



Huang Huwei music, Formal analysis

Li Shangpeng

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music

April 2022

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การวิเคราะห์บทเพลงของ หวง หูเหว่ย

วิทยานิพนธ์

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พหุบัณฑิต

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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### ABSTRACT

The study employed the qualitative research methodology of ethnomusicology. The objectives are 1) To investigate life and work of Mr.Huang Huwei. 2) To analyze the characteristics of Huang Huwei's works.3) To creat a new composition by using techniques and data found in the study. The data were mainly collected from fieldwork with the key informants and presented in the descriptive analysis format.

The results are as follows: 1) Huang Huwei was born in Neijiang, Sichuan in January 1932. In 1954, he graduated from the composition department of Southwest Music College and stayed in school to teach. He joined the Central Conservatory of music in 1956 and studied with Professor Boris Arapov, a Soviet composer. 123 music works were officially published. Representative works include piano suite "painting of Bashu", "happy shepherd boy", etc. He has written introduction to simple music, basic knowledge of harmony writing, style of accompaniment sound form and transfer method. 2) Huang Huwei's music works are often bold reference and integration. Both western music theory and composition skills, as well as Chinese scale and composition skills, have been properly integrated into his works by Professor Huang Huwei. Make full use of and give full play to the resources of pentatonic mode. Many of Professor Huang Huwei's works are written in pentatonic mode. The application and development of pentatonic mode is a common way in Huang Huwei's works.A lot of transfer techniques and a lot of harmony colors. Huang Huwei's works are transferred in many ways, such as three degree relationship transfer, far relationship transfer and non three degree overlapping chord transfer. In terms of harmony, it reflects its unique harmony color and boldly uses harmony. 3) The piano work Xiangshan uses the composition techniques analyzed from Huang Huwei's works, including

the use of non three degree overlapping chords, far relationship transfer, the use of dual tonality, and so on.

Keyword : Huang Huwei, Tonality, Tonal thinking, convert tonality, Creative technique



## ACKNOWLEDGEMENTS

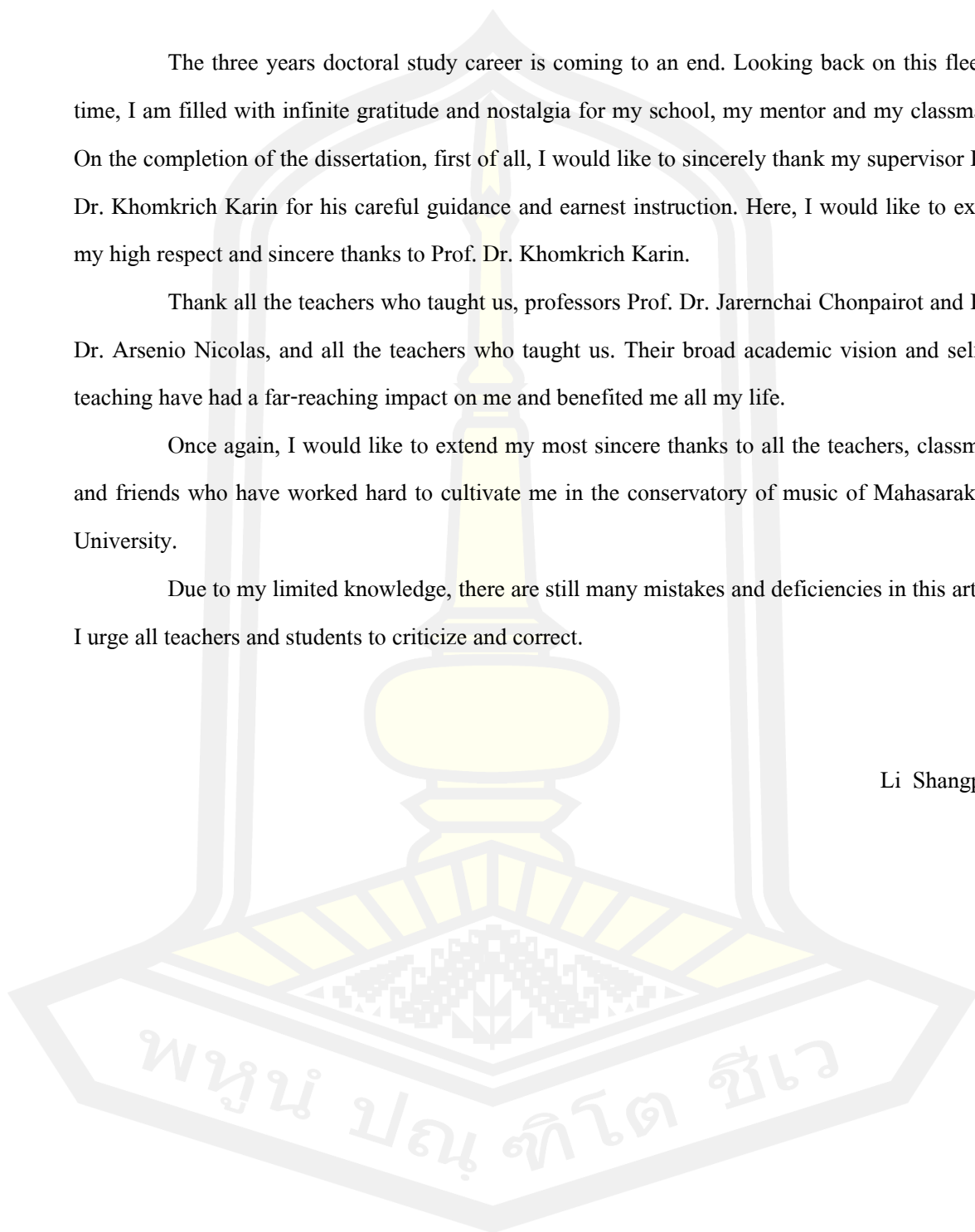
The three years doctoral study career is coming to an end. Looking back on this fleeting time, I am filled with infinite gratitude and nostalgia for my school, my mentor and my classmates. On the completion of the dissertation, first of all, I would like to sincerely thank my supervisor Prof. Dr. Khomkrich Karin for his careful guidance and earnest instruction. Here, I would like to extend my high respect and sincere thanks to Prof. Dr. Khomkrich Karin.

Thank all the teachers who taught us, professors Prof. Dr. Jaremrchai Chonpairot and Prof. Dr. Arsenio Nicolas, and all the teachers who taught us. Their broad academic vision and selfless teaching have had a far-reaching impact on me and benefited me all my life.

Once again, I would like to extend my most sincere thanks to all the teachers, classmates and friends who have worked hard to cultivate me in the conservatory of music of Mahasarakham University.

Due to my limited knowledge, there are still many mistakes and deficiencies in this article. I urge all teachers and students to criticize and correct.

Li Shangpeng



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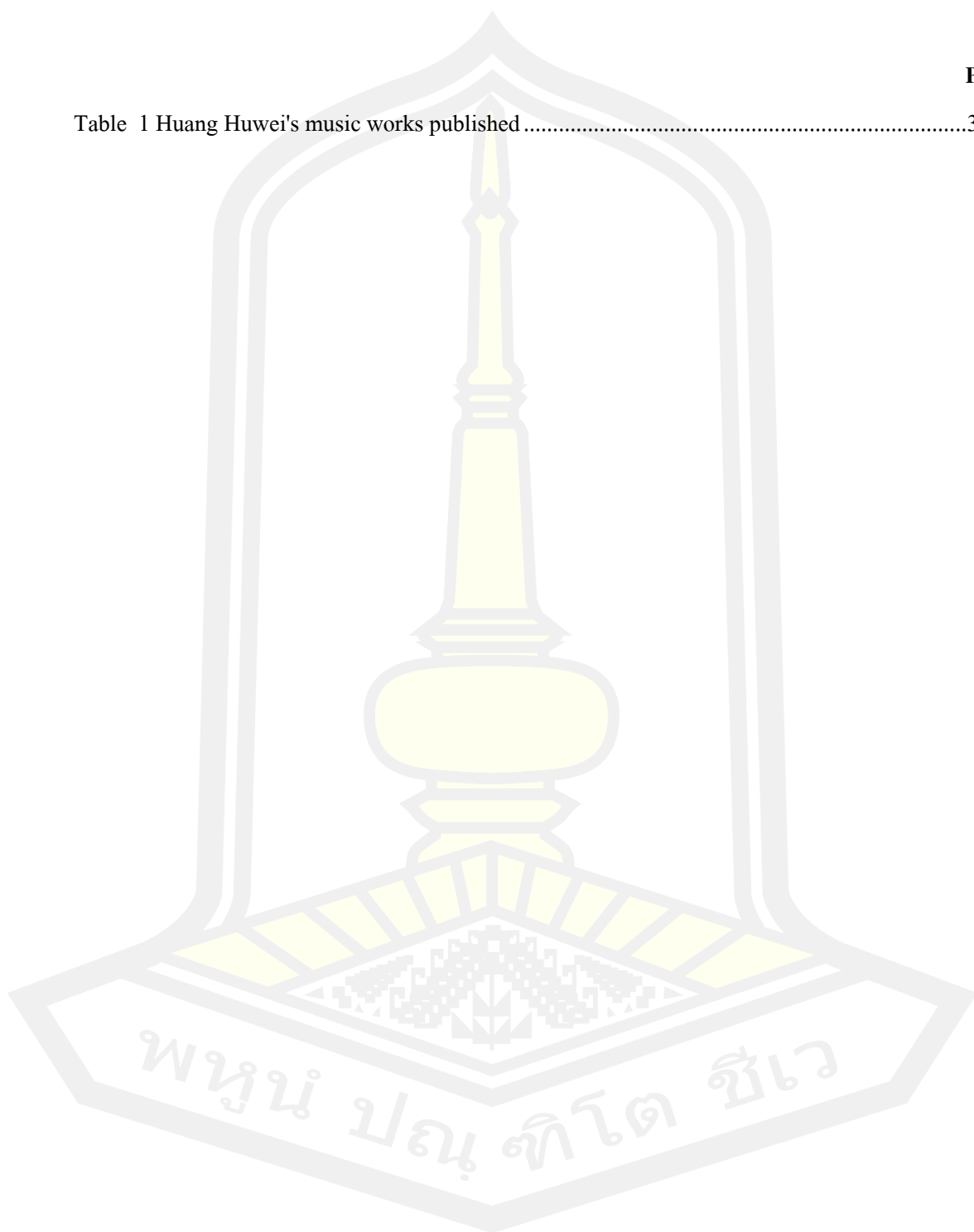
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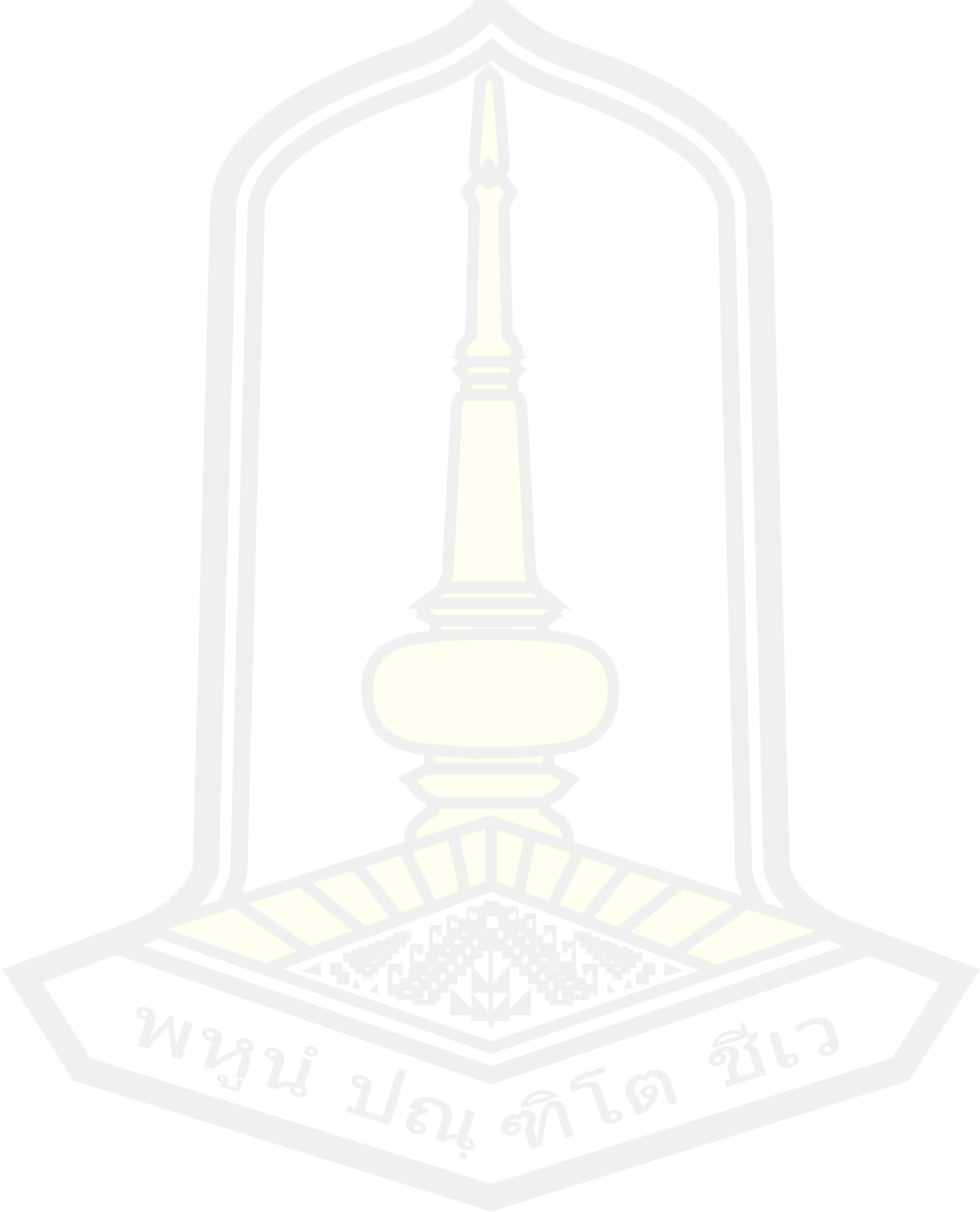
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## CHAPTER I

### INTRODUCTION

#### 1. Background of research

For The biography of Mr. Huang Huwei have more Books; Ms.Bao( 2003) , Mr. Du(2017) ,Mr.Wen (2020)to tell about him, The researcher can summary follow as;

Huang Huwei, a native of Nei Jiang, Sichuan, was born in January 1932 in Jintang county (now Chengxiang Town, Qingbaijiang District, Chengdu).Composer,music educator, Professor of Sichuan Conservatory of music, former director of composition department.

He studied in Chengdu Shude middle school in 1946. He studied in the forest Department of Sichuan University in 1949. In 1954, he graduated from the composing Department of Southwest Conservatory of music and became the first graduate of the composing Department of Sichuan music. During his study, he studied under Associate Professor XuJie (a student of Huang Zi and a disciple of Professor Jiang Dingxian). From 1956 to 1958, he studied in the "harmony teaching research class" of Soviet composer gulov in the composition department of the Central Conservatory of music. He was seconded to the composition department of the Central Conservatory of music from 1976 to 1978. (Fan&N.X, 2007)

In 1985, he was awarded the title of "Chengdu excellent teacher" and "Chengdu model worker" on the first teachers' day. In 1989, he won the first prize of "the first outstanding teacher achievement award of Sichuan ordinary colleges and universities" for his achievement "training excellent composer". He Xuntian, Song Mingzhu, Yang Xiaozhong, Chen Qian, GuoFeng and Lin Youping were all his students.

More than 150 achievements have been officially published, including 14 kinds of music works, monographs and anthologies published by people's music publishing house, Shanghai Music Publishing House and Central Conservatory of music publishing house, more than 40 achievements published in the four major music journals "people's music", "music creation", "Songs" and "children's music" sponsored by China Musicians Association, as well as in The Journal of Sichuan Conservatory of music "music exploration" and the Journal of Sichuan Musicians Association published more than 30 achievements. Important achievements include the

monograph "tune shifting method", "Sposolbin and other" harmony and acoustics course "exercise solutions (Volume I and Volume II), four works" painting of Bashu ", " sunshine shining on Tianshan ", " lyric of Sailimu Lake ", " Moon Song of Emei Mountain "which have been included in many Chinese music history books, as well as" Selected Piano Works of Huang Huwei ", " selected art songs of Huang Huwei "and" selected works of Huang Huwei " Selected works of instrumental solo, etc. The painting of Bashu and the Moon Song of Mount Emei have been selected into the large series of books of the national major project of academic construction in the field of music. (Wen,F.Yang,X.Z. &Chen, G.W. (2020). *Relying on the advantages of the discipline, cultivating top-notch composers -- Research and practice of Huang Huwei's teaching concept of composition*. Art Education (08), <https://kns.cnki.net>.) (Qian&R.K, 2003)

He was a judge of the third National Music Awards (1983), the Shanghai International Music Competition (1987) and the 2000 second Chinese piano competition in Hong Kong.

He once served as the director of Sichuan Musicians Association and deputy director of creation Committee. From 1980 to 2000, he was a member of the creative Committee of the Chinese Musicians Association. He was the director of China Music Copyright Association from 1993 to 2011.

The biography of his achievements has been included in dozens of Chinese and foreign classics, such as the dictionary of Chinese characters, the world famous persons in Chinese literature and art circles, the world famous persons (China Volume 6) (edited by Hong Kong World Culture and Art Research Center), and the world famous persons (edited by the American Association of overseas artists).

The above reasons and significance, as presented by the researcher, made the researcher interested in studying Huang Huwei's biography and work as information for those interested and could be used in this analysis in the future.

## **2. Objectives of research**

- 2.1 To investigate life and work of Mr.Huang Huwei.
- 2.2 To analyze the characteristics of Huang Huwei's works.
- 2.3 To creat a new composition by using techniques and data found in the study.

### **3. Question of research**

- 3.1 What is the detail of biography of Mr. Huang Huwei?
- 3.2 What is the characteristic in music selected of Mr. Huang Huwei?
- 3.3 How can we use the information we find in the composition?

### **4. Benefit of the research**

- 4.1 we will know the detail of biography of Mr. Huang Huwei.
- 4.2 we can classify Mr. Huang Huwei's work.
- 4.3 we will know the characteristic in music selected of Mr. Huang Huwei.
- 4.4 Get guidelines for composing songs for the piano.

### **5. Scope of the research**

The works studied in this dissertation are all written by Huang Huwei. The researcher will focus on the representative works with learning and analysis significance. All the works and books published by Huang Huwei.

### **6. Definition of terms**

Importance means The role of Huang Huwei's song Towards the piano music industry In the music society of the Chinese people.

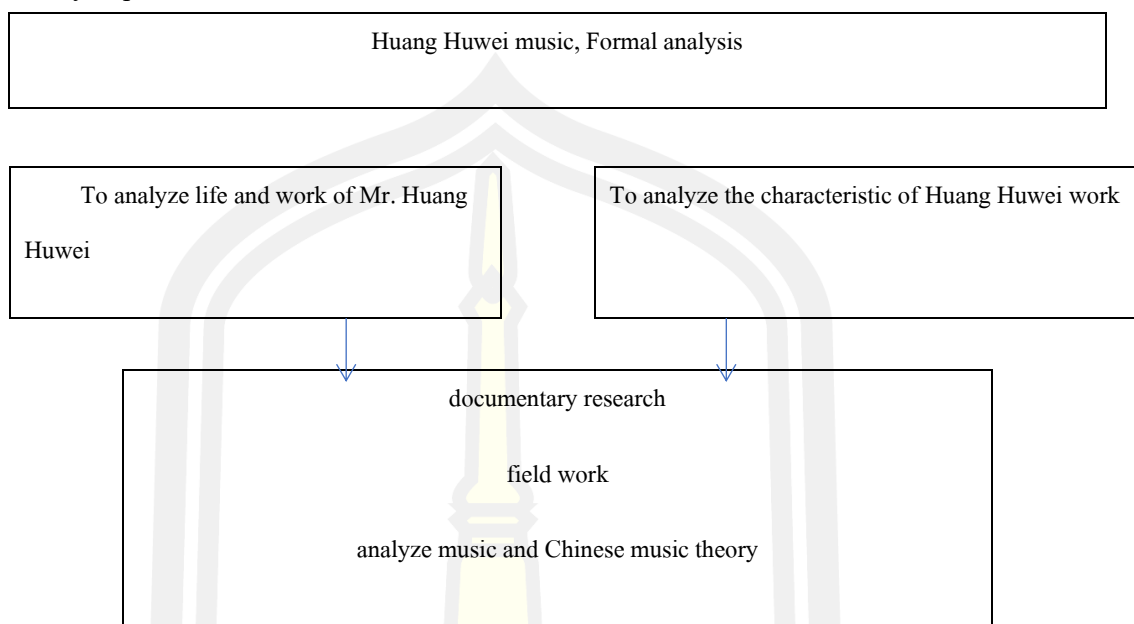
Characteristic refers to a musical composition, consisting of melody patterns, melody movements, rhythm patterns, and piano techniques.

### **7. Conceptual framework**

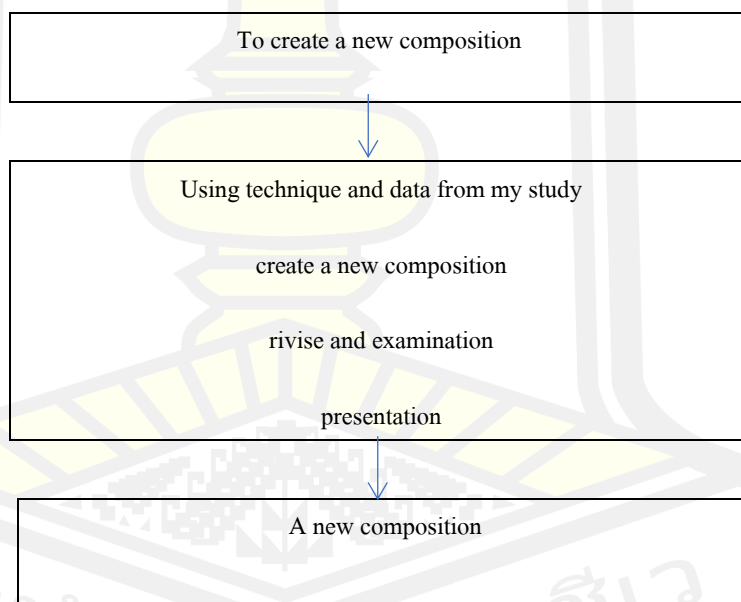
The structure of the dissertation is written in a progressive way. Starting from the background of Huang Huwei's life, this paper selects the works to be analyzed, extracts the folk songs in the works, and finally creates them according to the conclusion of the analysis.



