024)

Piano Four-hands Composition (Period A1)

Composed by: Wang Yiyiing

A piano four-hands composition score for two pianos (Pri. and Sec.) and two basses (Pri. and Sec.). The score is divided into two systems. The first system shows the beginning of the piece with dynamic markings like 'mp'. The second system is labeled 'Thai Song Melody' in red text. Several measures in this system are enclosed in red rectangular boxes, highlighting specific melodic lines in both the right and left hands of both pianos. The notation includes complex rhythmic patterns and various note values.



FIGURE 41 Piano Four-hands composition “Happy New Year” Period A1

Source: “WangYiyi”(2024)

Section A1's melodic portion commences at the Secondo position in the F major mode. The first phrase uses alternating major and minor tones to contrast tones, with a III continuous chord forming a semitone downward and then upward with the bass part. The bass arrangement consists of the following: A - Ab - G - Gb - F - D - C, F - F# - G - G# - A - G. The harmony arrangement is (F major) I - (F minor) I - (F major) III - IIIb - I - V - I - (G minor)V7 - I - VII/II - V - I (Figure 42).

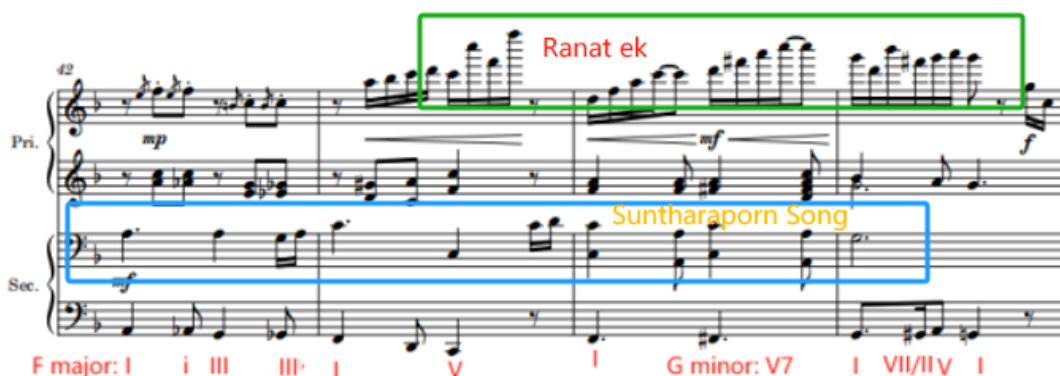


FIGURE 42 Harmonic analysis in bars 42-45.

Source: "WangYiyiing"(2024)

The second phrase b1(bars 46-49) reverts to the F major mode, with the fifth-chord serving as the principal chord in bars 46–47. The V(b3) and V/V chords contribute to the overall musical ambiance, while the VI \flat chord serves as the passing chord within the V chord, thereby enhancing the clarity of the bass half tone. As bars 48–49 contain a semi-stopping formula of a musical phrase, their harmony design terminates at the VI chord and is in the direction of the mode subordinate. Additionally, the bass arrangement for this phrase maintains the preceding pattern: E - Eb - E - F - G - E - D - Db - C - E - F - G, Ab - G - F# - A - F - E - D. Harmonic configuration: (F major) V6 - V(b3) - V - V/V - V - VI \flat - V - III \flat - VII7/II - VI6 - VI (Figure 43).

The image shows a musical score for 'Suntharaporn Song' in F major, bars 46-49. The score is in 4/4 time. The first staff (Pri.) contains the melody, and the second staff (Sec.) contains the bass line. The bass line is marked 'Imitated' in red. The harmonic analysis is shown in red text below the staffs. The chords are: V6, V(b3), V, V/V, V, VI \flat , V, III \flat , VII7/II, VI6, VI. The melody is marked 'Suntharaporn Song' in yellow text.

FIGURE 43 Harmonic analysis in bars 46-49.

Source: Wang Yiyiing. (2024)

The comparative phrase of the first phrase is the third phrase a3, which shares the identical melody with the first phrase. However, complexity in the harmony and bass is prohibited in the Secondo section due to the instrument emulation. As a result, the tonicisation chords VII/II (notes are: F#, A, C, and E) are employed. Towards the end of the phrase, the mode changes to the functional direction of G

minor. The harmonic configuration is as follows: (F major) I - VII/II - III - V7 - (G minor) - V - V7 - V/V - V. As shown in Figure 44.

FIGURE 44 Harmonic analysis in bars 50-53.

Source: Wang Yiying. (2024)

The final phrase c1(bars 54-57) of the segment features a transition from the dominant chord to the topic chord progression, before returning to the F major mode. From dominant chord to topic chord progression and returns to the F major mode. VII7/II chords are employed to impart color to the topic chord, while the VI^b chord is utilized as an obstruction in place of the topic chord. The segment concludes with a dominant-to-topic chord. The arrangement of harmony is (F major) V - I - V2 - VI^b - II6 - I - VI - VII/II - I - V56 - I (Figure 45).

FIGURE 45 Harmonic analysis in bars 54-57.

Source: Wang Yiyang. (2024)

(4) Episode C

The second episode of this composition, Episode C, is unique and showcases part of this work. The tempo slows down to Adagio, and then returns to Andante in bar 66. The specific analysis is shown in Table 6:

TABLE 6 Episode C Detailed Layout

Phrase	g	h	i	j
Tempo	Adagio		Andante	
Bars	58-61	62-65	66-69	70-73
Modes	F minor	(62-64) F minor	F minor	(70-71)F minor
		(65) C major		(72)F major
		(66) F minor		(73)B \flat major

This period featuring notable alterations in melody and style. The principal mode of this period is F minor, and the harmonic variations are relatively minor. The tempo is Adagio beginning with the polyphonic solo in the Secondo section, and the harmonic color is altered in the second bar through the use of V7(5 \flat). The phrase h is initiated by Primo. These two phrases, which describe the composer's feelings and thoughts of longing for their native land while residing in a foreign country, contain comparatively subdued emotions. The variation in style and the fluctuation of the 32nd note in the Primo part, along with the consistent and repeated sixteenth notes, convey the composer's feelings and reflections on being in a foreign area and longing for their homeland. In bar 66, the Primo's melody gets dense, the tempo changes back to Andante, the mood becomes joyful, and the composer is depicted as being influenced by the pleasant ambiance of the crowd. The detailed harmonic analysis is shown in Figure 46.

58 **Adagio**

Pri.

Sec.

F minor: I II6 V7(5 \flat) VI I IV II V

Pri.

Sec.

I VI7 VII7 III7 VI C major: I V(5 \sharp) IV F minor: I

FIGURE 46 Harmonic analysis in bars 58-65.

Source: Wang Yiying. (2024)

In the phrase i - j, the tempo becomes *Andante*, and the bass part of Secondo forms several sequences and semitone descent modes: $A\flat - G - F - E\flat$; $F - E\flat - D\flat - C$; $B\flat - A\flat - G - F$; $E\flat - F - G$. This compositional technique describing the composer's wave-like mood, the Primo voice begins to perform piano arpeggios and scale flaunting techniques, using an 8-bar square whole section in structure, with a transition from F major to B major. The specific harmonic details are analyzed in Figure 47.

Andante

66 Pri. 8

Sec. *mf*

I VI $\flat 3V$ IV I

69 Pri. 8

Sec.

V7/VII V/IV I7 VII9 I F minor: I

72 Pri.

Sec.

F major: IV VI $\flat B$ major: I

FIGURE 47 Harmonic analysis in bars 66-73

Source: Wang Yiyang. (2024)

(5) Theme repeated period A2 and Coda

The third theme repeated period A2 of bars 74–89 primarily reiterates the melodic theme with alterations in accompaniment and harmony. The passage is in B^b minor mode.

Bars 90–91 are considered coda; they serve as final phrases that are part of the supplementary and ending sections of the composition.

Repeat principal theme A2, starting from the Tenor of Secondo, performing the theme melody with the Soprano providing technical accompaniment for the high voice part. During the half of second phrase, the Soprano maintains its presence while the Bass voice reverts to the Section A accompanying style. The conclusion also incorporates the musical inspiration from the Suntharaporn Ensemble Song.

The mode of part A² is B^b major. Phrase a⁴ explores the timbre differences between major and minor keys by examining the relationship between the tonic function and the submediant function. It utilizes the Topic^{#5} chord, where the type is a major triad, to create a conflict in timbre. The initial two bars of the phrase consist of a sustained bass note on the tonic B^b . In the 79th bar, the tonic note of B^b is used for alternating major and minor keys. The detailed harmonic analysis (bars 74–79) is shown in Figure 48.

74

Pri. *mf*

Melody

Sec. *f*

B^b major: I VI I I #5I IV I VI V7/II

FIGURE 48 Harmonic analysis in bars 74-79

Source: Wang Yiyang. (2024)

In the bars 80-81, the two tonicization chords of VII^{7b3}/VII and V^7/II are used to create the bass chromatic direction (A-G[#]-G). The detailed harmonic analysis (bars 74-79) is shown in Figure 49.

FIGURE 49 Harmonic analysis in bars 74-81

Source: Wang Yiyang. (2024)

The phrase a5 uses the tonicization chords VII/II and V^7/II of the II chord as variations in harmony color. Phrase c2, in the bar 88, the function of the chord is in the authentic cadence format of K46-D7-T. However, in the Secondo bar, 89th, the composer uses two bar Coda phrases as supplementary terminations, and the harmony

(in bar 89) uses $\text{VI}^{\flat}\text{-III-I}$ to make the chord tend towards a subordinate functional direction. The detailed harmonic analysis (bars 82-89) is shown in Figure 50.

82 *Melody*

Pri. *mf*

Sec. *mp*

\flat B major: I VII/II V V7 I V7/II II VII7/II

86 *Melody*

Pri. *Melody*

Sec. *Melody*

V I VII7 I I V7 I \flat VI III7 I

FIGURE 50 Harmonic analysis in bars 82-89.

Source: Wang Yiyang. (2024)

In the coda section (in the bars 90-91), the harmony uses $\text{VI}^{\flat}\text{-VII-V-I}$. The specific harmonic analysis is shown in the Figure 51:

FIGURE 51 Harmonic analysis in bars 90-91.

Source: Wang Yiyang. (2024)

4.1.2 Application of Chinese Music theories in Composition

The use of the “Empty fifth” which is Chinese music theory, interval in the Phrase C is one example of how Western musical theories predominates in this piano composition for four hands, “Happy New Year,” with little to no Chinese musical theories incorporation.

“Empty fifth” is a commonly used method in Chinese ethnic music that omits the third note from the original chord, blurs the tonality of major and minor tones, and also enhances the tendency of Chinese pentatonic music.

Due to the fact that phrase C represents the thoughts and emotions of Chinese composers in Thailand and carries some Chinese style, the composer used a large number of empty fifths in this section to enhance the Chinese national character of the music. As shown in Figure 52:

FIGURE 52 Piano Four-hands composition “Happy New Year” bars 62-64

Source: Wang Yiyang. (2024)

4.1.3 The Necessity and Performance Interpretation of the Composition "Happy New Year" Presented in the Form of a Four-hands Ensemble

Four-hands piano form broadens the range and offers more possibilities compared to piano solo. The researcher imitated the performing technique of the Thai instrument Ranat Ek in this piece, seeing it as a concerto for piano and Ranat Ek.

In bars 22–28 of the composition, the percussion instrument Ranat Ek is imitated in monophonic tremolo using the 32nd and 16th notes in the Primo section. The 32nd and 16th note triplets in bars 23 and 24 depict the ascending sliding technique of Ranat Ek. Bars 25, 74, 78, and 79 imitate the octave playing style of Ranat Ek. The specific performance method is illustrated in Figure 53 and 54.

The image shows a musical score for piano four-hands composition "Happy New Year" bars 22-28. The score is in G major and 4/4 time. It features two staves for the left hand and two for the right hand. Red boxes and arrows highlight specific performance techniques: "Simulate tremolo of same note" in bars 23-24, "Simulate upward sliding performance" in bars 23-24, and "Simulate octave performance" in bars 25-28. A triplet of eighth notes is marked with a "3" in bar 24.

FIGURE 53 Piano Four-hands composition "Happy New Year" bars 22-28

Source: Wang Yiyang. (2024)

FIGURE 54 Piano Four-hands composition “Happy New Year” bars 74-82.

Source: Wang Yiyang. (2024)

4.1.4 Summary

"Happy New Year" is a piano Four-hands composition rondo that utilizes the theme of the song "Happy New Year" by Suntharaporn Ensemble, mimics traditional Thai instruments, and combines spatial fifth interval composing techniques that are distinctive to China. The performance approach and creative techniques of this work are somewhat traditional compared to the other two, yet its harmonic language is more current. The piano piece is of above-average difficulty.

4.2 Composition and Analysis of Songkran Festival

The full score example QR code is shown in Figure 55 or can be found on the website: <https://www.youtube.com/watch?v=GQjj-808sek>



FIGURE 55 Piano Four-hands composition “Songkran Festival” Complete Notation QR Code

Source: Wang Yiyang (2023)

The composer had previously composed a piano Four-hands composition titled "Songkran Festival (1st)" that incorporated the melody of this band's songs before finishing this composition. However, the researcher was unable to convey the revised meaning due to the consistent composition style, performance complexity, and other approaches used in the composition "Happy New Year." Hence, the researcher ceased studying the work and merely offered it as a preliminary outcome. This work(1st) is intended solely for appreciation. The complete QR code for the Songkran Festival (1st) is displayed in Figure 56.



FIGURE 56 Piano Four-hands composition “Songkran Festival (1st)” Complete Notation QR Code


Source: Wang Yiyang (2023)


Songkran Festival Composition


Composed by: Wang Yiyang


Useing 0.81mm guitar paddles


Symbol Description:

 : The piano keyboard only played half the height

 : Using guitar picks to pluck piano strings

 : Knocking piano board

 : Press the upper string to play

 : Use the guitar paddles scrape the piano strings multiuple times



Primo

D-Yu/
D minor Yu Chord Suntharaporn leitmotiv Jue Chord

Secondo

Bian-Zhi note



6 arco

Pri. p mf

Key: D Minor DtIII t Dtiii pppDtIII+4

Sec.

2 Speed gradually increases,
Describing distant to close shots

12

18

g2 to e3

Adagio

22

Adjust aAperture from Blurry to Clear

Suntharaporn Song Leitmotiv

"Empty Fifth"

Chord: D-Yu

"Bian-Zhi" note

F-Gong

D-Yu

27

Suntharaporn Leitmotiv

First Sequence

Second Sequence

rit.

p

Key: D-Yu (D Minor) t T VII7/IV VII11/IV V7/IIb

Adjusting Aperture, Shooting Close-up Shots,
Enhancing Depth of Field

33

Pri.

Sec.

Chinese Leitmotiv

mp Key: F-Yu (F minor)

Qing-Jue note D \flat

37

Pri.

Sec.

Bian-Zhi

F-Jue Chord

Key:A-Flat-Gong

mf

Bian-Gong

Qing-Jue Qing-Jue

Bian-Zhi note

#F-Jue-Chord

Key:A-Gong

f

Bian-Gong note

Qing-Jue note

Bian-Zhi note

Qing-Jue note

Key:B-Flat Gong

ff

Bian-Gong

41

Pri.

Sec.

Flat II

Key:E-Gong

ff

Bian-Gong note

Qing-Jue note

Key:F-Gong

ff

Bian-Gong note

Bian-Zhi note

Key:A-minor

DDVII

Andante
arco

45

Pri. *f* Suntharaporn Song

Bian-Gong note

Sec. A-Yu Chord Empty Fifth

5

Pri. Suntharaporn Song

Qing-Jue note Bian-Gong note

Sec. F:D7

61

Pri. **Adagio**
Key: F# - Yu *mf* Key: F# - Gong

Sec. "Pay a New Year Call" Them *ppp*
#f *f* *p* Simulate gongs and drums

arco

65

Pri. *f* Thai Song Melody

Note: "Bian-Gong" Note: "Bian-Zhi"

Key: B-Yu

Sec. *mf* Simulate gongs and drums

69

Pri. *f* Thai song melody
#1 Key: B-Gong

8

Sec. "Pay a New Year Call"
Key: B-Shang
f

First Sequence ascending
Key: C# - Yu

Second Sequence
Key: E - Yu

6

74

Pri. *f* Key: B - Yu

f Thai Song melody sequence

Sec. (Key: E - Yu)

Third Sequence ascending
Key: G-Yu

Key: B ♭ -Gong

Fourth Sequence ascending

Detailed description: The image shows a musical score for piano (Pri.) and secondary instruments (Sec.). The score is divided into two systems. The first system starts at measure 69 and ends at measure 73. The piano part features a melodic line in the right hand, with a yellow box highlighting a segment labeled 'Thai song melody' in measure 71. The secondary instruments play a rhythmic accompaniment. A red box highlights the first two measures of the secondary part, labeled '"Pay a New Year Call"'. A blue box highlights a sequence of notes in the secondary part labeled 'First Sequence ascending'. A green box highlights another sequence labeled 'Second Sequence'. The second system starts at measure 74 and ends at measure 77. The piano part has a melodic line in the right hand, with a blue box highlighting a segment labeled 'Key: B - Yu'. A red box highlights a segment labeled 'Thai Song melody sequence'. The secondary instruments play a rhythmic accompaniment. A green box highlights the first two measures of the secondary part, labeled '(Key: E - Yu)'. A yellow box highlights a sequence of notes labeled 'Third Sequence ascending'. A red box highlights another sequence labeled 'Key: B ♭ -Gong'. A green box highlights the final two measures of the secondary part, labeled 'Fourth Sequence ascending'. The score includes dynamic markings like *f* and *b*, and key signatures like #1, #, and ♭.

The image displays a musical score for piano (Pri.) and secondary instruments (Sec.) across three systems. The score is annotated with various labels and boxes to highlight specific musical elements.

System 1 (Measures 77-79):

- Pri. Staff:**
 - Measures 77-78 are enclosed in a red box labeled "The third Sequence".
 - Measures 78-79 are enclosed in a green box labeled "The Fourth Sequence".
 - Measures 79-80 are enclosed in a yellow box labeled "The Fifth Sequence".
- Sec. Staff:**
 - Measures 77-78 are circled in yellow and labeled "Key: B \flat -Zhi".
 - Measures 78-79 are circled in yellow and labeled "Key: F-Zhi".
 - Measures 79-80 are circled in yellow and labeled "Key: C-Zhi".

System 2 (Measures 80-82):

- Pri. Staff:**
 - Measures 80-82 are enclosed in a blue box labeled "The Sixth Sequence".
 - Measure 81 has a yellow circle around a note, with a red arrow pointing to the label "The Answer of the Chinese song theme".
- Sec. Staff:**
 - Measures 80-81 are labeled "Key: F-Gong".
 - Measures 81-82 are labeled "Key: D \flat -Gong".
 - Measure 81 has a yellow circle around a note, with a red arrow pointing to the label "Note 'Run' in D \flat -Gong".
 - Measure 82 has a yellow circle around a note, with a red arrow pointing to the label "Note 'Bian-Zhi' in D \flat -Gong".

System 3 (Measures 83-87):

- Pri. Staff:**
 - Measures 83-87 are marked with a "Rubato" sign and a "3" (triplets).
 - Measures 83-84 are enclosed in a yellow box.
 - Measures 84-85 are enclosed in a blue box.
 - Measures 85-86 are enclosed in a blue box.
 - Measures 86-87 are enclosed in a green box.
 - Measure 87 has a green circle around a note, with a red arrow pointing to the label "Note 'Bian-Gong' in Key D \flat -Gong⁷".
- Sec. Staff:**
 - Measures 83-84 are labeled "Key: D \flat -Gong".
 - Measure 84 has a yellow circle around a note, with a red arrow pointing to the label "Note 'Bian-Zhi' in Key D \flat -Gong".
 - Measures 84-85 are labeled "Note 'Qing-Jue' in Key D \flat -Gong".

87

Pri.

Key: D-Gong

Second Modulation Sequence

Note "Bian-Zhi" in Key F#-Yu

Key: F#-Gong

First Modulation Sequence

Key: B-Gong

Subject Motive

Chinese song theme

Sec.

Key: F#-Yu

93

Pri.

Key: B-Gong

Note "Run" in Key D-Gong

Note "Bian-Zhi" in Key D-Gong

Key: D-Gong

VI b

Sec.

