

An Integration of Chinese Compositional Techniques with Western Musical Elements: A
Stylistic Analysis of Huang An-Lun's Selected Works

A Dissertation submitted in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts at George Mason University

by

Minne Zhang
Master of Music
Temple University, 2017
Bachelor of Arts
Shandong Normal University, 2015

Director: Dr. Tom C. Owens, Professor
Department of Music

Spring Semester 2021
George Mason University
Fairfax, VA

Copyright 2021 Minne Zhang
All Rights Reserved

DEDICATION

This dissertation is dedicated to my Mother, Fu lishan, who has always been a positive role model in my life.

ACKNOWLEDGEMENTS

About six years ago, I came to the United States for my music dream, and I couldn't image that one day I will reach so far on the road of pursuing DMA degree. I am so blessed that I had great experience in the United States.

I would like to express my gratitude to my dissertation director Dr. Tom C. Owens and my dearest Professor Dr. Linda Apple Monson for their patient support and assistance.

I would also like to thank my colleagues in Dr. Monson's studio, Hakyong Park, Yerin Choi, Estrella Hong, Yiyao Hao and Xinyu Zhang for their endless encouragement. I will never forget the joyful time we spent and shared in the practice room, in the studio and on the stage.

I would like to thank Dr. Robinson and Dr. Lavengood for their guidance throughout my doctoral program.

I would love to express my deep appreciation to my parents for their unconditional love and support.

Last but not least, I would thank myself for being curious to this world.

"What's past is prologue!"

TABLE OF CONTENTS

	Page
List of Tables	viii
List of Figures	ix
Abstract	xi
Chapter One INTRODUCTION	1
1.1 A Brief Historical Background and Research Summary	1
1.2 Huang An-Lun: An overview of His Life and Works	7
Chapter Two INTRODUCTION OF BASIC CHINESE MUSIC THEORY	14
2.1 Pentatonic Scales	14
2.2 Hexatonic Scales	15
2.3 Heptatonic Scales	15
2.4 Harmony in Chinese music	16
Chapter Three HUANG AN-LUN’S PIANO WORKS AND HIS MUSICAL STYLE ..	19
3.1 Huang An-Lun’s Piano Works	19
3.2 Huang An-Lun’s Musical Style	24
3.2.1 Always Tonal	24
3.2.2 Folk Music as Melodies	26
3.2.3 Horizontal Polytonality	28
3.2.4 Amalgamation of Chinese with Western Musical Elements	31
Chapter Four THE ANALYSIS OF <i>POEM FOR DANCE</i> NO. 1, NO. 2, NO. 3 WITH A FOCUS ON IDENTIFICATION OF CHINESE AND WESTERN MUSICAL ELEMENTS	34
4.1. <i>Poem for Dance No. 1, Op. 31</i> for Ballet duet, Flute and Piano	35
4.1.1 Formal Structure	35
4.1.2 Harmonic Aspects	36
(1) Tetrachord	36
(2) Pentatonic Harmony	39
(3) Chromatic Harmony	39
4.1.3 The Influence of Chinese Folk Song and the Imitation of Chinese Traditional Instruments	40
4.1.4 Performance Suggestions for Piano Part	42

4.2 <i>Poem for Dance No.2, Op.31</i> for Ballet duet, Cello and Piano	45
4.2.1 Formal Structure	45
4.2.2 Harmonic Aspect	46
(1) Linear Harmony	46
(2) Chromatic Harmony	47
4.2.3 Melodic and Thematic Aspects	50
(1) The development and variations of motif	50
(2) Horizontal Polytonality	52
4.2.4 Performance Suggestions	53
4.3 <i>Poem for Dance No. 3, Op. 40</i> for Ballet duet and Piano	57
4.3.1 Formal Structure	57
4.3.2 Thematic Treatment.....	58
(1) Thematic materials based on the Chinese modes.....	58
(2) Sequential patterns with shifty tonalities	59
(3) The relationship between the first theme and other themes	61
4.3.3 Harmonic Aspects.....	62
(1) Functional Harmony.....	63
(2) Linear Harmony	64
(3) Chinese Harmony	66
4.3.4 Performance Suggestion	68
Chapter Five THE ANALYSIS OF <i>CHINESE RHAPSODY NO. 13, OP. 96</i> (LING DING BAY) WITH A FOCUS ON IDENTIFICATION OF CHINESE AND WESTERN MUSICAL ELEMENTS.....	71
5.1 Formal Structure.....	72
5.2 Harmonic Aspects	75
5.2.1 Functional Harmony	75
5.2.2 Linear Harmony.....	78
5.2.3 The Development and Variation of the Opening Theme	79
5.2.4 Sequential Patterns	80
5.3 Modern Techniques.....	82
5.3.1 Free Tonality.....	82
5.4 Performance Suggestions	84
Chapter Six CONCLUSION.....	86

Appendix.....	88
References.....	104

LIST OF TABLES

Table	Page
Table 1 Overview of <i>Poem for Dance No. 1 Op. 31</i>	31
Table 2 Overview of <i>Poem for Dance No. 2 Op. 31</i>	45
Table 3 Overview of <i>Poem for Dance No.3 Op. 40</i>	57
Table 4 Overview of <i>Chinese Rhapsody No. 13 Op. 96</i>	72