## 1. Analysis part



## 2. Creation of work



## CHAPTER II

### LITERATURE REVIEW

In this dissertation the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topics. By reading a large number of books on music analysis, composition and piano skills, the author selects the following materials for review, hoping that the previous analysis and conclusions can help his own analysis.

1. Techniques for performing Piano
2. Western musical elements
  - 2.1 A course in music and acoustics
  - 2.2 Fundamentals of music composition
  - 2.3 Theory of Harmony
  - 2.4 The Study of orchestration
  - 2.5 The material and technique of music in the 20th century
3. Musical analysis approach
4. Pentatonic-mode harmony in Chinese music: theory and practice
5. Related research

#### **1. Techniques for performing Piano**

Piano works involve many piano playing techniques, including arpeggio, octave playing and so on. The combination of various technologies is often involved in his works. On the piano playing skills, I made the following brief summary.

Arpeggio: the arpeggio part of piano music accounts for a large part, and all kinds of arpeggios will appear, but they are all 24 arpeggio deformation modes with 7 major and 7 minor chords, so it is very useful and necessary to play the basic arpeggio well.

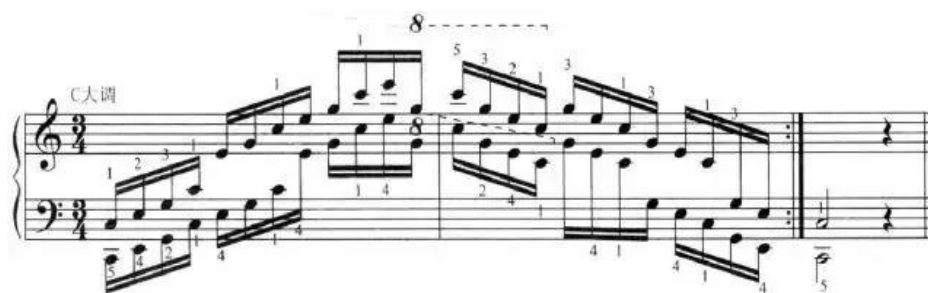


Figure 1 Arpeggio clip in C Major

Make: Li Shangpeng

Octave Playing: there are two kinds of playing skills of octave, the first is only using wrist skill, and the second is using arm and wrist together. If you play a long 8-degree segment, you need wrist skills. If you play a small 8-degree segment at the end, you need the strength of your arm. Only in this way can you have a magnificent effect. If it's the same 8-degree segment of two hands, it needs the combination of wrist and arm. If it's just wrist or arm, it's difficult to pop up FF's strength and jump well.



Figure 2 Octave performance demonstration

Make: Li Shangpeng

Wheel fingers: there are three and four commonly used wheel fingers. The bullet should have better granularity, and there should be no fuzzy and chaotic elements in it. For example, the beginning of "Jialingjiang Fantasia" needs a very coherent wheel finger.



Figure 3 Wheel fingers performance demonstration

Make:Li Shangpeng

Chord: the main aspect of chord is how to practice. No matter how many chords you play, you should play them neatly, not before or after. P's chords should be very light and clean. F's chords should have a kind of metal sound, and the sounds you play will sink. The chords you can't play will give you a feeling of floating.



Figure 4 Chord

Make:Li Shangpeng

Big jump: to put it bluntly, it's a very mechanical movement, especially the two big jumps above 8 degrees. It's purely a matter of skill. At the beginning, slow training is very important. Only slow training can relax the muscles. Remember the position of playing the arpeggio at 8 degrees, and slow training needs radian, so that there won't be more wrong sounds when playing fast.



Figure 5 Big jump

Make: Li Shangpeng

Finger independent practice: mastering this skill requires a certain understanding of piano playing. Schmidt Piano Tutorial is a piano fingering exercise with certain difficulty, but after playing it, you will find that the original unsolvable skills are no longer difficult. Liszt's nightingale is a very nice little piece of music, but many people are always not good at it, that is, the problem of finger independence has not been fundamentally solved.

Three and six chord practice: This is one of the more difficult skills, the important is fingering and finger flexibility, is also an important skill. For the right hand, it's easier to practice, the 3-and 6-degree scales can be played clearly, and the speed is no problem, but for the left hand, the speed and clarity can only be one, although the 3-and 6-degree scales are more difficult to play.



Figure 6 Three chord practice

Make: Li Shangpeng

## 2. Western musical elements

### 2.1 A course in music and acoustics.

Harmony tutorial is my first choice to summarize a book, which is the most widely used book in Chinese music colleges. First of all, this book is very comprehensive and systematic to

explain the harmony of major and minor system. There are exercises at the back of each chapter, which is convenient for readers to practice, so as to better grasp the knowledge points. Academically speaking, the book sums up the traditional harmony scientifically, carefully and orderly; The reasonable and thorough exposition has established a complete logical system for this music science. In terms of teaching, the book is gradual, the chapters are reasonable, the rules are strict and easy to master, the requirements are clear and easy to remember. The study of and acoustics is an essential link in the analysis of music works, so this is also the reason why I chose this book. The following is my literature review of this book. (Fan&Z.Y, 2003)

The establishment of St. Petersburg conservatory in 1862 means the beginning of early music education in Russia, as well as the beginning of acoustic education. At that time, harmony teaching was mainly influenced by German music theory. The first harmony teacher was Zarembo, with whom Tchaikovsky studied harmony when he was in our college. In 1866, when Moscow Conservatory of music was founded, Tchaikovsky was hired to teach free writing, harmony and other courses. In the process of teaching, he gradually found that the harmony theory of Western Europe was not in harmony with Russian national music creation, so he began to write new harmony teaching materials. In 1872, his practical and acoustic learning guide was published, and then it was widely used in Russian teaching. In 1875, he published "concise and acoustic course", which is a textbook of harmony theory. The two textbooks he wrote are the basis of the formation of Moscow harmony school. From the end of the 19th century to the beginning of the 20th century, the development of Moscow Harmony School flourished. After that, because Moscow Conservatory of music was designated as the teaching institution of higher education, the requirements and purposes of education changed, resulting in the formation of two branches in Moscow: one is the new Moscow Harmony School ("Sposobinhoropov branch"), which inherits Tchaikovsky's harmony theory, and at the same time has a new theoretical point of view; the other is the traditional Moscow school ("tower school") (Ranushenkomyasyedov branch) completely inherits (Huang&Y.P, 2011) Tchaikovsky's harmony theory system, especially emphasizes the nationalization of Russian music in Tchaikovsky's theory system.

Igor Vladimirovich Sposobin's harmony is a product of the new Moscow harmony school. In order to meet the needs of the course teaching in the Soviet Union, Sposobin, an associate professor of Moscow Conservatory of music, took the lead in organizing and

establishing a teaching material compilation group of harmony acoustics in the 1930s, and soon published the first and second volumes of practical and acoustics course. Later, the course was reprinted and changed to harmony acoustics course, which was published from 1937 to 1938. The earliest version of the course of harmony and acoustics. The course of harmony acoustics retains the harmony related to natural minor in Tchaikovsky's harmony theory, and draws lessons from Riemann's functional theory. Of course, both Riemann's functional theory system and Igor Vladimirovich Sposobin's teaching materials of harmony and acoustics are influenced by Ramo's exposition of natural principles of harmony and acoustics written in 1722. (Gao&M.Y, 2019)

In the early days of the founding of the people's Republic of China, there were close exchanges between China and the Soviet Union. All fields were influenced by the Soviet Union, and the art field was no exception. The earliest Chinese version of Igor Vladimirovich Sposobin's harmony acoustics course is "translated by Zhu Shimin in 1957 according to Moscow's 1947 version". However, the new version of Moscow in 1956 has great changes compared with the previous version, especially in terms of exercises and music scores. This new version has never been translated in China. Until 1991, Chen Min and Liu Xueyan of Shenyang Conservatory of music translated according to the latest edition they saw at that time (Moscow, the ninth edition in 1984), and the volume I and Volume II of harmony acoustics course (Revised and retranslated Edition) Co authored by Igor Vladimirovich Sposobin and others published by people's Music Publishing House is the one Chen Min and Liu Xueyan translated according to Moscow, the ninth edition in 1984. (Gao&W.j, 1982)

#### An overview of the course of harmony and acoustics

Igor Vladimirovich Sposobin has written many theoretical works, among which the course of harmony acoustics is the most familiar one for Chinese students. Compared with other textbooks, the whole teaching arrangement of this textbook is from shallow to deep, the chapter division is more scientific, and the writing rules are also very clear, which makes it relatively easy for students to get started. After class exercises are closely related to the content knowledge of each chapter, so that students can deeply understand the harmonic language in the classical period. It is because of these characteristics of Igor Vladimirovich Sposobin and acoustics that it has been used since it was introduced to China and has become a special textbook for harmony teaching in Colleges and universities. (Gao&W.J& Chen&D.B, 1991)



There are 60 chapters in the book, which can be divided into seven parts

### 1. Natural sound system

It is mentioned in the book: "the sum of natural major and natural minor's chords and sub chords constitutes a complete natural sound functional system (referred to as natural sound system for short). Harmony major and minor and melody major and minor are also included in this system. " The first volume of this textbook basically belongs to the scope of natural sound system, and introduces the connection and application of chord and chord.

### 2. Chromatic system

It is introduced in the book that "the natural sound system adds the consonant chord and the consonant chord of the chromatic to form a more complex system of chromatics." The second volume of this book consists of four chapters, which belong to the scope of semitone system. It mainly introduces the function and voice part of major chord and minor chord, but less about minor chord.

### 3. Changing chords

This book introduces the variable chord formed by the grade II tone of the variable mode scale. Its main purpose is to change the whole tone progression in the mode to the half tone progression. In Chapter 46 and Chapter 47, we introduce the harmonic connection and the voice part of the subordinate and subordinate harmonic groups.

### 4. Alternate major minor system

All these complex diversities formed by the interaction between major and minor constitute the alternating major minor system. It can be divided into two parts: the same tonic alternating major minor system and the parallel alternating major minor system. In Chapter 49 of the book, the chords introduced by the alternate mode of the same tonic are described in detail. In Chapter 50, the harmonic connection and chord application of the reduced VI chord of the alternate major minor are mainly introduced.

### 5. Transfer

The transfer of a musical structure (usually a passage) to a new key and its ending on the new key is called a transposition. This textbook is based on the tonality relationship from near to far, and introduces six methods of tonal conversion: (1) using the common natural tone and chord conversion of two tones; (2) using the common chord conversion of major and minor tones



of harmony; (3) using the tonal conversion of Naples; (4) using the tonal conversion of grade VI chord with the alternate mode of the same tonic; (5) using the same tonic when the theme is opposite (6) through the equal tone conversion, using the minus seventh chord and the seventh chord. In general, because there are many chords in common between the two tones, the first method is often used, while the latter five methods are used to accelerate the transfer, which are mostly used in the far relation transfer.

#### 6. Chord overtones

In the book, chords are divided into four types: lingering, transitive, auxiliary and pre-existing. From chapter 36 to chapter 45, there are ten chapters to introduce the application and treatment of these four types.

#### 7. Other contents

In addition to the above contents, there are also some chapters, which are more for knowing and understanding, such as chapter 27 natural modes in Russian music, Chapter 59 basic principles of tonal layout of works, Chapter 60 some problems in harmony analysis, Chapter 48 sustained tone and Chapter 56 unexpected.

To sum up, the influence of Igor Vladimirovich Spasobin's harmony course on harmony teaching in China is indelible. Its theoretical and practical characteristics broaden the thinking of harmony learning for many learners, and countless people benefit from this teaching material, affecting generations of music learners.

### 2.2 Fundamentals of music composition

Fundamentals of music composition is written by Arnold Schoenberg.

As we all know, Arnold Schoenberg is an Austrian American composer, music educator and music theorist, and a representative of Western modernist music. Arnold Schoenberg is not only an important composer in the 20th century, but also left a large number of written works. Composition technology theory is the basic element of music creation. This paper will analyze a large number of works and design many composition techniques. Therefore, this book is also the second book of literature review.

Several important viewpoints in Schoenberg's music thought: understanding of music history

Through the creative enlightenment given to him by the predecessors in the German and Austrian music circle and Schoenberg's summary of the development process of several creative stages, this paper expounds his dialectical understanding of the relationship between tradition and innovation in art, and summarizes that there is an inevitable connection between the evolution of music and the philosophical concept of "historical development inevitability" advocated by Hegel.

This book combines two methods: one is the analysis of famous works, focusing on Beethoven's piano sonata; the other is the actual writing of music form. As an analytical teaching material, it elaborates the following chapters of harmony's structure and function, especially Chapter 11, progress for different composing purposes. As a preliminary practice course of composition, it expands the material in the outline of the model of composition for beginners. In this book, as in all his music practice manuals, Schoenberg's teaching method is not only focused on theoretical considerations, but also based on revealing the basic technical problems of composition and explaining how to solve them in several different ways. Through this discussion, students are encouraged to develop their own judgment on the basis of many possibilities. (Hua&M.L. & Cheng&J.Y, 2005)

### 2.3 Theory of Harmony

Theory of Harmony is written by Arnold Schoenberg of Austria.

Schoenberg's Theory of Harmony different from the Soviet harmony system adopted by the current training system of domestic Conservatory of music. The domestic harmony teaching materials list more knowledge points, but it is not easy for students to get creative inspiration. It's not that the system borrowed from the Soviet Union is not good, but Schoenberg starts from teaching practice in technical guidance, abandons the practice method of matching melody with harmony, and allows students to write melody and harmony at the same time, which is more in line with practical creative habits. Although the real creative inspiration needs the spontaneity of talent to some extent, it still has a strong practical guiding value for students with insufficient talent. (Hua&M.L. & Liao&H.M, 2005)

Schoenberg himself is also a self-taught composer. He should have a deep understanding of how to effectively learn music theory. This book sorted out by students' handouts is at first glance confused. In fact, it is more in line with the cognitive law.

Of course, the original volume of Schoenberg's harmony acoustics is huge. Mr. Luo Zhongrong's translation of this section is the current translation of the practical guidance part to meet the needs of domestic teaching, which is enough for most readers who only need to learn composition skills. Schoenberg's original book is also mixed with a large number of philosophical discussions to try to explain the deep mechanism of these harmonic structures from a higher perspective. These parts are more suitable for promoting theoretical research and meeting the needs of a small number of senior readers. In the future, young scholars will be able to undertake the task of full translation. (Huang&H.W, 1982)

Theory of Harmony is a world-famous book. Now the first Chinese translation is finally published. When Schoenberg is mentioned, he naturally thinks of "twelve tone system",

But this is not the discussion of "twelve tone system". This is a Book of traditional and basic harmony. Schoenberg trained such masters as Alban Berg and Anton Webern. Schoenberg did not let students "match harmony" but "write harmony" here. His main purpose is to lay the most basic foundation for students, as long as the foundation is solid. Today, although our main purpose is to create modern music, learning from tradition is the only way to modern music. (Huang&H.W, 1978)

Schoenberg's harmony acoustics starts from the natural chord of major scale, including the arrangement of chords, the transposition of triads, hexads and so on. After that, it respectively explains a series of knowledge about harmony, such as minor mode, connection of chord without common tone, transposition, accessory chord from church mode, chord overtones and so on. These knowledge points are very useful for the analysis of my dissertation.

#### 2.4 The Study of orchestration

Samuel Adler's the study of orchestration is recognized as setting the standard of contemporary orchestration teaching. The book comprehensively explains the use methods of various musical instruments and the methods of orchestration, and gives a large number of examples. The reason why I chose this book is that I think composition is a comprehensive subject, which needs to cover a wide range of knowledge points. In the process of piano writing, I also need to use the band thinking mode. So I chose this book as one of the literature review books. Here are some of my literature reviews. (Huang&H.W, 2010)

The author of this book is Samuel Adler and the editor in chief is Ye Xiaogang.

Samuel Adler is a famous contemporary American composer, educator and conductor. Adler was born in Mannheim, Germany in 1928. He immigrated to the United States in 1939. He studied at Harvard University under the guidance of Copland, Hindemith and Piston. In 1954, Adler was the music director of Dallas opera house. Since 1957, Adler has been working in North Texas State University. In 1966, he was a professor of composition at the famous Eastman Conservatory of music, and then director of the Department of composition. Since 1997, he has been a professor of composition at the Juilliard Conservatory of music. In 2003, on the occasion of Professor Adler's 75th birthday, the American Association of composers, writers and publishers awarded him the Copland Lifetime Achievement Award in recognition of his great contributions to composition and teaching (Tong&Z.L, 1984)

As a composer, Adler has a large number of works. So far, more than 400 of them have been published. Many of them have become concert classics. His works have been performed by all the important orchestras, such as the New York Philharmonic Orchestra, Chicago Symphony Orchestra, Philadelphia Symphony Orchestra, BBC Symphony Orchestra, etc., and a large number of his works have been recorded on CDs and CDs

In addition to many music papers, Adler also wrote many music theory textbooks, including choral conducting course and sight singing course.

content validity

Introduction to the course of orchestration (3rd Edition) (first and second volumes of the set): Samuel Adler's course of orchestration is recognized as setting the standard of contemporary orchestration teaching. It has won the Timotheus Book Award and has been translated into many languages and published all over the world. It is the most widely used textbook of orchestration in the world, the course of orchestration (3rd Edition) (first and second volumes of the set) It covers two parts: instrument method and orchestration method. This latest third edition also adds the chapter of orchestration for Orchestra and Orchestra Ensemble.(Tong&Z.L, 2003)

It also includes an exercise set and six enhanced CD ROMs (all sold separately with the third edition of the course of orchestration, Volume I and Volume II of the set). The exercise set includes the key exercises of each chapter, the self test of writing for each instrument group, the unique "band Dictation Training", and the method of rewriting the score into a piano score Practice, etc. The six enhanced CD ROMs include recordings of all music examples in the course

of orchestration (3rd Edition) (Volume 1 and Volume 2 of the set) and videos of musicians' demonstration performance on different musical instruments. Adler's course of orchestration is the most complete set of orchestration teaching materials in the world at present. It is a necessary learning and reference for every teacher, student, composer, performer, adapter and orchestration Test materials.

### 2.5 The material and technique of music in the 20th century

The material and technique of music in the 20th century is a book published by people's music press in 2002. The author is Coustka. My inspiration is very great in this book, whether from composition techniques or analytical methods. This book introduces the possibility of composing various music writing in the 20th century systematically. Starting from the writing methods of various music, the book leads readers to understand various composing techniques. I have benefited a lot from it, and it has been very helpful for my analysis and writing.

The material and technique of music in the 20th century analyzes the decline of western traditional tonality and the rise of free and non tonality. It introduces the development and evolution of western music in the 20th century from melody, harmony, rhythm, melody, timbre and fabric, and discusses the phenomena of electronic music, minimalism and New Romanticism music. The same with the development and evolution of music in the 20th century, it also discusses the phenomena of electronic music, minimalism and new romanticism music Also talked about opportunities, collage and other "edge music.". The material and technique of music in the 20th century is suitable for the teaching of music colleges and universities, and also for the reference of professional researchers. For readers with certain music theory foundation, the material and technique of music in the 20th century is also a good reading material for the introduction of Western professional music in the 20th century.

## 3. Musical analysis approach

Analysis of harmony in traditional major minor functional system

Lamo is the founder of the theory that the harmony analysis method of major minor system is aimed at major minor functional harmony system. This theory has a very strong functional tonality concept, from the Middle Ages polyphonic music period. Composers' creation

has entered into an orderly period of functional tonality music, and both melody and harmony have developed in a unified and orderly tonality. The method of harmony in this period was naturally built on the basis of tonality system, based on the natural mode and the chord composed of the principle of three-dimensional superposition. In the latter half of the 19th century, the structure of chords became more and more complex, with the appearance of high superimposed chords, composite chords and four degree superimposed chords.

In Chapter 60 of harmony analysis, some Russian music theorists, such as Igor Vladimirovich Sposobin, have made a detailed summary of this analysis method. In the analysis, they use the method of connecting from the outside to the inside and from the details to the whole to analyze it.

First, analyze the tonality of the music, and then mark the chords one by one. The principle of marking is to mark the triad, and their transposition with functional letters and Roman numerals according to the specific level and structure of the chord root in the mode, such as T-S-D. In the process of marking, we should pay attention to the structure of common chords and special chords. After marking chords, we sometimes mark them while analyzing them, and further analyze them by combining the spectrum surface and the corresponding chord marks.

As an important factor to enrich harmony, chord overtones need to be marked one by one and pay attention to harmony. The characteristic change of timbre, color tone and various dissonance in connection, the method to determine their properties and voice parts, and the expression significance in each voice part.

If tonality conversion occurs in the music, it is necessary to mark the track of tonality in the music, pay attention to the usage of harmony when tonality is transferred, especially the logic of continuous function when tonality is changed, and the characteristics of the general tonality layout and its tonal structure on each part. Analysis can clearly distinguish transfer, detuning and tonality antithesis.

The analysis of termination is also an important part of harmony analysis. In the analysis, the main research and identify the form of termination. To determine the relationship between them in the statement and development of the work, we first determine the position and type of all termination in the music, and then analyze the chord composition of termination and the logic of

harmony one by one. In addition to a separate study of the terminations, we should also make a comprehensive analysis of their role in the development of harmony and the whole structure.

In addition, it is necessary to analyze the rhythm of harmony. That is to analyze the frequency of chord transformation. The rhythm of harmony determines the general rhythm of harmony or the unique progressive form of a work to a great extent. It is determined by the speed, genre and content of the analyzed work. The analysis of the rhythm of harmony can make us better understand the characteristics of music language and performance intonation. In addition, the change of harmony rhythm is related to the development of musical form, the change of harmony and the dynamic change of harmony statement.