100 **Grave Melancholic**

Pri.

Switching the Fixed Focus Lens
Profiling the Composer's Mood

Chinese Song Melody

Sec.

Key: E-Yu (E Minor)

Note "Bian-Gong"

Note "Qing-Jue"

Note "Bian-Gong"

I

I (3#)9

VII

103 pizz.

Pri.

Sec. *ppp* *mf* *pp*

Key:A-Yu: A-Yu(Am) G-Zhi(G) Qing-Jue Bian-Zhi

106

Pri.

Sec. *mf* *f* *ppp*

Note "Bian-Zhi" in Key A-Yu

Key: F-Gong

Key: B-Gong

Gradually rapid, indicating the beginning of the connecting phrase

Chinese song melody

Chord: A-Yu(Am) Chord: F-Gong Chord:G-Shang Chord:A-Jue

110 Lento

Pri.

Sec. *mf*

Rotate-Gong Modulation

Key:E-Gong

Key:B-Gong

Key: A-Gong

Chord:E-Gong Chord:C#-Shang Chord:E-Zhi

111

Pri.

Sec. *mf*

Note "Bian-Gong" in Key A-Gong

Chord:A-Gong(A) Chord:C#-Jue(C#m)

Chord:F#-Yu(F#m7)

Rotate-Gong modulation

Key:F#-Yu

Key:B-Gong

Chord:F#-Yu(F#m)

Chord:B-Gong(B9)

The Subject(Thai song)

The Countersubject

(Mixed Chinese Musical Theory)

(Western Musical Theory)

Key:F# minor

F#m C#7 Bm

The Answer

Key:A-Gong system

D C#m Bm F#m

Sequence

Sequence

Bm9 F#m9 G#m7(5 b) C#m7

Yue-Ya Wu-Gong Melody

Key:F minor

#Fm Bm #C7 Bm #C11 #Fm #C #Fm

126

#Fm7 Bm Gmaj7 #C7 Bm7 A7 Em7 \flat 5Bm7 A7 \flat 5#Am7 Am2

132

Yue-Ya Wu-Gong Melody

Key:D-Gong
D-Gong Scale E-Gong Scale D-Gong Scale

Andantino

137

Bian-Gong Qing-Jue Bian-Zhi Bian-Zhi Run

Key:E-Gong E-Gong Chord Key:A-Gong Key:D-Gong

140

\flat 5#Gm7 \flat 5#Em7

#C-Gong E-Gong

144 *pizz.* Yue-Ya Wu-Geng Melody

Pri. Sec.

ppp

\flat 5#Em7

147 *f* Thai Song Melody

Pri. Sec.

f

Bian-Gong Western Chinese

Key: #F minor A-Gong (Am7) #F-Yu (#Fm) #F-Yu (#Fm11) #C-Jue (#Cm7) #C-Jue

10 151 Thai Song melody

Pri. Sec.

f

#F-Yu (#Fm) A-Gong (A) #F-Yu (#Fm11) #C-Jue (#C7) #F-Yu

155 Thai Song Melody Motive

Pri. Sec.

f

Chinese Song Melody

"Empty Fifth"

159

Pri.

Sec.

Key:D-Gong

Key:A-Gong

Bian-Gong

164

Pri.

Sec.

Chinese Song Melody

Chinese Song Motive

Chinese Song Motive

Empty Fifth

E-Zhi Chord

#F-Yu Chord

#F-Yu Scale

FIGURE 57 The complete score for the Piano Four-Hands Composition Songkran Festival

Source: Wang Yiyang (2023)

4.2.1 Form and Harmony Analysis

The form of the piano Four-hands composition "Songkran Festival" is ternary form and its form analysis is shown in Figure 58.

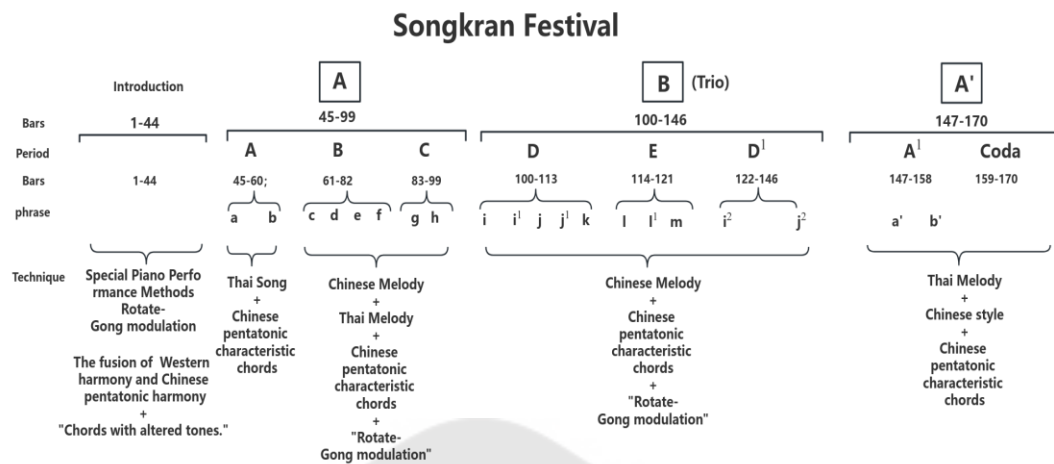


FIGURE 58 Piano Four-hands composition "Songkran Festival" Form analysis

Note. The form analysis by the composition "Songkran Festival". Own work.

(1) Introduction

The introduction section incorporates elements from the Suntharaporn Ensemble song "Songkran Festival," blending Chinese pentatonic and Western harmonies with modern piano techniques like tapping the piano board, playing half-height piano keyboards, using guitar pick for plucking, and scraping strings. The introduction's musical structure consists of two parts: the theme variation section (1–34 bars) and the linking section (35–44 bars).

The introduction primarily utilizes the pentatonic D-Yu key. The first portion features a Chinese ethnic characteristic Yu chord with an "Empty fifth." The fourth section includes a Jue-chord, and the melody in the second part of the 4th bar incorporates a "Bian-Zhi" note. As seen in Figure 59.

Primo

p *mf*

D-Yu/
D minor

Yu Chord

Jue Chord

ppp

Bian-Zhi note

Secondo

p

FIGURE 59 Piano Four-hands composition "Songkran Festival" Bars: 1-5

Source: Wang Yiyang. (2024)

The melody and motivation in the 7th bar originate from the second phrase of the Suntharaporn song "Songkran Festival." The harmony incorporates the mediant chord (III) from the D minor scale, enhancing the chord by sharpening the VIIth note. The IV note is added based on the III note in the bar 10th, creating a major second interval that gives the chord a distinct Chinese flavor. As depicted in Figure 60:

7

arco

Pri.

p *mf*

D Minor: DtIII

t DtIII

*ppp*DtIII+4

Sec.

FIGURE 60 Piano Four-hands composition "Songkran Festival" Bars: 7-11

Source: Wang Yiyang. (2024)

The 24th bar harmonizes using Chinese pentatonic harmony, incorporating the D-Yu "empty fifth" chord, the F-Gong chord with an extra Bian-Zhi note, and the D-Yu chord with five pentatonic notes. The 27th bar of the music employs the

Western musical theories concept of alternating major and minor modes. The D_7 chord, functioning as the dominant, adds warmth to the music, transitioning it from a melancholic style to a more uplifting one. Refer to Figure 61.

24

Pri.

调整光圈

Sec.

p *mf* *p* *mf* *f* *ppp* *ppp*

Empty fifth interval
D-Yu Chord

F-Gong chord

"Bian-Zhi" note

D-Yu
Pentatonic
chord

D7

FIGURE 61 Piano Four-hands composition "Songkran Festival" Bars: 24-27

Source: Wang Yiyang. (2024)

Bars 37–44, the motivation for musical thinking comes from the Han Chinese folk song "Pay a New Year Call" in Northeast China. This phrase has been modulated six times and introduces a "Pian Yin" element to the chord progression. Table 7 contains detailed information on the precise inclusion of intonation and deviation.

TABLE 7 The Details of the Mode

Bars	Keys	Chord	"Pian-Yin"
37-38	A ^b -Gong	F-Jue	"Bian-Zhi"(D); "Bian-Gong"(G)
39	A-Gong	F [#] -Jue	"Bian-Zhi" (D [#]); "Qing-Jue" (D); "Bian-Gong" (G [#])
40	B ^b -Gong	G-Yu	"Bian-Zhi" (E); "Qing-Jue"(E ^b) ; "Bian-Gong"(A)
41	E-Gong	G [#] -Jue	"Bian-Gong"(D [#]); Neapolitan chord
42-43	F-Gong	A-Jue	"Bian-Zhi"(B); "Qing-Jue"(B ^b); "Bian-Gong"(E)
44	A minor	D [#] m ^{7b5}	(Western musical theories)

The implementation of these six modulations caused multiple sections to exhibit a semi-tone upward trend simultaneously, resulting in a gradual emotional progression and improved color depiction in the music. The analysis of specific harmonics is illustrated in Figure 62:

The figure displays a piano four-hands score for 'Songkran Festival' from bars 37 to 44. It is organized into two systems. The first system (bars 37-40) features a progression from A-flat Gong to B-flat Gong. The second system (bars 41-44) features a progression from E Gong to A minor. Red annotations highlight specific notes and chords: 'Bian-Zhi note', 'Qing-Jue note', 'Bian-Gong note', 'F-Jue Chord', '#F-Jue-Chord', 'Flat II', and 'DDVII'. Dynamics like *mf* and *ff* are also indicated.

FIGURE 62 Piano Four-hands composition "Songkran Festival" Bars: 37-44

Source: Wang Yiyi. (2024)

(2) Section A

The theme melody of the Suntharaporn Ensemble song "Songkran Festival" that begins in A minor consists of a single ternary form consisting of periods A, B, and C. Period A contains two 8-bar square phrases; period B contains three irregular phrases: c, d, and e; and period C contains two irregular phrases. The form analysis of Section A is shown in Table 8:

TABLE 8 Section A Detailed Layout

	Period	Phrase	Bars	Keys	Harmonic	Tempo
Section A Bars 45 - 99	A	a	45-52	A minor/A-Yu	Pentatonic	Andante
		b	53-60			
	B	c	61-64	F#-Yu; F#-Gong		Adagio
		d	65-68	B-Shang		
		e	69-76	B-Shang; B-Gong; E-Yu; C#-Yu; E-Yu; B-Yu; G-Yu; B \flat -Gong		
		f	77-82	B \flat -Zhi; F-Zhi; C-Zhi; F- Gong; D \flat -Gong		
	C	g	83-86	D \flat -Gong		Rubato
		h	87-99	D-Gong		

The Primo section of Period A uses an octave interval to play the melody, and the modal feature of the melody is A minor. The Secondo section uses an octave interval for the bass and the "empty fifth," while the soprano part uses a pentatonic harmony composed of Key A-Yu. The entire harmony is full of Chinese characteristics. As shown in Figure 63:

The image shows a piano four-hands composition for "Songkran Festival" from bars 45 to 60. The score is divided into two systems. The first system (bars 45-53) is marked "Andante" and "arco 8". The piano part (Pri.) features a melody with a dynamic marking of *f*. The second system (bars 54-60) continues the piece. Specific musical elements are highlighted with red boxes and labels: "Bian-Gong note" in the first system, "A-Yu Chord" in the second system, "Qing-Jue note" and "Bian-Gong note" in the second system, and "Empty Fifth" in the second system. The score concludes with a chord labeled "F:D7".

FIGURE 63 Piano Four-hands composition "Songkran Festival" Bars: 45-60

Source: Wang Yiyang. (2024)

Period B comprises five irregular phrases, whereas phrase c commences with an Adagio tempo, commencing in the F-Yu mode. The Han ethnic group in Northeast China performs the folk song "Pay a New Year Call," which is where the melody comes from. Additionally, the “gongs and drums” used by the Han ethnic group in Northeast China are responsible for the cadence of the Secondo section between bars 63 and 75 (Figure 64).

The image shows a musical score for "Pay a New Year Call" from bars 61 to 75. The score is divided into two systems. The first system (bars 61-63) is marked "Adagio" and "arco 8". The piano part (Pri.) features a melody with a dynamic marking of *mf*. The second system (bars 64-75) continues the piece. Specific musical elements are highlighted with red and blue boxes and labels: "Key: F# - Yu" and "Key: F# - Gong" in the first system, "Pay a New Year Call" Them in the second system, and "Simulate gongs and drums" in the second system. The score concludes with a dynamic marking of *p*.

FIGURE 64 Analysis of bars: 61-64

Source: Wang Yiyang. (2024)

Phrase d to f can be considered as a whole, these three phrases are all variations on the same theme. Phrase d (bars 65-68), the motif of the Suntharaporn Ensemble resurfaces in the melody of the Primo section, which is in the key of B-Yu, the Secondo section continues to emulate the percussion, gongs, and drums of the Northeast Chinese Han ethnic group (Figure 65).

The image displays a musical score for bars 65-68, divided into three parts: Primo (Pri.), Secondo (Sec.), and a key signature of B-Yu. The Primo part features a melody labeled "Thai Song Melody" in red, with a blue box highlighting the first four bars. The Secondo part is marked "mf" and is labeled "Simulate gongs and drums" in red, with a green box highlighting the entire section. Two specific notes are highlighted with red boxes and labeled: "Note: 'Bian-Gong'" in bar 66 and "Note: 'Bian-Zhi'" in bar 68. The score includes dynamic markings such as *f* and *mf*, and various musical notations including slurs, accents, and articulation marks.

FIGURE 65 Analysis of bars: 65-68

Source: Wang Yiyang. (2024)

The second part of the melody in the phrase e (bars 69-76) uses "Pay a New Year Call," and multiple "Rotate-Gong modulations" and "Sequence modulation" in the expansion of the phrase, from key B-Shang to key B-Gong, to E-Yu, then, C#-Yu, E-Yu, G-Yu, and finally ends with B \flat -Gong. The Primo part continues to use the theme of the Suntharaporn song (Figure 66).

The figure displays a musical score for two parts: Pri. (Primary) and Sec. (Secondary), spanning bars 69 to 76. The score is annotated with several key features:

- Bar 69:**
 - Pri. Part:** A melodic line starting with a forte (*f*) dynamic, labeled "Thai song melody" (yellow box) and "Key: B-Gong" (red text).
 - Sec. Part:** Accompaniment starting with a forte (*f*) dynamic, labeled "Pay a New Year Call" (red box) and "Key: B-Shang" (red text).
- Bar 70:**
 - Pri. Part:** Continuation of the Thai song melody.
 - Sec. Part:** Accompaniment with a forte (*f*) dynamic, labeled "First Sequence ascending" (blue box) and "Key: C# - Yu" (red text).
- Bar 71:**
 - Pri. Part:** Continuation of the Thai song melody.
 - Sec. Part:** Accompaniment with a forte (*f*) dynamic, labeled "Second Sequence" (green box) and "Key: E - Yu" (red text).
- Bar 72:**
 - Pri. Part:** Continuation of the Thai song melody.
 - Sec. Part:** Accompaniment with a forte (*f*) dynamic, labeled "Third Sequence ascending" (yellow box) and "Key: G - Yu" (red text).
- Bar 73:**
 - Pri. Part:** Continuation of the Thai song melody.
 - Sec. Part:** Accompaniment with a forte (*f*) dynamic, labeled "Fourth Sequence ascending" (red box) and "Key: B^b - Gong" (red text).
- Bar 74:**
 - Pri. Part:** Continuation of the Thai song melody.
 - Sec. Part:** Accompaniment with a forte (*f*) dynamic, labeled "Key: E - Yu" (green box).

FIGURE 66 Analysis of bars: 69-76

Source: Wang Yiyang. (2024)

Simultaneously continuing to shorten the theme of the phrase *f* (bars 72-82), while the Secondo part accompanies in an upward pentatonic accompaniment mode based on the motivation of the phrase *e*. There are still many modulations, from B^b-Zhi to F-Zhi to C-Zhi, and F-Gong taking on D^b-Gong to the end of the composition. The specific analysis is shown in Figure 67:

77

Pri. The third Sequence The Fourth Sequence The Fifth Sequence

Sec. Key: B \flat -Zhi Key: F-Zhi Key: C-Zhi

80

Pri. The Sixth Sequence

Sec. Key: F-Gong Key: D \flat -Gong

Note "Run" in D \flat -Gong Note "Bian-Zhi" in D \flat -Gong

The Answer of the Chinese song theme

FIGURE 67 Analysis of bars: 77-82

Source: Wang Yiyang. (2024)

The last period C is a connecting period with a free-beat Rubato tempo and two phrases. The initial phrase employed D-Gong mode, with the Primo section affording the performer the opportunity to showcase their prowess. As the piece nears its conclusion, the second phrase transitions in a graduated fashion from the bass of Secondo, F \sharp -Gong, to D-Gong, and finally to B-Gong. In this phrase, the composer has repeatedly used the term "Pian Yin" in Chinese music theory. As depicted in Figure 68:

83 **Rubato** 8

Pri. **Note "Bian-Gong" in Key D \flat -Gong⁷**

Key: D \flat -Gong

Note "Qing-Jue" in Key D \flat -Gong

Sec. **Note "Bian-Zhi" in Key D \flat -Gong**

87

Pri. **Key: D-Gong** **Second Modulation Sequence** **Note "Bian-Zhi" in Key F#-Yu** *rit.*

Key: F#-Gong **First Modulation Sequence** **Key: B-Gong** **Subject Motive**

Sec. **Chinese song theme** *mf* *p* *mf* *p* **Key: F#-Yu**

93 *rit.* **Key: B-Gong** *pizz.*

Pri. **Note "Run" in Key D-Gong**

Key: B-Gong **Key: D-Gong** **Note "Bian-Zhi" in Key D-Gong**

Sec. **VI \flat**

FIGURE 68 Analysis of bars: 83-99

Source: Wang Yiyang. (2024)

(3) Section B

The introduction of the melody for the Northeastern Han folk song "Yue-Ya Wu-Geng" commenced in the Chinese pentatonic E-Zhi mode. This section is a simple ternary in musical form, comprising three periods denoted as D, E, and D¹. Table 9 presents the analysis of the structure of the Section B.

TABLE 9 Section B Detailed Layout

	Period	Phrase	Bars	Keys	Harmonic	Tempo
Section B (Trio) Bars 100 - 146	D	i	100-102	E-Yu	Pentatonic (Chinese musical theories) + Western musical theories	Grave
		i ¹	103-105	A-Yu		
		j	106-107	A-Yu		
		j ¹	108-109	F-Gong;		
		k	110-113	B-Gong; E-Gong; B-Gong; E-Gong; A-Gong; F#-Yu; B-Gong		
	E	l	114-115	F# minor (F#-Yu)		Lento
		l ¹	116-117	F# minor		
		m	118-121	B-Yu; E-Gong; A-Zhi; C#-Yu		
	D ¹	i ²	122-131	F# minor (F#-Yu)		Rubato
		n	132-146	D-Gong, E-Gong, D-Gong, E-Gong, A-Gong, D-Gong, C#-Gong, E-Gong		Andantino

Period D using the Chinese music structure "Qi Cheng Zhu An He" and adding connecting phrase, commences with the Secondo section, employing the melody of the Han Chinese folk song "Yue Ya Wu Geng" from the researcher's Northeast Chinese hometown (the score of "Yue Ya Wu Geng" in Figure 69). In addition, the composer designates "sadness" as the musical expression and "switching focus lenses"

as the performance expression; these terms represent the sentiments of the characters, and the researcher expects the performer to convey this sentiment.

Yue Ya Wu Geng

Northeast Han Folk Song



FIGURE 69 "Yue Ya Wu Geng" whole score.