LIST OF FIGURES

Figure	Page
Figure 1 Pentatonic scale	14
Figure 2 Pinyin in C Gong mode	15
Figure 3 Three Heptatonic Scales in Chinese music	16
Figure 4 He Zhanhao, Chen Gang, Violin Concerto <i>Liang Shanbo and Zhu Yingtai</i>	17
Figure 5 Excerpts from Huang An-Lun, <i>Dui Hua</i> , Jiang Zuxin, <i>Winter Jasmine and</i> Huang An-Lun's <i>Chinese Rhapsody No. 2</i> , respectively.....	18
Figure 6 Huang An-Lun, <i>Poem for Dance No.3 mm.1-5</i>	25
Figure 7 Huang An-Lun, <i>Chinese Rhapsody No.13 mm.1-4</i>	26
Figure 8 Saibei Folk Song "Ma Ju Ju Xiang Niang Ren Xiang Jia" (House Misses <i>Mother and People Miss Home</i>)	27
Figure 9 "Su Wu Mu Yang" (Su Wu The Shepherd) and <i>Poem for Dance No. 1 mm. 4-8</i> 28	28
Figure 10 Chu-Sheng Scale	29
Figure 11 Huang An-Lun, <i>G minor Piano Concerto Op. 25b</i>	29
Figure 12 Huang An-Lun, <i>Poem for Dance No. 3, mm. 150-152</i>	30
Figure 13 Huang An-Lun, <i>Poem for Dance No. 3 mm. 79-84</i>	32
Figure 14 Huang An-Lun, <i>Chinese Rhapsody No. 13 mm. 174-181</i>	33
Figure 15 <i>Poem for Dance No.1 mm. 1-3</i>	37
Figure 16 <i>Poem for Dance No. 1, mm. 7-8 and 21</i>	37
Figure 17 <i>Poem for Dance No. 1, mm. 105-107</i>	38
Figure 18 <i>Poem for Dance No. 1, mm. 4-6 and 9-10</i>	39
Figure 19 <i>Poem for Dance No. 1, mm. 40-41</i>	39
Figure 20 <i>Poem for Dance No. 1, mm. 64-65</i>	40
Figure 21 <i>Poem for Dance No. 1, mm. 15-17</i>	41
Figure 22 <i>Poem for Dance No. 1, mm. 36-37 and 57-58</i>	42
Figure 23 <i>Poem for Dance No. 1, mm. 30-31</i>	43
Figure 24 <i>Poem for Dance No. 1, mm. 57-58</i>	44
Figure 25 <i>Poem for Dance No. 1, mm. 67-68</i>	44
Figure 26 <i>Poem for Dance No. 1, mm. 99-107</i>	44
Figure 27 <i>Poem for Dance No. 2, mm. 16-17 and 21-22</i>	47
Figure 28 <i>Poem for Dance No. 2, mm. 38-43, 68-71 and 138-145</i>	49
Figure 29 <i>Poem for Dance No. 2, mm. 52-56 and 134-135</i>	50
Figure 30 <i>Poem for Dance No. 2, mm. 1-4</i>	51
Figure 31 <i>Poem for Dance No. 2, mm. 62-62, 76-78 and 125-129</i>	52
Figure 32 <i>Poem for Dance No. 2, mm. 86-93</i>	53
Figure 33 <i>Poem for Dance No. 2, mm. 32-37</i>	55
Figure 34 <i>Poem for Dance No. 2, mm. 57-59</i>	56
Figure 35 <i>Poem for Dance No. 3, mm. 145-153</i>	57
Figure 36 <i>Poem for Dance No. 3, mm. 1-5</i>	59
Figure 37 <i>Poem for Dance No. 3, mm. 48-53</i>	60

Figure 38 <i>Poem for Dance No. 3, mm. 79-84</i>	61
Figure 39 <i>Themes in Poem for Dance No. 3</i>	62
Figure 40 <i>Poem for Dance No. 3, mm. 16-26 and 73-80</i>	64
Figure 41 <i>Poem for Dance No. 3, mm. 129-142, 178-179 and 181-182</i>	66
Figure 42 <i>Poem for Dance No. 3, mm. 36-44 and 190-191</i>	67
Figure 43 <i>Poem for Dance No. 3, mm. 157</i>	67
Figure 44 <i>Chinese Rhapsody No. 13, mm. 1-4, 36-44, 102-111 and 196-199</i>	77
Figure 45 <i>Chinese Rhapsody No. 13, mm. 1-8, 15-18</i>	78
Figure 46 <i>Chinese Rhapsody No. 13, mm. 1- 4</i>	80
Figure 47 <i>Chinese Rhapsody No. 13, mm. 15-30</i>	81
Figure 48 <i>Chinese Rhapsody No. 13, mm. 43-54</i>	82
Figure 49 <i>Chinese Rhapsody No. 13, mm. 142-150</i>	83

ABSTRACT

AN INTEGRATION OF CHINESE COMPOSITIONAL TECHNIQUES WITH WESTERN MUSICAL ELEMENTS: A STYLISTIC ANALYSIS OF HUANG AN- LUN'S SELECTED WORKS

Minne Zhang, D.M.A

George Mason University, 2021

Dissertation Director: Dr. Tom C. Owens

During the 1980s, a group of young Chinese composers went abroad to study music after the Cultural Revolution (1966-1976). Their music was highly influenced by both traditional Chinese music as well as Western musical elements. Huang An-Lun¹ (b. 1949-) is one of them. The purpose of this dissertation is to demonstrate how Huang An-Lun, a leading Chinese-born Canadian composer, fuses Chinese traditional musical and theoretical ideas with Western music elements by analyzing his selected pieces. In Chapter One, firstly, I briefly introduce the historical background with a literature review, and then an overview of Huang's life that includes family influences, social influences, and music education in China Canada and the United States. Chapter Two offers a brief introduction of Chinese music theories to help readers understanding the following

¹ In this dissertation, all the Chinese names will be presented last name and then first name as Chinese traditionally place the family name first.

analytical parts better. Chapter Three illustrates Huang's musical style and compositional philosophy in general with its focus on the style of his piano works. In Chapter Four and Five, based on the analysis of four pieces composed by Huang An-Lun in sequence, I focus on illustrating and identifying the Western and Chinese musical elements in his works, such as the use of Chinese modality and Western tonality, the use of functional Western harmony and pentatonic harmony, the influence of Chinese folk songs and traditional instruments, and the use of modern compositional techniques.

CHAPTER ONE INTRODUCTION

1.1 A Brief Historical Background and Research Summary

With the ending of the Cultural Revolution ten years later 1977, China gradually opened its door to the Western world economically and culturally. Chinese composers, who were born around the 1950s and built their reputation during the 1980s, also known as the “New Wave,”² started to go abroad to study and explore Western music systemically and comprehensively. Tan Dun, Chen Yi, Sheng Bright and other outstanding Chinese young composers came to the United States and Canada to study Western music. As the first generation of Chinese composers who studied in the United States, Canada and Europe right after the Cultural Revolution, they were not only trying to write contemporary pieces with Western musical languages, but also exploring to bring Chinese music to the world. Different musical backgrounds provided them with the opportunities to explore the cross-cultural music identities. They were breaking the cultural boundaries and searching for a new way to develop Chinese music by absorbing Western music and integrating musical elements from China and the West. Among the “New Wave” composers, an outstanding Chinese-Canadian composer, Huang An-Lun,

² Liu Ching-chih, *A Critical History of New Music in China*, trans. Caroline Mason (Hong Kong: The Chinese University of Hong Kong Press, 2010), muse.jhu.edu/book/34918.

has been developing Chinese music by “borrowing” Western musical elements and theoretical ideas and fusing Chinese and Western musical elements into his music.