#### Topic motivation analysis

The theme motive penetration is a kind of music development logic that exists universally in Western classical music and modern music. It plays an important role in the organization of music. After the functional harmony and tonality of music in the 20th century were greatly weakened in music, the structural significance of theme motivation became more important than ever. In traditional thematic analysis, music structure is often regarded as the "filling" of musical form frame by music materials. With the development of music analysis, it has been found that the generation, evolution and development of theme or motivation are of great significance to the study of the structural process of music. Moreover, the development of music culture itself requires the analysis of theme motivation to reach the level of revealing its role in the formation of music through the analysis of the quantitative evolution process of pitch materials.

Rudolph reti was born in Serbia from 1885 to 1957. American pianist, composer and theorist. The piano sketch was first performed by Schoenberg in 1911. Based on the in-depth study of Beethoven's Sonata, Letty puts forward her own analytical theory. His theme motivation analysis theory is mainly embodied in the process of theme published in 1951 and the process of theme of Beethoven Sonata published in 1967. Although Letty's theory is put forward on the basis of studying Beethoven's works, the theme motivation analysis method has great practicability in analyzing the music of the 20th century, and has become one of the main methods to understand the music of the 20th century. This shows that Letty's theme motivation analysis method has a



scientific basis and unique thinking, and indirectly shows that theme motivation is a common structural factor in traditional classical to modern music works.

#### **4. Pentatonic-mode harmony in Chinese music: theory and practice**

Pentatonic-mode harmony in Chinese music: theory and practice is a very comprehensive and authoritative book on Chinese pentatonic mode harmony. The author has benefited a lot from reading it.

In the book, Fan Zuyin systematically explained a series of important knowledge points, such as the basic characteristics of pentatonic mode, the harmonic characteristics of Chinese folk multi part music, harmonic functions and marks, and so on. It is worth mentioning that fan Zuyin's book also lists some works of Huang Huwei as genealogical examples of analysis, which also points out the direction for my analysis from another aspect. The author has carefully studied every knowledge point explained in the book, which will undoubtedly be of great help to my future analysis.

#### **5. Related research**

Some dissertations on Huang Huwei's works were collected from the academic website. The chronological order is as follows:

Hua&M.L. & Cheng&J.Y (2005) *Simple music language and deep national emotion* (Master's thesis, Southwest Normal University) (<https://kns.cnki.net>)

Professor Huang Huwei agreed with Bartók's important creative thought that "the vocabulary of farmer music should be our mother tongue (great intention)". His works choose the closest content to life from the subject matter, genre and expression technique, and the performer and audience are all kind. Recently, he has compiled his major piano works into a collection, ready to be published. Most of the works in the collection have been published or published, and some of them have been widely spread; the composer himself said: "my work is just a small flower in the mountains." Indeed, the length of these works is not large. A famous musician believes that in these piano music by Huang Huwei, "harmony, polyphony music and the use of the music style have new meanings." these small works have fresh musical thoughts, distinct style and simple writing style ". His piano works express deep national emotion in the simple music language of the nation.



Of course, his creation path is only one of the ways of Chinese piano music creation. The research of his piano works is to better promote the development of Chinese piano music creation and promote the research of Chinese piano music creation by musicians, so as to make Chinese music culture keep its own national characteristics and more integrate with the world music culture. Thus, it seeks its new position in the development of music globalization, in order to make new contribution to the development of human music culture.

F (2009) *On the analysis and performance teaching of Huang Huwei's piano suite painting of Bashu* (Master's thesis, Hebei Normal University) (<https://kns.cnki.net>)

This dissertation is divided into three parts. First of all, from the introduction of Huang Huwei's life, works and creative style, through the analysis of Huang Huwei's creative characteristics, it leads to the creation of the painting of Bashu. Secondly, taking the creation background of the painting of Bashu as the breakthrough point, this paper makes a detailed analysis of its harmony characteristics, mode tonality, musical structure, polyphony technique and music style. Finally, on the basis of form analysis, the Chinese flavor and artistic value of the works are analyzed from the perspective of teaching and performance. In this paper, the creative background, theme, genre, structure and content of the work are compared with the cultural characteristics of traditional music and the whole music culture, and the musical cultural characteristics of the song are analyzed in detail. On the basis of this study, further explore the origin of Chinese piano music style. The work presents a kind of cultural characteristics of traditional Chinese music, which in the final analysis comes from the composer Huang Huwei's own cultural heritage, music cultivation and the influence of the social and cultural background at that time. Culture is created by people, and the culture in the works is directly related to the creator himself. The research on the cultural connotation of works should not only analyze and study the works themselves, the relationship with Chinese traditional music and the similarities and differences between western music, but also study the cultural causes of works from the perspective of the creators themselves. Therefore, in the context of Chinese culture, this paper analyzes and compares the painting of Bashu. Through the analysis of its musical characteristics and structural characteristics, this paper summarizes the relationship between its cultural connotation and the whole Chinese culture. Of course, its emergence is inseparable from Huang Huwei's cultural influence. Therefore, this paper combines the biography, cultural

background and social characteristics of Mr. Huang Huwei to analyze and study this work, and study its Chinese style, so as to truly interpret the unique charm of Chinese piano music.

This dissertation also analyzes the difficulties in teaching and performance of the painting of Bashu from two aspects of teaching and performance. By analyzing the performance characteristics of the painting of Bashu, we can better grasp the performance characteristics of Chinese piano works, which reflects the connection between Huang Huwei's piano creation and Chinese traditional music, as well as the inheritance and development of traditional music culture, and the music cultural connotation of the painting of Bashu can embody these characteristics.

Li&L (2012) *Research on Huang Huwei's music creation style* (Master's thesis, Sichuan Normal University) (<https://kns.cnki.net>)

This dissertation is based on results of previous studies, to Huang Huwei important Theoretical writings and musical works as an entry point, as represented by its full combining the traditional Chinese folk music with Western music theory from the bud to the combination of changes in the development context; summary Huang Huwei of the music reveals how Chinese folk music with Western music theory of coexistence; the specific understanding and grasp of their works, "East-meets-"theuse of composition techniques; and innovative attempt to broader and deeper perspective to analyze works of against China's traditional folk opera elements of tone and reference, so as the twentieth century, Chinese folk music explored in thenational character, "East-meets-" road course summed up experience in creativity.

Huang&Y.P (2011) *Researchon piano accompaniment of Huang Huwei's six art songs* ( Master's thesis,SichuanNormal University) (<https://kns.cnki.net>)

Huang Huwei, a renowned composer in modern history of China, has rich genres among his works which display the composer's distinctive style. Huang Huwei has persistently explored during his long composing career. He attempts to "combine the western composing techniques with Chinese national music" and finally works out one successful piece of works after another, providing evidence for the feasibility of "integrating Chinese style with western elements". Huang has made great contribution to the development of Chinese national music.

Huang Huwei's works include vocal music and music instrument and so on. For composing art songs, he has had explored and innovated from the aspects of composing technique, harmonic layout and melody structure at varying degrees. The melodies of these works

are graceful and elegant as the subjects are carefully selected and unique and the composing technique he chooses is quite novel. The piano accompaniments that are produced by the composer's exquisite composing and novel technique well convey his style.

Among the nine pieces of vocal music works composed by Huang Huwei, there are six art songs and three children's songs. Taking the piano accompaniments of Huang Huwei's art songs as research object, this thesis explores these six piano accompaniments from the aspects of artistic background, playing techniques, artistic characteristics and has come to some summarization.

Liu&Y.H (2018) *The flowers in the mountains are fragrant and pleasant -- an analysis of Huang Huwei's three children's songs* (Journal of Sichuan Institute of Education)(10) (<https://kns.cnki.net>)

The famous composer Huang Huwei's representative piano suite full of Chinese national customs, the painting of Bashu, is famous at home and abroad. "Each piece of music is like an exquisite poem or an elegant painting." His three small and exquisite children's songs integrate the national music culture and scientific ideal into the world of children's interest, so that children can spread their ideal wings in beautiful songs.

Shu,L. (2008). *Research on Huang Huwei and his piano works* (Master's thesis, Northeast Normal University) (<https://kns.cnki.net>)

Mr. Huang Huwei is an outstanding composer in contemporary China. On the way of exploring Chinese style music creation, he has been committed to the research and practice of Chinese national style piano music creation for a long time, and has successfully written a series of piano works represented by the painting of Bashu. He advocated that folk songs should be deeply engraved in his mind, because things with strong national style will be passed on forever, and they have permanent vitality. Some of his works take folk songs as the theme materials, make full use of the vocabulary of national music and highlight the style of Chinese national music. In addition, Mr. Huang Huwei also deeply studied the western composing techniques and explored the creative techniques of the integration of piano and nationalization, so that his works have the characteristics of "integration of China and the west", that is, highlighting the nationality of melody; Pay attention to the color sense of harmony; Grasp the structure and layout of the works; Integrate the cultural temperament of China and the West. From his works, we can not only

appreciate the strong national style, but also see his mastery of western composing techniques. Taking some of Mr. Huang Huwei's works as examples, this paper analyzes his creative ideas and techniques; And some characteristics of piano works in performance.

Gao&M.Y (2019) *Musical characteristics and performance analysis of Huang Huwei's piano work 12 Sichuan folk songs* (Master's thesis, Sichuan Normal University) (<https://kns.cnki.net>)

Mr. Huang Huwei is a famous local composer and music theorist in China. His piano solo "12 Sichuan folk songs" with great "national temperament" uses the elements of Sichuan folk songs in his works and is combined with western piano music. This paper will combine the characteristics of Sichuan folk songs and the vocabulary of piano performance to analyze the musical characteristics and performance skills of this set of piano works.

Liu&Y.H (2018) *Musical characteristics and performance analysis of Huang Huwei's piano work Jialing River Fantasy* (Master's thesis, Sichuan Normal University) (<https://kns.cnki.net>)

Jialing River Fantasia is a Chinese piano work with distinctive national characteristics. Taking his hometown as the creative background, Mr. Huang Huwei depicts the landscape and Humanities of his hometown, places his feelings on the scenery, and shows us a painting of Bashan Shu water with great characteristics and strong ethnic customs. At present, there are few researches on this work at home and abroad. Through the research methods of experience summary and comparison, this paper takes the music characteristics and performance analysis of the work as the starting point, boldly starts from the national elements and development motivation, expounds the folk customs and creative characteristics adopted in the work in detail, and studies the performance techniques and Music Emotions in the work one by one in combination with personal performance experience. While constantly improving their performance ability, it also enables everyone to better understand and understand Chinese piano music, cultivate national emotion and feel the unique charm of Chinese piano music.

Yu&J.L (2019) *On the musical characteristics and performance skills of Huang Huwei's piano work Sonata in F minor* (Master's thesis, Sichuan Normal University) (<https://kns.cnki.net>)

Sonata in F minor is a single movement piano work with the structural characteristics of Sonata suite created by Mr. Huang Huwei. The work is based on Tibetan folk music and has

strong ethnic and regional color. This paper expounds and demonstrates in detail the use of Tibetan music vocabulary in the work "Sonata in F minor" and the integration of western creative techniques and Tibetan music elements. Combined with their own performance experience, this paper analyzes the music elements such as the noumenon, timbre, emotion and strength of the work. Through the analysis of this work, the author not only improves his playing skills, but also has a deeper understanding of Chinese piano works.

Qing&K.L (2018) *A study on the nationality of Huang Huwei's piano suite painting of Bashu* (Master's thesis,HunanNormal University) (<https://kns.cnki.net>)

The piano suite "painting of Bashu", created in 1958, is a piano suite created by Mr. Huang Huwei based on six folk songs and dances from his hometown Sichuan. This suite is one of the most representative piano works of Mr. Huang Huwei. This piano suite consists of six small pieces. Huang Huwei gives each piece a poetic name - "morning song", "echo of empty valley", "Lyric small piece", "string dance", "spring suburb of Chengdu" and "ABA night party". Each name echoes the headline "painting of Bashu". Each piece of music is like a beautiful picture scroll, with distinct theme and vivid image. It seems that these six beautiful pictures are right in front of us, fascinating and memorable. Every song and phrase of this suite deserve our good appreciation and research. Its creative technique is very novel and is a work of art of high quality. The author divides this paper into four parts. The first part is the introduction, which mainly introduces the reason and significance of the author's writing, the research status of this topic at home and abroad, and finally introduces the author's research methods. The second part introduces the composer Huang Huwei's life and creative characteristics, as well as the creative background and musical structure of the painting of Bashu. The third part analyzes how the piano suite Bashu painting uses the writing technique of Western harmony to show the image and characteristics of Chinese national music from four aspects: the melody source of Bashu painting, the application of national mode, the harmony of color sense and the application of imitative timbre.

Li&L (2012) *Shuxiang Phonology An aesthetic study of Huang Huwei's instrumental works* (Master's thesis, Sichuan Normal University) (<https://kns.cnki.net>)

Since the 21st century, the "globalization" launched by the United States has aroused a stronger rebound of globalized Nationalism: many countries have generally begun to pay

attention to their own culture, and musicians from various countries have focused their attention on their own national and regional music research and creation. In Chinese contemporary music, "Sichuan army" is a powerful force. Professor Huang Huwei is a famous composer in Sichuan where the author is located. He has made outstanding contributions to the development of Sichuan national music. His works shine with the light of "taking root in the fertile land of the nation and carrying forward the excellent culture". This paper selects several works of Huang Huwei's instrumental music works with the charm of Sichuan, excavates, studies and analyzes his popular instrumental music works from different aesthetic angles, demonstrates the truth of "the more national, the more world" with his works, arouses people's love for national music, especially professional musicians and composers, and strengthens the belief of "taking root in the fertile land of the nation". No matter anything, "Rhyme" is included It gives people a sense of flesh and blood Vivid. Chinese musicians regard it as the highest aesthetic ideal - "the purpose outside rhyme and the purpose outside taste". Mr. Huang Huwei's works also reflect this principle. His works do not take "truth" as the purpose, but take "Rhyme" as the core. In appreciation, he can really taste the charm of the beauty of music. Expressing emotion through scenery and expressing emotion in scenery are the characteristics of Chinese national music expression. Through the blending of emotion and scenery, we can achieve the unity of heaven and man. The works selected in this paper include the combination of music and painting, music and poetry, music and fantasy, and the combination of music and scene. Through the appreciation of beauty, they all embody the aesthetic characteristics of all things as one. The author also makes an in-depth study on his own music aesthetic standards and principles, hoping to radiate the whole musicology and make people realize that they must love national music and local music, And inspire us to pay close attention to aesthetic consciousness and aesthetic education.

## CHAPTER III

### RESEARCH METHODS

My Methodology I will go to SiChuan province to collect data. And find key informant.  
So, I have the methods follow as

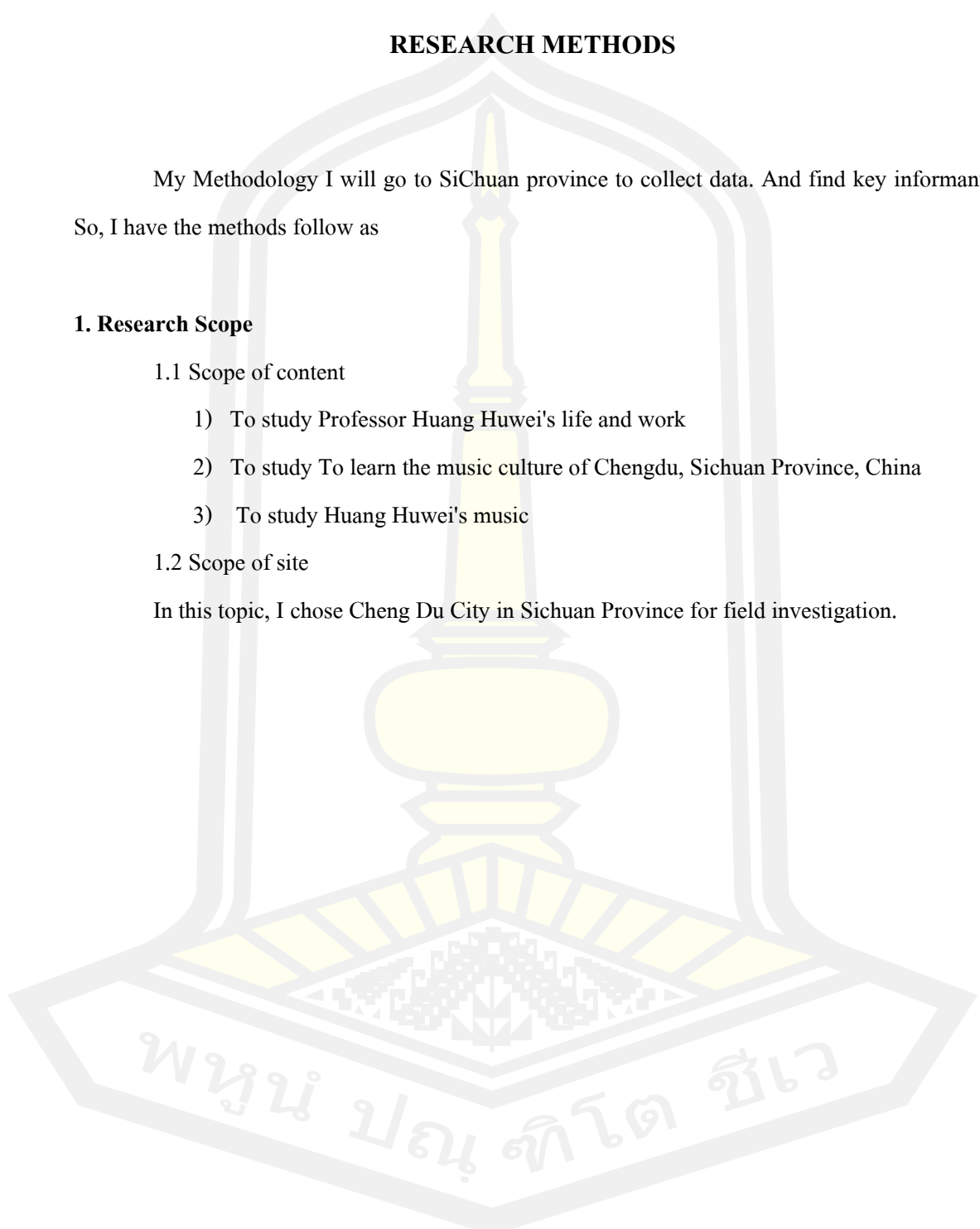
#### 1. Research Scope

##### 1.1 Scope of content

- 1) To study Professor Huang Huwei's life and work
- 2) To study To learn the music culture of Chengdu, Sichuan Province, China
- 3) To study Huang Huwei's music

##### 1.2 Scope of site

In this topic, I chose Cheng Du City in Sichuan Province for field investigation.





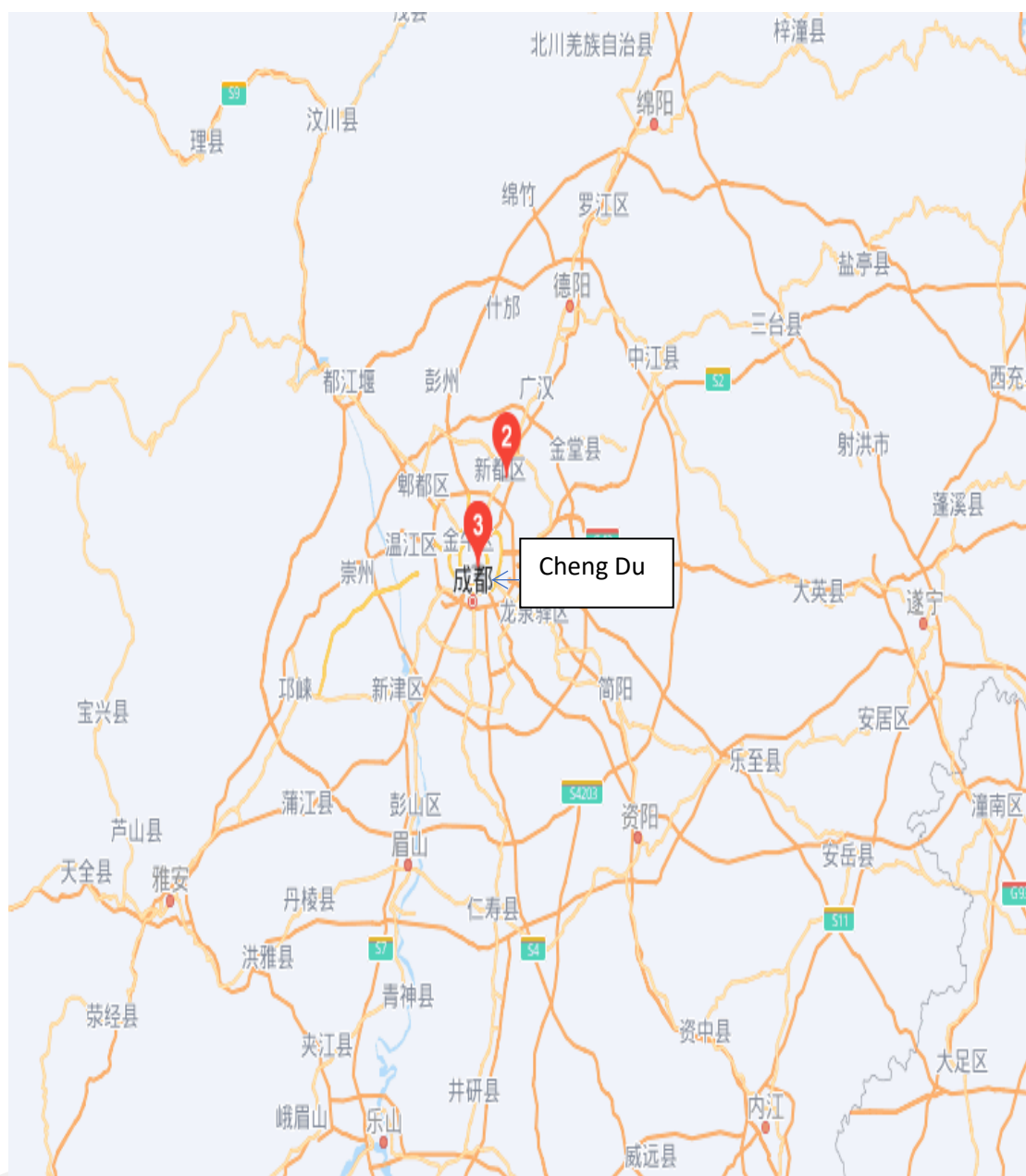


Figure 7 Chengdu City

Photo: [www.baidu.com](http://www.baidu.com) (Accessed May 15,2021)

### 1.3 timeline of research

December 2020 to July 2021



## 2. Research Process

### 2.1 selected sites and information

Research site: Chengdu, Sichuan Province, China. The reason: Chengdu, Sichuan Province is the music culture center in Southwest China, and Sichuan Conservatory of music is located in Chengdu. In terms of music, especially composition technology and piano, Sichuan Conservatory of music has always been among the best. From study to teaching, Professor Huang Huwei has been in Sichuan Conservatory of music. Sichuan Conservatory of music has trained Professor Huang Huwei, and Professor Huang Huwei has made great contributions to Sichuan Conservatory of music. Professor Huang Huwei is from Sichuan. A large number of works have been completed in Sichuan. Sichuan has nourished the composer himself, and the composer has also created a large number of well-known excellent works in Sichuan.