Source: Wang Yiyi. (2024)

In Chinese musical theories, the relationship between phrase *i* (bars 100-102) and phrase *i*¹ (bars 103-105) is referred to as "Qi-Cheng-Zhuan-He." They are also the "Qi" phrases and "Cheng" in the Chinese music structure "Qi-Cheng-Zhuan-He", which are the beginning and continuation of the period. Secondo performs phrase *i* in its entirety, while Grave's cadence imparts a continuous and melodious quality to the melody. Primo performs the melody of phrase *j* while standing and strumming the strings. In conjunction with Primo's plucking, Secondo raises the register from the *a* to *a*². Chinese musical theories designates phrase *i* as the E-Yu mode of the G-Gong system, denoting its harmonic characteristics. This mode commences with the Yu note and encompasses the scales E, G, A, B, D, and E. The initial bar (100th bar) of the phrase features an E-Yu chord for harmony. When analyzed through the lens of Western

musical theories, the F# note in the Em chord is classified as the Bian-Gong note within the E-Yu scale. The chord in the second bar (bar 101) of the phrase is B-Jue, which corresponds to the Em,too. "Bian-Gong" note F# and "Bian-Zhi" note C# are present in the section according to Western musical theories and the pentatonic scale starting with B (B, E, G, B). The third bar of the phrase (bar 102) is a D-Zhi chord (D7), with the addition of Qing-Jue note C in addition to Bian-Gong note F#. The specific analysis is shown in Figure 70.

Key: E-Yu E-Yu Chord(Em) B-Jue Chord(Em) D-Zhi Chord(D7)

FIGURE 70 Analysis of bars:100-102 (the Secondo part).

Source: Wang Yiyang. (2024)

The phrase I¹ employs the circumflex tune that is derived from the phrase I tune, with the "Qing-Jue" note of the front key serving as the "Gong" note of the continuous key note. The entire mode utilizes the "Rotate-Gong modulation" technique, which is specific to the C-Gong system. Due to the starting note of A in bar 103, this mode is called Key A-Yu, and the chord is used as an A-Yu chord (Am). Bar 104th is about G-Zhi chords, followed by the "Qing-Jue" note (F) and the "Bian-Zhi" note (F#). The specific harmonic analysis is shown in Figure 71. (The researcher marked Chinese pentatonic chords using Western harmonic theories for clarity's sake; however, the chord markings from Western theories are merely for reference and do not explicitly represent pentatonic chords.)

103 *pizz.*

Pri.

Sec. *PPP* *mf* *pp*

Key:A-Yu: A-Yu(Am) G-Zhi(G) Qing-Jue Bian-Zhi

FIGURE 71 Analysis of bars: 103-105

Source: Wang Yiying. (2024)

In Chinese musical theories, the relationship between phrase j (bars 100-102) and phrase j^1 (bars 103-105) is referred to as "Qi-Cheng-Zhuan-He." They are also the "Zhuan" and "He" phrases in the Chinese music structure "Qi-Cheng-Zhuan-He", which are the turning period and ending period. Secondo performs the phrase " j " in the A-Yu key, maintaining the tonality of that key, added "Bian zhi" note to the chord. In the Secondo part, the melodic range employs low octave repetition the Chinese song melody, similar to a duet, to impart an innovative quality to the music. Primo performers stand up and pluck the strings to match the melody of Chinese folk songs, while Secondo performers play the melody of Chinese Han folk songs. In bar 109, the composer used the "gradually urgent" symbol, indicating the beginning of a connected segment (Figure 72).

106

Pri. *ppp* *f*

Sec. *mf* *f*

Note "Bian-Zhi" in Key A-Yu Key: F-Gong Key: B-Gong

Chord: A-Yu(Am) Chinese song melody Gradually rapid, indicating the beginning of the connecting phrase

Chord: F-Gong Chord:G-Shang Chord:A-Jue

FIGURE 72 Analysis of bars: 106-109

Source: Wang Yiyang. (2024)

Phrase k (bars 108-113)'s initial two bars function as a continuation of phrase j. By designating the tempo of the connecting sentence as "Lento," the composer represents the progressive infiltration of his emotions into a festive ambiance while indicating an increase in tempo. During this time period, modes varied. A-Yu was transferred to F-Gong in bar 108th, followed by B-Gong, E-Gong, B-Gong, E-Gong, A-Gong, F#-Yu, and B-Gong. The analysis of specific harmonics is illustrated in Figure 73.

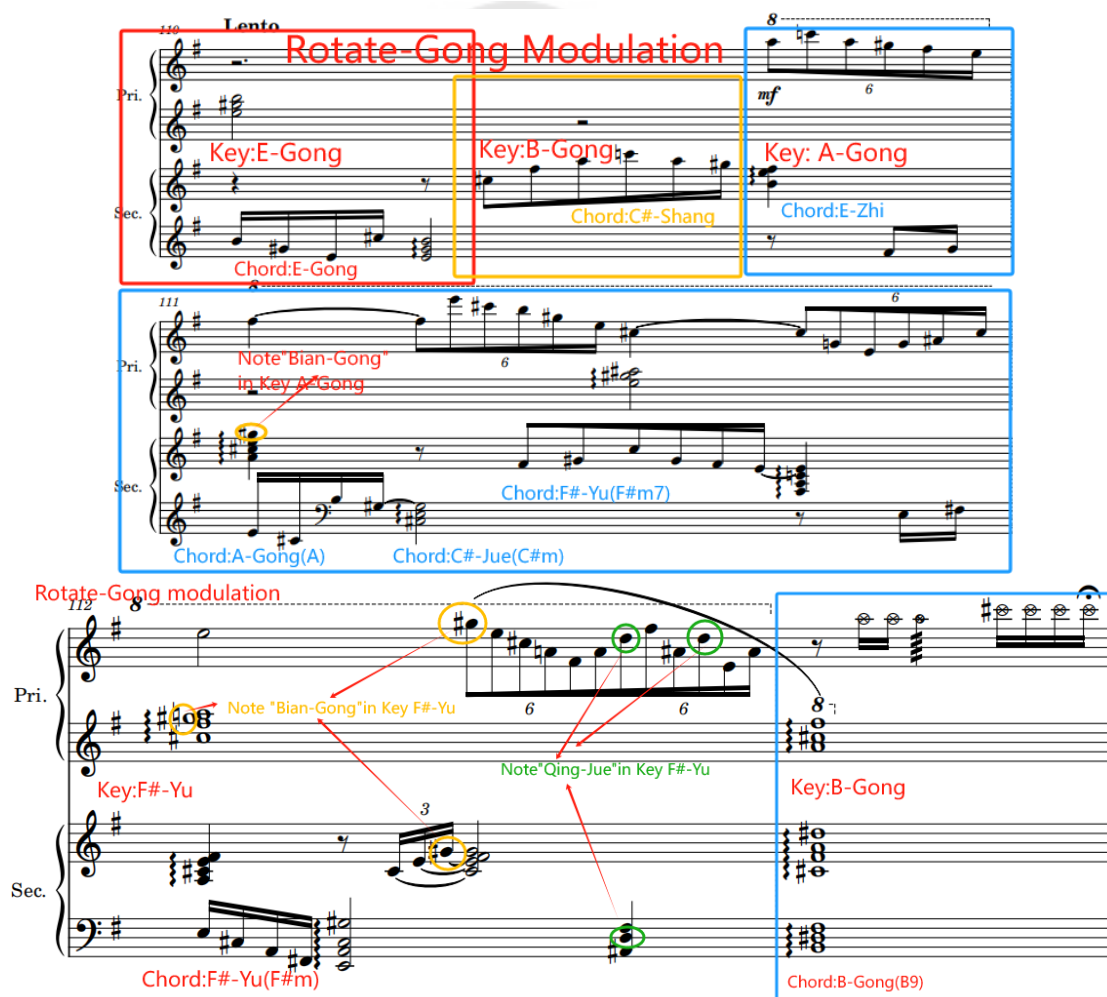


FIGURE 73 Analysis of bars: 110-113

Source: Wang Yiyang. (2024)

Period E comprises three phrases, of which phrases I and I¹ share a common theme and subject matter. Additionally, phrase I¹ functions as a dialogue between the Primo and Secondo in a piano Four-hands ensemble. Progressively, the “answer” to phrases I is phrase m. The melodic material for phrase I is derived from phrase a, which is constructed in accordance with Western music theories with regards to harmony and melody. The I¹ phrase, serving as a counterpoint to the I phrase, further employs Western music theories and harmony while integrating Chinese music theories to generate a counterpoint in melody. The phrase m is repeated three times in a succession in the “answer” of the subdominant functional direction of the phrase I, and the harmony arrangement employs three consecutive 9th and 7th chords. The subsequent phrase's seventh chord is the 121-bar chord, which further establishes this section as a continuation. The cadence is shortened to 2/4, which adequately prepares the listener for the D¹ section of the trio's climax. The specific harmonic analysis is illustrated in Figure 74:

The figure displays a musical score for two systems of music, labeled 'Pri.' (Primo) and 'Sec.' (Secondo). The key signature is F# minor, and the time signature is 2/4. The first system (bars 114-117) features 'The Subject (Thai song)' in the Primo part and 'The Countersubject' in the Secondo part. The second system (bars 118-121) features 'The Answer' in the Primo part and a sequence of chords in the Secondo part. The score includes various annotations such as 'Mixed Chinese Musical Theory', 'Western Musical Theory', and 'Key:A-Gong system'. The chords in the Secondo part are F#m, C#7, Bm, and F#m. The Primo part includes dynamics like *mp* and *f*.

FIGURE 74 Analysis of bars: 114-121

Source: Wang Yiying. (2024)

The D^1 period represents an unfinished repetition of the period D, while the melody of "Yue-ya Wu-geng" is replicated in the F# minor mode Primo portion of the I^2 phrase. Presently, musical thought is a synthesis of Chinese music melodies and Western music theories. The specific harmonic analysis is illustrated in Figure 75.

Key: F minor

Chord symbols for bars 122-125: #Fm, Bm, #C7, Bm, #C11, #Fm, #C, #Fm

Chord symbols for bars 126-131: #Fm7, Bm, Gmaj7, #C7, Bm7, A7, Em7, $\flat 5$ Bm7, A7, $\flat 5$ #Am7, Am2

FIGURE 75 Harmony analysis of bars 122-131

Source: Wang Yiying. (2024)

The phrase N is the coda phrase of the trio section, at which the concept of composition idea returns to Chinese musical theories. Secondo went from alternating the hands in arpeggios to dazzling arpeggios of 137th bar triplets on four sixteenth notes, with a tempo that returned to Andantino and a variety of mode changes. The first beat in bars 140–141st employs Chinese musical principles and a pentatonic scale, whereas the second beat applies Western musical principles and diminished

seventh chords, drawing a parallel between the harmonies of Chinese and Western music. In bar 142nd, physically weakening the musical effect and only contacting the piano keys half their height with the performer's finger, Primo employs guitar pluckers to pluck strings, with the plucked melody serving as the theme of "Yue-Ya Wu-Geng" and emphasizing the theme. Bars 141–146th of the second opus employ Western musical notation regarding the $E\#m^{7b5}$ chord, thereby fusing the harmony of Western composition with that of Chinese music. The analysis of specific harmonics is illustrated in Figure 76:

The figure displays two musical score excerpts with analytical annotations. The first excerpt, starting at measure 132, features a piano (Pri.) part with a red box highlighting a melody labeled "Yue-Ya Wu-Geng Melody". The bass (Sec.) part includes a "D-Gong Scale" and an "E-Gong Scale". The second excerpt, starting at measure 137 and marked "Andantino", shows the piano part with notes labeled "Bian-Gong", "Qing-Jue", "Bian-Zhi", and "Run". The bass part includes triplets and dynamic markings (*mf*, *p*). Key signatures are indicated as "Key:D-Gong", "Key:E-Gong", "Key:A-Gong", and "Key:D-Gong".

140

Pri.

Sec.

#C-Gong

$b 5\#Gm7$

E-Gong

$b 5\#Em7$

144

pizz.

Yue-Ya Wu-Gong Melody

ppp

Sec.

$b 5\#Em7$

FIGURE 76 Harmony analysis of bars 132-146

Source: Wang Yiyang. (2024)

(4) Section A¹

Period A¹ and the coda comprise the simple binary form that constitutes the third section, Section A¹, of the work. Table 10 detailing the curve analysis is provided below:

TABLE 10 Section A1 Detailed Layout

Section	Period	Phrase	Bars	Keys	Harmonic	Tempo
A ¹ Bars: 147 -170	A ¹	a ¹	147-154	F# minor	Pentatonic	Andante
		b ¹	155-158	/ F#-Yu		
	coda	o	159-170	D-Gong; A-Gong; F#-Yu		

This segment's (period A¹) theme melody is a repetition of the Suntharaporn Ensemble's composition. The arrangement idea of phrase a1 in segment A¹ is to have Primo's performers perform the melody of the song with both hands, accompanied by Secondo. Currently, accompaniment harmony is established through the application of Chinese musical thinking. However, in the 150th bar, in an effort to strengthen the phrase's harmony function logic, the Bm chord derived from Western musical notation is integrated. The harmony logic quickly reverts to Chinese pentatonic harmony thought. The concept behind phrase b¹ is to construct the Primo melody in accordance with the Suntharaporn song's theme. The second section, meanwhile, employs the theme melody of "Pay a New Year's Call (The main melody is shown in Figure 77," which is featured in the introduction of the piano Four-hands composition.

Pay a New Year's Call

Northeast Han Folk Song

The image shows a musical score for a piece titled "Pay a New Year's Call". The score is written in a single treble clef with a 2/4 time signature. The first four measures of the first staff are enclosed in a red rectangular box. The score continues across five staves. The first staff contains measures 1 through 4. The second staff begins at measure 5. The third staff begins at measure 9. The fourth staff begins at measure 13. The fifth staff begins at measure 16 and features a triplet of eighth notes in the final measure.

FIGURE 77 The main melody of “Pay a New Year’s Call”

Source: Wang Yiying. (2024)

In other words, this expression is a deft synthesis of the melodies of Thai and Chinese songs. The analysis of specific harmonics is illustrated in Figure 78.

147 8

Pri. *f* Thai Song Melody

Sec. Bian-Gong Western Chinese

Key: #F minor A-Gong (Am7) #F-Yu (#Fm) #F-Yu (#Fm11) #F-Yu (#Fm) #C-Jue (#Cm7) Bm #C-Jue

10 8

Pri. Thai Song melody

Sec. #F-Yu (#Fm) A-Gong (A) #F-Yu (#Fm11) #C-Jue (#C7) #F-Yu

155 8

Pri. Thai Song Melody Motive

Sec. Chinese Song Melody "Empty Fifth"

FIGURE 78 Harmony analysis of bars 147-158

Source: Wang Yiyi. (2024)

In the Coda section, Secondo uses the motivation of Trio's connecting segment N to perform a rolling transition from the bass part of Secondo to the high part of Primo, followed by the use of sixteenth-note arpeggios and the dazzling technique of "4 corresponds to 3." Primo uses the musical ideas of the introduction section and plucked string performance to complement the previous text, while also expressing the composer's integration into the Thai people and the joyful mood of celebrating festivals with Thai friends. The specific harmonic analysis is shown in Figure 79:

The figure displays a musical score for two staves, Primo (Pri.) and Secondo (Sec.), spanning bars 159 to 170. The score is annotated with various musical and harmonic details:

- Bar 159:** Primo part features a circled note with a red arrow labeled "Qing-Jue".
- Key Changes:** "Key:D-Gong" is indicated below the first staff, and "Key:A-Gong" is indicated below the second staff.
- Technical Annotations:** "tr" (trills) and "8" (octaves) are marked above the Primo staff. "3" (triplets) are marked below the Secondo staff.
- Bar 164:** A circled note in the Secondo part is labeled "Bian-Gong".
- Bar 165:** The Primo part is marked "pizz." (pizzicato).
- Chinese Musical Elements:**
 - "Chinese Song Melody" is labeled in the Secondo part, with a red box highlighting a specific melodic line.
 - "Chinese Song Motive" is labeled in both the Primo and Secondo parts, with red boxes highlighting specific motifs.
- Harmonic Analysis:**
 - "Empty Fifth" is labeled below the first staff of bar 164.
 - "E-Zhi Chord" and "#F-Yu Chord" are labeled below the second staff of bar 165.
 - "#F-Yu Scale" is labeled below the second staff of bar 166.

FIGURE 79 Harmony analysis of bars 159-170

Source: Wang Yiyi. (2024)

4.2.2 Summary of the Application of Chinese Music theories in this

Composition

(1) "Empty Fifth"

By omitting the third note from a triad, one can maintain and consistently utilize a fifth interval. It is classified as the "parallel fifth degree" in Western music theories but is frequently encountered in Chinese ethnic music. This composition has been featured on numerous occasions in the accompaniment vocal section, featuring an 8-degree polyphonic "fifth degree of emptiness" that exudes a mystical and ethereal quality, reminiscent of the Chinese style. The term "Empty Fifth" is present at the conclusion of Figure 64 and in Figure 68 as a substantial segment.

(2) Chords Composed of Additional Tones that Derive From the Chinese Pentatonic Mode

The chords in the Chinese pentatonic mode consist of notes contained within the mode itself. For instance, the C-Gong chord may also comprise four notes: C, D, E, and G. Furthermore, it is possible to incorporate additional notes into the C-Gong mode. When a logical explanation is provided through Western musical theories, this is an additional-toned chord. As the addition originates in the pentatonic mode, this chord may be referred to as a pentatonic additional chord. The pentatonic sound effect of chords will contribute to the enhancement of the Chinese style. As illustrated in Figure 80.

The image shows a musical score for piano four-hands composition, specifically bars 53-59 of the Songkran Festival. The score is written for two staves, Treble and Bass clef. Red circles highlight 'Added note chord' and red squares highlight 'Empty Fifth Interval'.

FIGURE 80 Piano Four-hands composition: Songkran Festival bars 53-59

Source: Wang Yiyang. (2024)

The inclusion of these additional chords heightens the dramatic tension of quartet pieces for the piano, imbuing them with a discernible Chinese ethnic

hue and facilitating the audience's immersion in the sentiments and cultural essence that are emblematic of the nation.

The pentatonic mode encompasses "diacritical" notes such as "Bian-Zhi," "Qing-Jue," "Bian-Gong," and "Qing-Yu." Bars 37–38 of the piano Four-hands composition "Songkran Festival" are presented in $A\flat$ -Gong ($A\flat$, $B\flat$, C, $E\flat$, F). Bar 37 contains the addition of a "Bian-Gong" note (G), followed by a "Bian-Zhi" note (D) in bar 38. Bar 39 pertains to A-Gong notes (A, B, C#, E, F#), to which the following notes are added: "Bian-Gong" note (G#), "Bian-Zhi" note (D#), and "Qing-Jue" note (D); at this juncture, notes D and D# are two "diacritical" in the A-Gong mode, which precludes their interpretation as "diagonal." The modulation progression of the preceding section is represented at bar 40 by the $B\flat$ -Gong mode ($B\flat$, C, D, F, G), which also contains the "Bian-Gong" note (A), "Bian-Zhi" note (E), and "Qing-Jue" note ($E\flat$). As shown in Figure 81.

FIGURE 81 Piano Four-hands composition: Songkran Festival bars 37-40

Source: Wang Yiying. (2024)

In the previous analysis of musical forms, the researcher labeled "Bian-Gong," "Bian-Zhi," "Qing-Jue," "Run," and "Pian-Yin" after the note circle in the harmony analysis.

(3) Rotate-Gong Modulation

In the piano Four-hands composition "Songkran Festival," the composer uses a continuous Rotate Gong Modulation technique in bars 61–83 (due to

excessive modulation and repetition with harmonic analysis, only bars 61–72 are explained here).

In bars 61–62, the tonality is in the F#-Yu mode, while in bars 63–64, the Western homotonic "common-chord modulation" technique is used, leading to the F#-Gong mode. In bars 65–68, using the "Bian-Zhi" note (B) in F#-Gong as the following key's Gong note, the mode is rotated to B-Gong. Therefore, the "Gong" note in F#-Gong mode is rotated to the right, which is the "right rotation" of the Rotate-Gong Module. In bars 69–70, the "Run" note in the B-Gong tone is used as the following key's "Gong" note, meaning that the "Gong" note rotates to the right to form the key B-Shang (where the Gong note is A). In the following bars (71–72), both the Primo and Secondo parts undergo two modulations simultaneously. The Primo part uses the "Zhi" note (E) of the key B-Shang as the following key's pronunciation. At this time, the pronunciations shift to the left, which is the "left rotation" of the pronunciations, to the new key C#-Yu. At the same time, in the Secondo part, the "Shang" note of the key B-Shang is used as the following pronunciations, and the pronunciations shift to the right, which is the "right rotation" of the pronunciations. Go to the new key, B-Gong.