Huang composed music in many genres and piano works is a small part of it. Although Huang didn’t compose many piano works, his several piano works gained international recognition. The most famous one is *Chinese Rhapsody* No. 2, Op. 18a that was composed in 1974. Chinese pianist Lang Lang who participated in the Tchaikovsky International Piano Competition played *Chinese Rhapsody* No. 2 and won the first prize. *Poem for Dance* No.3, Op. 40 was composed in 1987 and dedicated to his friend, legend Chinese pianist Xu Feiping. It was selected for the assigned repertoire of Rubinstein International Piano Competition.

My dissertation will focus on his *Poem for Dance* series and *Chinese Rhapsody* No. 13. There are three pieces in *Poem for Dance* No. 1, Op. 31 (1981) is for Ballet duet, flute and Piano No. 2, Op. 31 (1981) is for Ballet duet, cello and Piano. No.3, Op. 40 (1987) is for Ballet duet and Piano solo. The last one is *Chinese Rhapsody* No. 13, Op. 96 (2019) which hasn’t published yet. I received the electronic score from Huang directly. The purpose of this study is to reveal Huang’s compositional style by identifying both Chinese and Western musical elements and analyzing the mentioned four works. In terms of analytical part, I will introduce basic Chinese compositional methods and music theories before identifying and analyzing Western and Chinese musical elements in the pieces.

A considerable amount of the related literature has addressed the topics of Huang’s life and specific pieces. A thorough review of dissertations in ProQuest

Dissertations and Theses revealed that only two dissertations are directly related to this topic. The first dissertation was written by Pei Yushu in 1997, entitled “An Analysis of the Attempted Amalgamation of Western and Chinese Musical Elements in Huang An-lun’s Piano Concerto in G Minor, Opus 25b.”³ This dissertation focused on exploring how Huang blended Western and Chinese musical syntaxes in *Piano Concerto Op. 25b*. Pei talked about the development of Western music in China, biography (before 1995) of Huang, basic Chinese music theory, and the analysis of Western and Chinese elements in the piece.⁴ My dissertation will follow the structure of this dissertation and use the same analytical techniques as Pei did in his dissertation. The second dissertation was written by Lok Ng in 2006.⁵ This dissertation briefly talked about Huang’s life experience and focused on analyzing his second Piano Concerto. However, it only pointed out parts of Huang’s life without comprehensively digging into Huang’s musical and compositional philosophy. The analytical part is very brief and is more like a description of the piece. These two dissertations fail to cover the music I will analyze but can be very useful references for my dissertation since they provided a part of Huang’s life experiences and compositions (before 1995), a method to analyze Huang’s pieces and a part of Chinese music history.

I also went through a Chinese database called China National Knowledge Infrastructure that includes China Academic Journals Full-text Database, Doctoral/Master

³ Pei Yushu, “An Analysis of the Attempted Amalgamation of Western and Chinese Musical Elements in Huang An-lun’s Piano Concerto in G Minor, Opus 25b” (DMA diss., University of North Texas, 1997).

⁴ Pei, “An Analysis.”

⁵ Ng Lok, “Modern Chinese Piano Composition and Its Role in Western Classical Music: A Study of Huang An-lun’s Piano Concerto No. 2 in C minor, Op. 57” (DMA diss., University of North Texas, 2020).

theses, newspapers and magazines. There are 126 references that discussed Huang's music in general or specifically. Among of those, 36 master theses focused on Huang's compositional characters or pieces that are not limited to piano works. There are several master theses that are valuable for my topic. One master thesis, for example, "Harmonic Characteristic Analysis of Huang An-Lun's Piano Compositions."⁶ by Wang Yang for M.A in Musicology in 2016. This thesis provides a method to analyze Huang's works from three different perspectives. The thesis presented a brief biography of Huang and elaborated on his compositional philosophy. The three perspectives fell into the structure of harmony, the layout of tonality, and how Huang used Chinese folk music and chromatic scale/harmony and integrated them together. The second Master thesis focused on *Poem for Dance* No. 3 — "Research on Huang An-Lun's Piano Work *Poem for Dance* No.3."⁷ It was written by Li Mengting and expounded artistic philosophy and spirit about 'Dance' and 'Poem'. It also analyzed the piece from the emotional perspective which was influenced by Chinese traditional poetry and dance. My dissertation will focus on the music instead of the philosophic perspective that Li Mengting demonstrated in her thesis. The third thesis is "A Brief Analysis of Huang An-Lun's Piano Work *Poem for Dance*, No.3"⁸ written by Li Yiqing in 2011. This thesis discussed Huang's piano music style in general, the formal structure of the piece and some performance suggestions without delving into the musical details. My analysis for

⁶ Wang Yang, "Harmonic Characteristic Analysis of Huang An-Lun's Piano Compositions" (MA Thesis, Chinese National Academy of Arts, 2016).

⁷ Li Mengting, "Research on Huang An-Lun's Piano Work 'Poem for Dance' No. 3" (MA Thesis, Central China Normal University, 2013).

⁸ Li Yiqing, "A Briefly Analysis of Huang An-Lun's Piano Work *Poem for Dance* No.3" (MA Thesis, Chinese Conservatory of Music University, 2011).

the *Poem for Dances* will focus on identifying and analyzing both Chinese and Western musical elements and will offer performance suggestions from my practice and performance experience.