#### Key Informant

The Key informant is Mr. Huang Huwei.



Figure 8 Mr. Huang Huwei

Photo: [www.baidu.com](http://www.baidu.com) (Accessed May 15, 2021)

Huang Huwei (January 1932-June 4, 2019), male, Han nationality, from Neijiang, Sichuan. composer. He graduated from southwest music college in 1954. He joined the Communist Party of China in 1954. He has been a lecturer, associate professor, professor and director of composition department of Sichuan Conservatory of music. More than 120 papers, articles, music works, piano accompaniment scores and books have been published. Among them,

the basic knowledge of harmony writing and the method of transposition have been reprinted for many times. The music works "the painting of Bashu", "the sunshine shines on Tianshan" and "The Moon Song of Mount Emei" have been included in the outline of modern Chinese music history. He has been the judge of national and provincial music competition for many times.

## 2.2 Research tools

- 1) Voice recorder: Record information about the interview
- 2) Camera: Record the pictures of the interview
- 3) VCR: Record the video of the interview

## 2.3 Data collecting

The researcher will collect data through documents annlysis and fieidwork. I collect information based on the research objectives set at the beginning. According to the time and year, Huang Huwei's works are sorted out. Through screening, the works that need to be analyzed are selected. Listen to Professor Huang Huwei's opinions and analyze the assigned repertoire.

## 2.4 Data analysis

investigate the living background of Huang Huwei.

Play and analyze the works carefully, summarize the knowledge points that need to be analyzed, and draw the conclusions that the paper needs.

Analyze the characteristics of his music selection.

Analyzes the melody mode, melody action, rhythm mode and piano skills in Huang Huwei's music works.

Use the technology and data found in the research to create a new piano piece.

## 2.5 Presentation

Chapter 1 Introduction

Chapter 2 Review literature

Chapter 3 Research methods

Chapter 4 Huang Huwei's work and creative experience

Chapter 5 The characteristics of Huang Huwei's work

Chapter 6 A new composition by using techniques and data found in the study

Chapter 7 Conclusion Discussion and Suggestion.

## CHAPTER IV

### HUANG HUWEI'S WORK AND CREATIVE EXPERIENCE

#### 1. Introduction to Huang Huwei

Huang Huwei, a native of Neijiang, Sichuan, was born in Jintang county (now Chengxiang Town, Qingbaijiang District, Chengdu) in January 1932. Composer, music educator, Professor of Sichuan Conservatory of music and former head of composition department.

More than 150 achievements have been officially published and published, including 14 music works, monographs and anthologies published by the people's music publishing house, Shanghai Music Publishing House and the Central Conservatory of music publishing house, and more than 40 achievements published in the four music journals people's music, music creation, songs and children's music sponsored by the China Musicians Association, And more than 30 achievements published in the Journal of Sichuan Conservatory of music "music exploration" and the Journal of Sichuan Musician Association. Important achievements include the monograph "transfer method", "Sposobin and other" and acoustics course "exercise solutions (Volume I and Volume II), four works that have been recorded in many Chinese music history books," painting of Bashu ", " sunshine shining on Tianshan Mountain ", " lyric of Sailimu Lake ", " Moon Song of Emei Mountain ", as well as selected piano works of Huang Huwei and selected art songs of Huang Huwei Selected works of Huang Huwei's instrumental solo, etc. the painting of Bashu and the Moon Song of Emei Mountain were selected into the large-scale series of collections of Centennial works of Chinese music, a major project of academic construction in the field of national music.

He once served as the judge of the third National Music Awards (1983), the judge of Shanghai International Music Competition (1987), and the judge of the second 2000 Chinese piano competition in Hong Kong.

He once served as the director and deputy director of the creative Committee of Sichuan Musicians Association. From 1980 to 2000, he was a member of the creative Committee of China

Musicians Association. From 1993 to 2011, he was a director of China Music Copyright Association.

The performance profile is included in dozens of Chinese and foreign classic books such as the dictionary of Chinese figures, the world famous people in Chinese literature and art circles, the world famous people (Volume 6 of China) (compiled by Hong Kong World Culture and Art Research Center), and the world famous people (compiled by American overseas artists association).

### **1. Brief introduction to Huang Huwei's study and work**

#### **2.1 Huang Huwei's learning experience**

He studied in Chengdu Shude middle school in 1946. He studied in the forest Department of Sichuan University in 1949. He graduated from the composition department of Southwest music college in 1954, became the first graduate of Sichuan music composition department, and stayed in school to teach. During his study, he studied with associate professor Xu Jie (a student of Huang Zi and a disciple of Professor Jiang Dingxian). From 1956 to 1958, he studied in the "harmony teaching research class" of gulov, a Soviet composition expert in the composition department of the Central Conservatory of music. From 1976 to 1978, he was seconded to teach in the composition department of the Central Conservatory of music.

#### **2.2 Huang Huwei's work experience**

On the first teachers' day in 1985, he was rated as "excellent teacher in Chengdu" and won the title of "model worker in Chengdu". In 1989, he won the first prize of "the first excellent teacher achievement award of Sichuan ordinary colleges and universities" for his achievement "cultivating excellent composers". He Xuntian, song Mingzhu, Yang Xiaozhong, Chen Qian, Guo Feng and Lin Youping were all famous composers.

### **3. Summary after interview and list of works to be analyzed**

Huang Huwei has created a large number of excellent works, including instrumental works, piano works and vocal music works. Through the interview with Ms. Huang Yanlin, I seek her suggestions for me to analyze the target works. I also list some important works and ask Ms. Huang Yanlin to provide the score and audio of the works.

Through interview, 9 master's theses on the study of teacher Huang Huwei's works were found, of which 6 were in the direction of piano research and teaching. There are only three master's theses on the research of Mr. Huang Huwei's creative style (two of them use one chapter to discuss Mr. Huang Huwei's tone transfer and harmony techniques, and the other mainly discusses the structure of the work). It can be seen that it is feasible to study the tonal thinking of teacher Huang Huwei's instrumental works. The author will choose Huang Huwei's piano works published by Shanghai Music Publishing House in 2010 and Huang Huwei's instrumental solo anthologies published by people's music publishing house in 2013 as the analysis score examples, and take the application of multi voice language and tonal thinking (including tonal layout, tonal presentation, tonal expansion, tonal thinking, etc.) of teacher Huang Huwei's instrumental works as the starting point, Make a systematic study of his instrumental works.

### 3.1 List of Huang Huwei's music works published

Table 1 Huang Huwei's music works published

Serial number	Song title / book title	form	press	Publication time
1	Rural Festivals	piano work	People's music press	November 1958
2	Bashu painting	Piano Suite	People's music press	March 1961
3	Selected piano works by Huang Huwei	book	Shanghai Music press	August 2010
4	Selected works of Huang Huwei's instrumental solo	book	People's music press	January 2013
5	Emeishan Moon Song	Violin solo	People's music press	March 1985
6	Sailimu Lake Lyric	Violin solo	Music creation	February 1982

7	Hongyanzan	Baritone solo	People's music press	August 1964
8	The sun shines brightly on Tianshan	Flute work	People's music press	July 1978
9	Selected works of Huang Huwei's art songs	book	Central music College Press	November 2010

As for the brief description of the works in the chart, lines 1-4 are the piano works created by Professor Huang Huwei. The piano suite “Bashu painting” is briefly introduced below.

### 3.1.1 Bashu painting (Sichuan folk song theme piano suite)

1) Written in 1958.

2) In March 1961, the people's Music Publishing House published 10 single copies.

3) The Chinese Music Association incorporated it into the selection of piano music from 1949 to 1979, which was published by the people's music publishing house in March 1981. There have been many versions since then.

4) The "special music program" of the Central People's radio station (August 21, 1979) introduces the painting of Bashu (should be performed by Shizhen). Since then, several local radio stations in Sichuan and Fujian have also begun to introduce.

5) Famous pianists and educators who perform, lecture, teach, record and publish audio are (only known to Huang Huwei and in the order of their names and strokes): Kong Xiangdong, Jiang Chen, Li Fan, Yang Hanguo, Li Xiumei, Ying Shizhen, Dan Zhaoyi, Li Xiaoling, Zhou Guangren, Zheng Daxin, Yi Kaiji, Lapland, Lin Ruizhi, Gu Shengying, Ling Yuan, Guo Zhihong, Gu Guoquan, Gu Xin, Cui Shiguang, Fu Cong, Bao Huiqiao, etc.

6) It is widely used as concert repertoire, piano teaching material, piano grading repertoire and music theory works.

7) Transplanted into accordion, guitar, String Quartet, small orchestra, etc.

8) Beijing Dance Academy selected as the dance music in the book "Chinese classical dance teaching".

9) Research and evaluation papers.

10) It has spread abroad.

### 3.1.2 Lyric of Sailimu Lake (Violin Solo / Piano Accompaniment)

1) It was written in the Central Conservatory of music in 1977 and premiered by violinist Huang Xiaozhi.

2) Published in the second issue of music creation in 1982. There have been several versions since then.

3) Introduction to the special music program of radio music magazine of Sichuan people's radio station on August 1, 1982.

4) Sheng Zhongguo, a famous violinist, took this song as his solo concert program, and recorded and published it together with "Emeishan Moon Song" in 1984.

5) The critics believe that this song is a "more influential work" in the creation of violin music from 1976 to 1989 after the "Cultural Revolution" (Tang Qiong: characteristics and problems of contemporary Chinese violin creation), music weekly, October 19, 1990).

6) Record the following five kinds of Chinese music history books

### 3.1.3 Emeishan Moon Song (Violin Solo / Piano Accompaniment)

1) In the spring of 1981, it was made at the invitation of the Art Committee of "Sichuan 1981 Violin Competition", which was determined as the only Chinese work in the group a finals of the competition.

2) Introduction to the special music program of Sichuan people's radio on October 24, 1981.

3) Sheng Zhongguo, a famous violinist, recorded and published audio in 1984.

4) In March 1985, the people's Music Publishing House published a single edition. There have been several versions since then.

5) Music of Grade 8 of Sichuan violin grading examination.

6) It has spread abroad.

7) Record 10 kinds of Chinese music history books



### 3.1.4 The sun shines brightly on Tianshan (Flute work)

1) It was made in 1972 at the invitation of the famous flute player Zhang Hongjun, and premiered by Zhang Hongjun and Gu Xin in the same year.

2) In July 1978, the people's Music Publishing House published a single edition. There have been many versions since then.

3) The "special music program" of the Central People's Radio (January 4, 1980) introduces "sunshine shines on the Tianshan Mountain" (performed by Li Xuequan, a famous flute player of the central Orchestra, and Cao Lei). Radio stations in Sichuan and other places also have special presentations.

4) In July 1981, he won the first prize of "the first selection of excellent literary and artistic works in Sichuan Province".

5) Recommended by the China Music Association, the performance of "modern China Concert" (H. sollberger: flute; a. karis: Piano) was held at Symphony place Concert Hall in New York on December 14, 1981. "The concert was a great success."

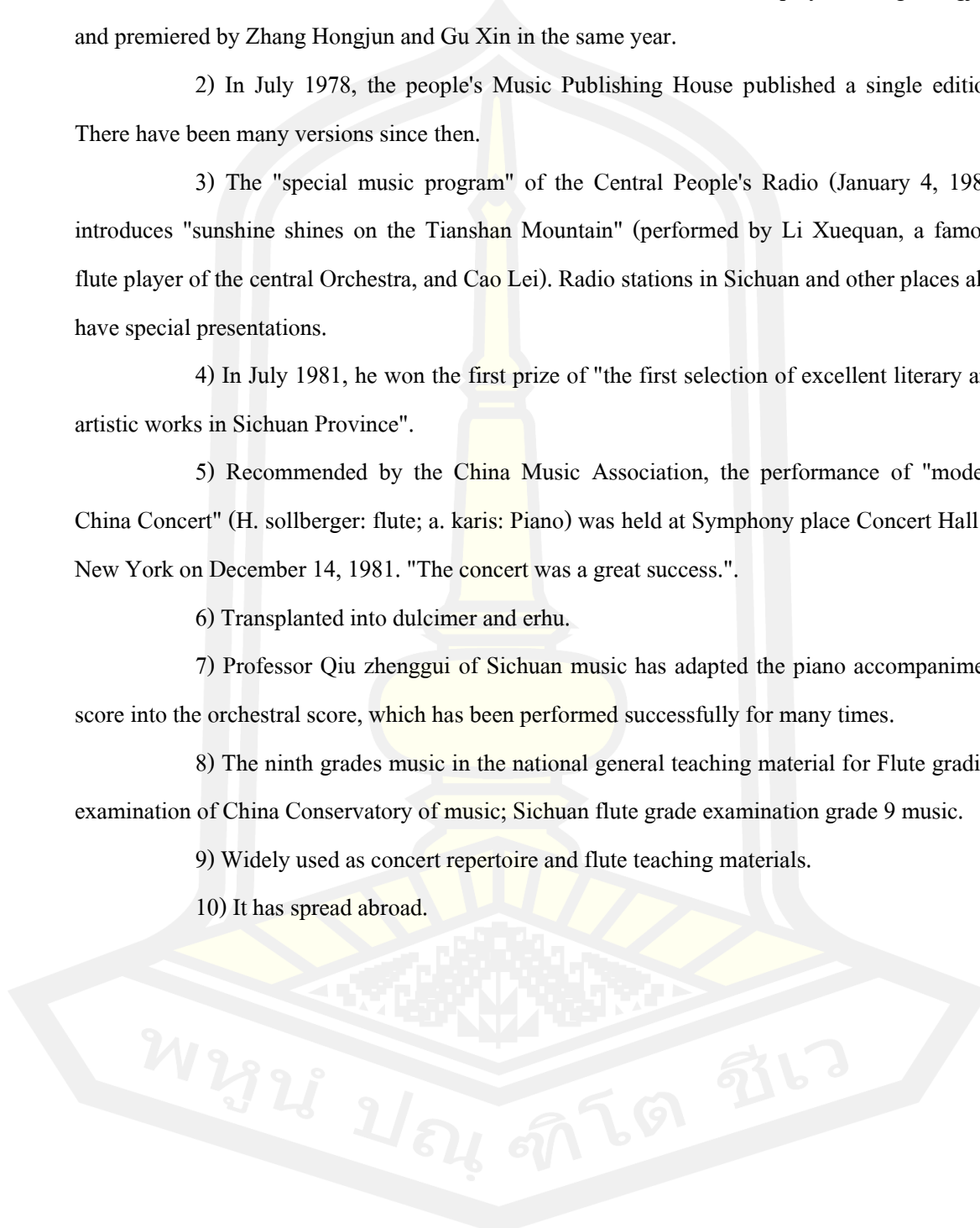
6) Transplanted into dulcimer and erhu.

7) Professor Qiu zhenggui of Sichuan music has adapted the piano accompaniment score into the orchestral score, which has been performed successfully for many times.

8) The ninth grades music in the national general teaching material for Flute grading examination of China Conservatory of music; Sichuan flute grade examination grade 9 music.

9) Widely used as concert repertoire and flute teaching materials.

10) It has spread abroad.





## CHAPTER V

### THE CHARACTERISTICS OF HUANG HUWEI'S WORKS

This chapter mainly analyzes the characteristics of Professor Huang Huwei's works from two aspects:

1. Research on tonal thinking of Huang Huwei's instrumental works.
2. Research on the transfer technique of Huang Huwei's instrumental works

In terms of tonal thinking, the analysis includes the following parts.

Five tone factors in tonal layout of works

Tonal layout in the structure of works

Tonal equidistant layout

Regular tonal layout

Non reproducible tonal layout

The application of tonality double tone

Expand tonality through linear relationship

Expand tonality through pentatonic variation

Expand tonality by alternating chords with the main tone

Tonality is expanded by alternating chords of homocentric tones

In terms of transfer techniques, the analysis includes the following parts

A tonal shift is formed by a chord with a Non three degree overlap structure

A change of tone with strong color contrast

Forming tonal change by using transfer mode

Transposition of distant relation

Three tone transposition by changing chords

Through pentatonic variation

The knowledge points mentioned above will be analyzed and solved one by one in later dissertation.

## 1. Research on tonal thinking of Huang Huwei's instrumental works

### 1.1 Five tone factors in tonal layout of works

Chinese professional multi part music creation began in the early 1920s. Pentatonic tones are often used in melody writing. The harmony used in the creation of multi part music is mostly the harmony techniques of European major and minor system. Due to their different mode basis, there will be style contradictions between melody and harmony in some aspects. In the works created with pentatonic mode, most of the tonal movement of their works do not reflect the characteristics of fourth and fifth degree tonal movement. The structural relationship formed between the tonics of various parts in the works is mostly different from the works written with large and small modes, reflecting the pentatonic factors.

Huang Huwei's creations mostly reflect the structural thinking of five tone mode, such as piano suite "painting of Bashu", violin solo "Moon Song of Emei Mountain", piano solo "fantasy of Jialing River", etc. The writing of instrumental works mostly involves the organization form of multi voice parts, but most of these works do not use large and small modes, so the melody, harmony and the tonal arrangement of each part are different from those of large and small modes. Through creative practice, composers strive to explore ways and methods for the unified and coordinated development of melody and harmony style. In the creative process, the composer's grasp of the overall pentatonic style of the work and the tonal arrangement of each part have their unique thinking logic. In his long creative practice, he has accumulated a lot of creative experience of instrumental works based on pentatonic mode. Through the study of such instrumental works, he can learn some creative experience of instrumental works.

"Emei Mountain Moon Song" (Violin Solo) the moon on Emei Mountain is half round in autumn, and its shadow enters the water flow of ping qiang river. Night hair Qing xi to the Three Gorges, Sijun did not see under Yu zhou. This is the Moon Song of Mount Emei written by Li Bai, a poet of the Tang Dynasty. In this seven character quatrain, the poet expresses his parting feelings through the scenery, and also reposes the poet's nostalgia for his hometown.

This song is based on the seven unique poems of the Tang Dynasty poet Li Bai "the Moon Song of Mount Emei". It describes the natural scenery of Mount Emei, such as the moon, autumn night and river water, and shows the nostalgia for friends. The melody is soft and

beautiful, full of poetic and picturesque. The waves of music thoughts are like endless surging river water, constantly telling the poet's thoughts.

Huang Huwei's violin solo " Emei Mountain Moon Song " was written in Sichuan Conservatory of music in the spring of 1981. It was made by the author at the invitation of the Art Committee of the "Sichuan violin competition in 1981". It was determined to be the only Chinese work that must be played in the group a final of the competition. Later, Hu Zheng and others premiered at the "winner's concert". In 1985, it was first published by the people's music publishing house.

This song is written in the form of trilogy, with the main key of d yǔ mode. As a work reflecting the style of Sichuan folk songs, we can not only find the characteristics of folk songs from the aspects of melody rotation and vertical harmony arrangement, but also reflect these characteristics in its tonal layout. By observing the tonal arrangement of the whole work, we can see the uniqueness of the composer.

The tonal layout of each main part is as follows:

The first part: 1-17 bars, the tonality is d yǔ mode and a yǔ tune.

The first theme in the middle: bars 18-31, with tonality of b yǔ tune and e yǔ mode.

The second theme in the middle part: sections 32-45, the tonality is a yǔ mode.

Connection transition before reproduction: 46-55 bars, tonality is a yǔ mode, #f yǔ mode.

Reproduction part: 56-63 bars, the tonality is d yǔ mode.

When the work is reproduced, the tonality returns to the main d yǔ tone. The connecting transition paragraph before reproduction contains two Tonality: a yǔ mode and #f yǔ mode. A yǔ mode is the fifth tone above d yǔ mode, which can naturally transition to the reproduction part, but unexpectedly, the composer inserts a connecting sentence with #f yǔ mode before reproduction to prepare for reproduction. As shown in Figure 9



The lyric of Sailimu Lake (Violin Solo) was written at the Central Conservatory of music in 1977 and premiered by violinist Huang Xiaozhi. It was first published in the second issue of music creation in 1982.

"Sailimu Lake is located in the northwest of Xinjiang. The lake water, forest, blue sky, white clouds and pastures there constitute a cheerful, bright, fresh and beautiful picture. The composer wrote this pastoral poem with his own experience and deep impression."

The main tune of this song is a feather tune, in which the tonal layout of the main parts is summarized as follows according to the order of tonal layout:

A yü mode--d Kong mode--a yü mode--e f yü mode --g Kong mode--#f Kong mode--d Kong mode--a yü mode. The theme of the whole song is presented on the main key a yü mode for the first time, followed by the second theme on the D Kong mode, and then back to the main key a yü mode. The middle section of the work enters in the 19th section, and the music develops in a mode of 4 sections. The middle section is initially on the a yü mode, and turns to the E yü mode in the 23rd section. With the development of music emotion, the tonality turns to the g-gong tune three degrees above the E yü mode, and then turns to the f Kong mode #f tune three degrees above the d Kong mode. In the 35th section, the music reappears in the d Kong mode.

The theme at the beginning of the music has strong tonal characteristics of Kazak folk songs. It is the core tone of the whole music idea statement and tonal layout. Figure 11:



Figure 11 lyric of Sailimu Lake, 2-6 bars, Violin Part

Make: Li Shangpeng

The theme is based on a yü mode. Through observation, it can be found that the core sounds in the theme are: A, D, e, #f, G. Now compare the mode tonic of each part of the work mentioned above with the core tone here. The core tone in the theme appears as the tonic of the mode in each part of the work in the form of Kong mode or yü mode.