The detailed modulation diagram is shown in Figure 82.

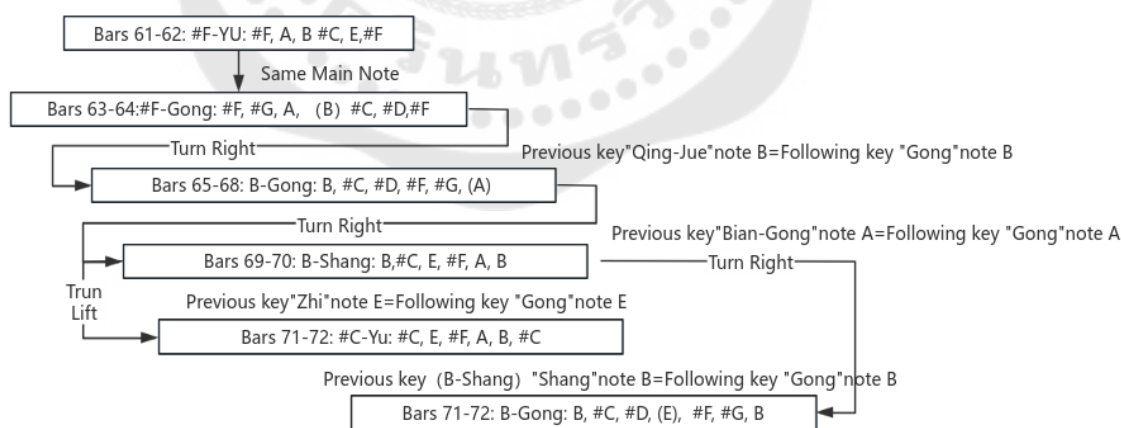


FIGURE 82 Piano Four-hands composition: Songkran Festival Bars: 61-72 Rotated-Gong Modulation Illustration

Source: Wang Yiyang. (2024)

4.2.3 Analysis of the Performance Interpretation and Necessity of the Four-hands Piano Composition "Songkran Festival"

(1) The Fusion of Music and Culture

The Four-hands configuration may be employed to convey dialogue and communication between two nations, two accents, or two individuals. "Songkran Festival" is a Four-hands piano composition that unites the Suntharaporn Ensemble's melody with the Han folk songs "Pay a New Year's Call" and "Yue Ya Wu Geng" from Northeast China.

Frequently, composers incorporate various fusion music concepts into this composition. Utilize the motivation of "Pay a New Year's Call" and pentatonic additional chords, as in sections 35–44 of the introduction, to begin the first part (the melody of the Thai song); Primo symbolizes the Thai people in sections 45–60 through the performance of melodic parts, while Secondo represents Chinese composers through the execution of pentatonic and vocal parts, showcasing a diverse fusion of creative thought. The amalgamation of Western and pentatonic harmony, Chinese folk song melodies, and Thai melodies not only broadens the scope of sound but also enhances the harmony and melody, reflecting the exchange and integration of cultures.

(2) The Utilization of Unique Performance Techniques in Contemporary Piano Composition

In this section, this contemporary Four-hands piano composition delineates the distinctive attributes that are indispensable for its execution. These include the utilization of 0.81mm guitar picks and special note heads that symbolize the playing style. As depicted in Figure 83:

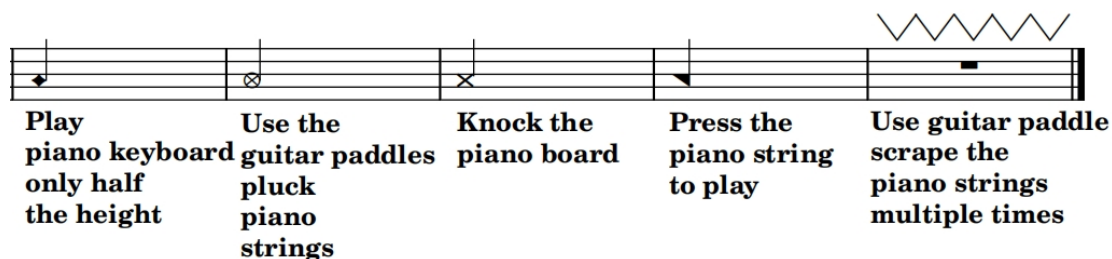


FIGURE 83 Performance annotations for "Songkran Festival" composition

Source: Wang Yiyang. (2024)

During the initial moments of the composition, from bar 1, the performer of the Secondo knocks the piano board and plays with extremely gentle force in coordination with the performer of the Primo, the performance style as shown in Figure 84.

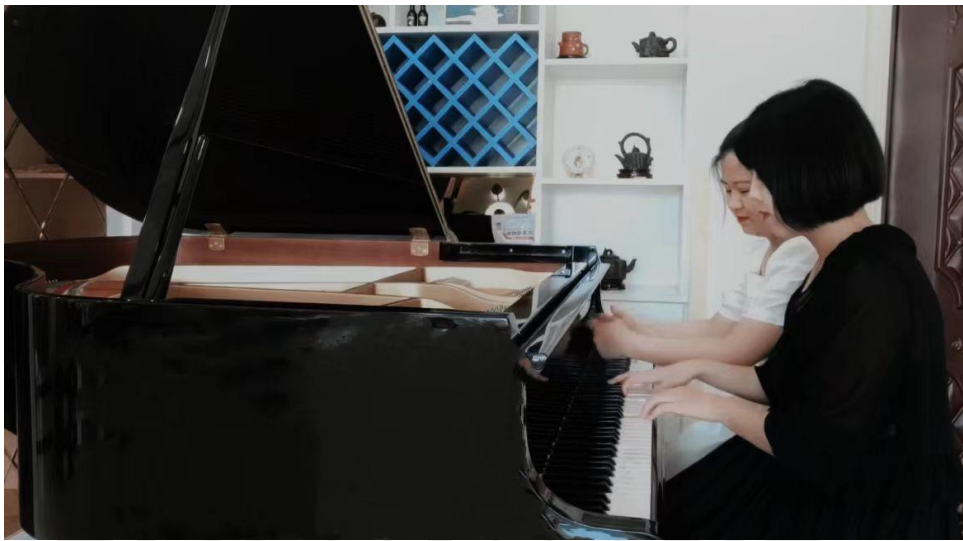


FIGURE 84 The performance style of 1-2 bars. Primo: Zhan, Mengxi; Secondo: Xue, Xinhui.

Source: Wang Yiyang. (2024)

The Primo section reaches a pause in the third bar, leaving only the striking of the Secondo. The performer of Secondo then stand and uses his left palm to pluck the strings while collaborating with the performer of Primo to perform the melody of the fourth through fifth bar. The performance style of 4-5 bars is shown in Figure 85.



FIGURE 85 The performance style of 4-5 bars. Primo: Zhan, Mengxi; Secondo: Xue, Xinhui.

Source: Wang Yiying. (2024)

The intonation is currently deep and ethereal. Commencing from the sixth bar, the Secondo's player sequentially impacts the piano board using both hands, on the bar 10, the player applies pressure to the strings with his palms (like the Secondo do in Figure 85). While simultaneously standing, the performer of Primo plays the chords with the least amount of force in his left hand and uses guitar picks to knock the piano strings with his right hand. The performance method is shown in Figure 86.

The image shows a musical score for four parts: Primo, Secondo, Pri., and Sec. The score is annotated with performance instructions and techniques:

- Primo:**
 - Bars 1-3: *Lento* (远镜头) 缥缈的声音 (sitting) Zoom lens (ethereal sound). Annotation: "Playing half the height of the keyboard" (yellow box).
 - Bar 4: *mf* (standing) (red box).
- Secondo:**
 - Bars 1-3: *p* (sitting) (green box). Annotation: "Knocks the piano board (sitting)".
 - Bar 4: *ppp* (standing) (blue box). Annotation: "Plucking with picks" (red text) and "Pressing the strings with palm" (blue text).
- Pri.:**
 - Bar 6: *arco p* (sitting) (green box).
 - Bar 7: *plucking* (standing) (red box).
- Sec.:**
 - Bars 1-3: *p* (sitting) (green box). Annotation: "Knocks the piano board (sitting)".
 - Bar 4: *ppp* (standing) (blue box). Annotation: "Pressing the strings with palm" (blue text).

FIGURE 86 Explanation of the performance method of bars 1-11.

Source: Wang Yiying. (2024)

Then, the two performers take their seats and commence their collaborative effort to knock the piano board at the 12th bar. The rhythm of Primo and the rhythm of Secondo form a "one bar canon" form. A crescendo is generated in the ambiance as the Primo performer ascends and scratches the strings in the 19th bar. It should be noted that for the knocking movements in bars 12–18, these two performers can sit and knock the piano board or stand and knock the board above the piano, depending on the performer's performance habits. The detailed performance method is shown in Figure 87.



FIGURE 87 Performance method in bars 12-18. Primo: Zhan, Mengxi; Secondo: Xue, Xinhui.

Source: Wang Yiyang. (2024)

Commencing from the 20th bar, Primo executes the solo at the tempo of Adagio. Following two bars played with his left hand, the player executes the long sound d^2 in eight beats with maximum force in the 22 bar. The player further manipulates the strings above d^2 with a pick in right hand. It is crucial to emphasize that the force applied to the decorative note $C\#2$ should not be excessively strong at this time. Secondo player begins with a leaping melody in the 28 bar and executes a long note lasting eight beats in the 31 bar. The Primo player stand and begins plucking the strings; the two players then collaborate to complete bars 31 to 34. The detailed performance method is shown in Figure 88.

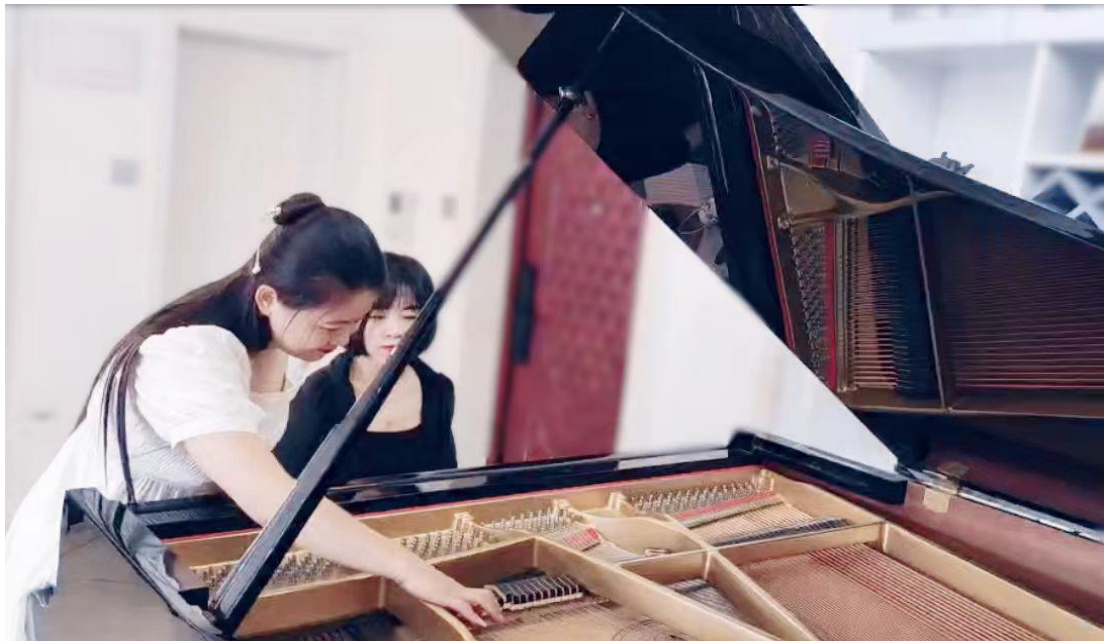


FIGURE 88 Performance method in bars 31-34. Primo: Xue, Xinhui; Secondo: Zhan, Mengxi.

Source: Wang Yiyang. (2024)

The second section that requires performance techniques starts at the bar 83. At this period, the main criterion reflected is "cooperation". Because the rhythm is Rubato, which requires a high level of understanding from both performers, with the Secondo player in particular needing to comprehend Primo's playing movements. As a continuous segment in Canon mode, the 87th section portrays animated dialogue and seamless integration within the given context. Presently, two performers are required to collaborate and execute a performance that merges the performing arts with Four-handsed ensemble music. In bar 93, Primo stands up and plucks the strings. At this juncture, Secondo and Primo establish a canon of mutual imitation, as if two individuals were conversing and one were to express concurrence with the other's position.

Primo performs the melody by plucking the strings in the bar 103 of the Trio, a task that necessitates the coordination of the pedal portion of the Secondo.

The Secondo achieves a performance-appropriate harmony when plucking strings, which facilitates the alignment of the piano Four-hands with contemporary piano music.

By maximizing the coordination design of the two performers in the piano Four-hands, the composer not only increased the range and harmony, but also introduced drama and excitement, thereby enabling the performers to deliver a performance as opposed to merely a musical interpretation.

4.2.4 Summary

As its subject, the piano Four-hands composition "Songkran Festival" incorporates the melodies of "Songkran Festival" by Suntharaporn Ensemble, "Pay a New Year's Call," and "Yue Ya Wu Sheng," which are all traditional Chinese folk songs. By employing Chinese characteristics such as spatial fifth intervals, additional chords, and Rotated-Gong modulation, in addition to integrating Western and Chinese compositional techniques, a finished Four-hands composition for the piano is achieved. In comparison to the other two pieces, its performance style and innovative techniques are comparatively contemporary. Numerous elements, including sentence division, polyphony, and tonality, present a formidable test of the performer's piano performance prowess when delivering this piece. It is an exceptionally difficult piano composition.

4.3 Composition and Analysis of Loy Krathong

The example QR code for the complete score is displayed in Figure 89, or it is available on the website: https://youtu.be/TxlUke_wtws



FIGURE 89 Piano Four-hands composition "Loy Krathong" Complete Notation QR Code

Source: Wang Yiyang (2023)

Loy Krathong Composition

Composed by: Wang Yiying

Adagio "Qi" (Beginning) **"Cheng" (Continue)**

Primo

Secondo

Key: G-Zhi

Imitated Guzheng Scratching

Note: Bian-Zhi

Chords: C-Gong (C) A-Yu (Am) Bian-Zhi [F#m7 (5 b)] G-Zhi

"Zhuan" **"He"**

Pri.

Sec.

Key: G-Zhi

(The main melody)

Imitated Guzheng Scratching

Chords: C-Gong(C) Em7(5 b) F#m7(5 b) D7 D-Gong(D7) G-Zhi

8 Chinese pop song melody

Western Theory

Pri.

Sec.

Key: C Major V VII7/VI VI 5 V7/V V I 5 3 V/V 3 3

G G#min7 Am D7 G C7 D2

12 Guzheng Representative

Pri.

Sec.

G7 E7 Am7 G7

This musical score is divided into four systems, each with a piano (Pri.) and a guzheng (Sec.) part. The score includes various annotations and performance instructions:

- System 1 (Measures 14-16):** Features a guzheng part with "Guzheng Scratching" and a piano part with "Guzheng Performance Method: Hook and Pick" and "Bian-Zhi". Chords are labeled as Am, D7, and G(G-Gong). A "Melody" is also indicated.
- System 2 (Measures 17-18):** Includes a "Rubato" section. Annotations include "Theme Transformation" and "Qing-Jue, Additional chord E-Yu Chord".
- System 3 (Measures 19-21):** Shows a key change to "Key: \flat B major". Annotations include "A-Shang note", "Additional chord", and "E-Yu".
- System 4 (Measures 22-27):** Features a "Fusion" of "Thai song melody" and "Chinese harmony". It includes "Pharase f" and "Pharase g". Chords and functions are listed: Chords: $B\flat$, Cm7, $B\flat 7$, $B\flat 11$, $E\flat 11$; Function: T, II7, D7/S, T, D7/S, S.
- System 5 (Measures 27-29):** Includes "Pharase h" and "Note Gong". A "Rotate-Gong Modulation" is noted, and "Note Qingjue" is also indicated. Chords and functions are listed: $B\flat 7$, $D7/S$, Am9($S\flat$), DVII9, $B\flat$, T.

30

Pri. **phrase h** Thai song melody

Key: E \flat Major (Forming polyphony with Soprano)

Sec.

Chords: E \flat Fm7 E \flat B \flat 7 E \flat Fm7 Cm7 E \flat B \flat

Function: T II T D7 T II TSVI7 T D7

34

Pri. **phrase i** Thai song melody

(second polyphonic)

Sec.

Chords: E \flat B \flat E \flat D \flat A \flat A \flat m7(\flat 5) B \flat

Function: T D7 T DVII \flat S DDVII7 D7

38

Pri. **phrase: h1** Emphasize the theme

Key: E \flat Major

Sec.

Chords: E \flat B \flat 7 E \flat B \flat 7 E \flat B \flat 7

Function: T D7 T D7 T D7

42

phrase i1

Pri.

Sec.

(Key: E \flat Major)

Function: D S7 D7/S T S7 T

Chords: B \flat Cm A \flat 7 E \flat F#m(\flat 5) E \flat A \flat maj7 E \flat

DVII7/DTIII

Motive of the theme

Connecting phrase

46

Pri.

Sec.

Key: E \flat -Gong

Note: Bian-Zhi in D \flat -Gong

Note: Qing-Jue

Note: Qing-Jue

Key: D \flat -Gong

Key: E \flat -Gong

Key: A \flat -Gong

V# V \flat

Key: G-Yu

48

Pri.

Sec.

Key: A \flat -Gong

Note "Bian-Gong" in A \flat -Gong

Note "Run" in key A \flat -Gong

Note "Qing-Jue" in key A \flat -Gong

Key: A \flat -Gong

Key: D \flat -Gong

Note "Bian-Zhi"

52

Pri.

Sec.

Key:C-Gong

Note "Bian-Gong" in key C-Gong

Chord F11

Note "Bian-Gong" in key A-Gong

Key:A b-Gong

F-Gong

Key:E b-Gong

Note "Qing-Jue" in E b-Gong

(Ox 4,6,5,1,3,9,11,2,7,10,8,0)

56 **Larghetto** O(0):

Pri.

Sec.

I(0): 4,2,3,7,5,11,9,6,1,10,0,8

O(1): 2,4,3,11,1,7,9,0,5,8,6,10

R(1)

O(2): 3,5,4,0,2,8,10,1,6,9,7,11

(Anticipation)

R(2): 11,7,9,6,1,10,8,2,0,4,5,3

59

Pri.

Sec.

O(0)

O(2)

O(6)

O(6): 9,11,10,6,8,2,4,7,0,3,1,5

Answer

Melody (Subject)

O(3)

O(3): 7,9,8,4,6,0,2,5,10,1,11,3

R(2)

62

Pri. $R(5):7,3,5,2,9,6,4,10,8,0,1,11$ $O(8):1,3,2,10,0,6,8,11,4,7,5,9$

Sec. $O(5):11,1,0,8,10,4,6,9,2,5,3,7$ $O(7):6,8,7,3,5,11,1,4,9,0,10,2$

$I(5):9,7,8,0,10,4,2,11,6,3,5,1$ $RI(4):7,11,9,0,5,8,10,4,6,2,1,3$

Answer

ff *mp* *ff*

64

Pri. $O(10):0,2,1,9,11,5,7,10,3,6,4,8$ $RI(4)$

Sec. $O(7)$ $R(7):2,10,0,9,4,1,11,5,3,7,8,6$

$I(4):3,1,2,6,4,10,8,5,0,9,11,7$ $O(3):7,9,8,4,6,0,2,5,10,1,11,3$

$RI(4)$ $R(3):3,11,1,10,5,2,0,6,4,8,9,7$

Answer

67 **Adagio** Key: E \flat -Gong: E \flat , F, G, B \flat , C, E \flat (System Key) Similar with E \flat Major

Pri. *f*

Function: TSVI T7 S7 T

Sec. Note "Qing-Jue"

Key: B \flat -Zhi C-Zhi Chord (Cm) E \flat -Gong (E \flat 7) C-Zhi (A \flat maj7) E \flat -Gong (E \flat) Note "Bian-Gong"

71

Pri. $I19$ *tr* TSVI7 *tr* $I17$ Qing-Jue ($\flat E$) = Gong ($\flat A$)

Sec. F-Shang (Fm9) G-Jue (Cm7) F-Shang (Fm) Key: $\flat A$ -Gong

75

Pri.