There are some short journal articles with Huang's interviews, music reviews, and Huang's compositional characters. These articles are also considered very useful for my topic, because these not only provide a background of Huang but also give historical context for the pieces I will analyze. For instance, "Interview with Huang An-Lun about His Musical Life and Piano Composition"⁹ was conducted by another famous Chinese Pianist Cui Shiguang, who is also a "New Wave" composer and studied Piano at Central Conservatory of Music at a young age. Afterwards, he went to farm during the Cultural Revolution before heading to the United States to study composition. The two pianists talked about how to develop Chinese music by utilizing Western musical elements.¹⁰ The second article was written by Song Yiying, "The Balance of Tradition and Contemporary — Research on Huang An-Lun's Piano Compositional Philosophies and Methods."¹¹ She proposed that Huang's compositions follows several rules: Tonal, combining Western harmony with Chinese modality, influenced by Chinese folk music, using Chinese traditional scales based on Western harmony, and focusing on melodies.¹² The third article, "Piano Works Embodying the Spirit of Chinese Music"¹³ was written by Liu

⁹ Cui Shiguang, "Musical Journey — Interview with Huang An-Lun about His Musical Life and Piano Composition," *Piano Artistry*, no.1 (2000):4-8.

¹⁰ Cui, "Musical Journey."

¹¹ Song Yiying, "The Balance of Tradition and Contemporary: Research on Huang An-Lun's Piano Compositional Philosophies and Methods," *People's Music*, no.12 (December 2009): 20-25.

¹² Song, "The Balance of Tradition."

¹³ Liu Xiaolong, "Piano Works Embodying the Spirit of Chinese Music: Impression on A New Compilation of the Piano Works by Huang An-Lun," *Piano Artistry*, no. 2 (2009): 33-35.

Xiaolong, is actually a book review of Huang's piano works collection in which Liu pointed out the national spirit reflected in Huang's music.¹⁴

However, the most valuable resources are the articles that was written by Huang An-Lun. He published his articles as a collection in 2006 by the Chinese Canadian Music Society of Ontario.¹⁵ It not only included Huang's articles but also collected several interviews with Huang, editor's articles and articles/letters from Huang's friends. Rather than a book that full of articles, this collection serves as a vividly documented biography and an artistic recording. We can find Huang's personal thoughts on the historical events, his life experiences during the Cultural Revolution, his change after he lost his only child by following religious guidance, his exploration about musical and compositional philosophy, and his devotion to music and Christian faith.¹⁶

The literatures I listed above focus on specific works of Huang, such as the analysis or performance practice or his general compositional styles without considering the integration of Western and Chinese elements in *Poem for Dance* No.1, No.2, and *Chinese Rhapsody* No.13, in particular the *Chinese Rhapsody* No. 13, the score I received directly from the composer. This means I will be the first one to explore it. I will also provide a full list of Huang's piano works and a brief introduction to bridge the gap in existing literature.

¹⁴ Liu, "Piano Works."

¹⁵ Huang An-Lun, *A life Concerto from Heaven - A Collection of Essays by An-Lun Huang* (Markham: The Chinese Canadian Music Society of Ontario, 2016).

¹⁶ Huang, *A life*.

1.2 Huang An-Lun: An Overview of His Life and Works

Born in 1949 into a musical family, Huang started to learn piano at the age of five after his father Huang Feili who studied composition with Hindemith at Yale University during the 1950s and he is renowned as the leading Chinese Conductor and Educator. Huang Feili returned to China after graduating from Yale University in 1952 and became a teacher at the Central Conservatory of Music in Tianjin. At the elementary and middle school that attached to Central Conservatory of Music, Huang learned comprehensive Western music theory and history. He published his first piano piece collection at the age of seven and set his life goal in the final year of elementary school that he would go to the Central Conservatory of Music to study composition and devote his whole life to music!¹⁷

However, the Cultural Revolution, began in 1966, impeded his music and life dream. Huang's family was taken by the Red Guard and his father was isolated in "cowshed"¹⁸ and then was sent to jail.¹⁹ In 1969, Huang and his high school classmates were sent to do farming in Saibei district, Zhang Jia Kou area (in Hebei Province, 125 miles away from Beijing). Huang could not get access to any instruments for three year, and he had no idea if he could return to school to study music again. He almost lost all his hope.²⁰ However, every coin has two sides. Even though Huang could not study music systematically in the school, he got the opportunity to become familiar with folk songs

¹⁷ Huang An-Lun, "Can I Still Compose if I Don't Know How to Do It — Speech for Composition and Musicology Departments of Central Conservatory of Music," *People's Music*, no.1 (1998): 12-16.

¹⁸ A punishment used during the Cultural Revolution. People who were labeled "class enemies" were sent to makeshift prison. This makeshift prison was called the "Cowshed."

¹⁹ Huang, *A life*, 341.

²⁰ Huang, *A life*, 112.

and local music of Saibei during that period. Huang thought that the experience in Saibei influenced him a lot both on life and music style. As what he wrote in his article: “Sai Weng Shi Ma, Yan Zhi Fei Fu, (a Chinese quote which means ‘Misfortune might be a blessing in disguise’) Should it not be the Cultural Revolution, I wouldn’t have known what the real world looks like; if there was no farming life experience in Saibei, I wouldn’t have known what the real Chinese music is.”²¹ Huang was fascinated by the folk songs and started to explore it deeply. He considered it a treasure for his future composition.

Besides that, there was another incidence with influence on Huang’s composition taking place during that period. He met Mr. Chen Zi (1919-1999, a Chinese composer and the student of Xian Xinghai,²² who composed mostly for Chinese style musicals and operas). Chen taught Huang Chinese folk music and Chinese compositional techniques. Mr. Chen is an expert in Chinese traditional music, and his music was influenced by Western arts as well. He has been perusing Chinese-style opera and musical that fuses Chinese and Western musical elements for his lifework. Mr. Chen encouraged Huang to compose Chinese music that “root in Chinese national cultural values, utilize the successful experience of the Western music for references and reflect the voice of the time.”²³ As Huang said in an interview to explain why Chinese music and Western compositional techniques are both important for his composition, “In my music, on the

²¹ Huang, *A life*, 169.

²² Xian Xinghai (1905-1945) was one of the earliest of a generation of Chinese composers who were influenced by Western music. He is best known for the “Yellow River Cantata” on which the “Yellow River Concerto” for piano and orchestra is based.