Kazak folk songs widely use the seven tone scale, but there are also five tone scales or six tone scales based on five tone scales. The Kazak folk songs of five tone mode are mainly palace mode and feather mode. The five tone palace mode emphasizes feather tone more than emblem tone, which makes the Kazak folk songs of five tone palace mode have special color. Generally speaking, the author uses feather mode and palace mode to write, and the internal relationship of the tonality of the main parts also emphasizes the characteristics of a feather mode at another level. The author's exquisite tonal layout makes the works highlight the characteristics of Kazakh music on the overall tonal framework, and makes the works have strong structural force while unifying the style.

## **2. Tonal layout in the structure of works**

### **2.1 Tonal equidistant layout**

There are three types of tonal isometric layouts, which will be briefly described below.

1) In the past, it was not necessary to draw up the layout method according to the conventional way. It only needed to calculate an intermediate tone that kept the same distance from the front and the two. First, write a piece of music that was tuned to the middle tone first, then start the tone shift from the middle to the middle, and the result must arrive at the post tune. The middle tone is equal to the ascending and falling difference on the front and the two tone marks. Obviously, the latter music is This is the first type of tonal equidistant layout. It should be noted that this layout can be adopted only when the interval distance between the front and back tones can be bisected. The interval that can be bisected is an interval composed of even semitones.

For example, the former tune is C major, the middle tone is E down, then the G major. The middle tone is three lower than the two tone in the tone. The middle chord is smaller than the front, and the mistress is mistress.

2) "In tone shifting touch, if the first link contains two or more tonalities, its strict mold step also contains an equal number of tonalities, the interval distance between the corresponding tonalities in the two links is also exactly the same, and the tonal character is also exactly the same. This is the second type of equidistant tonality layout".

3) In most of the tunable tunes, one of the most striking features of tonal layout is that the same tone is used at the beginning and the end, and the internal structure is transpose. Some of the passages also use this tonal arrangement. This shows that music starts with stable tonality, makes the tonality unstable through the modulation, and then returns to the stable tonality.

If we write a piece of music that has a tone change (one or more times) but does not return to the original tone, and then repeat the music, no matter how many times, we can never end in the original tone. For example:

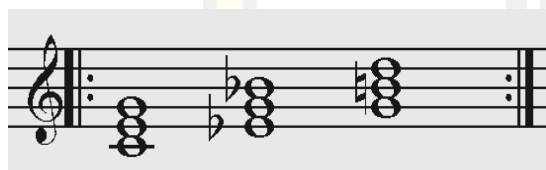


Figure 12 Tonal change

Make: Li Shangpeng

But if you move the whole music to a specific key during repetition, for example, the above example moves the high-purity fourth degree from F major, the result will be very natural and logical back to C major. As shown in Figure 13

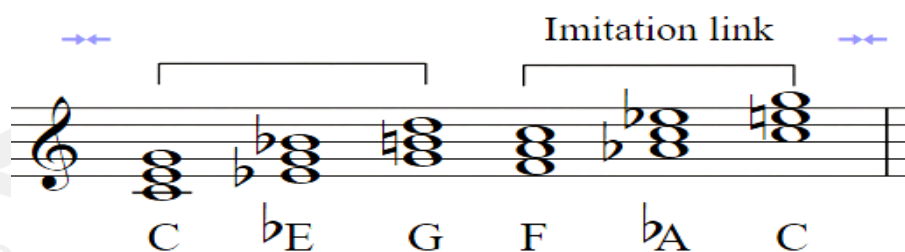


Figure 13 Third tonal change

Make: Li Shangpeng

How to determine that particular tone? "The method is that when the first link ends at a tone with an interval distance above or below the original tone, the tone with an equal interval distance in the opposite direction of the original tone is this specific tone, and the mode advance

link should start from this tone.". For example, the original key of score example 5 is C major, and the first link ends in G major with pure five degrees above, then the module advance link must start from F major with pure five degrees below C major. This is the third type of isometric tonal layout - opposite isometric layout.

The piano music "string dance" is the fourth in the piano suite of "painting of Bashu". This work quotes the melody of Tibetan folk songs. In terms of musical form, this work is the transposition and repetition of transposed segments.

The string dance adopts the equidistant tonal layout in the opposite direction. The first passage starts from e feather and ends in a pure five degree yū mode below. The second progressive movement starts from the pure five degree B yū mode above the opposite direction, and returns to the e yū mode at the end of the whole song. There is a tonal opposition between the two passages. See Figure 14:

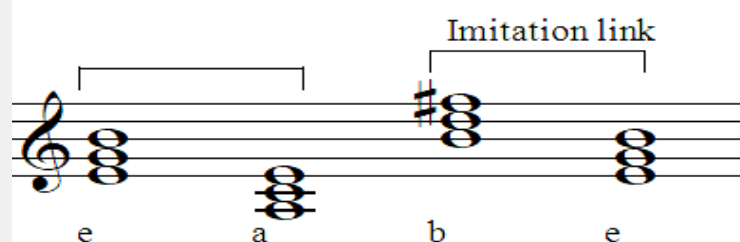


Figure 14 Third tonal change

Make: Li Shangpeng

## 2.2 Regular tonal layout

Huang Huwei has his special ideas on the tonal layout of some instrumental works, such as the following: Although the length of Chengdu spring suburb is small, the works reflect the composer's exquisite composition techniques, and the tonal layout has undoubtedly become the highlight of the music. The author summarizes the whole tonal layout as follows:



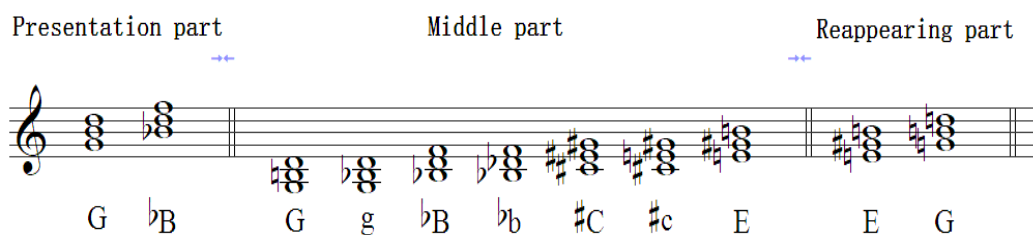


Figure 15 Tonal arrangement in the spring suburbs of Chengdu

Make: Li Shangpeng

The main tune of the whole song is g palace tune. The melody of Sichuan folk song "river rising water" appears completely in sections 1-3 of the work. At this time, the tonality is g palace tune. Then, the author adopts the technique of small three degrees upward transfer, and completely repeats the mode of the first 1-3 bars in the descending B palace tune.

At the end of section 5, the composer skillfully arranged a small connection to gradually transition to the middle of the work. The composer wrote a two bar pattern in the C palace tune, and transferred the tune to repeat it once in the D palace tune, so that the music made a very smooth transition to the middle. See Figure 16

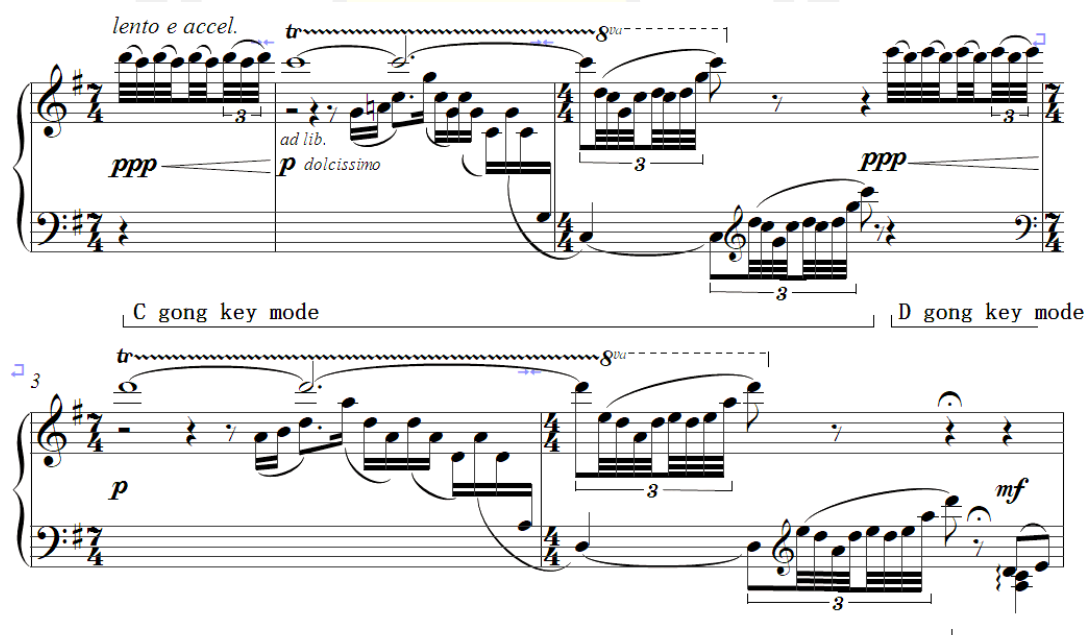


Figure 16 Spring suburbs of Chengdu Connecting transitional paragraphs

Make: Li Shangpeng

The music enters the middle section from the end of section 9. As can be seen from music score examples 2-2-5, the second mode of the connecting section is d palace tune, and the tone from the middle section is g palace tune. This tonal arrangement has also appeared in the works of previous composers. For example, in Schumann's Fantasia, the work shows a tune transition from F major to C major, and the middle section is also entered from F major.

The composer must have a precise arrangement when he starts writing in the middle section with the main tone. As can be seen from the score example 2-2-6, the middle section enters from the G kong mode, then turns to the G yü mode in the same tonic minor, and then enters the B kong mode in the upper three degrees. The composer uses major to transfer to the same tonic minor, and then from minor to the upper three degree major. This way of transfer is natural and smooth, which lays a foundation for the development of middle music.

The work has its precise tonal arrangement from the beginning, and each tone is closely linked. As can be seen from the spectrum example 2-2-6, the work presents the display section, middle section and reproduction section. Except that the tone of the same tonic palace tone in the middle section is transferred to the same tonic feather tone, the distance between the other two adjacent tones is three degrees. This strict and regular tonal layout is very worthy of our study.

Presentation part                      Middle part                      Reappearing part

→→                      →→                      →→                      ↺

major to minor   major to minor   major to minor

three step                      three step   three step   three step   three step

G   B                      G   g   B   b   #C=D   #c   E                      E   G

Figure 17 Spring suburbs of Chengdu three degree relationship transfer

Make: Li Shangpeng

### 2.3 Non reproducible tonal layout

The most typical musical form structure that embodies the "reproduction principle" in traditional music works is three segment musical form and trilogy. The "reproduction principle" is almost the cornerstone of any large musical form. "Reproduction" can be the "restoration" of the original things, or it can reappear in a different way after some transformation of the original things. Non reproducible tonal layout means that when the work is reproduced, its writing techniques are the same or similar to those when the work is first presented, but tonality does not return to the tonality when the work is first presented, but writes on other tonality.

This section will simply comb and analyze the tonality of the reproduction part of his works, and observe Huang Huwei's tonality arrangement in the creation of instrumental works from this side.

#### "Sunshine shines on Tianshan Mountain" (flute solo)

The musical form of the flute solo "sunshine shines on the Tianshan Mountain" is a double complex two-part musical form, which is divided into two parts: slow in the front and fast in the back. The slow part is a single three part form with reproduction. The first paragraph of single three is based on a major, and the tonality during reproduction is D major. The fast part is a complex two-part form. The first paragraph is based on d minor, and the tonality of reproduction is d minor.

#### Fantasy of Jialing River (Piano Solo)

The Fantasia of Jialing River was written in November 1979 at the request of the Art Committee of "Shanghai Spring" in 1980. After the completion of the work, pianist Yang Hanguo played and recorded it for the first time. After selection, it was included in the new creation selection of piano solo "spring of Shanghai" in 1980 (published internally). In October 1996, Zhu Xiaoming, the winner of the International Piano Competition directed by Professor Yang Hanguo, made his debut at the 6th "autumn concert in Chengdu" in Sichuan Province. Ren Yintong and Chao Zhijue incorporated it into selected Chinese piano works (III), which was first published by the people's music publishing house in April 2000.

Jialing River is the most famous river in Sichuan river. The "Jialing River" in the title of the music generally refers to Bashan Shu River. The theme of this song is quoted from the melody of Sichuan folk music or created according to the style of Sichuan folk music. The music shows

the charming natural scenery and local customs of Bashan and Shushui, with strong local characteristics.

The structure of this Fantasia is a polyphonic form. The first part is a single trilogy with contrast middle section and reproduction. The first paragraph of Dan San is based on the C kong mode, and the tonality of reproduction is the e yü mode. The second part is a single three part musical form with expanded middle section and reproduction. The first three paragraphs of the second part are based on C kong mode, and the tonality of reproduction is b kong mode. When the first paragraph of the two single trilogy is reproduced, the tonality is not reproduced.

The above lists Huang Huwei's two instrumental works. The musical form structures involved include compound two-part musical form and double compound two-part musical form, both of which are large-scale musical form structures. When it comes to the relatively large musical form structure, Huang Huwei's tonal choice in the reproduction of a large part of his works is mostly different from the tonal arrangement of "simple" three-stage musical form and trilogy. Because in large-scale musical forms, the tonality of the reproduction part of a part of the work, especially the reproduction part located in the middle part of the work, bears more tonality link function and plays a role of threading the needle to guide the tonality of the rest of the work. The Fantasia of Jialing River and the sunshine shining in the sky are such examples. The tonality of the reproduction part in the middle of the work has not been reproduced.

### **3. Tonal expansion**

When discussing the relationship between tonality and tonality in and acoustic works, two technical concepts, namely "tone transfer" and "tonality expansion", are often used. Transference refers to the explicit transfer of tone centers in harmony movement. Tonality expansion is "a new concept of the relationship between modern tonality and tonality, which starts from a specific tonal center and regards various complex harmonic phenomena as a harmonic theory that has some connection with the tonal center". In other words, "tonal expansion" here refers to the expansion of the tonic range, that is, recognizing that more tones have centripetal force on the tonic.

Tonal expansion technique has been widely used in the works of contemporary Chinese composers. In the application of harmony, composers have been exploring the expansion ways of

harmony technique in addition to exploring the coordination between harmony and pentatonic melody. Tonal expansion technology is one of them. In his creative practice, Huang Huwei not only draws lessons from and absorbs the harmony techniques of modern music, but also gives full play to and makes use of his own resources of pentatonic mode. Through analysis, the author concludes that the tonality expansion techniques commonly used in his instrumental works mainly include the following.

### 3.1 Application of homotonic two tone

"In western modern music, in order to enhance the color of mode, there has been a writing technique of dual mode or multi-mode similar to polyphony. About compound mode and dual mode, Bartok gave a lecture on the main characteristics of Hungarian new art music at Harvard University in 1943." He pointed out that "if we regard these two modes as the modes of the minor scale, the places where they are applied at the same time in the works will inevitably show a kind of bimodality." the same tonic bimodal (that is, Bartok's "bimodal" or "multimodal") , is the longitudinal combination of different tone sequences with the same pitch or center tone between voice parts.

On the basis of absorbing modern western techniques, Huang Huwei's works also use the writing technique of "same tonic dual mode". "For example, in the double variation I love snow lotus" The third variation and the fifth variation of the second theme are written in the same tonic dual mode. It can be seen from sections 61-66 of the song that the upper and lower levels are two tones with continuous generic e as the axis, reflecting each other. The upper level is a major and the lower level is a Mick solidian. In this way, the western major and minor and the middle ancient style are formed in a certain relationship The two tone segment with the same tonic has become a highlight of Huang Huwei's piano work. Figure 18

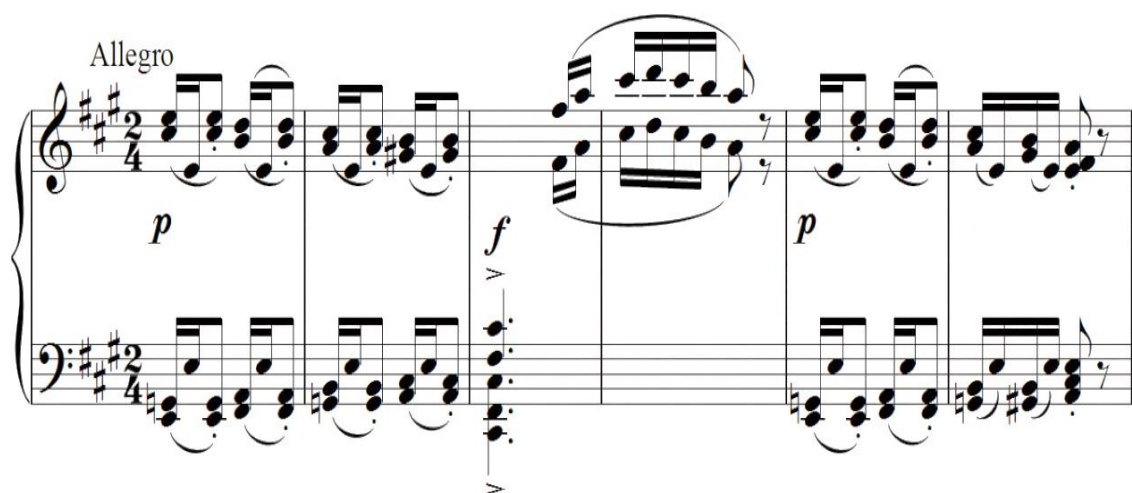


Figure 18 Dual tonality

Make: Li Shangpeng

### 3.2 Tonality is extended by linear relations

"When dealing with the vertical and horizontal relationship of harmony, if we emphasize the horizontal part movement mode, and take the logical part lines as the starting point of the harmony structure, this will form the harmony method of linear structure." due to the intervention of melody factors, its vertical structure and harmony are subject to the horizontal linear logic, Through the lateral traction of melody, we can get rid of the control of basic tonal function. Therefore, using the harmony of linear structure expands the harmony materials, enriches and expands the single tonality from the aspect of transverse melody.

It is a very common harmony technique to use the harmony of linear structure. When using this method, the horizontal part movement mode is emphasized, but the concordance of vertical sound also needs to be considered. Huang Huwei uses the writing method of linear harmony in many works. He often skillfully combines linear progression with the arrangement of harmonic functions, taking into account the harmony of vertical sound and the moderate expansion of tonality. His application of linear progression in the theme presentation of the second movement of children's Sonata is the embodiment of this harmonic thinking.

The score Figure 19 is the sections 1-9 of the second movement of children's sonata. The melody of the high voice part is d quotient, the first sentence of the low voice part is written in comparative polyphony, and the second sentence is composed of semitone linear presented in

parallel three degrees in the following lines. Except for be and #a, all the changed sounds can be interpreted as variations in pentatonic mode. The occurrence of these variations is not inconsistent with its harmonic style and melody style, and all chords can also be explained in the traditional way of tone separation and alternation, and the overall trend of harmony still obeys linear logic.

See the following Figure 19



Figure 19 Children's Sonata

Make: Li Shangpeng

This harmony thinking is also reflected in another work. Score example 5-3-3 is the connecting part between the middle part and the reproduction part of the song, and the tonality changes from D kong mode to G yü mode. The whole music and harmony writing are based on reverse linear motion. In the third and fourth subsections of the score example, the upper layer of the piano part makes the upward movement of the parallel major and minor triads along the D key. At this time, the low voice part is based on the linear progress (the D sound of the small character group goes down to the D sound of the large character group) makes the downward movement of the parallel space fifth chord along the seven sound scale, and the upper and lower layers form a reverse scale melody. Both the upper and lower layers of this music are carried out in harmony in D key, but under the framework of maintaining normal harmony, the linear progress of reverse melody is highlighted.



Later, the upper and lower layers of music materials form a more symmetrical reverse linear progressive form in the form of cylindrical chords. In the process of developing and deepening with reverse linearity, it involves the corresponding separation of chord materials, which will inevitably bring the extension of tonality and the expansion effect of sound, so as to bring the expansion and change of harmony in space. When the major and minor seven chords based on D appear in the harmony, it is converted to the major and minor seven chords based on G yü fifth.

Allegro

*agitato* 3 3 3

*mp poco a poco cresc.*

*agitato*

*mp poco a poco cresc.*

*energico*

*f*

*f*



Figure 20 Cello Solo Yinshi 29-36 bars

Make: Li Shangpeng

Music score example 5-3-4 is the beginning theme presentation paragraph of "weeding folk song" in "Twelve Sichuan folk songs". The melody of bars 1-8 is on the right hand, which represents the pentatonic mode of C. the harmony is a series of in-situ seven chords with the same structure and lack of three tones, which are based on the continuous second descending scale of the bass. The law of bass is to start with a group of D tones in small characters and go down to a tone in large characters according to the scale. The upper melody can be incorporated into the c-sign pentatonic mode, and the lower chord is written in parallel with the original seven chords without three tones.

In the chord configuration of the low voice part, the author deliberately omits the chord three tones, which changes the possible functional characteristics of the complete seventh chord. The omission of three tones changes the unique tension of seven chords from the sound structure, unlike the big and small seven chords in size adjustment. The pentatonic scale and major minor scale have different composition methods. At this time, the seven chords composed of three tones are omitted to avoid the formation of distinctive functional characteristics of large and small seven chords. All are carried out not according to the functional principle, but based on the linear principle. Such chord configuration has changed the limitation of traditional sound structure and enriched the "spatial thinking" of chord configuration. The seven chords here have not been solved in a real sense. See Figure 21



Figure 21 Weeding folk song 1-8 bars

Make: Li Shangpeng

Sometimes the line is very short, but it also expands the tonality and strengthens the expressiveness of music.

Figure 22 is selected from the beginning of "stone work chant" in "Twelve Sichuan folk songs". The left hand of the low voice part is the dominant continuation writing method, and the three voice parts above the left chord are semitone downward lines (only the tones be to BD in bars 3-4 are full tones). Bar 1 is a seventh chord based on the tonic (BB), and bar 4 is a triad based on the tonic. The chords in sections 2 and 3 are extremely discordant, which seems to describe the hard work of the Stoneworkers.