(Key: \flat E Major)

Sec.

Key: \flat B-Zhi \flat 5Gm7 \flat 5Cm7 \flat 5#Fm7 \flat 5Bm7

79

Pri.

Sec.

Run

Fm7 Cm7 Gm

83

Pri.

Thai Song Melody

Sec.

mf

O(0) O(1) O(2) O(3) I(0) I(1) I(2) R(0) R(1)

86

Pri.

Thai Melody

Sec.

O(0) R(0) O(4) RI(1) O(0) R(1) RI(4) RI(0)

O(0):G, ♭ E, ♭ A,C, ♭ B,F.

Pri. *f*

Sec.

Pri. Chinese Song Qing-Jue *tr*

Sec. Thai Song

Key: ♭ E-Gong ♭ E-Gong C-Zhi C-Zhi ♭ E-Gong

Pri. Chinese Song A-Gong *rit.* Bian-Zhi = Gong

Sec. Thai Song

Key: ♭ E-Gong ♭ B-Zhi #F-Yu

Pri. **Lento** Chinese Song's Theme

Sec. Thai Song Motive Theme Transformation of Chinese Songs Chinese Song

Key: ♭ G-Gong ♭ G-Gong ♭ B-Jue ♭ G-Gong ♭ B-Jue ♭ E-Yu ♭ G-Gong

The image displays a musical score for a piano four-hands composition, divided into two systems. The first system, starting at measure 105, features a treble clef (Pri.) and a bass clef (Sec.). The treble clef part contains two red boxes: one labeled 'Theme Transformation of Chinese Songs' and another labeled 'Theme Transformation of Thai Songs'. The bass clef part also contains two red boxes: one labeled 'Theme Transformation of Thai Songs' and another labeled 'Theme Transformation of Chinese Songs'. Below the staves, the chord progression is listed as: $\flat E$ major, $\flat E$, $\flat G$ maj7, Cm, $\flat C$ maj7, C, Cm. The second system, starting at measure 109, also has a treble clef (Pri.) and a bass clef (Sec.). The treble clef part includes a red box labeled 'Simulated Guzheng "Finger Shake" Performance Method' and another labeled 'Thai song's theme'. The bass clef part includes a red box labeled 'Chinese song's theme' and another labeled 'F-Shang'. Below the staves, the key signature is indicated as $\flat E$ -Gong, C-Yu, $\flat E$ -Gong, $\flat E$ -Gong.

FIGURE 90 The complete score for the Piano Four-Hands Composition Loy Krathong

Source: Wang Yiying. (2024)

4.3.1 Form and Harmony Analysis

The form of the piano Four-hands composition "Loy Krathong" is composite ternary form and its form analysis is shown in Figure 91.

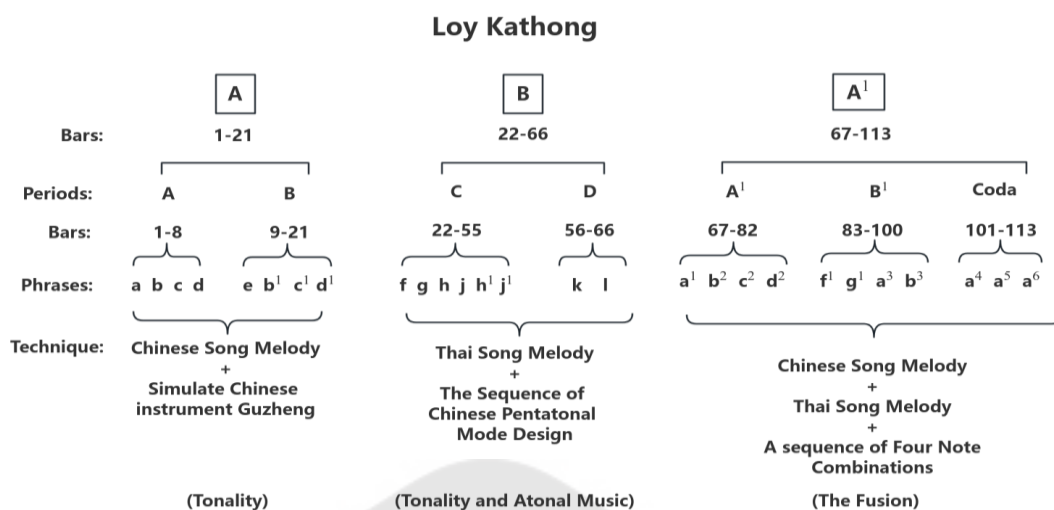


FIGURE 91 Piano Four-hands composition "Loy Krathong" Form analysis

Note. The form analysis by the composition "Songkran Festival". Own work.

(1) Section A

Section A of this Composition is composed in the G-Zhi key of the C-Gong system and consists of simple Binary form. period A and B constitute its two divisions. The Chinese four-sentence structure, which consists of "Qi - Cheng - Zhuan - He" is applied to both sections. Each period is composed of two bar square phrases, with the final sentence of period B featuring a five-bar connecting phrase. Table 11 presents the analysis of the musical form of the first section.

TABLE 11 Section A Detailed Layout

Section A								
Period	A				B			
Pharase	a	b	c	d	e	b ¹	c ¹	d ¹
Bars	1-2	3-4	5-6	7-8	9-10	11-12	13-14	15-21
Key	G - Zhi							
Harmonic	Pentatonic+Western theories							
Velocity	Adajio							Rubato

Primo performs the melody of the Chinese folk song "Did you know?" during period A. The melody is subsequently performed in the alto, soprano, and tenor sections, respectively. The main melody of "Did you know?" as shown in Figure 92.

Did You Know?

Northeast Han Folk Song

Noated by: Wang Yiying

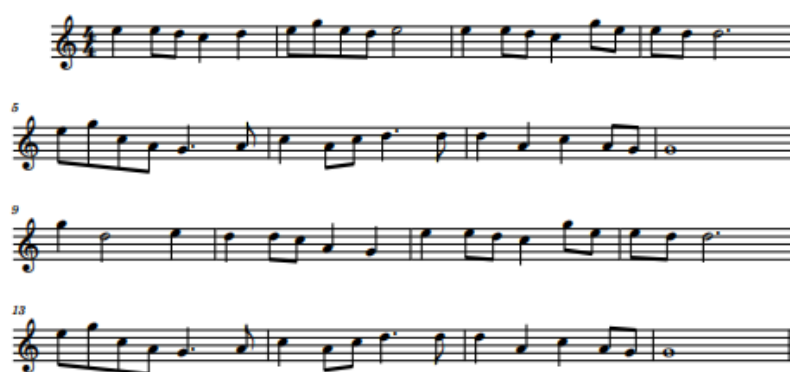


FIGURE 92 The main melody of "Did you know?"

Source: Wang Yiying. (2024)

The phrase a, which "Qi", means "begining," establishes the foundation for the melody and signifies the commencement of period A. The phrase "b," which represents "Cheng", means "continue," adopts the style and tone of the word "a." At this point, Secondo's Tenor section imitates guzheng scratching, with harmony provided by the key G-Zhi in pentatonic mode. The third bar contains a "Pian-Yin" chord with the root note "Bian Zhi". The specific harmonic analysis is shown in Figure 93.

Adagio "Qi" (Beginning) "Cheng" (Continue)

Primo

Imitated Guzheng Scratching

Key: G-Zhi

Note: Bian-Zhi

Secondo

Chords: C-Gong (C) A-Yu (Am) Bian-Zhi [F#m7 (5 b)] G-Zhi

FIGURE 93 Harmonic analysis of bars 1-4.

Source: Wang Yiyang. (2024)

The phrase "c" originally signified "Zhuan", means "transition" in order to intensify the climax of the melody. In contrast, the purpose of the C phrase in this composition is to enhance the melody and render it "graceful," thus employing musical concepts that extend beyond the central theme. The phrase "d" is "He", means "combining," which more precisely means "answer" and thus concludes the passage. During this period, Secondo simulates the "scraping" playing technique of the traditional Chinese instrument Guzheng with column chord arpeggios and pentatonic scales, accompanied by pentatonic harmony and scales, which imbue the entire section with Chinese musical elements. To analyze the distinctive hues and tones of skewed chords, Western harmony theories such as E_m^{7b5} , $F\#m^{7b5}$ and $G\#m^{7b5}$, are used to compare the timbre and the unique colors of skewed chords. The specific harmonic analysis is shown in Figure 94.

5 "Zhuan" "He"

Pri.

(The main melody)

Imitated Guzheng Scratching

Key: G-Zhi

Sec.

Chords: C-Gong(C) $E_m^{7(5 \flat)}$ $F\#m^{7(5 \flat)}$ D7 D-Gong(D7) G-Zhi

FIGURE 94 Harmonic analysis of bars 5-8.

Source: Wang Yiyang. (2024)

Period B is influenced by Western musical theories and emphasizes the rationale behind chord function. Modulates were performed in the mode of G major, where the harmonic function is as follows: (C major) G – G#min7 – Am – D₇ – T – D₇/VII^b – D₂ – T₆ – D₇/II – II – T (G-Gong). The final chord, which is the pentatonic chord G-Gong, returns to Chinese musical theories, signifying that the subsequent connective sentences will employ Chinese musical theories. On the texture form of accompaniment, continue to use simulated Guzheng playing techniques such as scraping, hooking, and picking in the texture form of accompaniment. The specific harmonic analysis is shown in Figure 95 (chord markers are for reference only and cannot fully represent pentatonic chords).

The figure displays a musical score with two systems, each with a piano (Pri.) and a secondary (Sec.) part. The key signature is C Major.

System 1 (Bars 5-8):

- Pri. part:** Labeled "Chinese pop song melody" (highlighted in a yellow box). It contains a melodic line with a "Western Theory" label.
- Sec. part:** Labeled "Western Theory". It features a bass line with several circled melodic phrases. Chord markers below the staff are: G, G#min7, Am, D7, G, C7, and D2.
- Annotations:** Roman numerals V, VII^b/VI, VI, V⁵, V, I, and V/V are placed above the staff. A yellow arrow points from the "Guzheng Representative" label to the D2 chord.

System 2 (Bars 9-12):

- Pri. part:** Labeled "Guzheng Representative". It contains a melodic line with a circled phrase.
- Sec. part:** Labeled "Western Theory". It features a bass line with a circled melodic phrase. Chord markers below the staff are: G7, E7, Am7, and G7.
- Annotations:** Roman numerals V7, V7/VI, VI7, and V7 are placed above the staff. A yellow arrow points from the "Guzheng Representative" label to the E7 chord.

The image shows a musical score for three parts: Primo (Pri.), Secondo (Sec.), and Bass. The Primo staff has a complex melodic line with a circled starting note and a red box labeled 'Guzheng Scratching'. The Secondo staff has a melodic line with a red box labeled 'Melody'. The Bass staff shows chords: Am, D7, and G(G-Gong). Red annotations include 'Guzheng Performance Method: Hook and Pick' and 'Bian-Zhi'.

FIGURE 95 Harmonic analysis of bars 10-16.

Source: Wang Yiyi. (2024)

The creative thought of the work returns to the Chinese pentatonic mode at the connection of the period (from bar 17), and the tempo becomes Rubato, which is comparatively unrestricted. Primo performs a progression that starts on the G-Gong and comes from the theme. The urgent intensification of two consecutive bars in the Secondo further propels the melody. The Chinese pentatonic chord in the 18th bar explains the chord (Cmaj⁷): it originates from the E-Yu chord (Em) with the Qing-Jue note (c) added, arranged as E-G-B-C and known as the "Additional chord." Bar 19 builds on this by adding the Shang note (A) to the E-Yu chord (Em), arranging the chords as E-G-A-B, which is another form of the "Additional chord." An illustration of the specific harmonic analysis can be observed in Figure 96.

17

Pri.

Sec.

Rubato

Key: G-Gong

Theme Transformation

Qing-Jue, Additional chord

E-Yu Chord

19

Pri.

Sec.

Key: B major

A-Shang note

Additional chord

E-Yu

Addition

FIGURE 96 Harmonic analysis of bars 17-21.

Source: Wang Yiying. (2024)

(2) Section B

Section B, The trio section of the composition commences in Western mode B major and modulates to E major at the 30th bar, utilizing the melody from the Suntharaporn ensemble's "Loy Krathong."

The music form of this section is a Tenary form, consisting of two periods, C and D. Among them, C is a tonal period, and D is an atonal segment. The specific form analysis is shown in Table 12:

TABLE 12 Section B Detailed Layout

Section B								
Period	C						D	
Phrase	f	g	h	i	h ¹	i ¹	j	k
Bars	22-25	26-29	30-33	34-37	38-41	42-55	56-59	60-66
Keys	B ^b major		E ^b major				Atonality, Sequential	
Harmonic	Western Harmonic+Pentatonic						Sequence Matrix	
Velocity	Adagio						Larghetto	

In this section, the period C comprises the following six phrases: f, g, h, i, h¹, and i¹. h¹ and i¹ can be seen as repetitive supplementary termination phrases, while "connecting phrases" are present in h¹ phrases. The design of phrases f (bars 22-25) and g (bars 26-29) is like a question and answer. The Secondo part employs arpeggios in the accompaniment section at this juncture with the intention of enriching the Chinese aesthetic of the music through the application of Western harmony logic. As part of the Rotate-Gong Modulation, the Qing-Jue note (E^b) in the preceding mode is transformed into the "Gong" in the next mode in bar 30, and it is modulated to "E^b-Gong (E^b major)." As shown in Figure 97.

Figure 97 shows the musical score for Section B, illustrating the fusion of Thai song melody and Chinese harmony. The score is divided into two systems, each with a Primary (Pri.) and Secondary (Sec.) part.

System 1 (Bars 22-29):

- Primary (Pri.):** Thai song melody (bars 22-25) and Pharase f (bars 26-29).
- Secondary (Sec.):** Chinese harmony (bars 22-25) and Pharase g (bars 26-29).
- Chords and Functions:** B^b (T), Cm7 (II7), B^b7 (D7/S), B^b11 (T), E^b11 (S).
- Annotations:** "Fusion" is highlighted in a red circle between the two staves at bar 23.

System 2 (Bars 30-37):

- Primary (Pri.):** Pharase h (bars 30-37).
- Secondary (Sec.):** Note Qintjue (bar 30) and Note Gong (bar 30).
- Annotations:** "Rotate-Gong Modulation" is highlighted in a red box between the two staves at bar 30.

FIGURE 97 Harmonic analysis of bars 22-30.

Source: Wang Yiying. (2024)

Upon entering the E \flat major mode, the Soprano and Alto part of the phrase h (bars 30-33) simultaneously compose polyphony. Commencing with the phrase i, the Tenor section incorporates the second polyphonic melody, which resonates with the Soprano and Alto. While the application of harmony is rooted in Western musical theories, the modulation technique employed is Chinese pentatonic mode. The details of the harmonic analysis as shown in Figure 98.

30

Pri. phrase h Thai song melody

Key: E \flat Major (Forming polyphony with Soprano)

Sec.

Chords: E \flat Fm7 E \flat B \flat 7 E \flat Fm7 Cm7 E \flat B \flat

Function: T II T D7 T II TSVI7 T D7

34

Pri. phrase i Thai song melody

(second polyphonic)

Sec.

Chords: E \flat B \flat E \flat D \flat A \flat A \flat m7(b5) B \flat

Function: T D7 T DVII \flat S DDVII7 D7

FIGURE 98 Harmonic analysis of bars 30-37.

Source: Wang Yiying. (2024)

Due to the complementary termination of phrases h1 and i1, the harmonic function is relatively straightforward, which highlights the mode through a continuous Dominant 7th chord to Topic chord function. The details of the harmonic analysis as shown in Figure 99.

Figure 99 displays two musical systems with harmonic analysis. The first system (bars 38-45) is in E-flat Major. The top staff (Pri.) shows 'phrase: h1' in a red box. The middle staff (Pri.) shows 'Emphasize the theme' in a yellow oval. The bottom staff (Sec.) shows chords: Eb, Bb7, Eb, Bb7, Eb, Bb7. The second system (bars 42-45) is also in E-flat Major. The top staff (Pri.) shows 'phrase i1' in a yellow box. The middle staff (Pri.) shows 'Connecting phrase' in a red oval. The bottom staff (Sec.) shows chords: Bb, Cm, Ab7, EbF#m(b5), Eb, Abmaj7, Eb. Annotations include 'Motive of the theme' in a yellow oval and 'DVI7/DTIII' in green.

FIGURE 99 Harmonic analysis of bars 38-45.

Source: Wang Yiyang. (2024)

The connecting phrase (bars 46-55) reverts back to the Chinese paradigm of Rotated-Gong modulation in the compositional approach. When the bar 46th occurs, the mode modulates to D \flat -Gong. Prior to the entry of the A \flat -Gong in the 47th bar, a succession of variations modulated Columnar harmonies emerge following

the bar 50th, establishing the foundation for the subsequent atonality. The chordal composing method adheres to the principles of Chinese musical theories: $A\flat$ -Gong, $D\flat$ -Gong, C-Gong, $A\flat$ -Gong, F-Gong, and $E\flat$ -Gong. Additionally, continuous modulation serves as the basis for atonality. The specific harmonic analysis, chord function direction, and skewing marks of this segment are shown in Figure 100.

FIGURE 100 Harmonic analysis of bars 46-47.

Source: Wang Yiyang. (2024)

The bar 49th is still in key $A\flat$ -Gong, and the "Pianyin" is integrated into the mode, including "Qing jue," "Bian Gong," and "Run." The bar 48 briefly and quickly presents Prokofiev's chord idea before directly transitioning to $D\flat$ -Gong. Figure 101 displays the specific harmonic analysis.

Figure 101 shows a musical score for two staves, labeled 'Pri.' (Piano) and 'Sec.' (Secondary). The score covers bars 48 and 49. Annotations include:

- Bar 48: Three triplets (marked '3') in the upper staff. A blue circle highlights a note in the first triplet, labeled 'Note "Bian-Gong" in A \flat -Gong'.
- Bar 49: A red circle highlights a note in the lower staff, labeled 'Note "Qing-Jue" in key A \flat -Gong'.
- Bar 49: A yellow circle highlights a note in the lower staff, labeled 'Note "Run" in key A \flat -Gong'.
- Bar 49: A red box highlights a chord in the lower staff, labeled 'Key: A \flat -Gong'.
- Bar 49: A green box highlights a chord in the upper staff, labeled 'Key: D \flat -Gong'.
- Bar 49: A red box highlights a note in the upper staff, labeled 'Note "Bian-Zhi" in key D \flat -Gong'.

FIGURE 101 Harmonic analysis of bars 48-49.

Source: Wang Yiyang. (2024)

The bars 53-55, from key C-Gong, to A \flat -Gong and E \flat -Gong, lay the groundwork for the later atonality. The Figure 102 displays the specific harmonic analysis.

Figure 102 shows a musical score for two staves, labeled 'Pri.' (Piano) and 'Sec.' (Secondary). The score covers bars 50, 51, 52, 53, 54, and 55. Annotations include:

- Bar 50: A red box highlights a chord in the lower staff, labeled 'Key: C-Gong'.
- Bar 50: A red circle highlights a note in the lower staff, labeled 'Note "Bian-Gong" in key C-Gong'.
- Bar 51: A blue box highlights a chord in the upper staff, labeled 'Chord F11'.
- Bar 52: A green box highlights a chord in the upper staff, labeled 'Key: A \flat -Gong'.
- Bar 52: A red circle highlights a note in the upper staff, labeled 'Note "Bian-Gong" in key A \flat -Gong'.
- Bar 53: A yellow box highlights a chord in the upper staff, labeled 'F-Gong'.
- Bar 54: A red box highlights a chord in the lower staff, labeled 'Key: E \flat -Gong'.
- Bar 54: A yellow circle highlights a note in the lower staff, labeled 'Note "Qing-Jue" in E \flat -Gong'.

FIGURE 102 Harmonic analysis of bars 50-55.

Source: Wang Yiyang. (2024)

Following the Trio section's discussion of the tonal music section, we now examine the atonal section. The prototype of the sequence is constructed in period D, which is the atonal portion, using the E-Gong "six tone scale" with the "Qing-Jue" note added and the E \flat -Gong "six tone scale" with the "Bian Gong" note added to design the twelve-tone serial. Composers frequently employ the contrasting twelve-tone serial that can be directly formed using the E-Gong and E \flat -Gong modes in their composition practices. The fundamental aspects of twelve-tone serial design are illustrated in Figure 103.