²³ Ming Yan, “Always Tonal — A Historical Research of An-Lun Huang’s Music,” *The New Voice of Yue*, no. 1 (2007): 88-92.

one hand, I was inculcated with Western music such as Beethoven and Bach from my parents and schools. On the other hand, Mr. Chen taught me the pure Chinese compositional techniques. So, both of them exerted great influences on me.”²⁴

In 1973, Huang finally returned to Beijing after four years’ farming. He was hired by Beijing Opera House as a resident composer. In 1976, the final year of the Cultural Revolution, Huang was employed as the youngest composer-in-residence in Beijing Central Opera and Dance House. During this time, he wrote eight Grand Operas, three Ballets, over ten Symphonic pieces and many other works. One of his master pieces is *Symphonic Concert* series Op. 25a, which was inspired by the ceremony events after the death of Premier Zhou (1898-1976, Zhou Enlai, China’s first Communist prime minister). Huang went to the ceremony in Tian’anmen Square everyday with his friends. As Huang wrote in his article about the emergence of his ideas, “I have never experienced such painful feeling. I was standing there and there was a melody arising from the bottom of my heart. It is so emotionally exciting and majestic that I cannot even breathe. I had a paper with me at that day to write some of my thoughts. The paper I carried with me was full of words I wrote and there is no space to write the melody that came out of my mind, so I had to write the melody on my hands. The first thing when I got back home was writing the melody down and showing it to my teacher, Mr. Chen.”²⁵ Three pieces in total shared one melody written during the day of ceremony on Huang’s hands. The pieces are

²⁴ Huang Yong, “A Musician Uses Oil Painting Brush to Draw Traditional Chinese Painting,” Interview by Yong Huang in *A Life Concerto from Heaven — A Collection of Essays by An-Lun Huang* (Markham: The Chinese Canadian Music Society of Ontario, 2016), 266.

²⁵ Huang, *A Life*, 100.

Symphonic Concert Op. 25a which was also highly influenced by Shostakovich's *Symphony No. 10* both emotionally and musically.²⁶

Another composition, Huang's first Ballet music, *The Little Match Girl* Op. 24, gained a worldwide reputation immediately after its premiered in 1978. British ballerina Margot Fonteyn once admired it with tears.²⁷

Because of his failure to get into the Central Conservatory of Music in 1979, Huang went to Canada to study composition in 1980. Huang thought he needed greater freedom and he should learn more beyond music.²⁸ A brand-new music world was waiting for Huang to explore.

Huang went to the University of Toronto to study composition directed by Professor Lothar Klein and became a faithful Christian in 1981. Then, Huang went to Yale University with full scholarship to learn composition directed by Jacob Drukman and Martin Bresnick. When he studied in the United States and Canada, he had chances to get familiar with contemporary compositional techniques and explore Avant-garde music. However, Huang did not very appreciate contemporary music much as he wrote in his article, "It is hard for me to appreciate 'contemporary music' (defined by Huang: music without functional harmony, catchable melody and tonal center), Classical music is always the mainstream."²⁹ So, one of the distinct features of Huang's music is that he insists on composing tonal music.

²⁶ Huang An-Lun, "Cultural Inspiration," interview by Jeremy Strachan. 2008, YouTube video, <https://youtu.be/jzAIHzxcR3E>, 2:00.

²⁷ Huang, *A Life*, 20.

²⁸ An-Lun Huang, "Cultural Inspiration," 4:20.

²⁹ Huang, *A Life*, 335-336.

In another interview, Huang also presented opinions about his music style. “My professor, as well as my friends, all keep reminding me that ‘remember you are a Chinese composer, and do not try to meet demand of the so-called Western contemporary music.’” Huang said, “When the pieces that I composed with Chinese traditional elements were performed, people loved it! For example, for my *Piano Trio* no.1, Op.30, the melody is like a folk song or even a children’s song. It is very rustic and simple. I want to express my deep feeling in a simple way.”³⁰ Huang gains music inspirations from his experiences and feelings.

Huang discussed atonal and tonal music when he attended the first Chinese Composer Seminar in 1995. He encouraged young Chinese composers to explore Chinese folk music, to use all different compositional techniques that are not limited to atonal, and to utilize Western musical elements and theoretical methods to develop Chinese music.³¹ As what he said in his article, “Do not try to meet the demand of Western contemporary music and do not try to meet the demand of Chinese music either. All my music is from my heart. We should absorb our national *music* or folk music and express it in a simple, rustic and faithful way, and then compose our music sincerely.”³²

From 1984 to 1996, as the president of Ontario Chinese Music Association, Huang was very active in Chinese musical community in Canada. He mostly composed sacred music such as *Easter Cantata* Op. 38, *Psalm of David* Op. 42 and *Oratorio “Psalm 22”* Op. 43.

³⁰ Huang An-Lun, “Music Composed by Chinese Composers is Chinese Music,” interview Collection by Iartschool, the fourth episode, video, 2018, https://www.iqiyi.com/v_19rr607au4.html.

³¹ Huang, *A Life*, 268-281.

³² Huang, “Music Composed.”

During 1997-2007, he composed one of his favorite symphonic works, *Phoenix* Op. 47.³³ This work took him ten years to finish. His life went through some terrible incidences during these years. He lost his only child in 2002. Then later in the same year, Huang's best friend, a fabulous pianist, Xu Feiping passed away in a car accident. His mentor, Li Delun who taught him to write orchestral work, also passed away. Even though Huang lost some important persons in his life, he was still optimistic about life. As what he said in an interview, "As a Christian, I know how to deal with life and death. I comforted my friends and families and told them how to face the death of dearest ones. My wife once told me 'you should thank our son since he pushes you to experience life and death deeply.'"³⁴

Another master work, *Yue Fei* Op.37,³⁵ the first Chinese Wagnerian style Opera, also was considered one of Huang's best work. In 1978, Huang was commissioned with the conductor Zheng Xiaoying³⁶ to compose an Opera based on Chinese historical events. As Huang said in an interview about the inspiration of this piece: "China just went through the Cultural Revolution and we need to think about our mistakes now. *Yue Fei* is an Opera that criticizes the mistakes decided by the leader as well as us."³⁷ Indeed, this piece talk about a historical story about mistakes. It premiered in August 2013 by Xiamen

³³ Huang An-Lun, "Talking about my Music — Remaining True to My Original Inspiration and National Spirit," interview Collection by Iartschool, the seventh episode, 00:14, 2018, https://www.iqiyi.com/v_19rr605avw.html.