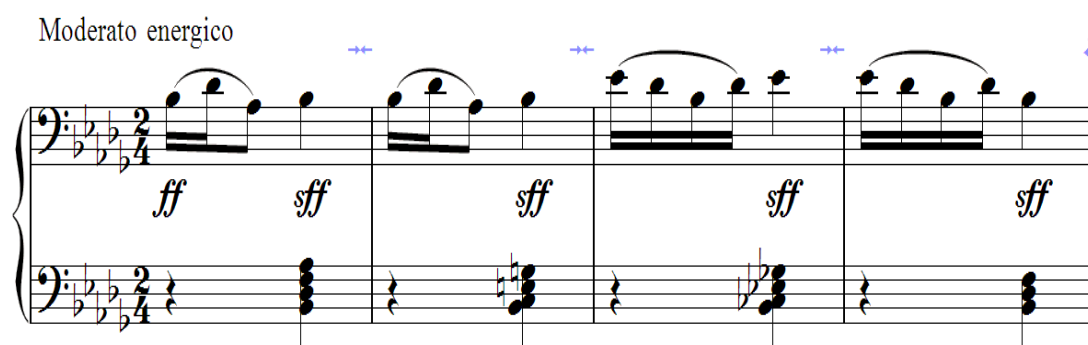


Figure 22 Wtone work chant 1-4 bars

Make: Li Shangpeng

Sometimes the progression of lines is often the basis for chord progression. For example, in subsections 13-20 of the first movement of the children's Sonata, the middle part is always borne by the C sound of the small character group and the e sound of the small character group, and the low part is carried out downward from the C sound of the small character group to the half tone of the e sound of the small character group. This downward line is also the basis for the chord sequence of these eight bars. The chords formed vertically are based on the principle of linear progression. See Figure 23

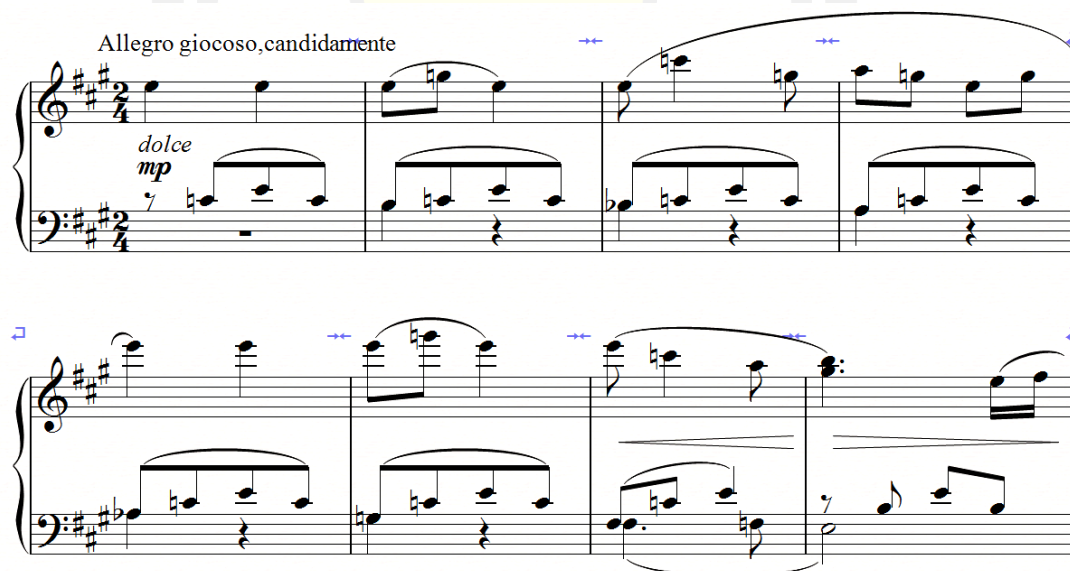


Figure 23 Children's Sonata 13-20 bars

Make: Li Shangpeng

### 3.3 Expand tonality through pentatonic variation

In the pentatonic mode, there are three kinds of seven tone scales, which are Qingyue scale, Yayue scale and yanyue scale. Among these seven tone scales, there are four kinds of sound changes, namely "bianzhi (change zhi)", "biangong (change kong)", "qingjue (near chüch)" and "run (near yü)" (pentatonic change). The use of chords with pentatonic inflection in pentatonic mode usually has dual mode significance. In the harmonic writing of Figure 24, the author consciously uses the chord containing "pentatonic variation" according to the alternation of the same tonic mode:



Figure 24 Planting Yangko 1-5 bars

Make: Li Shangpeng

The melody of the folk song in the above example is five tone D shang mode. The seven tone mode established with D as the main tone has different forms and colors. If it is constructed into an elegant scale, it has the nature of major, and if it is constructed into a Yan scale, it has the nature of minor. When configuring harmony, the author boldly alternates the pentatonic inflection in the mode, and deliberately alters the chords of Yayue scale and Yanyue scale: in Section 1, the major triad established on the quotient of D shangya scale and the major triad established on the symbol are used, The second section uses the harmony of the small triad established on the Shang tone and the small triad established on the characteristic tone of the D Shang Yan scale. In the next two sections, this harmony is repeated many times, so as to strengthen the tonal expansion caused by the color opposition of large and small triads formed by the introduction of pentatonic alternation with D as the main tone.

### 3.4 Tonality is expanded by alternating chords with the main tone

The same main tone refers to major and minor tones and other natural modes with different mode structures but the same main tone. There are two situations for the alternation of the same main tone: the first is the alternation of major minor, that is, the chord of the same main minor is used in major; The second is the alternation of minor major, that is, the chord with the tonic major is used in minor.

In the Chinese works created with pentatonic mode, Huang Huwei draws lessons from the synthesis of the same tonic mode of the major and minor system and applies it to the modes of different palace systems with the same tonic.

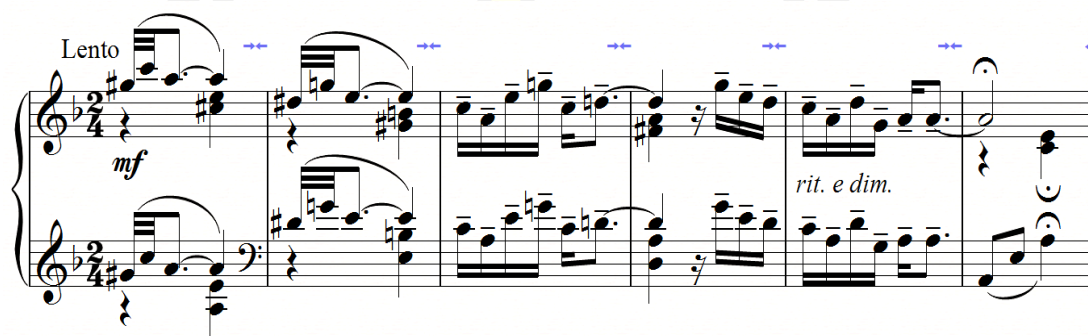


Figure 25 Simple variation 26-31 bars

Make: Li Shangpeng

In the above example, the melody is a feather tune, but in the harmony configuration, the harmony of the whole music alternates from the same tonic palace tune a palace tune, the major triad based on the palace tone (a tone) in the first bar, and the major triad based on the characteristic tone (e tone) in the second bar, all alternates from the same tonic a palace tune, and returns to the main chord of a feather tune at the end.

### 3.5 Tonality is expanded by alternating chords of homocentric tones

The same middle tone refers to the major and minor with different mode structures but the same middle tone. Such as a minor and Ba major, C major and #c minor. It is called low major because the major chord in major is half tone lower than that in minor between major and minor in the same midrange; On the contrary, its minor is called high minor.

Different from the situation that the alternation of the same tonic major and minor has long been formed in history, the alternation between the same Alto major and minor is the

product of modern music. Due to the development of the relationship between the same central tone, the expansion of tonality and the change of harmony color are more flexible and diverse.

The following example is the end of variation 6 of the simple variation, which applies the alternation of tones in the same middle, and uses the chords in low major in minor to cause tonality expansion. This part is in D minor. The chords (E, G, b) of the first beat in bars 4 and 5 in the score example are triads established on the second tone of D frichia mode, which is the result of the synthesis with the medieval style of the same tonic. The chords (a, C, e) of the second beat in subsections 4 and 5 introduce the quintuple chord of the same midrange low major and D flat major in D minor. The harmonic termination form formed in subsections 6 and 7 replaces the  $\text{I}^b \text{I} \text{---} \text{V} \text{---} \text{I}$  by using the  $\text{I} \text{I} \text{---} \text{V} \text{---} \text{I}$  obtained by mode synthesis. Subsections 8-11 are supplementary. Subsection 8 is a composite chord. The upper layer is the large and small seventh chord based on the ascending C level. From the root sound relationship, the ascending C is the leading sound of D minor, forming the progression from the leading sound to the tonic. However, in terms of chord nature, it is a structure with the meaning of belonging to seven chords. If it is included in the equal tone exchange, it is actually a large and small seven chords composed of bd-f-ba-b (flat D = #c, F, flat a = #g, flat C = b). This chord is actually V7 / IV in D minor, middling major and D major; In the lower layer, there are large and small seven chords composed of falling e-g-bb-bd, alternating from V7 / V in D minor and Alto major to V7 / V in D major. At this time, it is combined in a layered and overlapping way, showing the sound extension in the same two generic directions (subordinate and subordinate) of Alto major, and finally unified in the basic tonal D minor. Through the final supplement, it can be seen that the seemingly separated two chord materials imply the composer's deep meaning of the comprehensive use of the same Alto mode.

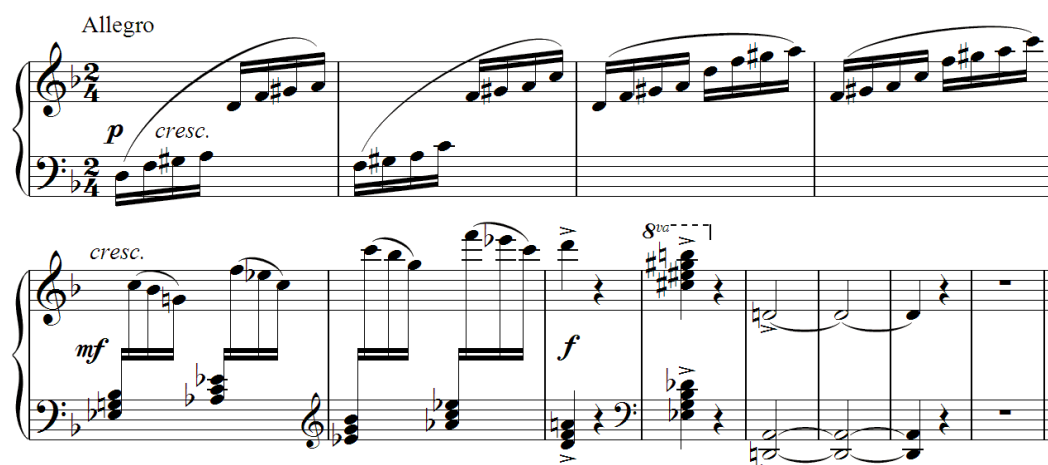


Figure 26 Variation 6 of simple variation

Make: Li Shangpeng

In Huang Huwei's instrumental works, the alternating chords of the same main tone and the same middle tone are often used together in a vertical or horizontal way to form a complex harmonic relationship. Examples are as follows:

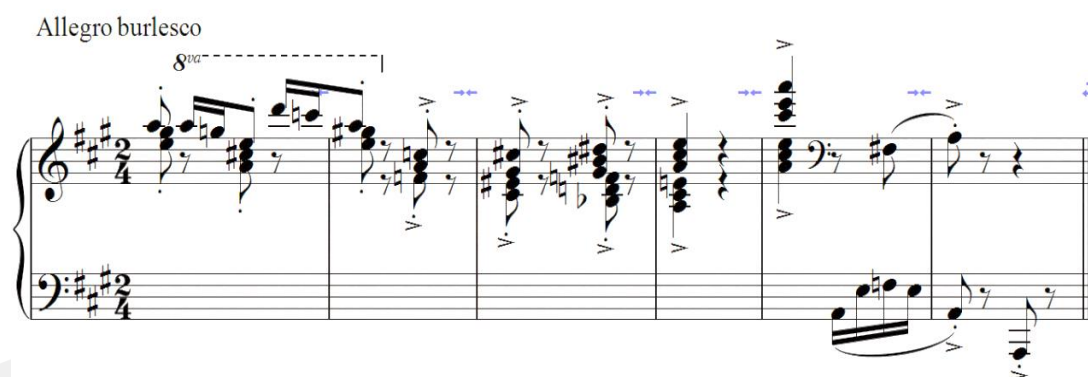


Figure 27 The third movement of children's Sonata

Make: Li Shangpeng

The above example is the end of the third movement of children's sonata. The tonality is a major. The alternating chords of the same main tone and the same middle tone are used in the harmony configuration. The first beat of the first section and the second section is composed of two layers. The melody of the upper layer is a minor, while the harmony of the lower layer is a



major. Its chords are respectively matched with the main chord and subordinate chord in a major. The upper and lower layers form a vertical compound with the tonality of the main tone. From the second beat of the second bar to the fourth bar, the second step is carried out linearly to the tonal main chord. In the third section, the level III chord of the first beat rising three tones is a level VI out of tune chord, which is not really solved, but is solved by the reverse linear thinking of the upper and lower layers. New chord materials are introduced into the category of mode synthesis respectively. The upper layer enters the leading triad (big three structure) of a major and Alto rising a natural minor, and the lower layer alternately comes from the second chord of the same tonic a phrygian, Finally, it is unified on the main chord in a major.

#### **4. A study on the transfer technique of Huang Huwei's instrumental works**

From the tonality of music works, there are two situations: one is that the music is single tonality from beginning to end, and the other is tonality conversion. Single tonality is more common in small works, because the statement and development of Lesi in small works are relatively simple and do not necessarily need tonality comparison and conversion, but this does not mean that small works do not need to convert tonality at all. "In fact, many short folk songs have tonal conversion, or through the conversion of various modes of the same palace system, or through the transfer of tones to obtain more profound artistic expression."

The word "tonality" contains two meanings, one is the tonic pitch, the other is the mode. These two aspects are interrelated and inseparable. Tonality can be determined only when they are clearly indicated at the same time.

Why do you want to change the tune in music? What is the purpose and function of tone transfer? From the perspective of creative practice, it can be explained from the following aspects:

- 1) The performance of limited music materials can be brought into greater play through tone transfer.
- 2) Tone transfer is to have better music liquidity, better express emotion and depict music image.
- 3) Tune transfer is an important means to promote the development of music.



4) Transfer is sometimes mainly to obtain the tonal color contrast between music segments.

5) Transfer is sometimes to adapt to the range, range or timbre of human voice or musical instruments, or to adapt to the singing and performance characteristics of human voice and instrumental music.

The above makes a general summary of the causes of tone transfer and the role and purpose of tone transfer. These aspects are closely linked, which should be comprehensively considered in creation and analysis. In the author's opinion, the tone transfer in the work is not an independent event. It always has a special creative intention of the composer. At the same time, it is an important technique in the process of developing and deepening the theme.

There are various ways of tone transfer in the works. On the premise of obeying the general writing law, the ways of chord configuration are complex. This chapter will analyze the characteristic transfer techniques in Huang Huwei's instrumental works, and try to understand the composer's artistic intention through analysis and research.

#### 2.1 A tonal shift is formed by a chord with a non three-dimensional structure

Non three degree structure chord is a common chord with five tone characteristics in Chinese music works. Because the non - three - dimensional chords are diverse in form, their composition is also different from the three - dimensional overlapping chords. Non three dimensional chords have different forms. Taking the C-House system as an example, the more common ones are the following examples. The following example is quoted from Huang Huwei's book transfer method on page 138. In the following example, each chord with a white head is a substitute chord for the chord with a black head. See Figure 28

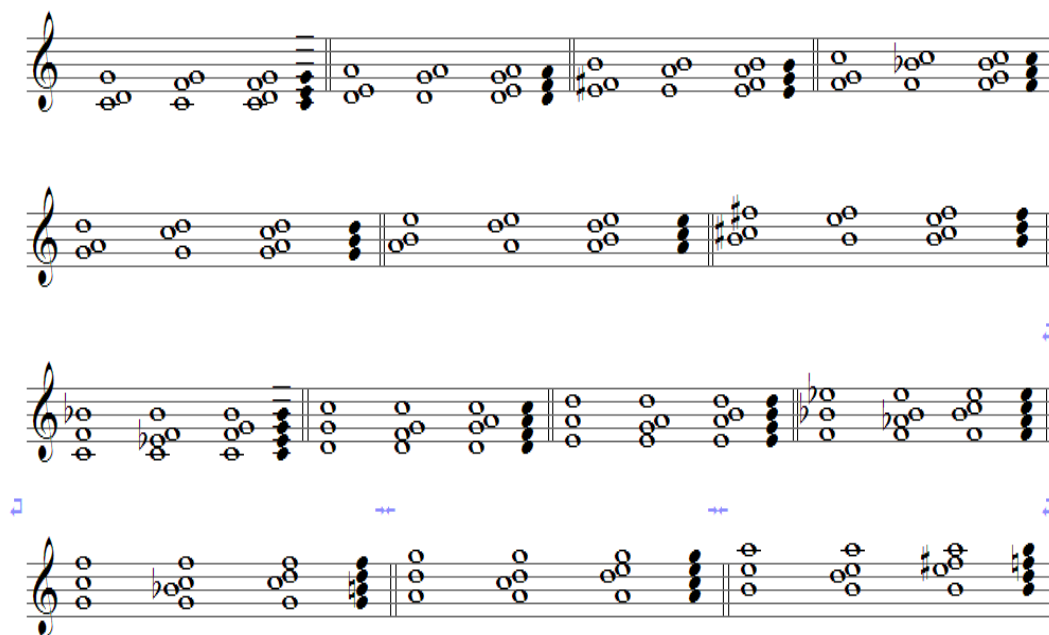


Figure 28 Non three degree structure chord

Make: Li Shangpeng

The chord of this non three-dimensional structure has two characteristics: "One is that the constituent sound of a chord does not exceed the category of a pentatonic scale, that is, each chord listening alone has the sound property of a pentatonic scale; the other is that it does not contain the major third interval of the palace angle that determines the tonality of the pentatonic scale. These two characteristics make the tonality of this chord uncertain. Try to compare the following two chords with the same root In the following example, the three-dimensional structure chord belongs to only three palace systems, while the non three-dimensional structure chord belongs to more palace systems ".

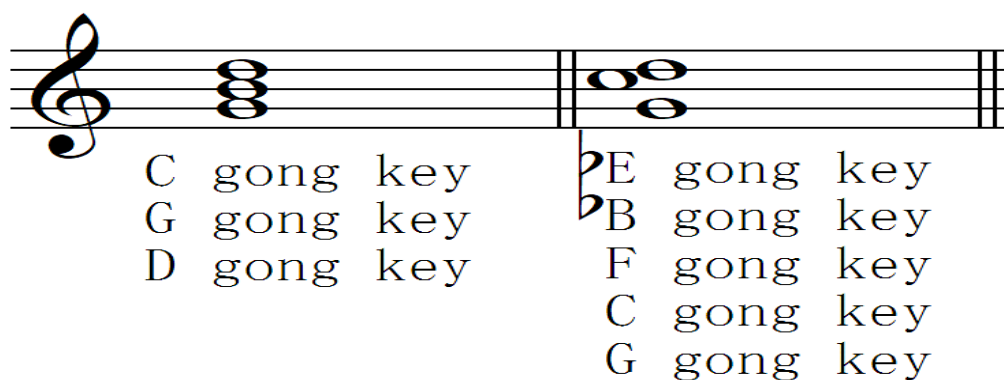


Figure 29 Non three degree structure chord

Make: Li Shangpeng

Because of the particularity of its structure, the non-three degree overlapping chord has a variety of tonality attribution. Therefore, the choice of the target tonality is more extensive when using this kind of chord in the works. Therefore, using the non-three degree overlay chord as a common chord is easy to arouse the tonal wandering. It can make the music work shift from the forward to the post.

At the beginning of the piano solo Fantasia of Jialing River, it belongs to the C palace system. In the fourth quarter, the ten and fourteen legations use the clear angle as the palace and turn to the f palace system. In Section 5, the non-three degree overlapping chord f-bb-c-be, which is equal to the substitute chord of the seventh chord f-ba-c-be formed by the descending e house system on the second tone (replacing the chord three tone clear angle tone with the characteristic tone), has been transferred to the descending e house system. As shown in Figure 30.

Lento rustico

*p a piacere*

*poco a poco accel.*

C gong system

*mf*

F sound, qingjiao is the gong

*a tempo*

*p*

F-B-C-E Non three degree overlapping chord

bE gong system

Figure 30 Jialing River fantasy

Make: Li Shangpeng

## 2.2 A change of tone with strong color contrast

"Instead of using the usual tone transfer techniques (through common chords, common tones, middle tones, etc.), it is called tone change to move the music directly from one tonality to another. Because tone change is the direct comparison and juxtaposition of two different tonal music materials in order, it is also called tonal opposition or tonal opposition. The direct opposition of two different tonalities will inevitably lead to the sudden change of harmony color. The application of this technique mainly has the significance of tonal color contrast.

Tone change is another mode of tonal movement different from tone transfer. It does not need to consider how to formulate the tonal layout of the middle tone, but only what tonality to be changed. Because the method is simple and the effect is better, composers often use this method.

The sixth work A Ba night party in the piano suite painting of Bashu adopts the technique of changing tune. Sections 15 and 16 of the work are d feather tune, and sections 19 to 22 are transferred to a feather tune. The two tones are originally close related tones, but in order to obtain the color of tonal contrast, two transitional sections of #f yü mode are inserted between the two tones, which are opposite to the tonality of the front and back tones.