FIGURE 103 Piano Four-hands Composition Loy Krathong Twelve-tone Serial Design.

Source: Wang Yiying. (2024)

Arrange them in order and label them with serial numbers, as shown in Figure 104.

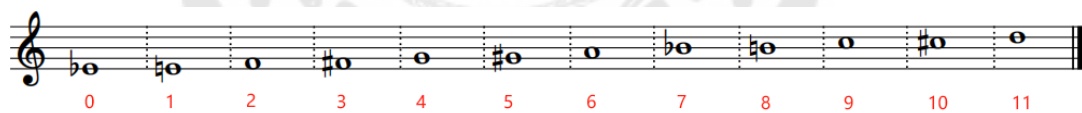


FIGURE 104 Piano Four-hands Composition Loy Krathong Twelve-tone Serial Sorting

Source: Wang Yiying. (2024)

Following the design of the sequence foundation, approximations of values inspired by the original Suntharaporn Ensemble's song are extracted in order to generate the subsequent sequence origin. A sequence matrix is subsequently constructed using the prototypes, retrograde, inverted, and retrograde images, as shown in Table 13. (O: Origin; R: Retrograde; I: Inversion; RI: Retrograde Inversion)

TABLE 13 Matrix of Serial

	O →						← R					
I	G	A	G#	E	F#	C	D	F	Bb	C#	B	Eb
↓	F	G	F#	D	E	Bb	C	Eb	Ab	B	A	Db
	Gb	Ab	G	Eb	F	Cb	Db	Fb	Bbb	C	Bb	Ebb
	Bb	C	B	G	A	Eb	F	Ab	Db	E	D	Gb
	Ab	Bb	A	F	G	Db	Eb	Gb	Cb	D	C	Fb
	D	E	D#	B	C#	G	A	C	F	G#	F#	Bb
	C	D	C#	A	B	F	G	Bb	Eb	F#	E	Ab
	A	B	A#	F#	G#	D	E	G	C	D#	C#	F
	E	F#	E#	C#	D#	A	B	D	G	A#	G#	C
	Db	Eb	D	Bb	C	Gb	Ab	Cb	Fb	G	F	Bbb
↑	Eb	F	E	C	D	Ab	Bb	Db	Gb	A	G	Cb
RI	B	C#	B#	G#	A#	E	F#	A	D	E#	D#	G

Each column of the origin and inversion contains two pentatonic tonal factors in a quadratic relationship, as the serial's design is predicated on pentatonic tones. The implicit tonal factors are detailed in the subsequent Table 14.

TABLE 14 The Modal Relationship between Origin and Inversion

O ₀	E-Gong; Eb-Gong		I ₀	G-Gong; Gb-Gong
O ₁	D-Gong; Db-Gong		I ₁	A-Gong; Ab-Gong
O ₂	Eb-Gong; Ebb-Gong		I ₂	G#-Gong; G-Gong
O ₃	G-Gong; Gb-Gong		I ₃	E-Gong; Eb-Gong
O ₄	F-Gong; Fb-Gong		I ₄	F#-Gong; F-Gong
O ₅	B-Gong; Bb-Gong		I ₅	C-Gong; Cb-Gong
O ₆	A-Gong; Ab-Gong		I ₆	D-Gong; Db-Gong
O ₇	F#-Gong; F-Gong		I ₇	F-Gong; Fb-Gong
O ₈	C#-Gong; C-Gong		I ₈	Bb-Gong; Bbb-Gong
O ₉	Bb-Gong; Bbb-Gong		I ₉	C#-Gong; C-Gong
O ₁₀	C-Gong; Cb-Gong		I ₁₀	B-Gong; Bb-Gong
O ₁₁	G#-Gong; G-Gong		I ₁₁	Eb-Gong; Ebb-Gong

The composer designed the twelve-tone series in atonal music composition using Chinese pentatonic tonal thinking; thus, the statement of the work has a distinct Chinese flavor. Additionally, the researcher employs "segmented narrate" and "cross direction narrate" to describe the melody of the piano Four-hands composition, thereby permitting the development of tonal elements within the arrangement. Based on the matrix analysis of Period D, the first phrase uses the origin (O₀) as the melodic part of Primo and its inversion (I₀) as the polyphonic part of Primo. This is also the expansion of the mode relationship between E-Gong and E^b-Gong, corresponding to G-Gong and G^b-Gong. After one beat, O₁ and its retrograde (R₁) enter polyphony, and the modes correspond to D-Gong and D^b-Gong. Primo's two melodies are a decrease in key signature, and when entering Secondo, key signature increases, and the rhythm changes from an eighth note to a triplet within one beat and a sixteenth note, making the melody move more clearly. The segment's detailed analysis is illustrated in Figure 105.

(O₀): 4,6,5,1,3,9,11,2,7,10,8,0

Larghetto O(0):

Pri. I(0): 4,2,3,7,5,11,9,6,1,10,0,8

O(2): 3,5,4,0,2,8,10,1,6,9,7,11

Sec. O(1): 2,4,3,11,1,7,9,0,5,8,6,10

R(1): 10,6,8,5,0,9,7,1,11,3,4,2

R(2): 11,7,9,6,1,10,8,2,0,4,5,3

(Anticipation)

FIGURE 105 Twelve-tone serial analysis of bars 56–58.

Source: Wang Yiying. (2024)

The melody theme is introduced in the trio section of bar 59. Bars 60–63 compose four sequences on the theme that serve as the "answer" to the theme. To accentuate the tonal melody theme in twelve-tone serial music. A cross-statement style is used to compose bars 65–66. They combine the prototype's third sequence serial O₃ with its retrograde serial R₃ in the bass of the Secondo, in both the G-Gong and G^b-Gong modes. The segment's detailed analysis is illustrated in Figure 106.

59 O(0)

O(2) 6

O(6)

Pri. O(2)

Answer

O(6): 9,11,10,6,8,2,4,7,0,3,1,5

Sec. Melody (Subject)

O(3)

Answer

R(2)

O(3): 7,9,8,4,6,0,2,5,10,1,11,3

The image displays a musical score for bars 59-66, featuring a twelve-tone serial analysis. The score is divided into two systems, each with a 'Pri.' (Piano) and 'Sec.' (Soprano) part. The analysis includes various annotations such as 'Answer', 'ff', 'mp', and 'R(5):7,3,5,2,9,6,4,10,8,0,1,11', 'O(8):1,3,2,10,0,6,8,11,4,7,5,9', 'O(5):11,1,0,8,10,4,6,9,2,5,3,7', 'I(5):9,7,8,0,10,4,2,11,6,3,5,1', 'O(7):6,8,7,3,5,11,1,4,9,0,10,2', 'RI(4):7,11,9,0,5,8,10,4,6,2,1,3', 'O(10):0,2,1,9,11,5,7,10,3,6,4,8', 'RI(4)', 'O(7)', 'I(4):3,1,2,6,4,10,8,5,0,9,11,7', 'R(7):2,10,0,9,4,1,11,5,3,7,8,6', 'O(3):7,9,8,4,6,0,2,5,10,1,11,3', and 'R(3):3,11,1,10,5,2,0,6,4,8,9,7'. The score is annotated with red boxes, blue boxes, and green boxes, indicating specific musical elements and their corresponding serial analysis.

FIGURE 106 Twelve-tone serial analysis of bars 59-66.

Source: Wang Yiyang. (2024)

(3) Section A1

The third section (Section A¹) of the composition comprises a comparison, development, and repetition of Section A. It commences in the Chinese Pentatonic mode Eb-Gong, employing the melody from the well-known Chinese pop song "Did you know?" and continues to simulate the Guzheng performance until the 80th bar (C1 period), where it switches to the melody from the Trio section's period C (Suntharaporn ensemble's "Loy Krathong"), and modulated to Eb major. After two phrases, the melody Return to the a and b phrases, where the mode is the F-Shang

mode in the E^b -Gong system. This period Combining tonality and atonality, the accompaniment for this segment consists of a four-tone group of melodic notes, listing the sequence matrix based on the four-tone group, and then calculating the tonality matrix based on the matrix. The coda of the composition employs a and f phrase components in a cyclical manner, interweaving them in diverse sections while alternating between applying Western and Chinese musical theories. The analysis of the specific form is presented in Table 15.

TABLE 15 Section A1 Detailed Layout

Section A ¹									
Period	A ¹				C ¹				Coda
Pharase	a ¹	b ²	c ²	d ²	f ¹	g ¹	a ²	b ³	a ^{3/4/5}
Bars	67-70	71-74	75-78	79-82	83-89	90-93	94-97	98-100	101-113
Keys	B ^b -Zhi				Sequence group		F-Shang		B ^b -Jue; E ^b major; G-Jue; C major; C-Jue; D-Yu.
Harmonic	Pentatonic+Western theories								
Velocity	Adajio								Lento

In Section A1, Primo performs the pop song's melody, whereas Secondo emulates the Guzheng playing technique by employing a dense cadence that differentiates it from Period A and contributes to the formation of polyphony. Primo's accompaniment, which commences with the b2 phrase, operates under the influence of Western musical theories, while Secondo's accompaniment reflects Chinese musical thought. The c2 phrase, which signifies the "transition" in the segment, employs four

consecutive tonicization half diminished seventh chords to represent the harmony's colorful variations in accordance with Western musical conventions.

The harmonic analysis of Section A1 is illustrated in Figure 107. (To facilitate comprehension, the researcher indicates the functional logic of this harmony alongside.)

67 **Adagio** Key: E \flat -Gong: E \flat , F, G, B \flat , C, E \flat (System Key) Similar with E \flat Major

Function: TSVI T7 S7 T

Note "Qing-Jue" Note "Bian-Gong"

Key: B \flat -Zhi C-Zhi Chord (Cm) E \flat -Gong (E \flat 7) C-Zhi (A \flat maj7) E \flat -Gong (E \flat)

71

Pri. II9 tr TSVI7 tr II

Sec. F-Shang (Fm9) G-Jue (Cm7) F-Shang (Fm) Key: \flat A-Gong

Qing-Jue(\flat E)=Gong(\flat A)

75

Pri. (Key: \flat E major) DVII7/S DVII7/DVII DVII7/DIII DVII7/TSVI

Sec. Key: \flat B-Zhi \flat 5Gm7 \flat 5Cm7 \flat 5 \sharp Fm7 \flat 5Bm7

FIGURE 107 Harmonic analysis of bars 67-82.

Source: Wang Yiying. (2024)

The harmony arrangement idea of the C^1 period entails eliminating repetitive notes, establishing a short serial based on the melody of the phrase, and subsequently listing a matrix to achieve harmony through the Serialism musical principle. Upon eliminating the repeated notes from the initial portion of the f_1 phrase, the melodic sound groups remain as follows: B^b , C , G , E^b . The interval relationship determines the calculation for the reflection matrix.

The matrix formed by the first half of the f_1 phrase (bars 83-89) and its modal relationship list are detailed in Table 16.

TABLE 16 Miniature Serial Matrix

	O →			← R	
↓ I	B ^b	C	G	E ^b	Key:E ^b -Gong(E ^b , F, G, B ^b , C)
	A ^b	B ^b	F	D	Key:A ^b -Gong(A ^b , B ^b , C, E ^b , F); D(Bian-Zhi)
	D ^b	E ^b	B ^b	G ^b	Key:G ^b -Gong(G ^b ,A ^b ,B ^b ,D ^b ,E ^b)
	F	G	D	B ^b	Key:B ^b -Gong(B ^b , C, D, F, G)
↑ RI	Key: D ^b -Gong (D ^b ,E ^b , F,A ^b ,B ^b)	Key: B ^b -Gong (B ^b , C, D, F, G) E ^b (Qing- Jue)	Key: B ^b -Gong (B ^b , C, D, F, G)	No mode formed	

The origin of the short serials: B^b, C, G, and E^b can be combined to produce the Chinese pentatonic mode: E^b-Gong (E^b, F, G, B^b and C), based on the characteristics of the pentatonic mode and the inversion of the serial B^b, A^b, D^b, F, these four notes can constitute another Chinese pentatonic mode: D^b-Gong (D^b, E^b, F, A^b, B^b). The resulting modes are shown in the table above (Table 16).

However, the serial with the E^b note as the reflection does not form a mode. This sound arrangement's melody (bars 83–85) specifies that the tenor of Secondo should use the inversions (I₀, I₁, and I₂) three times for the sequence; the

bass part should use the origins (O_0 , O_1 , O_2 , and O_3) four times for the sequence; in bar 85, two progressions on the retrograde sequence should be performed, along with the use of performance technique notes. The specific statement is shown in Figure 108:

The figure shows a musical score for three staves. The top staff is labeled 'Pri.' and contains a melody in treble clef with a key signature of two flats and a common time signature. A red box highlights the first three measures of this melody, labeled 'Thai Song Melody'. The middle staff is labeled 'Sec.' and contains a bass line in bass clef with a key signature of two flats and a common time signature. It includes annotations for origins: $O(0)$, $O(1)$, $O(2)$, and $O(3)$ in the first three measures, and retrograde progressions $R(0)$ and $R(1)$ in the fourth measure. A dynamic marking of *mf* is present in the first measure of the bass part.

FIGURE 108 Analysis of bars 83-85.

Source: Wang Yiying. (2024)

The second half of the phrase f^1 (bars: 86–89) has a melodic line in the tenor. After removing duplicates, the serial notes are F, $E\flat$, C, $B\flat$, and G. The reflection is calculated based on the interval relationship to form the matrix as follows Table 17.

TABLE 17 Miniature Serial Matrix

		O →					← R				
I ↓		F	E ^b	C	B ^b	G	Key: E ^b -Gong (E ^b , F, G, B ^b , C)				
		G	F	D	C	A	Key: F-Gong (F, G, A, C, D)				
		B ^b	A ^b	F	E ^b	C	Key: A ^b -Gong (A ^b , B ^b , C, E ^b , F)				
		C	B ^b	G	F	D	Key: B ^b -Gong (B ^b , C, D, F, G)				
		E ^b	D ^b	B ^b	A ^b	F	Key: D ^b -Gong (D ^b , E ^b , F, A ^b , B ^b)				
↑ RI		Key: E ^b -Gong (E ^b , F, G, B ^b , C)	Key: D ^b -Gong (D ^b , E ^b , F, A ^b , B ^b)	Key: B ^b -Gong (B ^b , C, D, F, G)	Key: A ^b -Gong (A ^b , B ^b , C, E ^b , F)	Key: F-Gong (F, G, A, C, D)					

The short serial's origin: F, E^b, C, B^b, and G, based on the characteristics of the pentatonic mode, can form the key: E^b-Gong (E^b, F, G, B^b, C), and the inversion of the serial F, G, B^b, C, E^b can also form the key: E^b-Gong (E^b, F, G, B^b, C). The matrix is shown in the table above (Table 17). According to this Serialism harmony logic arrangement, the melody of the harmony (Bars: 86–89) is mainly interwoven with the sequence of the Secondo. For example, in the tenor and bass ranges, the original (O₀) is used as an interlaced statement, and R₀ and R₁ are used as sequences. The bass part uses the original O₀, O₁, O₂, and O₃ for four rounds of sequence. In the 85th bar, two sequences are performed in the retrograde direction, and in the 88th bar, the retrograde inversions RI₀ and RI₁ are used as extensions in the bass. The specific statement is shown in Figure 109.

FIGURE 109 Analysis of bars 83-85.

Source: Wang Yiyang. (2024)

Phrase g^1 (bars: 90–93), with melodic lines in the alto. After removing duplicates, the melodic serial notes are G, E^b , A^b , C, B^b , and F. Based on the interval relationship, the reflection is calculated to form the matrix and mode, as shown in Table 18.

TABLE 18 Miniature Serial Matrix

I ↓	O →			← R			
	G	E ^b	A ^b	C	B ^b	F	Key: E ^b -Gong (E ^b , F, G, B ^b , C.) A ^b (Qing-Jue)
B	G	C	E	D	A	Key: G-Gong (G, A, B, D, E.) C(Qing-Jue)	
F [#]	D	G	B	A	E	Key: D-Gong (D, E, F [#] , A, B.) G(Qing-Jue)	
D	B ^b	E ^b	G	F	C	Key: B ^b -Gong (B ^b , C, D, F, G.) E ^b (Qing-Jue)	
E	C	F	A	G	D	Key: C-Gong (C, D, E, G, A.) F (Qing-Jue)	
A	F	B ^b	D	C	G	Key: F-Gong (F, G, A, C, D.) B ^b (Qing-Jue)	
RI ↑	Key: G-Gong (G, A, B, D, E.)	Key: E ^b -Gong (E ^b , F, G, B ^b , C.)	Key: A ^b -Gong (A ^b , B ^b , C, E ^b , F)	Key: C-Gong (C, D, E, G, A.)	Key: B ^b -Gong (B ^b , C, D, F, G.)	Key: F-Gong(F, G, A, C, D.)	
F [#] ; D; G; B; A; E are the “Bian-Gong” notes							

The arrangement and usage of serial notes are the same as described above, and the specific analysis is shown in Figure 110.

O(0):G, \flat E, \flat A,C, \flat B,F.

Pri.

Sec.

FIGURE 110 Analysis of bars 90-93.

Source: Wang Yiying. (2024)

The last two phrases of Period B¹, Phrases a² (bars 94-97) and b³ (bars 98-100), return to tonal music; Primo is still using the melody "Did you know?" while Secondo utilizes the "Loy Krathong" melody, which formally alludes to the fusion of melodies from Western and Chinese music. The primary approach to harmony arrangement is based on Chinese pentatonic harmony theories, while the tenor section emulates the sound of the Guzheng scrapping. In the 100th bar, use the technique of Rotate-Gong modulation, using note A as the "Bian-Zhi" note in the previous mode and as the "Gong" note in the new mode. Modulate the mode to A-Gong. The specific harmonic analysis is shown in Figure 111.

94 Chinese Song
 Pri. Qing-Jue tr
 Thai Song
 Sec. C-Zhi C-Zhi b E-Gong
 Key: b E-Gong

98 Chinese Song
 Pri. A-Gong rit.
 Bian-Zhi = Gong
 Thai Song
 Sec. b E-Gong B-Zhi #F-Yu

FIGURE 111 Harmonic analysis of bars 94-100.

Source: Wang Yiying. (2024)

In the coda section (bars 101-113), the tempo slows to Lento, and the melody and mode fuse thematic elements from two separate compositions. Certain phrases explicitly utilize the themes, whereas others employ theme transformations to amplify and enhance them. The specific harmonic analysis is illustrated in Figure 112.

101 Lento Chinese Song's Theme
 Pri. Thai Song Motive
 Theme Transformation of Chinese Songs
 Sec. Chinese Song
 Key: b G-Gong b G-Gong b B-Jue b G-Gong b B-Jue b E-Yu b G-Gong

105

Pri.

Theme Transformation of Chinese Songs

Theme Transformation of Thai Songs

Theme Transformation of Thai Songs

Sec.

Theme Transformation of Chinese Songs

♭ E major: ♭ E ♭ Gmaj7 Cm ♭ Cmaj7 C Cm

109

Pri.

Chinese song's theme

Simulated Guzheng, "Finger Shake" Performance Method

Thai song's theme

F-Shang

Sec.

Key: ♭ E-Gong C-Yu ♭ E-Gong ♭ E-Gong

FIGURE 112 Harmonic analysis of bars 101-113.

Source: Wang Yiyang. (2024)

4.3.2 Application of Chinese Music theories in this Composition

(1) Design serial of pentatonic mode

The fundamental form of Chinese pentatonic scales imparts distinctive Chinese-style characteristics to pentatonic melodies. Incorporating them with the twelve-tone sequence technique is thus the most effective and preferred approach for emulating Chinese style. In the composing style of this composer, a naturally opposed twelve-tone serial is produced by combining two pentatonic scales (like E-Gong and E \flat -Gong) in a semitone relationship and using "Pian-Yin" to complement each other. Subsequently, it serves as the Origin for the Inversion, and a matrix is formed by

progressively sequencing the initial tone of the Inversion. The origin of each matrix possesses a pentatonic style. The formation of harmony with tonal colors within atonality has a more Chinese aesthetic.