³⁴ Huang, "Talking about my Music."

³⁵ Yue Fei (1103-1142). During the final years of the Southern Song Dynasty, China was invaded by Jin people from the North. General Yue Fei was the one who defeated the enemy several times. However, he died because he was framed by his colleague Qin Hui.

³⁶ Zheng Xiaoying (1929-), first famous Chinese female conductor. She was also the director of the Conducting Department at the Center Conservatory of Music and the principal conductor of China National Opera House.

³⁷ Huang, "Music Composed by Chinese Composers."

Philharmonic Orchestra. It took thirty-seven years from from the generation of the idea to the eventual performance. In an interview, Huang talked about this work and said, “It is the right path, there is no nationality for ‘good music’, my music is not only Chinese music but also world music.”³⁸ Huang combined Chinese tradition and Western operatic style in this opera and made it the world music.

In recent years, Huang is still very active internationally, he has been recording and releasing his music and CDs. ROI Productions Limited published his music collection in 2020, which includes the recording of his fifty-eight works, articles about his music and life, as well as pictures of Huang’s life and work list. This is a valuable recourse for both scholars and armatures to explore Huang’s music.

Huang’s life experiences and personalities have shaped the spirit of his music. Education from his father and school provided Huang with concrete Western music background, and experiences in Saibei offered Huang Chinese folk music and rooted his music in national spirit.

³⁸ Huang, “Music Composed by Chinese Composers.”

CHAPTER TWO INTRODUCTION OF BASIC CHINESE MUSIC THEORY

In order to help readers to gain better understanding of analytical part in the Chapter 3, 4 and 5, I will introduce the basic Chinese music theory in this chapter, which includes Chinese pentatonic scales, hexatonic scales, heptatonic scales and several perspectives of Chinese harmony.

2.1 Pentatonic Scales

The Pentatonic scales (see Figure 1) can be traced back to Chun Qiu period (B.C 770-B.C 476) originally. It starts from Gong and then keeps adding perfect fifth to get other notes, Zhi, Shang, Yu and Jue.



Figure 1 Pentatonic Scale

Since each note can be tonic, thus we have five different modes sharing same notes in C Gong system:

C Gong mode: Gong Shang Jue Zhi Yu —C D E G A

D Shang mode: Shang Jue Zhi Yu Gong —D E G A C

E Yu mode: Yu Gong Shang Jue Zhi —E G A C D

G Zhi mode: Zhi Yu Gong Shang Jue —G A C D E

A Yu mode: Yu Gong Shang Jue Zhi —A C D E G

2.2 Hexatonic Scales

Chinese Hexatonic scales are based on pentatonic scale by adding one *Pianyin* note. There are four notes that can be called *Pianyin* — Qingjue (half-step above Jue), Bianzhi (half-step below Zhi), Run (whole-step below Gong) and Biangong (half-step below Gong). Figure 2 shows the four *Pianyin* in C Gong mode.

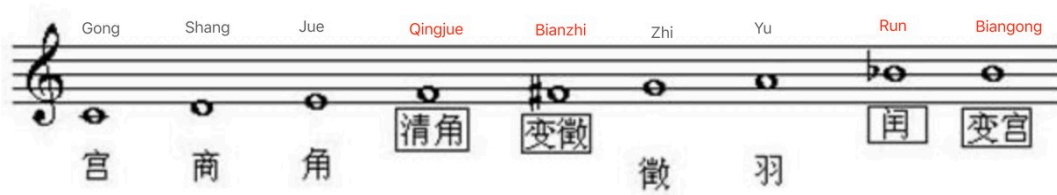


Figure 2 Pianyin in C Gong mode

2.3 Heptatonic Scales

There are three heptatonic scales (see Figure 3) in Chinese music by adding two *Pianyin* notes. The first is called Ya Yue by adding Bianzhi and Biangong, the second is called Qing Yue by adding Qingjue and Biangong and the last is called Yan Yue by adding Qingjue and Run.

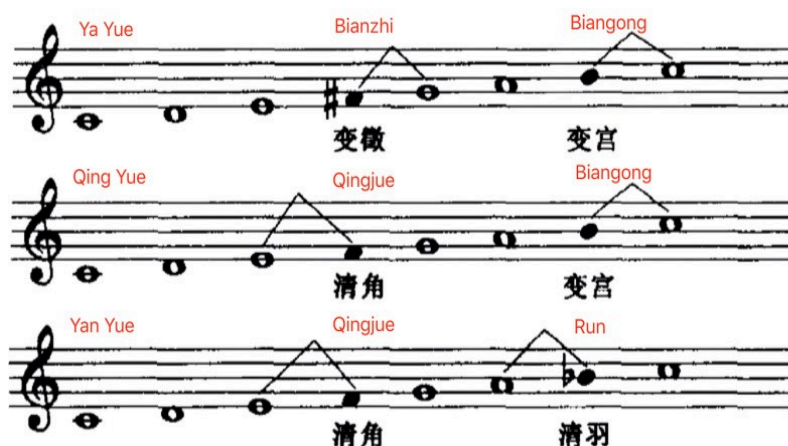


Figure 3 Three Heptatonic Scales in Chinese music

Mostly, *Pianyin* is used as passing notes or neighbor notes in the music.

2.4 Harmony in Chinese Music

The existence of the Chinese harmony is a controversial issue since there is no certain systematic harmony. The Chinese harmony I talk about in my dissertation only reveals a few perspectives of it.

In Chinese piano works, one way to harmonize the melody is to use chords based on pentatonic scales (making pentatonic scales vertically) or simply imitating the melodic line. Figure 4 shows that the harmony of piano part is G Gong (G-A-B-D-E) mode.



Figure 4 He Zhanhao, Chen Gang, Violin Concerto *Liang Shanbo and Zhu Yingtai*³⁹

Chinese traditional harmony language is mostly based on the second, fourth and fifth intervals that are different from Western harmony because of the interval relationships in pentatonic scales. The fourth or fifth intervals can be added to the melody or harmony to make the texture thicker and musical saturation higher or can be harmonic bass to support melody. Figure 5 shows the fifth and fourth intervals as harmonic bass (in red rectangle) and the superimposition of the fourth and fifth intervals horizontally (in green rectangle) and vertically (in red rectangle).