Allegro ardente  $\text{♩} = 126$

*mf* *sfz sfz* *mf* *sfz sfz*

d yu key #f yu key

*mp*

a yu key

Figure 31 A Ba night meeting 15-22 bars

Make: Li Shangpeng

For another example, subsections 5-8 of the spring suburb of Chengdu in the painting of Bashu are the connection between the middle section and the first section of the work. The author wrote a pattern with the time value of 11 beats, and used this pattern to write two small sections until the end of the ninth section. These two modes are respectively established in the system of C kong mode and D kong mode, forming a quadratic relationship between the two tones and tonal opposition. See Figure 32

Figure 32 spring suburbs of Chengdu 5-8 bars

Make: Li Shangpeng

### 2.3 Using transfer mode to form tonal change

Modulation is an important technique in the development of music materials, which is widely used in music creation. The center tone of the middle tone of the modulate will vary with each shift. In general, the most basic transfer mode contains three keys. Transposition usually takes the last chord in the form as its key chord. This transposition is generally called "through transposition", mainly because the new tone is not persistent.

"The prepared transfer mold advance focuses on strengthening the functional connection at the joints of each mold advance link, so that the development of music is like an unbreakable chain. Although the music structure is still relatively separable, the tonality development in the mold advance is achieved at one go". At the end of the first mock exam, the harmony between the preceding and the last link is very close, so that the latter part appears not abrupt. There are two methods most commonly used for prepared transfer molding:

1) The joint of the two links can be the same chord or the same key, or the two keys or near related keys of the same palace system. This needs to be transferred to the appropriate

tone in advance at the second half or end of the previous link, so as to make tonal preparations for the emergence of the latter link.

2) The last chord of the previous link is the functional chord of the starting chord of the next link.

In tonality, there are many ways to organically connect the transfer mold into the joint. This paper only lists two commonly used methods.

Huang Huwei's Piano Suite "painting of Bashu" in the middle of "spring suburb of Chengdu" adopts the first prepared tone transfer mode mentioned above. See the following Figure 33

Adagio

*mf*

Core tones

G Gong key

g yu key

Flat B Gong system

Core tones

Flat B Gong key

*f*

Core tones

Flat b yu key

Sharp C Gong key

Sharp C yu key

Flat D Gong system

Sharp C Gong system

E Gong system

Figure 33 spring suburbs of Chengdu 10-12 bars

Make: Li Shangpeng

In Figure 33, the first link starts from the G kong mode and the second link starts from the descending B kong mode. In order to prepare for the emergence of the latter link, the former link will be transferred to the G yü mode in the descending B kong mode system in advance. The G kong mode and G kong mode in the first link are the same main tone. The end of the first link

is connected with the beginning of the second link through tonality (g feather harmony and falling B kong mode belong to the same kong system). The seemingly divided first and second links are skillfully connected through a prepared transfer mode. The middle section of the spring suburb of Chengdu seems to be composed of relatively independent "patterns". Through careful analysis, it is found that the tonal connection makes each "pattern" inseparable.

The structure of Jialing River Fantasia is a complex two-part musical form. The first part is the single trilogy with contrast middle section and reproduction, and the second part is the single trilogy with unfolding middle section and reproduction.

In section 40, the music enters the middle of the first part of the work. In sections 80-87, the author writes each link into a two section mode, which is presented successively in B kong mode, e yü mode, Ba kong mode and D kong mode. The tonics of each adjacent tone are pure four degrees apart. These 8-bar music clips, with two bars as a link, constitute a direct transfer mode.

**Più mosso**

The musical score is written for piano in 2/4 time, key of B-flat major (two flats). It consists of two systems of four measures each. The first system is labeled 'Basic structure' and 'Imitation change 1'. The second system is labeled 'Imitation change 2' and 'Imitation change 3'. The music features a melodic line in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and dynamic markings like 'mp'.

Figure 34 Jialing River fantasy 80-87 bars

Make: Li Shangpeng



As another example, Figure 35 is the transition between the first and second parts of the song. The tonality changes from the #f yū mode of the a yū mode system to the G yū mode of the B kong mode system. The first bar in the score example is in the a kong mode system, and its melody material comes from the fourth phrase of the first part; Section 2: move the mold into the f kong mode system three degrees below; Section 3 is the continuation of section 2. The clear horn sound is converted into the palace sound of the B kong mode system, and the next section naturally turns into the G feather tone at the beginning of the second part of the work. See example 2-3-3:

The musical score for Figure 35, 'Jialing River fantasy' bars 37-42, is presented in two systems. The first system, spanning bars 37-40, is in 4/4 time and features a treble and bass staff. The treble staff contains a complex melody with many beamed sixteenth notes. The bass staff has a simpler accompaniment. Above the first staff, the text 'Basic structure' is written, and above the second staff, 'Change imitation' is written. Below the first staff, the instruction 'poco a poco accel.' is written. The second system, spanning bars 41-42, also has a treble and bass staff. The treble staff continues the melody, and the bass staff has a more active accompaniment. Above the first staff of the second system, 'Change imitation' is written, and above the second staff, 'Allegro non troppo' is written. Below the first staff of the second system, the instruction 'molto rit.' is written, and below the second staff, the instruction 'p' is written. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 35 Jialing River fantasy 37-42 bars

Make: Li Shangpeng

It is not only a common technique in music writing, but also a common technique. Using this method to transfer can better maintain an organic relationship with the previous music materials, so it is widely used in writing.

#### 2.4 Transfer of distant relation

This section will discuss the typical tone transfer of far and near relationship in Huang Huwei's works. Firstly, the author will briefly describe the far and near relationship of down regulation.

There are 12 key signs used in modern notation. The relationship between each key using these 12 key signs can be divided into distance and intimacy.

The basis for dividing the far and near relationship between tones is to see not only the difference of tone signs, but also the number of common natural tones and chords between the two tones. The two are unified.

The reason why we only rely on natural chords and not on chords with changing tones is that if chords with changing tones are included, it will be impossible to distinguish the distance of tone relationship. "In the theory of harmony and acoustics about chords with changing sounds, all large and small triads and common seven chords with changing sounds and without changing sounds can belong to any tone directly or indirectly." This means that any two tones can use these chords as an intermediary to form a good tonal relationship.

Therefore, to judge the distance relationship between two tones, we must see the number of common natural tone triads between two tones, which directly determine the affinity between two tones. Only on this basis can the distant and near relationship of the two tones be divided, and the intimate and distant relationship between the two tones be fully displayed.

According to the number of common chords, the relationship between the 12 tones is divided into three levels:

- 1) Near relational tone (primary relational tone), the tone sign between the two tones differs by one ascending or descending sign, and there are four common natural tone triads.

- 2) Sub near relational tone (secondary relational tone). The tone sign between the two tones differs by two ascending or descending signs, and there are two common natural tone triads.

3) Far relational tone (tertiary relational tone). There is a difference of three to six ascending or descending signs between the two tones, and there is no common chord composed of modal natural tones.

As mentioned above, when the two tones are distantly related, there is no chord composed of natural tone of the mode. At this time, to complete the tonality conversion, you can only change the tone chord as an intermediary chord. This technique is very common in the works of classical music schools, especially romantic music schools. Huang Huwei uses this technique in his works and often combines it with the pentatonic mode, which not only achieves the purpose of tone transfer, but also greatly increases the contrast of tonal color. The applied variable tone chords include alternating chords of various modes and variable chords within tones, as shown in the following examples:

In Huang Huwei's Clarinet Solo spring on Daba Mountain, there is a typical segment that uses variable chord as common chord to realize far relationship transfer.

As can be seen from example 2-4-1, "The first 4 stanzas in the example are in fact three descending numbers, and the latter two sections are a rising mark. The former and the latter are related to distant relations. The first two stanzas in the spectrum are not the same as the main chords of the tonal and plume modes, but they are replaced by three degrees by the four degrees above the root sounds, so that the chords become a non three degree structure chord. For a quotient, the chord of the third section in the score example is a functional variable chord based on its mode guide. The four sources of change are: the rising root tone is the guide tone of the same tonic a minor; the falling three tones is the secondary tone of the same tonic a corner; the falling five tones and falling seven tones are to strengthen the three tones (c) and five tones (E) of the main chord The actual sound of this chord is a minor chord of five tones. Its four chords are separated and arranged in two pure four degrees. When solving, two pure four degrees at the same time reverse the moving half tone to form a half tone. After solving, the main chord of the non three degree structure is formed (instead of C tone).

$\text{♩} = 126$

(Cl. in  $\flat B$ )

$\text{mf}$

$p$

$f$

$\text{mf}$

$\flat B$  zhi key:  $I_4^5$        $\flat B$  yu key:  $I_2$

$\flat B$  yu key:  $I_4^5$       a shang:  $\flat_7^{\flat_3} \sharp_1 VII_2$       a shang:  $I_4^5$

Figure 36 spring of Daba Mountain 52-57 bars

Make: Li Shangpeng

The tonality of the connective before the reproduction of the violin solo "Emeishan Moon Song" is also far related to the tonality during the reproduction. The music enters the preparatory paragraph before the reproduction of the work in section 46, and the music mood gradually calms down. The initial tonality of the connecting paragraph is on the feather tone. The feather tone is transferred to the D yū mode at the time of reproduction. It is originally a pair of closely related tones, but the transfer process is relatively unique. The third - 5 section in the example is the chord composed of the change tone. The chord is a minor triad on the  $\sharp f$  tone. It is the three chord of the front three (a yū mode) and the mistress (A kong mode), and is the three chord of the Queen's tune (D kong mode). The intermediary chord is the alternating chord of the same tune with the tonic tune in front and rear. The color effect is very distinct.

The tonic of the four feather tones in the tonal layout of the work and the tonic of the  $\sharp f$  yū mode in the connective sentence add up to just five tones of the five tone D kong mode. At this time, the deep meaning of the author's insertion of the far relationship tone may not only guide the reproduction part of the work. From the perspective of the work as a whole, the change of tonality at this time is more subject to the overall style of the work, making the work highlight the local music characteristics on the overall tonality skeleton. See Figure 37.

Moderato →→ →

Violin

Piano

*ad lib.*

*rit.*

The connective  $\sharp f$  yu key intonation before reproduction

4 Andante sostenuto →→ →

*mp tranquillo*

*mp*

8

Reproduction part d yu key

Figure 37 Emei Mountain Moon Song 51-57 bars

Make: Li Shangpeng

The following example is the next sentence of the first paragraph and the beginning of the second paragraph of the beginning part of the village festival. The tonality changes from flat B kong mode to flat G kong mode. Flat B kong mode and flat G kong mode are a pair of distant tones. The section 8,9 in the example is the bVI of the preceding tone (the chord of the preceding tone), which equals the main chord of the back tone (natural chord) and goes directly to the bG kong mode. The bB sound above the voice is the continuation of the first two stanzas, but at the same time, the sound level meaning of the tone is changing gradually. It is used as the homophonic grade of the preceding tone, and then it is converted to a backward tone horn, forming a kong mode corner interchange.



Figure 38 Rural festivals 11-20 bars

Make: Li Shangpeng

The following example is a fragment of the comparative theme in the third movement of the children's sonata. The tonality changes from C kong mode to e kong mode. In the music score example, the first eight bars are in the C kong mode, and the ninth bar is the intermediate chord. It is that the V2 / IV of the C kong mode is exactly equal to the b3vii7 / V of the e kong mode through the equal tone conversion (flat B = #a tone). It proceeds to the main chord of the e kong mode in the tenth bar to complete the transfer. Here, the thinking of large and small harmonic sound and the use of materials are unique. The intermediate chord originally tends to chord f-a-c, but it proceeds to chord e-#g-b through the smooth progress of sound part and halftone processing. It is reasonable and not unexpected here to reasonably weaken the chord function and transform it into chord materials with more prominent color, so as to maintain the sound style and pentatonic style.



Figure 39 Children's Sonata 81-92 bars

Make: Li Shangpeng

## 2.5 By changing the chord tone

Each mode has several major triads and minor triads. The purpose of tone transfer can be achieved by using the mutual changes of major triads and minor triads. This section will analyze the segments of Huang Huwei's instrumental works transferred by changing the three tones of the chord.

The mistress of mistress of three tones is different from two different situations. The first is to reduce the three tone of a major chord in the preceding tune to a minor triad, and use this minor chord as a minor triad of the latter, thus turning to the post tune, or mistress of the "minor change". The second mistress is to increase the three tone of a minor chord in the first tone to a triad, and use the big chord as a major chord of the latter, thus turning to the post tune, or short term "minor change". The following will discuss the pieces of works transferred in these two ways.

"Children's Sonata" was written in 1962. This little Sonata, which expresses childlike innocence and childlike interest, consists of three movements. The first movement is a happy Allegro, which looks simple, naive and bright. The second movement is the Andante of Ruge, which is mainly written in polyphony. The theme of the movement is a folk song style, beautiful

and smooth, just like a nursery rhyme of hometown. The third movement is a playful allegro. See Figure 40.

Allegro burlesco

A gong key

A Major chord  
Change three notes,  
and the major chord  
becomes the minor chord.

5

e yu key

mp

Figure 40 Children's Sonata 12-19 bars

Make: Li Shangpeng

The third movement is based on the mistress of the A, and the music is carried out to the fifteenth stanzas. The composer reduces the three tone #C tone of the preceding chord to a minor chord (A, C, E) based on the A tone. This change of the three chord formed by the chord after the mistress of the E is just the mistress of the minor chords on the back of the e tune. The music naturally turns to the feather tune.

As another example, the following example is the first half of the second paragraph of the introduction to the sun shines on the Tianshan Mountain. The melody mode of this paragraph takes a as the main tone, and in the treatment of harmony, the author deals with it in D major from the piano part of the first paragraph of the introduction. In the example, the first four and a half bars indicated by the dotted line are the D major triad, and the last two beats of the fifth bar



replace the a major triad with the a minor triad, which also reduces the three tones in the subsequent melody, so as to directly turn to the a minor.

The musical score is divided into two systems. The first system shows the Flute and Piano parts. The Flute part begins with a melody in G major, marked with *mf*, *p*, *mf*, and *p*. The Piano accompaniment features chords and arpeggiated figures, marked with *mf* and *pp*. The second system continues the Flute melody, which includes a triplet of eighth notes and a sixteenth-note figure, marked with *mf*. The Piano accompaniment continues with chords and arpeggiated figures, marked with *mf* and *pp*.

Figure 41 Introduction to sunny Tianshan Mountain

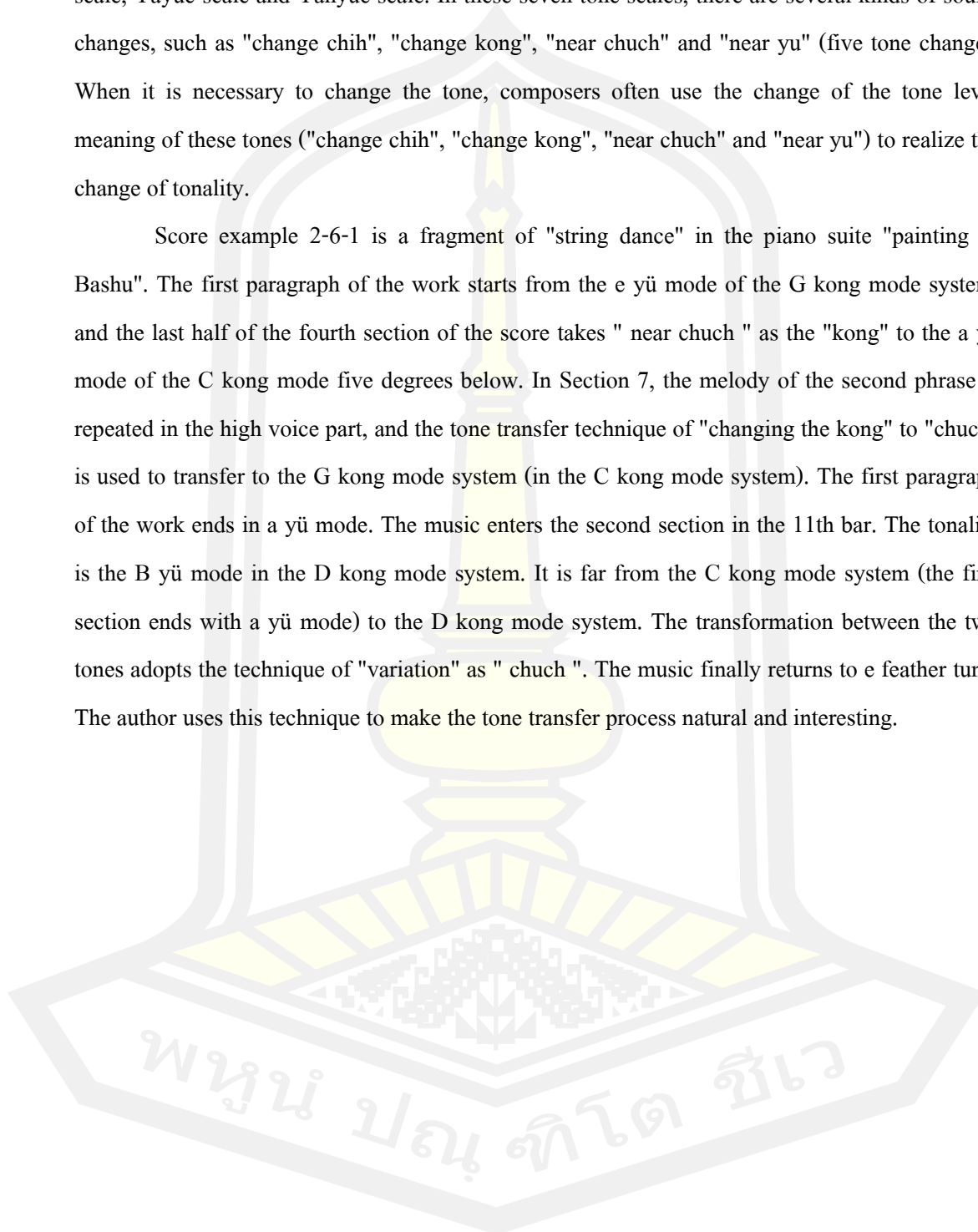
Make: Li Shangpeng

## 2.6 Through pentatonic tone sandhi

"Various types of tone change and chord change can be used in pentatonic mode harmony under appropriate conditions. In Chinese music works, although the creative styles in different periods have evolved greatly, most works not only consider the needs of content and emotional expression, but also try to match the style of pentatonic tone as much as possible And therefore has some of its own characteristics ".

In the pentatonic mode, there are three kinds of seven tone scales, which are Qingyue scale, Yayue scale and Yanyue scale. In these seven tone scales, there are several kinds of sound changes, such as "change chih", "change kong", "near chuch" and "near yu" (five tone change). When it is necessary to change the tone, composers often use the change of the tone level meaning of these tones ("change chih", "change kong", "near chuch" and "near yu") to realize the change of tonality.

Score example 2-6-1 is a fragment of "string dance" in the piano suite "painting of Bashu". The first paragraph of the work starts from the e yü mode of the G kong mode system, and the last half of the fourth section of the score takes "near chuch" as the "kong" to the a yü mode of the C kong mode five degrees below. In Section 7, the melody of the second phrase is repeated in the high voice part, and the tone transfer technique of "changing the kong" to "chuch" is used to transfer to the G kong mode system (in the C kong mode system). The first paragraph of the work ends in a yü mode. The music enters the second section in the 11th bar. The tonality is the B yü mode in the D kong mode system. It is far from the C kong mode system (the first section ends with a yü mode) to the D kong mode system. The transformation between the two tones adopts the technique of "variation" as "chuch". The music finally returns to e feather tune. The author uses this technique to make the tone transfer process natural and interesting.



Moderato ♩=80

*mf*

*p* *dolce*

*mf*

*p*

Figure 42 String dance 1-16 bars

Make: Li Shangpeng

Score Figure 43 is the beginning of spring suburb of Chengdu in the piano suite painting of Bashu. The two passages are adjusted from G kong mode to flat B kong mode, and the palace

tone is three degrees smaller. The first paragraph begins with the G kong mode, and the melody at the beginning of the second section is transferred to the G characteristic tune of the C kong mode system by taking "near chuch" (C sound) as the "kong". The first three beats of the second section are composed of seven chords (d-f-a-c) based on the quotient sound by decomposing the chord sound pattern, and the f sound in the chord is just the "near yu" sound in the G near yu system. The first three beats of the second section have implied "changing leap into kong" It paves the way for the next section to switch from the C near yu system to the flat B near yu system (changing "near yu" into "kong", flat B sound into leap sound in the C system, and lowering the palace sound of the flat B kong mode system).

Music score example 2-6-2 section 1-4 of painting of Bashu

Adagio fresco e poetico ♩=54

The musical score is presented in three systems. The first system is in 7/4 time, starting with a mezzo-piano (mp) dynamic and a tempo marking of Adagio fresco e poetico (♩=54). The second system is in 6/4 time, featuring a piano (p) dynamic. The third system is in 7/4 time, returning to a mezzo-piano (mp) dynamic. The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings.

Figure 43 Spring suburb of Chengdu 1-4 bars

Make: Li Shangpeng

The piano solo Fantasia of the Jialing River is based on the C kong mode system at the beginning. The decant and fourteenth legato in the fourth bar use the clear angle as the palace and turn to the f kong mode system. In Section 5, the non three degree overlapping chord f-bb-c-be,

which is equal to the substitute chord of the seventh chord f-ba-c-be formed by the descending e kong mode system on the second tone (replacing the chord three tone clear angle tone with the characteristic tone), has been transferred to the descending e kong mode system. As shown in Figure 44.

Lento rustico

*p* *apiacere*

*poco a poco accel.*

C gong system

*mf*

F tone, Qingjiao becomes gong

5

*a tempo*

*p*

F-B-C-E Non three degree overlapping chord

E gong system

Figure 44 Jialing River fantasy 1-6 bars

Make: Li Shangpeng

## CHAPTER VI

### A NEW COMPOSITION BU USING TECHNIQUES AND DATA FOUND IN

#### THE STUDY

##### 1. Introduction to piano work

This chapter is a piano work I wrote, which is written by analyzing some composing techniques learned from Huang Huwei's works. On the whole, the structure of this work is divided into three parts.

Some writing descriptions

This work is my creation after analyzing a large number of Professor Huang Huwei's works.

From the pitch material, we use the "manual mode" created by ourselves to write.

The work is mainly divided into three parts. In this work, I use the piano to describe several sounds. They are "the bell heard in the distance", "the short song", "the sound of wooden fish knocking" and "the sound of monks chanting scriptures in the temple".