By utilizing tonal melodies to form the "tonal center" and integrating atonal thinking with harmonic creation, incorporating atonal factors into tonal creation, and integrating tonal design into atonal creation, the researcher intends to incorporate the theme melody into the sequence music for Loy Krathong and designs the serial based on the melody. This piano four-hand composition was composed using the pentatonic mode design serial.

(2) An Imitation of the Traditional Chinese Instrument, Guzheng

"Gliss" is a performance technique for the guzheng, which means using the thumb to "hold" or the index finger to "wipe" from one note to another to complete. The performance technique is identical to a piano's "gliss." Keep in mind that the guzheng performs all glissing notes on tuned strings. Guzheng glissing typically directly generates a pentatonic scale due to its foundation in the pentatonic mode.

"Xiaocuo" is a technique for performing chords and intervals on the guzheng; the intent is to hook and then release the strings simultaneously.

The composition "Loy Krathong" emulates the performance style of the guzheng "glissing" and "Xiaocuo" by employing a pentatonic scale that accumulates rapidly to replicate the scraping sound of the guzheng. The chordal arpeggios simulate an upward gliss of the guzheng, while the pentatonic scale simulates a downward glissing of the guzheng. This allows the melody to stretch out, much like a preview preceding the start of an excellent performance. Pentatonic chords enhance the Secondo section in bars 5–6, imitating the "Xiaocuo" of the guzheng, which is brief and compact. This section also incorporates a sprinkling of Chinese-style color. As illustrated in Figure 113.

Adagio

Primo

Secondo

Guzheng "gliss"

Pri.

Sec.

Guzheng "Xiao Cuo"

FIGURE 113 Bars 1-6, simulating Guzheng performance

Source: Wang Yiyi. (2024)

Bar 8's symbols, representing a progressive escalation and deceleration in tempo, render the melodies graceful and ascending, cascading downwards, exhibiting a seamless and unrestricted flow akin to a gentle wind caressing willows (as illustrated in the accompanying Figure 114).

Bar:8th

tr

Guzheng "gliss" 5

6

5

FIGURE 114 Bar 8th, simulating Guzheng performance

Source: Wang Yiyi. (2024)

4.3.3 Analysis of the Performance Interpretation and Necessity of the Four-hands Piano Composition "Loy Krathong"

(1) The Unification of Diverse Composition Techniques and Musical Culture

The Four-hands configuration conveys dialogue and communication between two nations, two accents, or two individuals. The piano Four-hands composition "Loy Krathong" employs the melodic themes of the Chinese pop song "Did You Know" and Suntharaporn Ensemble Song "Loy Krathong" to illustrate a love story that is both mesmerizing and tumultuous, while conveying sentiments of adoration and affection.

The composer begins the composition by simulating the performance of the traditional Chinese instrument, Guzheng, and then arranges the harmony of the piece using Chinese musical theories. The performance style of the Guzheng imbues the music with a Chinese flavor, narrating a love tale reminiscent of the wind. Subsequently, a serial is constructed employing the Chinese pentatonic scale and basing it on the harmony arrangement of the Trio section in the matrix design work. This serial depicts the emergence of contradictions, infused with a sense of holiday solace through the recurring theme melody of Loy Krathong. Several matrices are designed in the reproduction section using melody, and harmony is achieved for the tonal melody through the application of compositional techniques derived from atonal music, which is a fusion of tonal and atonal music. By combining pentatonic modes and atonality with Thai song melodies and atonality, not only does it expand the range of harmony and melody, but it also opens up an endless number of musical possibilities, from showing romantic relationships between two people to representing cultural exchange and integration between the two countries.

(2) The Application of the theories of Twelve-Tone Serial Music Composition Techniques in Piano Four-hands Composition

Serial music is more prevalent in Four-hands piano compositions and features interlaced, vertical, and horizontal statements. This is achieved, in particular, through the application of modular techniques, which generate distinct progressive statements of the sound sequence and allocate these statements to distinct parts, thereby facilitating the interweaving of the various parts and the complete expansion of the sound. Without compressed effects, the atonal composition appears broader in a Four-hands composition for the piano.

The theories of twelve-tone serial music composition facilitate the enhancement of situational and visual shifts within compositions. When the musical form partitions a composition into multiple sections, serial music resembles a subject in that it emphasizes motivation rather than melody. Embolizing conflicting changes with serial music is one of the simplest methods for composing works that convey emotion. By incorporating sequence music into Four-hands combinations and augmenting the composition with an additional melody line, atonal compositions can be more readily embraced and conflicts can be resolved elegantly. Thus, the musical language of atonal music is more likely to be demonstrated in the Four-hands combination form.

4.3.4 Summary

So far, an analysis has been conducted on the imaginative techniques employed in the Four-hands composition of "Loy Krathong" for the piano. The composer extensively employs a variety of composition techniques, including those from Western musical theories and Chinese pop songs, as well as those from the Suntharaporn Ensemble and Chinese pop songs, in the progression and structure of the melody, twelve-tone serial music, and other elements. By employing these techniques, the composer achieves flexibility, inclusiveness, and continuity in the artistic conception of the musical work for the piano four-hands. Concurrently, the composer incorporates atonal elements, Chinese pop songs, Thai pop songs, the selection of musical materials, the formation of musical style, the management of sound effects, and the depiction and

presentation of dramatic narratives through the use of exquisite composition techniques. These elements collectively bolster the composition's depiction of affection.

This composition exhibits a more contemporary performance style and inventive techniques in comparison to the preceding two pieces. There exists a non-tonal method of music performance that supplements conventional elements like sentence division and intonation. Hence, the execution of the composition necessitates exceptional technical aptitude on the part of the performer, rendering it an exceedingly arduous piano composition.



CHAPTER 5

CONCLUSION

This research primarily uses qualitative research methods, which aim to 1) compose the Thai festival series piano four-hands by combining Suntharaporn Songs with the application of Western and Chinese music theories and 2) analyze and describe the composition techniques of the piano four-hands, including New Year, Songkran festival, and Loy Krathong, respectively.

This study provides a synopsis of the construction of musical structure, special theories, and the application of Chinese and Western musical theories and emphasizes the necessity of four-handed piano pieces. Whether through the adaptation of the original songs, the selection of integrated melodies, the modification of harmonic forms, or the incorporation of multiple elements, these three piano four-hand compositions were all conceived with serious compositional theories and vivid inspiration. These three pieces are meticulously organized and possess substantial theoretical and artistic merit. The conclusions and discussion are as follows.

5.1 Inspiration Ideas

While studying and living in Thailand, the researcher, a Chinese composer, became enamored with the rich Thai charm and melody of the songs by the Thai band Suntharaporn. Simultaneously, she was filled with national confidence and pride in Chinese musical theories. She hopes to combine Thai song melodies with Western and Chinese musical theories to create a suite of music compositions that reflect the qualities of both cultures. This will enhance communication and interaction between Thai and Chinese melodies in piano Four-hands compositions, leading to a unique artistic expression.

The research utilized the Suntharaporn Ensemble in Thailand to compose a collection of holiday songs called "Happy New Year," "Songkran Festival," and "Loy Krathong" as thematic material for piano Four-hands combo suites representing the New Year, Songkran Festival, and Loy Krahong Festival. The researcher's study and life

experiences in Thailand inspired the piano Four-hands suites, which incorporate Chinese and Western musical theories.

The composer begins by devising the sequence of works by the temporal progression of festivals over the year. "Happy New Year" is the inaugural composition in the suite, representing New Year's Day on January 1st. "Songkran Festival" symbolizes the Songkran Festival in April, thus serving as the second piece in the suite. "Loy Krathong" represents the Loy Krathong festival in November, fitting as the suite's final song.

"Happy New Year" is a musical composition rooted in Western music theory and falls under the classification of tonal music; it incorporates elements of the Romantic style of the 19th century, particularly Wagner's chromatic harmony; the "Songkran Festival" showcases Chinese style and other piano performances through the use of modernist and nationalist music from the late 19th and early 20th centuries; and "Loy Krathong" combines the concepts of 20th-century sequential music with chromatic harmony.

These three pieces also symbolize the composer's philosophical comprehension of the evolution of Chinese piano composition: from a micro perspective, the compositions portray scenes from various narratives.; from a meso perspective, they illustrate the researcher's stance on the Chinese piano composition concept; and from a macro perspective, they chronicle the history of the development of Chinese piano music, beginning with the adoption of foreign music theories, progressing to the emergence and revival of Chinese music, and concluding with its current state.

5.2 Summary of the Compositions

These three piano four-hands compositions uses a synthesis of Chinese and Western musical theories, based on Thai Suntharaporn Ensemble's songs with enjoyable rhythmic patterns and harmony in modern music techniques, combining a Chinese flavor to make it more diverse and create a sense of participation in the famous festivals, like new year, Songkran Festival and Loy Krathong festival.

Happy New Year

This work represents the first stage of piano music development in China, drawing on and Imitating stage. Western musical theories guided the composition of a piano four-hands rondo piece. It depicts scenes of celebration, and it pays homage to Western piano creation, showcasing the cultural heritage and aesthetic concepts of contemporary Chinese composers, and employs the melody of Thai Suntharaporn songs, ingeniously simulating the traditional Thai instrument Ranat ek in the work.

The composer draws inspiration for the composition from Thailand's New Year celebrations. Through comprehensive research and an understanding of the essence of traditional Thai music, the composer incorporates the performance style of traditional instruments into the piano composition. The composer effectively replicated Ranat ek's distinctive and infectious cadence and performance effects on the piano by employing distinct musical techniques and tone processing strategies.

It is important to note that the rondo's composition enables the entire work to remain cohesive despite its abundance of layers and changes. The entire work is highly appealing in terms of auditory appeal, thanks to the meticulous design and arrangement of each convoluted theme. Simultaneously, the work employs rhythmic changes and rich harmony, which contribute to its emotional profundity and delicacy.

Through this work, the composer hopes to more profoundly convey the creative style of contemporary Chinese composers and the development process of Chinese piano music. Furthermore, the composer wants to experience the distinctive charm that comes from the exchange and integration of Eastern and Western music cultures.

Songkran Festival

This work represents the second stage of piano music development in China, Chinese Nationalization stage. It recounts a funny narrative. The incorporation of Chinese musical theory in piano four-hand composition imbues the pieces with distinctive melodic allure and cultural legacy. Using the "Songkran Festival" as an illustration, this composition skillfully incorporates Western musical theory to employ pentatonic harmony and classic tonal expansion techniques from Chinese musical

theory, such as variable chord and Rotate-Gong modulation. This program showcases the composer's profound comprehension and implementation of Chinese music theory, while also infusing distinctive creativity and artistic merit into the creation of piano music.

Through the integration of contemporary piano performance techniques with piano four-hand performances, the composer have developed a distinctive musical vocabulary that enables piano four-hand compositions to convey a greater sense of collaboration amongst performers, rather than just creating to expand the range of performance. This has infused current Piano four hand music with renewed energy and allure. This groundbreaking music invention not only enhances the expressive elements of piano music, but also fosters communication and integration among diverse cultural music, thereby paving the way for new prospects in the advancement of piano art.

Concurrently, integrating Western and Chinese musical theories resulted in a piano four-hands composition with a more profound musical connotation and a more complex cultural heritage. This cultural synthesis employs melody and harmony and delves into and articulates cultural connotations. The piano four-hands performance illustrates the aesthetic concept of integrating Chinese and Western cultures more concisely and the similarities and differences between various music cultures. This method also represents a more diverse and expansive music universe.

Loy Krathong

This piece represents the third stage of piano music development in China, the individuality and diversity stage. It integrates tonal and pentatonic series music, demonstrating a distinctive artistic appeal. Additionally, it employs the Suntharaporn melody to convey a love story. It is a work of contemporary Chinese piano music that is gorgeous and romantic.

The work employs pentatonic theory to design atonal serials, which enable atonal serials to reflect the characteristics of pentatonic tonal music. Additionally, atonal serials for arranging tonal melodies imbues tonal music with a contemporary feel. This creative approach embodies the composer's philosophical interpretation of the profound emotions of love, conveying the intricate emotions of contemporary lovers, such as

happiness, entanglement, anticipation, bewilderment, and discord. Pentatonic serials' design is not only indicative of traditional Chinese music characteristics but also reflects the unique characteristics of the era. The coordination of the piano four-hands more effectively conveys the work's narrative.

5.3 Conclusions and Discussion

5.3.1 Theoretical Application in Piano Four-Hand Compositions

Regarding harmony, modes, and modulation techniques, Western and Chinese musical theories differ during the composition of piano four-hand compositions. The researcher enumerates them in Table 19:

TABLE 19 Comparison of Western and Chinese Musical Theories

	Western Musical Theories	Chinese Musical Theories
Mode	Major-minor mode	Pentatonic scale; Gong-mode, Shang-mode, Jue-mode, Zhi-mode, Yu-mode.
Harmony	Harmony of major and minor tonal systems	Pentatonic harmony
Chord	Tonal chord (Triad chord, 7 th chord, etc.)	Empty Fifth, Pentatonic additional chord, etc.
Transfer method	Common-chord modulation, Enharmonic modulation, Common-tone modulation, etc.	Rotate - Gong modulation
The notes not in the mode	Tonicisation	"Pian - Yin" (Continuing to generate sounds based on Pythagorean tuning)

(1) Contrasts Among the Modes

Table 20 provided below presents a comprehensive analysis of the distinctions between Chinese pentatonic modes and Western modes.

TABLE 20 Comparison of Modes in Chinese and Western Music Theories

	Theory	Detail
Western Mode	Major-minor mode (Diatonic scales)	Major Scale: whole, whole, half, whole, whole, whole, half
		Minor Scale: three scale patterns, natural, harmonic and melody.
Chinese Mode	Pentatonic scale	Gong-mode: whole, whole, minor third, whole, minor third.
		Shang-mode: whole, minor third, whole, minor third, whole.
		Jue-mode: minor third, whole, minor third, whole, whole.
		Zhi-mode: whole, minor third, whole, whole, minor third.
		Yu-mode: minor third, whole, whole, minor third, whole.

A comparative analysis of the interval relationships within the modes in Chinese and Western musical theory is presented in the table above. In essence, the distinction lies in the juxtaposition of the twelve-tone average and the "San-fen Sun Yi" turning system. The Chinese pentatonic mode is created from the rhythmic structure known as the "San-fen Sun Yi" turning system. This mode incorporates a "Pian-Yin" that is derived from specific additions and deletions within this musical tradition. Pentatonic chords are more effective in accentuating Chinese style in aural effects.

"Songkran Festival" and "Loy Krathong" in the piano four-hand composition suite employ Chinese pentatonic or polyphonic melodies to enhance the incorporation of Chinese style in the compositions.

(2) Contrasts Among the Chords

Pentatonic chords and pentatonic harmony are produced by utilizing notes within the pentatonic scale to build chords. There is a distinction between a chord and harmony. The term "harmony" pertains to the functional aspect of chords, whereas "chord" pertains to the color or sound associated with chords. In the realm of musical composition, pentatonic chords exhibit varying degrees of usefulness, color, or a combination of both. This section mostly provides detailed explanations of pentatonic chords with "color."

The Gong-chord can be produced by superimposing Gong notes, Shang notes, and Jue notes. Western theory posits that the "four note" Gong chord, consisting of Gong, Jue, Zhi, and Yu notes, is an additional chord formed by omitting the fifth note and adding the second note to the major triad.

Furthermore, Gong-chords can be constructed utilizing four distinct notes, for example, Gong, Jue, Zhi, and Yu notes, resulting in the formation of a "four-tone" Gong-chord. In Western musical theory, this chord is an additional note created by appending a sixth note to the major triad. It is possible to deduce the other additional chords from this formula (Table 21).

TABLE 21 Gong Chords in Chinese Musical Theories

	Kinds	Notes	By Form	Additional
Gong Chords	Three-tone chord	C, D, E.	Major Triad	D
		C, D, G.	Major Triad	D
		C, D, A.	Minor Triad	D
		C, E, G.	Major Triad	None
		C, E, A	Minor Triad	None
		C, G, A	Minor Triad	G
	Four-tone chord	C, D, E, G	Major Triad	D
		C, D, E, A	Minor Triad	D
		C, D, G, A	Minor Triad	D,G
		C, E, G, A	Minor Triad	A or none
	Five-tone chord	C, D, E, G, A	Major Triad	D, A

Pentatonic chords can produce distinct sound effects by incorporating additional notes; for instance, the four-note chord C-Gong, which consists of the following distinct varieties: "C, D, E, G"; "C, D, E, A"; "C, D, G, A"; "C, E, G, A" chord. According to Western music theory and the sound effects of chord properties, chord C, D, E, G have bright sound effects associated with major triads. Chord "C, D, E, A" and "C, E, G, A" have a gentle sound effect associated with minor triads; "C, D, G, A" chord are the results of sound blocks and cannot be categorized according to chord properties.

Therefore, pentatonic chords expand the range of available chords and offer an inexhaustible number of potential harmonic arrangements. Furthermore, the musical color depicted remains unaffected by the presence of crossbar and same-function chords, owing to the chordal diversity.

(3) Contrasts Among the Harmony

The emphasis of this section is on the "functionality" of pentatonic chords. The majority of the time, composers combine Chinese pentatonic harmony and

Western harmony theory when composing piano four-hand arrangements. Pentatonic chords, which are based on the functional logic of Western harmony theory, are used to combine harmony functions, improve harmony logic, make music more widely accepted around the world, and show how Chinese art should look.

In the same way that various Gong chords produce distinct sound effects, they also employ distinct functional logic. By considering the four-tone Gong chord as an illustration, the letters "C, D, E" and G correspond to the DTIII function in the A-Yu mode of the intrauterine system and the T function in the C-Gong mode; "C, D, E, A" and "C, E, G, A" correspond to the TSVI₍₇₎ and T₍₇₎ functions, respectively. The mode's functional logic is organized in accordance with the various modes or can be utilized to modify major and minor relationships; "C, D, G, A" chord lacks a distinct purpose; however, it can be interpreted as "C, D, E, A" or "C, E, G, A" depending on the color tendency of the chord. While the aforementioned four chords are all classified as C-Gong chords, their applications in various positions yield distinct effects and functions according to the principles of harmonic function. Table 22 that follows illustrates the particular inclinations of chord functions (using the C-Gong chord as an example):

TABLE 22 Gong Chords in Western Musical Theories

		Notes	Function	Additional
Gong Chord	Three-tone chord	C, D, E.	T	D
		C, D, G.	T	D
		C, D, A.	TSVI	D
		C, E, G.	T	None
		C, E, A	TSVI	None
		C, G, A	T/TSVI ₇	G
	Four-tone chord	C, D, E, G	T	D
		C, D, E, A	TSVI	D
		C, D, G, A	T/TSVI ₇ /D ₇	D/G/A
		C, E, G, A	T/TSVI ₇	A or none
	Five-tone chord	C, D, E, G, A	T/TSVI ₇	D, A

Thus, in addition to functioning as a chromatic chord in piano four-hand ensemble pieces, pentatonic harmony can also be arranged based on the functionality of harmony. Furthermore, the implementation of pentatonic harmony expands the repertoire, resulting in a greater variety of works that are infused with the vibrant hues of Chinese compositions.

(4) Contrasts Among the Non-harmonic Notes

In Western music theory, the chord formed by non-modal notes is usually called the "tonication chord," such as IV# appearing in the major chord, which may be the DD₇ or DDVII₇ chord of that mode; if VII^b appears in the harmony of a mode, it may be the D₇/S of that mode. In the work "Happy New Year," many tonication chords are used for color and sound, and in the other two works, the works "Songkran Festival" and "Loy Krathong", individual tonication chords are also used to enhance sound color style.

Nonmodal chords are those comprised of "Pian-yin" notes, according to Chinese musical theory. The "San-fen Sun Yi" turning system generates the "Pian-Yin"

sound, which increases or decreases again on the basis of generating a pentatonic tone. Differing melodic color variations result from distinct "Pian-Yin."