³⁹ Fan Zuyin, *The Theory and Method of Chinese Pentatonic Harmony* (Shanghai: Shanghai Music Publisher, 2003), 119.



Figure 5 Excerpts from Huang An-Lun, *Dui Hua*,⁴⁰ Jiang Zuxin, *Winter Jasmine*⁴¹ and Huang An-Lun's *Chinese Rhapsody No. 2*,⁴² respectively

Even though there is no systematic harmony in Chinese music, Huang's music is rooted into Chinese compositional idioms. Therefore, understanding the Chinese harmony can enable one to get a better understanding of Huang's music.

⁴⁰ Huang An-Lun, "Duihua" in *A New Compilation of the Piano Works by Huang An-Lun*. (Beijing: Central Conservatory of Music Press, 2008).

⁴¹ Wang Anguo, *Research on Chinese Contemporary Harmonies and Works* (Beijing: China Federation of Literary and Art Circles Publishing Corporation, 1989), 25.

⁴² Huang An-Lun, "Chinese Rhapsody no. 2" in *A New Compilation of the Piano Works by Huang An-Lun*. (Beijing: Central Conservatory of Music Press, 2008).

CHAPTER THREE HUANG AN-LUN'S PIANO WORKS AND HIS MUSICAL STYLE

Huang's works cover almost all music genres, *Yue Fei*, Op. 37 for opera, *The Little Match Girl* Op. 24 and *Dream of Dunhuang* Op. 29 for ballet. *Symphonic Concert* No. 1 Op. 25, No. 2 Op. 47, *Symphony* No. 6 Op. 84 in *E flat major* which dedicated to a most beautiful girl (for the people who scarified in the Anti-Japanese War) and *Symphonic Poem "BAYANHAR"* Op.50 for symphony. *A Requiem in Chinese* Op. 63, first Chinese large-scale a cappella and *Two Anthems* Op. 32 for sacred choal music. *Piano Trio* No. 1 Op. 30 and *Cello Ensemble Toccata, Chorale and Fugue* Op. 39 for chamber music and *Two Ancient Scores from Dunhuang for Harp* Op. 70 and *To Little Helen for Violin* for instrumental solo. Even though Piano music is just a small part of his music, some of them have collected international recognition. I will introduce the piano works in this chapter with the focus on Huang's music style in piano works.

3.1 Huang An-Lun's Piano Works

Saibei 30 Bagatelles Op.13, pieces for piano solo, were composed during the Cultural Revolution when Huang was sent to do farming in Saibei district. In Saibei, Huang met his mentor Chen Zi who taught Huang to use folk song and Chinese musical elements in his music. In Huang's article "My Teacher Chen Zi," Huang wrote, "Mr. Chen was never interested in romantic story or certain mood, he was trying to explore the deep meaning of grassroots' life and their thoughts and feelings. I can feel how Mr. Chen

loves his motherland and country.”⁴³ Mr. Chen has profound knowledge of Chinese folk music and all his compositions are based on it. Huang did the same thing as his teacher during that time. The melodies of *Saibei 30 Bagatelles* Op.13 absorbed Saibei folk music, which are cantabile, rustic and sonorous. The suite consists of thirty short pieces with characteristic titles. Some of them have narrativity such as No. 2 *The Great Wall* and No. 18 *The train heading to South* are telling the story of the history. Some pieces describe certain scenes such as No. 2 *Mountain*, No. 10 *Rain of Spring* and No. 15 *The Cedar*. Another feature of the remaining of pieces is imitation of traditional instruments, such as Suona⁴⁴ and Chinese Gong Drum.⁴⁵

Another important piano work Huang composed during the Cultural Revolution is *Chinese Rhapsody* No.2 which was also known as *Overture and Dance*. The initial idea of the music was originated from one of his friends who is also his father’s student. She is from Taiwan and one day she showed Huang some folk music from Taiwan, and Huang was so excited and interested in it. Therefore, he dedicated this work to her.⁴⁶

In 1983, he composed *G minor Piano Concerto*, Op. 25b which was dedicated to his friend, American pianist, Joseph Banowetz who also premiered the same work in Guangzhou in 1984. The melodies also feature Saibei folk song style — using the fourth intervals vertically and horizontally, alternating with *Zhi* and *Shang* modes and employing relatively free rhythmic patterns.⁴⁷ Huang’s second piano concerto, *C Minor*

⁴³ Huang An-Lun, “My Teacher Chen Zi,” *Opera*, (March 2020):42-47.

⁴⁴ Suona, a Chinese double-reed woodwind instrument. It has high-pitched and unique sound. It always accompanies folk music from north part of China.

⁴⁵ Yuan Xuwen, “Pedagogical Research on ‘Saibei Suite’” (MA Thesis, Xi’an Conservatory of Music, 2018).

⁴⁶ Song Yiying, “Research on Huang An-Lun’s Music” (MA Thesis, Northeast Normal University, 2007).

⁴⁷ Hou Shuqian, “Research on the Harmonic Technique of Huang An-Lun’s G minor Piano Concerto” (MA Thesis, Shandong Normal University, 2020).

Piano Concerto, Op. 57, was composed in 1999 and dedicated to his close friend Xu Feiping. This piece was considered an experimental piano concerto and designated to express Huang's personal musical thoughts—to compose “real Chinese piano” piece that is rooted into the Chinese folk music with Western compositional techniques.

Another genre of Huang's piano piece is transcription. He transcribed his ballets and cello pieces to piano works, such as *Toccata, Chorale and Fugue in d minor*, No.1, Op. 68 that originally was composed for cello. *The Little Match Girl*, Op. 24 and *Dream of Dunhuang*, Op. 29 were transcribed from ballets.

Here are the full list and short introductions of Huang's piano works, including transcriptions, arrangements and piano ensemble pieces.

Three Piano Works, Op.1 (1964-1966). The three pieces are *Duihua* (1964), *A Song to the Sky* (1965), and *How Great the Mao* (1966). It was premiered by the composer himself in the attached middle school of Central Conservatory of Music.