The first part of the work tries to describe the "distant bell" by using the cylindrical chord with simple melody. The cylindrical chord is mainly controlled in the bass area, describing the low bell, suggesting the heaviness of history.

Subsection 16-22 is a transitional part. Although it is short, it is very important. This part mainly adopts the form of cylindrical chord, and presents a short pentatonic melody in the high voice part of the chord, which is also one of the theme melodies of the work.

Section 23-40 is the development of the first theme melody, which adopts the triplet form and develops the short first theme melody in the high voice part and middle voice part. The combination of triplet and melody produces a feeling of "swing", which also implies that the mood of the work is unstable and needs to be further promoted.

Sections 41-61 are the middle part of the work. This part introduces the second melody theme of the work, which is also a pentatonic melody. The writing mode of this part is more

complex. The tonal arrangement adopts the dual tonal mode to write (41-48 bars), which reflects an unstable factor.

The most remarkable feature of section 49-61 is that it adopts the writing method of continuous sound, uses fixed sound to imitate the sound of knocking wooden fish, and then matches with melody theme 1, which has the feeling of development and reproduction. The writing method of this paragraph has been the most abundant sense of hearing, and it is also the climax of the whole song.

Sections 62-74 are the last part of the work, which mainly adopts the technique of polyphony imitation, and the theme melody is presented again.

At the end of the work, the columnar chord is used for the end, which echoes with the first part of the work. It is also imitating the "bell", which gives people a sense of meaning.

## 2. The use of Professor Huang Huwei's composing skills

The skills used by Professor Huang Huwei in composition are explained in this work.

2.1 In terms of scale materials, the pentatonic scale is used in the first part of the work, which is similar to the scale used in many works of Professor Huang Huwei.

2.2 Application of non three degree overlapping chords. In this work, a large number of non three degree overlapping chords are used.



Figure 45 Xiang shan 16-17 bars

Make: Li Shangpeng

2.3 Section 41-48 use dual tonality, which also appears in Professor Huang Huwei's works. In the middle part of Xiangshan, I used dual tonality to write, which was analyzed from Huang Huwei's works.



Figure 46 Xiangshan 45-46 bars

Make: Li Shangpeng

2.4 Section 40-41 uses far relation transfer.



Figure 47 Xiangshan 41 bar

Make: Li Shangpeng

2.5 This work also uses non reproducible tonal layout

The first part of the work is based on the tone of the ckong system, but when the last part of the work is reproduced, the tonality does not return to the tone of the ckong system. This is the same as the tonal planning of some of Professor Huang Huwei's works, and also learned professor Huang Huwei's composing skills.



# Xiang Shan

Duration ca. 6'51"

Li Shangpeng  
2021

Lento  $\text{♩} = 48$

*mp* *mf* *8va*

5 *mp* *mf* *mf*

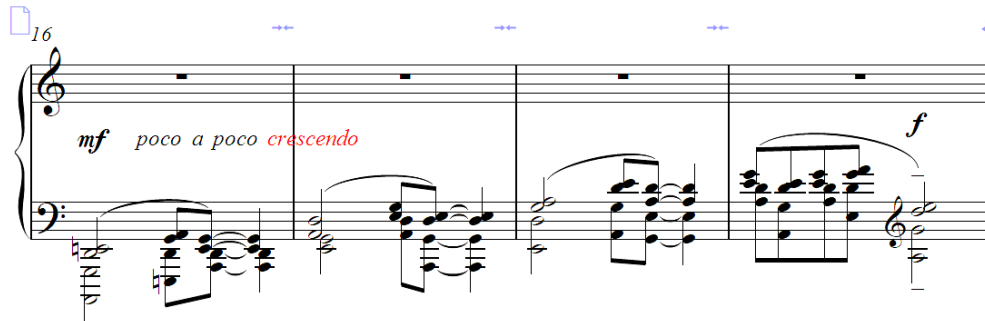
9 *mf*

13 *p* *mp* *8va*

2

16

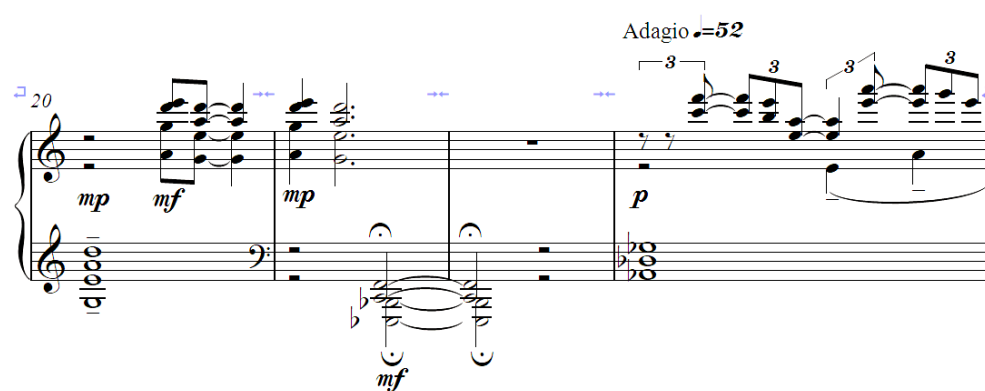
*mf* poco a poco *crescendo* *f*



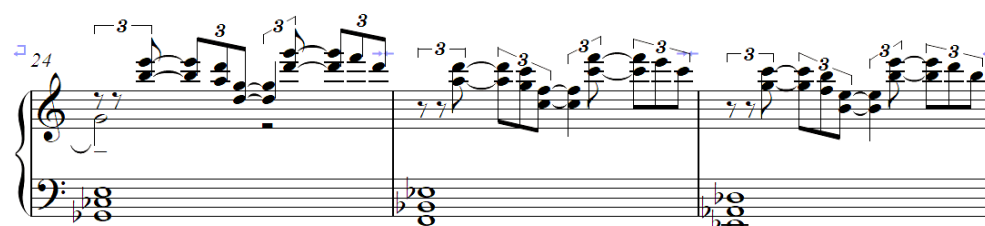
Adagio  $\text{♩} = 52$

20

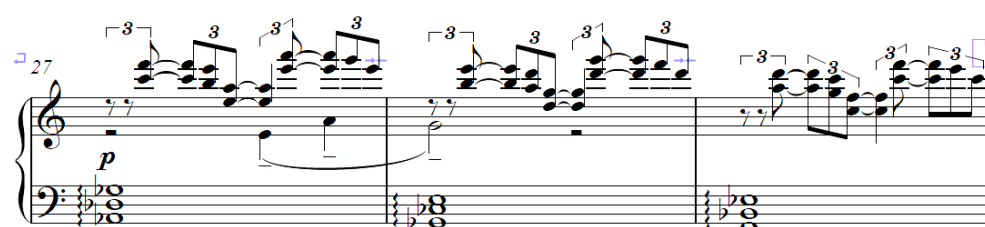
*mp* *mf* *mp* *p*



24



27



30

3

32

*mf*

35

*f* *mp* *mf*

38

*mp* *p* *mf*

41 Lento  $\text{♩} = 56$

*mf*

43

*mf*

45

*mf*

47

*mp*

49 *mf* *poco a poco crescendo*

51 *f* *mf*

53 *mf* *mp*

55 *mf* *mp*

5

The musical score is for a piano piece in 12/8 time, spanning measures 49 to 59. The key signature has one flat (B-flat). The score is divided into four systems. The first system (measures 49-50) features a melody in the right hand starting on a whole note, with a dynamic of *mf* and a *poco a poco crescendo* marking. The left hand plays a steady eighth-note accompaniment with a dynamic of *mp*. The second system (measures 51-52) shows the right hand melody becoming more active, with dynamics of *f* and *mf*. The left hand continues its accompaniment, with dynamics of *mf* and *mp*. The third system (measures 53-54) features a more complex right hand melody with dynamics of *mf* and *mp*. The left hand continues its accompaniment. The fourth system (measures 55-56) shows the right hand melody with dynamics of *mf* and *mp*. The left hand continues its accompaniment. The score ends with a measure rest in measure 59.

6

57

*mf*

*f*

8<sup>va</sup>

(8)

59

*ff*

*mf*

*p*

*mp*

rit.

Andante ♩=72

62

*mf*

8<sup>va</sup>

65

8<sup>va</sup>

68  $8^{va}-7$

71

*mf*

*mp*

*p*

The musical score consists of two systems. The first system, starting at measure 68, features a complex texture with many notes and accidentals in both the treble and bass staves. A blue square marker is placed before measure 68. The second system, starting at measure 71, shows a transition to a simpler texture. The treble staff has rests, while the bass staff has sustained chords. Dynamics *mp* and *p* are indicated in the second system. A blue square marker is also present before measure 71.



## CHAPTER VII

### CONCLUSION DISCUSSION AND SUGGESTION

#### 1. Conclusion

##### 1.1 learning and working experience

Professor Huang Huwei entered the university to study music in 1954. In terms of time, it is very early. In college, he experienced strict music training, which also laid a solid foundation for his future music creation. From 1956 to 1958, he studied in the "harmony teaching research class" of gulov, a Soviet composition expert in the composition department of the Central Conservatory of music. From 1976 to 1978, he was seconded to teach in the composition department of the Central Conservatory of music.

From Professor Huang Huwei's learning experience, it is not difficult to see that the study of harmony is very important and the basis of multi part creation. The application of Western harmony to the creation of Chinese folk songs is widely used in Huang Huwei's works. The bold reference and application is the writing feature of Professor Huang Huwei.

##### 1.2 Conclusion of the characteristics of Huang Huwei's works

From the previous analysis, we can see that Huang Huwei's use of tonality expansion techniques is very diverse, including the comprehensive expansion of tonality through the same middle tone, the comprehensive expansion of tonality through the same main tone and so on. In the chapter of tonal expansion, most of the works involved are written in pentatonic mode, and the synthesis of the same middle tone and the same main tone are comprehensive techniques in the major minor system. Based on the deep understanding of mode synthesis, Huang Huwei absorbs and draws lessons from such techniques into pentatonic mode. Tonal expansion techniques are widely used in his works. Both modern techniques and traditional techniques are handy to use, and can be organically integrated with pentatonic modes to make the music appear natural and smooth. Such absorption and reference make his works have a unique flavor.

There are three kinds of seven tone scales in the five tone mode. The five tone sandhi in the seven tone scale is the resource for the author to expand and transform the tonality. In his works, Huang Huwei makes full use of the variability of pentatonic variation to achieve the



purpose of tonal color change. The creative tone of Huang Huwei's works is mostly based on the pentatonic mode, and its melody materials mainly come from the folk melodies of different famous ethnic groups in different regions. He applied the melody of folk songs to his works, and his harmonic language should be coordinated with the melody of folk songs. Most of the transfer methods and tonal layout in his works are different from the arrangement when writing in large and small modes. Therefore, it is natural and appropriate to use the pentatonic variation to achieve the change of tonal color in his writing.

In terms of tone transfer techniques, Huang Huwei also boldly learned from the concept of the same tonic major and minor in the major and minor system, transplanted it into the pentatonic mode and transformed it into the tones in different palace systems with the same tonic. In terms of tone transfer techniques, pentatonic tone sandhi has once again become a unique resource. It is a common tone transfer technique to realize mode conversion through the change of tone level meaning. It is worth mentioning that in the transfer of pentatonic mode, Huang Huwei also adopts a more flexible non three degree overlapping chord. Due to the special structure of this kind of chord, its tonality attribution is also uncertain, which also makes the tonality trend of his works more diverse. Huang Huwei has used both the tone transfer technique in the major and minor system and the unique tone transfer technique of the pentatonic mode in his instrumental works, and has received a good tonal color conversion effect.

Introducing the harmony technique in the major and minor system into the writing of pentatonic mode will undoubtedly produce style contradictions. How to overcome the style contradictions is also a problem that several generations of Chinese composers have been exploring. Huang Huwei's instrumental works have good and rich harmony effects. After analyzing his works, we can know that he prefers to play the harmony color under the condition of normal function. In the use of chords, he did not simply "transplant" the use, but integrated the use of various chords. In the concept of harmony configuration, he does not start from the thinking of a single mode, but a lot of integration and reference, trying to find the most appropriate configuration scheme. In addition, in the use of linear progression and compound harmony techniques, after dealing with the integration of vertical and horizontal aspects, he will also "create" some discordant sounds. This vertical and horizontal control, functional and non

functional traction, and the blending and control of harmony and disharmony just reflect the composer's harmonic aesthetic intention.

### 1.3 Conclusion of works creation

Music creation is a relatively complex process, which will go through a particularly complex thinking process from the absence of the final work in the author's mind. There may be constant negation and affirmation in the process of thinking. In the process of creating Xiangshan, Professor Huang Huwei's composing skills have deeply inspired me, such as dual tonal arrangement, far relationship transfer, the use of non three degree overlapping chords and so on. These composing techniques are also analyzed from Professor Huang Huwei's works, which is of great help to my music creation. Writing with excellent creative techniques will also make the writing of the works very smooth. Analyzing excellent works and learning excellent creative experience is an important method for composition learners.

## 2. Discussion

Creation can have a variety of ways, and the road of national style is only one of them. Huang Huwei said in his preface to selected piano works: "The ways and methods of music creation are diverse. Every composer will write according to his own aesthetic point of view, writing purpose and interests. One of the aspects I pay more attention to when writing these piano songs is to make the works have national style and local characteristics. Of course, there are always different opinions on the understanding of the so-called 'Chinese style' and 'national style', because People are different, I just write according to my own understanding. "His persistence in national style and his unique grasp of national style works make his works with national style deeply loved by people. Huang Huwei's music creation has been exploring a" combination of China and the west " In his works, he showed people the successful integration of western composing techniques and Chinese folk music materials. Such successful practice laid the foundation for the development of national music. The results of his practice are his works. Through the analysis of his works, we can learn from them It is undoubtedly of great help for us to analyze or create works of national style to consider his creative intention, be familiar with the application of his techniques and summarize various excellent creative experience.

### 3. Suggestion

#### 3.1. Suggestions for further research

3.1.1 I didn't make a comprehensive analysis of all Professor Huang Huwei's works. I hope someone can do it in the future and analyze all Professor Huang Huwei's works.

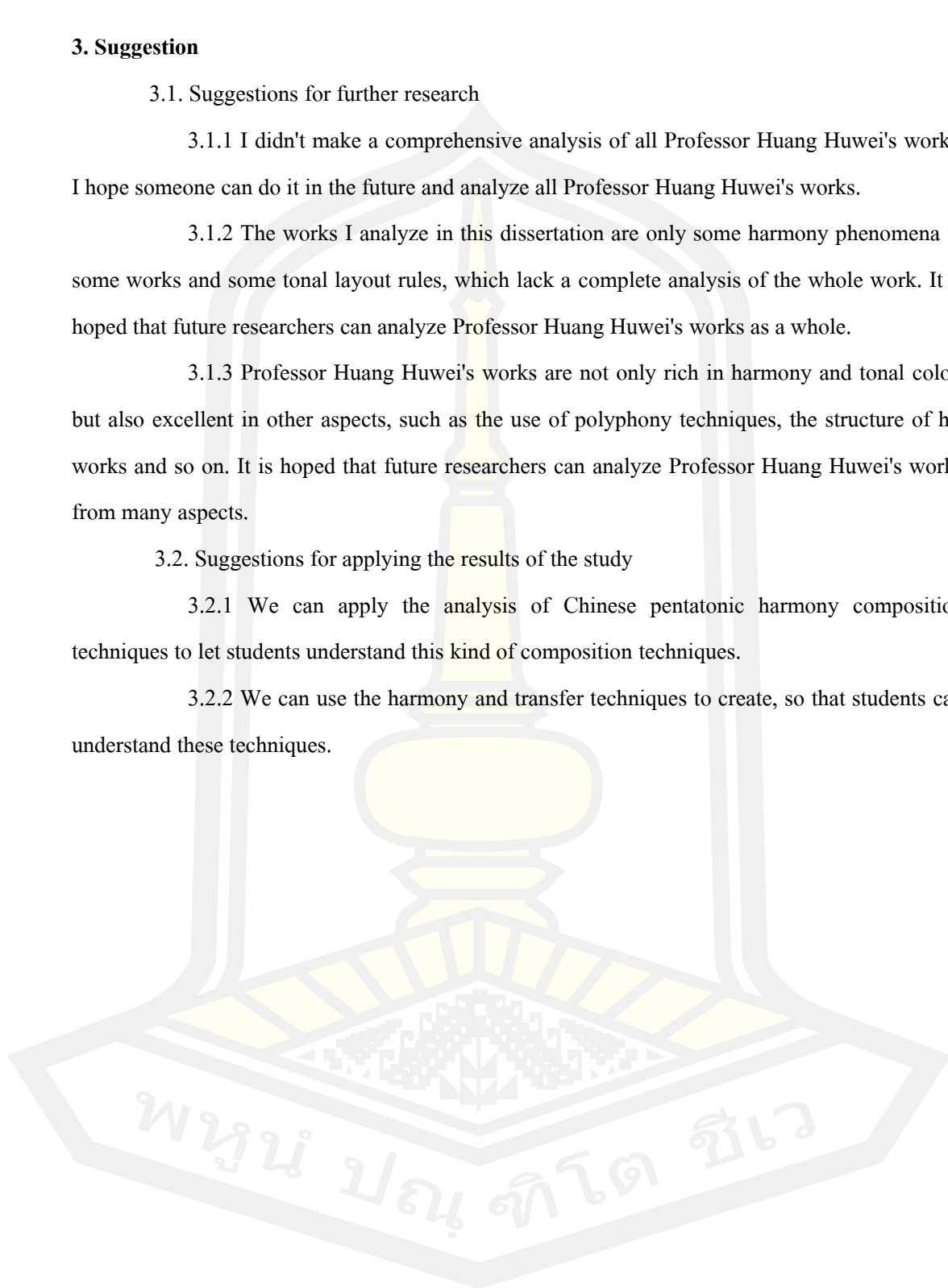
3.1.2 The works I analyze in this dissertation are only some harmony phenomena in some works and some tonal layout rules, which lack a complete analysis of the whole work. It is hoped that future researchers can analyze Professor Huang Huwei's works as a whole.

3.1.3 Professor Huang Huwei's works are not only rich in harmony and tonal color, but also excellent in other aspects, such as the use of polyphony techniques, the structure of his works and so on. It is hoped that future researchers can analyze Professor Huang Huwei's works from many aspects.

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

3.2.1 We can apply the analysis of Chinese pentatonic harmony composition techniques to let students understand this kind of composition techniques.

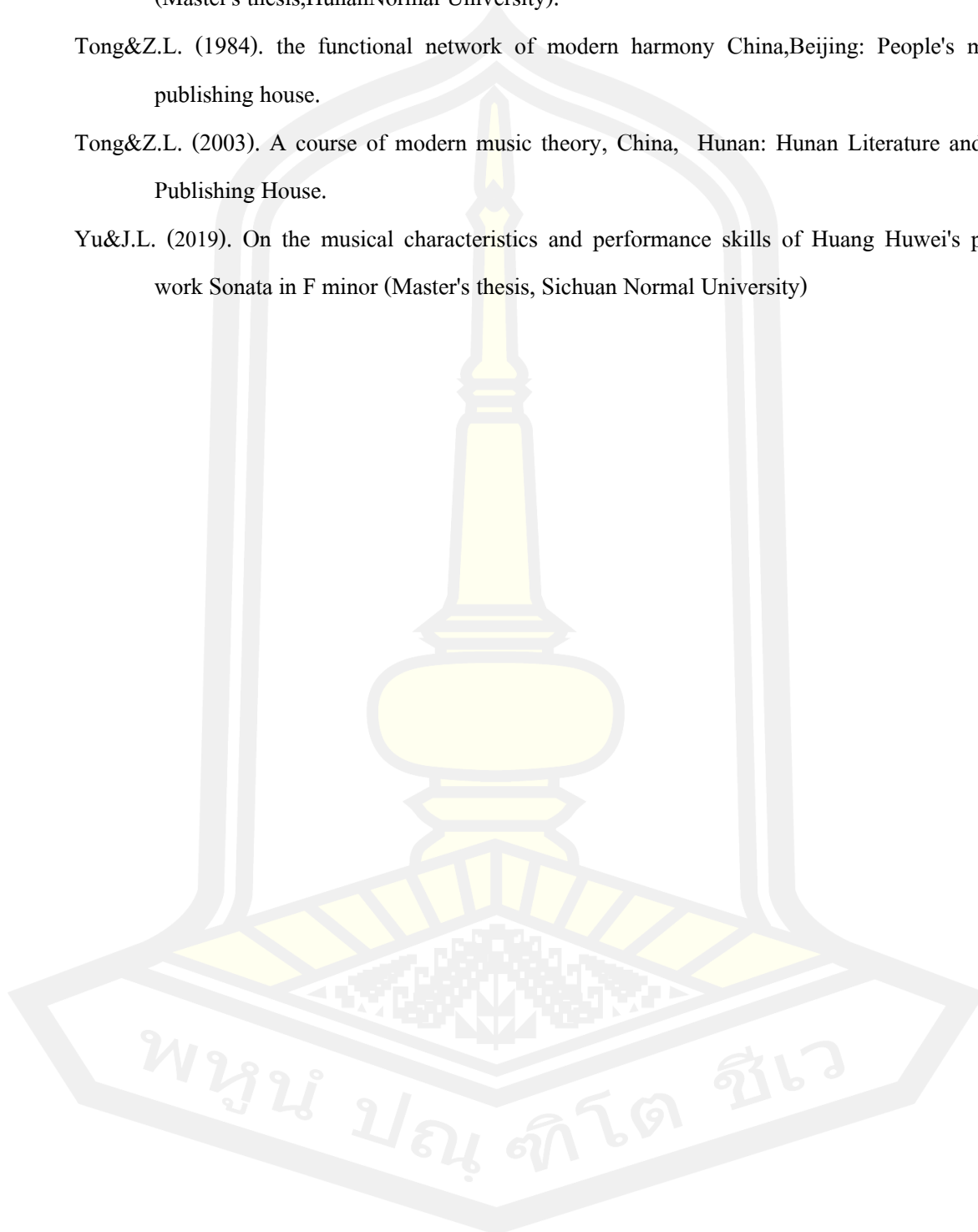
3.2.2 We can use the harmony and transfer techniques to create, so that students can understand these techniques.



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