For example, by adding "Bian Zhi" note F# to the C-Gong mode, there will be 10 variations in the composition of C-Gong chords (Three-tone chord and Four-tone chord); their arrangement, type, and functional orientation are shown in the Table 23:

TABLE 23 Gong Chords in Western Musical Theories

	Kinds	Notes	Tendency	Function
Gong Chord	Three-tone chord	C, D, F#.	Dominant 7th	DD ₇
		C, E, F#.	Half diminished 7	DDVII ₇
		C, F#, G.	None	None
		C, F#, A.	Diminished triad	DDVII
	Four-tone chord	C, D, E, F#	None	None
		C, G, F#, G	None	None
		C, D, F#, A	Dominant 7th	DD ₇
		C, E, F#, G	Major triad	T
		C, E, F#, A	Half diminished 7	DDVII ₇
		C, F#, G, A	None	None

Functionality-wise, the Gong chord with added tone changes tends toward tonicization chords, whereas its sound hues are more complex and varied, as shown in the table above. Furthermore, "Pian-Yin" tones such as F# are characteristic of the Chinese seventh-tone Pentatonic scale; their application to chords alters the hue of the original sound. The composer made extensive use of this technique in "Songkran Festival," in which she converted the major triad into a half-diminished seventh, thereby introducing a Chinese flavor and converting the chord function into another chord that signifies "tendency to solve." In doing so, she improved the integration of Western and Chinese musical theories.

(5) Contrasts Among the Modulation

In Western musical theory, the application of harmony, chord composition, and modulation techniques is predicated on the theory of major-minor mode, in which scales and modes are identical. but In Chinese musical theory, scale and mode are two concepts. The arrangement of the pentatonic scale's five modes (Gong-mode, Shang-mode, Jue-mode, Zhi-mode, and Yu-mode) contributes to the greater variety of melodic shifts in Chinese music. As a consequence, the distinctive modulation technique known as Rotate-Gong modulation emerged from China.

The modulation technique most commonly employed in the composition of Chinese-style pianos is Rotate-Gong modulation. It is utilize the "Pian-Yin" of the previous mode to transition modes more efficiently and effectively.

Undoubtedly, when composing piano music in the Chinese style, the composer employed a variety of modulation modes in addition to the Rotate-Gong modulation. These included common tone modulation, enharmonic modulation, and common chord modulation. The utilization of interactive modulation techniques expands the potential for melodic development, particularly in the context of segment connections. Rotate-Gong modulation imparts a revitalizing hue to the audience, and the modulation process is concluded prior to musicologists examining it. Additionally, this type of tone transmission technique is one that the researcher employs frequently in her compositions.

5.3.2 The Fusion Application of Chinese Pentatonic Modes and Twelve-tone Serial Music

(1) The Logical Reasoning of Tonal Music in Atonal Music

The composer's compositions employed a pentatonic design, the twelve-tone serial, the particulars of which were expounded upon in the preceding chapter. The purpose of integrating pentatonic tonality elements into the composition of twelve-tone technique is to imbue the sequences with a more Chinese and nationalistic essence. The researcher frequently employs this serial design philosophy when composing atonal music. Drawing from the composer's compositional expertise and Loy Krathong's artistic methodology, the pentatonic mode characterized by a half-tone difference is deemed most appropriate for the twelve-tone serial design.

As an illustration, the employment of E^b-Gong and E-Gong within the composition, which differs by a half-tone in tonality, is more susceptible to contrast and sequence. The auditory impact is particularly evident in the series of compositions utilizing Origin and Retrograde, encompassing tonal and atonal musical elements. The melody and musical statement derived from the serial also exhibit Chinese pentatonic qualities; however, they do not overtly emphasize the pentatonic style and are more readily embraced by the audience in comparison to atonal music.

Maintain a sequential thought process, but do not disregard tonal factors. The researcher employs the subsequent strategy to emphasize tonal elements in atonal music:

To begin with, incorporate whole melodies into serial music and use sequence modeling to establish a "tonal center," highlighting tonal elements, furthermore, using techniques such as extraction and deletion to extract pertinent pitches and motivations from tonal music. Ultimately, while adhering to chord elements, the inclusion of accompaniment, while still falling inside the realm of atonality, imparts a heightened sense of harmony, functionality, and progressiveness.

(2) The Logical Reasoning of Atonal Music in Tonal Music

The composer utilized musical phrases as the Origin of the serial to create a miniature matrix during the composition of "Loy Krathong." Harmonic statements were subsequently arranged based on the matrix. While it contradicts the creative tenets of serial music, it has been demonstrated through practice that it is possible to arrange harmony in tonal music.

Tonal factors are intrinsic to the miniature matrix composed of tonal melodies, which increases the likelihood that tonality will develop through Inversion and Retrograde inversion. Additionally, using harmonies in the melody lets you use both vertical and horizontal atonal techniques, which means that the harmonies contain tonal and atonal elements. This approach to composition distinguishes itself from conventional harmony arrangements and sequential music generation. In contrast to the formal and austere style of atonal music, the concluding presentation compositions

exhibit a greater sense of sophistication, appealing to the aesthetic preferences of the era and its population.

5.4 Suggestions

In contemporary piano four-hand composition, composers may find inspiration and a wealth of creative resources by fusing Chinese and Western musical theories, integrating the melodies and culture of Thai music, maximizing the benefits of four-hand combining, and incorporating Chinese music characteristics into composition material design.

5.4.1 New Inspiration and Ideas to Chinese Musicians with Thai Music and Culture in Composition

In future creations, devote more attention to Thai music and incorporate more Thai musical elements: Thai music is an extensive and opulent system with a historical allure that is distinct in nature. Musical instruments from Thailand exemplify the culture of Thai music. Their extraordinary sound design and production technology are truly amazing. Their distinctive playing techniques, abilities, and performance styles infuse Thai music with character.

5.4.2 Guidelines for New Composers to Compose More Diverse Music

While "serial" is observed in the theoretical investigation of atonality with Chinese characteristics, "tonality" is not entirely disregarded. Incorporating the theory of tonality into atonal music necessitates further investigation into the relationship between tonality and atonality in terms of measurement, in addition to considering and endeavoring to integrate tonality and atonality in a more Chinese fashion.

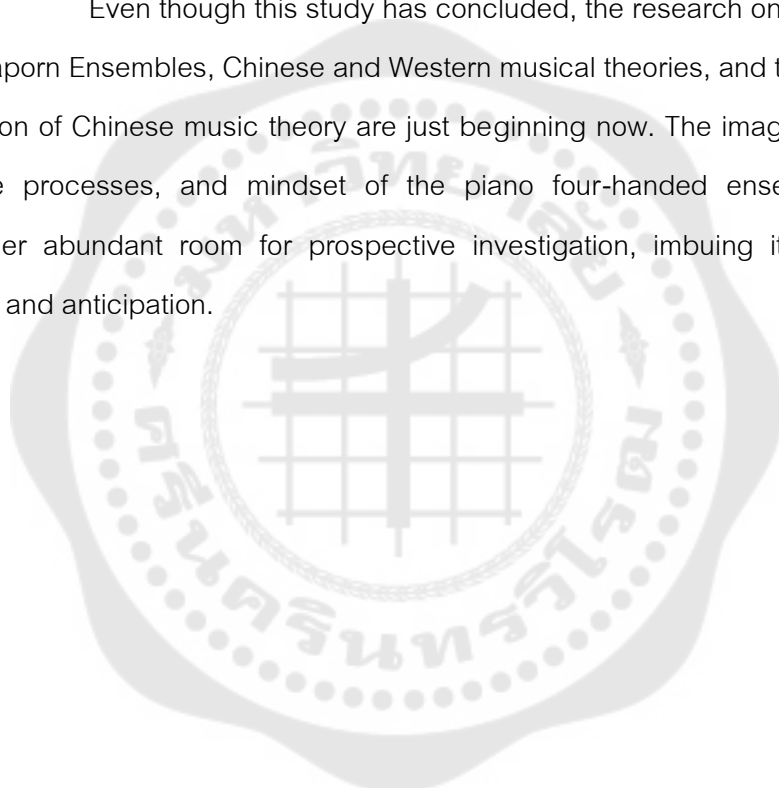
Utilize the piano four-hands technique to its fullest extent in order to transcend the constraints of piano compositions. In contrast to the piano solo works, the piano four-hand performance form serves to broaden both the performance range of the composition and the performance format. For instance, the integration of modern performance techniques has enabled the transformation of the piano four-hand into a fusion of string music or percussion ensemble; serialized compositions have the potential to transform the piano four-hand into a dialogue between tonal and atonal

music; and cultural background can shape the evolution of four-handed piano playing into an exchange between the two nations. The four-hand piano combination form facilitates the surmounting of limitations by augmenting piano compositions with rich and varied elements.

5.4.3 Introduction of Thai Festivals to be Known by Using Music

Music plays a significant role in Thai festivals, adding to the vibrant and lively atmosphere that these celebrations are known.

Even though this study has concluded, the research on piano four-hand, Suntharaporn Ensembles, Chinese and Western musical theories, and the Research and application of Chinese music theory are just beginning now. The imaginative attributes, cognitive processes, and mindset of the piano four-handed ensemble afford the researcher abundant room for prospective investigation, imbuing it with boundless potential and anticipation.



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Appendix

Happy New Year

Composer: WangYiying

Andante

Primo

Secondo

5

Pri.

Sec.

9

Pri.

Sec.

p

mf

mp

p

mf

2

13

Pri.

Sec.

18

Pri.

Sec.

22

Pri.

Sec.

f

25

Pri.

Sec.

mf

f

3

28

Pri.

Sec.

mf

mp

p

31

Pri.

Sec.

4

Musical score for piano, measures 34-42. The score is written for two staves: Primary (Pri.) and Secondary (Sec.).

Measures 34-36: Pri. starts with a *f* dynamic. The music features a melodic line in the right hand and a bass line in the left hand. Measure 34 includes a sharp sign above the first note.

Measures 37-38: Pri. continues with a melodic line. Measure 37 includes a sharp sign above the first note.

Measures 39-41: Pri. features a complex melodic line with many accidentals. Measure 39 includes a sharp sign above the first note. Measure 41 includes a sharp sign above the first note.

Measures 42-44: Pri. starts with a *mp* dynamic. The music features a melodic line in the right hand and a bass line in the left hand. Measure 42 includes a sharp sign above the first note. Measure 44 includes a sharp sign above the first note. Measure 44 also includes a *mf* dynamic marking.

5

The musical score consists of four systems, each with two staves for the vocal parts (Pri. and Sec.) and a grand staff for the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. Measure numbers 45, 48, 51, and 54 are indicated at the beginning of each system. Dynamics include *f* (forte) and *mp* (mezzo-piano). The piano part features complex textures with sixteenth-note runs and chords. The vocal parts have melodic lines with some rests and phrasing slurs.

45

Pri.

Sec.

48

Pri.

Sec.

51

Pri.

Sec.

54

Pri.

Sec.

6

58 **Adagio**

Pri.

Sec.

61

Pri.

Sec.

64 **Andante**

Pri.

Sec.

8

Detailed description: This page contains three systems of musical notation for a piano piece. The first system, starting at measure 58, is marked 'Adagio' and features a primary part (Pri.) with rests and a secondary part (Sec.) with a melodic line in the right hand and a bass line in the left hand. The second system, starting at measure 61, shows the primary part with a complex rhythmic pattern of sixteenth notes and the secondary part continuing its melodic and bass lines. The third system, starting at measure 64, is marked 'Andante' and features a primary part with a dense texture of sixteenth-note chords and the secondary part with a steady bass line. A fermata with the number '8' is placed over the final measure of the third system.

67 *8* *7*

Pri.

Sec.

mf

69

Pri.

Sec.

72

Pri.

Sec.

mf

f

8

75

Pri.

Sec.

77

Pri.

Sec.

f

mp

80

Pri.

Sec.

f

mf

mp

Detailed description: This page contains a musical score for measures 75 through 80. The score is written for two piano parts: 'Pri.' (Primary) and 'Sec.' (Secondary). The key signature is B-flat major (two flats). Measure 75 shows a complex piano texture with rapid sixteenth-note runs in the upper voice of the primary part and sustained chords in the secondary part. Measure 77 introduces a dynamic change, with the primary part marked *f* and the secondary part marked *mp*. Measure 80 features a *f* dynamic in the primary part and *mf* in the secondary part, with a *mp* marking also appearing in the secondary part's lower register. The notation includes various articulations such as slurs, accents, and dynamic hairpins.

84 9

Pri.

Sec.

88

Pri.


Sec.


Songkran Festival

Composed by Wang Yiying


Using 0.81mm guitar paddles


Symbol Description:

 : The piano keyboard only
played half the height

 : Using guitar picks to pluck
piano strings

 : Knocking piano board

 : Press the upper string to play

 : Use the guitar paddles scrape
the piano strings multiple times

Lento (Far shot) Ethereal sound



6

Pri.

Sec.

arco

p

mf

ppp

2

Speed gradually increases,
Describing distant to close shots

12

Pri.

Sec.

18

g2 to e3

Adagio

Pri.

Sec.

mp

ff

22

Adjust aAperture from Blurry to Clear

Pri.

Sec.

mf

f

ppp

p

mf

p

mf

ppp

27

Pri.

Sec.

p

mf

p

rit.

Adjusting Aperture, Shooting Close-up Shots,
Enhancing Depth of Field

3

33

Pri.

Sec.

f

mp

38

Pri.

Sec.

f

ff

41

Pri.

Sec.

ff

ff

4

Andante
arco

43 8

Pri.

Sec.

48 8

Pri.

Sec.

55 8

Pri.

Sec.

61 **Adagio** 需要刮到前一个音的其中一根弦 arco 8.....5

Pri. *mf*

Sec. *ppp* *#f* *f* *p*

65 *f* *b* *mf*

Pri. *f* *#f*

Sec. *b* *f* *f*

68 *f* *#f*

Pri. *f* *#f*

Sec. *b* *f* *f*

6

72

Pri.

Sec.

Musical score for measures 72-75. The system consists of two staves: 'Pri.' (Primary) and 'Sec.' (Secondary). The key signature is three sharps (F#, C#, G#). Measure 72 features a melodic line in the Pri. staff with a slur over the first two notes. The Sec. staff has a rhythmic accompaniment. Measure 73 continues the melodic line. Measure 74 has a dynamic marking of *f* and a bass clef symbol 'b' below the Pri. staff. Measure 75 has a dynamic marking of *f* and a 'c' below the Pri. staff.

76

Pri.

Sec.

Musical score for measures 76-78. The system consists of two staves: 'Pri.' and 'Sec.'. The key signature is three sharps. Measure 76 has a melodic line in the Pri. staff with a slur. Measure 77 continues the melodic line. Measure 78 continues the melodic line.

79

Pri.

Sec.

Musical score for measures 79-81. The system consists of two staves: 'Pri.' and 'Sec.'. The key signature is three sharps. Measure 79 has a melodic line in the Pri. staff with a slur. Measure 80 has a melodic line in the Pri. staff with a slur and a dynamic marking of *mp* in the Sec. staff. Measure 81 has a melodic line in the Pri. staff with a slur and a dynamic marking of *mp* in the Sec. staff.

82

Pri.

Sec.

Rubato

8

85

Pri.

Sec.

90

Pri.

Sec.

rit.

8 *pizz.*
**Adjusting Aperture, No Focusing,
 Shooting from a Distance**

97 *pizz.* **Grave Melancholic**

Pri.

Sec. *mf*

**Switching the Fixed Focus Lens
 Profiling the Composer's Mood**

102 *pizz.*

Pri.

Sec. *ppp* *mf* *pp*

106

Pri. *ppp*

Sec. *mf* *f*

109 **Lento** 8 9

Pri. *mf* 6

Sec.

111 8 6

Pri. 6

Sec.

112 **Switching the Telephoto Lenses** 8 3 8 8

Pri. 6 6 8

Sec. 3

10 **Switching Between Distant and Close Shots, Expressing Emotions**
Thai People Singing and Dancing in the Distance
A Comparison of the Lonely and Sad Moods of Composer
Traveling to Other Countries for Education

114

Pri. *mp* *mp*

Sec. *f*

120

Pri. *f*

Sec. *f*

8

124

Pri.

Sec.

8

129

Pri.

Sec.

134

Pri.

Sec.

gliss f3 to f4 strings

Andantino
Rotating Aperture

tr

mf *p* *mf* *p*

139

Pri.

Sec.

mf *p*

12

142

pizz.
8

Pri.

Sec.

The Composer's Thoughts Turned Back

Andante Vividly
Close Shot, Scene of Singing and Dancing
The Composer have been Join In

8

146

Pri.

Sec.

ppp

f

151

Pri.

Sec.

8

157 13

Pri.

Sec.

162

Pri.

Sec.

166

Pri.

Sec.

Loy Kathong

Composer: WangYiyi (2023)

Adagio

Primo

Secondo

4

Pri.

Sec.

8

Pri.

Sec.

5

3

tr

5

3

tr

5

6

3

3

2

The image displays a musical score for two staves, labeled 'Pri.' (Primary) and 'Sec.' (Secondary). The score is divided into four systems, each starting with a measure number: 11, 13, 15, and 18.
 - **System 1 (Measures 11-12):** The 'Pri.' staff begins with a measure marked '8' and contains a sequence of eighth notes. The 'Sec.' staff features a complex rhythmic pattern with triplets and a quintuplet, followed by a triplet in the second measure.
 - **System 2 (Measures 13-14):** The 'Pri.' staff contains a dense, rapid passage of notes, with a quintuplet in the first measure and a triplet in the second. The 'Sec.' staff has a more melodic line with quarter notes and rests.
 - **System 3 (Measures 15-16):** The 'Pri.' staff has a triplet in the first measure and a measure marked '8'. The 'Sec.' staff includes a 'Rubato' marking and a triplet in the first measure, followed by a series of eighth notes in the second measure.
 - **System 4 (Measures 18-19):** The 'Pri.' staff has a measure marked '8' and a measure with a triplet. The 'Sec.' staff features a continuous eighth-note pattern with quintuplets and a sextuplet in the second measure.
 - **Performance Markings:** The score includes various performance instructions such as '8' (likely indicating an eighth note or eighth rest), '5' (quintuplet), '3' (triplet), and 'Rubato' (rhythmically free).
 - **Staff Labels:** The staves are clearly labeled 'Pri.' and 'Sec.' on the left side of each system.

20

Pri.

Sec.

24

Pri.

Sec.

31

Pri.

Sec.

36

Pri.

Sec.

4

41

Pri.

Sec.

46

Pri.

Sec.

48

Pri.

Sec.

53

Pri.

Sec.

Detailed description: This musical score is divided into four systems, each containing a Primary (Pri.) and Secondary (Sec.) part. The key signature is B-flat major (two flats).
- System 1 (Measures 41-45): The Pri. part features a melodic line with eighth-note triplets and a trill in measure 45. The Sec. part provides a rhythmic accompaniment with eighth-note triplets.
- System 2 (Measures 46-47): Both parts continue with eighth-note triplets. The Pri. part has a trill in measure 47.
- System 3 (Measures 48-52): The Pri. part begins with a trill in measure 48, followed by a melodic line with eighth-note triplets. The Sec. part continues with eighth-note triplets and includes a trill in measure 52.
- System 4 (Measures 53-55): The Pri. part consists of a few chords and rests. The Sec. part features a trill in measure 53 and concludes with a final chord in measure 55.

56 **Larghetto**

Pri.

Sec.

59

Pri.

Sec.

62

Pri.

Sec.

6

Pri.

Sec.

66

Adagio

Pri.

Sec.

70

Pri.

Sec.

75

Pri.

Sec.

81

Pri.

Sec.

86

Pri.

Sec.

90

Pri.

Sec.

8

94

Pri.

Sec.

98

Pri.

Sec.

101 **Lento**

Pri.

Sec.

105

Pri.

Sec.

109 9

The musical score consists of two systems. The first system is for the 'Pri.' (Principal) voice, with a treble clef and a key signature of two flats. It contains five measures. The first measure has a melodic line of eighth notes. The second measure has a long note with a fermata. The third measure has a complex chordal texture. The fourth measure has a melodic line of eighth notes. The fifth measure has a long note with a fermata. The second system is for the 'Sec.' (Secondary) voice, with a bass clef and a key signature of two flats. It contains five measures. The first measure has a chord. The second measure has a melodic line of eighth notes. The third measure has a long note with a fermata. The fourth measure has a long note with a fermata. The fifth measure has a long note with a fermata. A rehearsal mark '8' is placed above the second measure of the Pri. part.



VITA