Twelve Preludes for Piano, Op.5 (1971). This series was composed in Saibei area during the Cultural Revolution. *Prelude in C major* was dedicated to his best friend, a Chinese composer and pianist, Cui Shiguang.⁴⁸ The work describes the landscape of Cui's hometown, Qingdao, Shandong Province. It is full of an optimistic and hopeful mood. *Prelude in C minor* was dedicated to his girlfriend Ouyang Ruili who became his wife a few years later.⁴⁹

⁴⁸ Cui Shiguang (1948-), a Chinese composer and pianist. He went to the Central Conservatory of Music with Huang An-Lun in the same year. He is also considered as the third generation of Chinese composer and devoted himself to composing Chinese-style piano works.

⁴⁹ Huang An-Lun, *A New Compilation of the Piano Works by Huang An-Lun*. (Beijing: Central Conservatory of Music Press, 2008), 1.

The Song of Eagle, Op. 6 (1973). This is an arrangement of the Albanian Song.

Chinese Rhapsody No. 1, Op. 12 (1972). It is also called “Red Sun”.

Saibei 30 Bagatelles, Op. 13 (1972). See section 3.1.

Flower Girl, Op 16 (1973). This is an arrangement of Korean Song for Violin Duet.

Chinese Rhapsody No. 2, Op. 18a (1974). See section 3.1.

Piano Sonata No. 1, Op. 20 (1974). There are three movements in this piece. The first movement is in C minor, Allegro. The second movement is in A-flat major, Andante cantabile. The third movement is in C minor, Allegro.

The Spring for Liang Shan, for Flute and Piano, Op. 22 (1975). Huang composed this piece when he worked at Beijing Opera House.

Piano Sonata No. 2, Op. 23 (1976-1981). Huang started to compose this piece when he worked at Beijing Opera House and finished it in Toronto. This piece is in B minor with four movements.

The Little Match Girl, Op. 24. (1978). It was originally composed for ballet and then was arranged for piano. It was highly influenced by Prokofiev’s *Peter and The Wolf*.⁵⁰ It is also a piano Fairy Tale for Children. Huang also wrote text that can be spoken during performance.

Dream of Dunhuang, Op. 29 (1979). This piece was composed for ballet originally. Then Huang adapted three excerpts from the original piece to piano, namely *Feather Faires*, *Persian Dance* and *Celestial Musicians*.

⁵⁰ Huang, *A New Compilation*.

Piano Trio No. 1, Op. 30 (1981). Huang wrote this piece to raise donations for Sichuan flood occurred in July 1981. It was premiered in Canada first and then performed in Europe and China. The melody features Saibei folk music, as it is very simple and short. Once Huang said about this piece, “I am holding this hope — I am the simple, rustic and sincere person, so my music also shares the same characteristics. Folk music has these characters, so that is the reason why I used folk music as melody. I tried to absorb and utilize all Western compositional techniques to express my music.”⁵¹

Poem for Dance No. 1 for Ballet duet, Flute and Piano Op. 31 (1981). See detailed information in the next Chapter.

Poem for Dance No. 2 for Ballet duet, Cello and Piano Op. 33 (1981). See detailed information in the next Chapter.

Piano Concerto No. 1 in G minor, Op. 25b (1982). See section 3.1.

Toccata, Chorale and Fugue in D major, Op. 39 (1986). This piece was dedicated to Aldo Parisot, American Cellist, Professor at Yale University.

Poem for Dance No. 3, Op. 40 (1987). See detailed information in the next Chapter.

Piano Concerto No. 2 in C minor, Op. 57 (1999). See section 3.1.

Gulangyu- Poem for Piano, Op. 65 (2006). It was written for piano and orchestra, dedicated to Xu Feiping, premiered during Gulang Island Piano Festival and Third National Youth Piano Competition of China. “Dedicated to my friend Feiping,

⁵¹ Huang, “Music Composed by Chinese Composers.”

everlasting love and memory,” Huang wrote it on the score.⁵² Gulang Island is the hometown of pianist Xu Feiping. When Feiping was still alive, he always wanted Huang to write a piece for Gulang Island. This piece is also like a talk that transcends space and time between Huang and his friend Xu Feiping.⁵³

Four Fugues, Op. 68 (2007). This piece was highly influenced by Bach’s Fugue and Chinese traditional songs. Huang used different folk songs as melodies and “BACH” motif in the piece.

Piano Trio No. 2, Op. 83 (2014). This piece was dedicated to his wife Ouyang Ruili.

Piano Sonata No. 3, Op. 88 (2016). This piece has not premiered yet. Another name for this piece is “Yashan” (the outbreak place of Yashan Naval Battle, see detailed inspiration in Chapter 5).

Chinese Rhapsody No. 11, Op. 91 (2018). This piece has yet to be premiered. Another name for this piece is “Gulang Island”.

Chinese Rhapsody No. 13 Op. 96 (2019). See detailed information in the Chapter 5.

3.2 Huang An-Lun’s Musical Style

3.2.1 Always Tonal

Huang has been exploring and developing Chinese music during his lifetime. He thought tonal music can express his musical ideas and Chinese nationalistic style better.

⁵² Manuscript of the *Gulangyu*.

⁵³ Premiered program notes of *Gulangyu*. 2006.

“The sense of direction is the main thing for music tension,” said Huang, “It is the sense of direction and centripetal force that drives music forward. Centripetal force of music cannot be replaced by the sense of coloristic. That is to say, music is hard to move forward without tonality. However, we cannot only use Chinese modes and tonal harmonies only without any innovations.”⁵⁴ In his opinion, the nationalistic features of Chinese music must be identified by modality or tonality, otherwise, music is like “water without source and a tree without the root.”⁵⁵

Figures 6 and 7 show Huang’s tonal ideas in his music. He fuses B-flat minor and B-flat Yu mode at the beginning of *Poem for Dance* No. 3, and the melodies are in the B-flat Yu mode while the harmonic language is based on the B-flat minor. The same integration takes place at the beginning of the *Chinese Rhapsody* No. 13.



Figure 6 Huang An-Lun, *Poem for Dance* No.3 mm.1-5

⁵⁴ Huang An-Lun, “What I Was Talking when I Was in the Seminar in Taiwan — Atonality and Compositional Personality,” *People’s Music* (June 1995): 9.

⁵⁵ Li Yiqing, “Briefly Analysis of Huang An-Lun’s Piano Work Poem for Dance no.3” (MA Thesis, Chinese Conservatory of Music University, 2011).

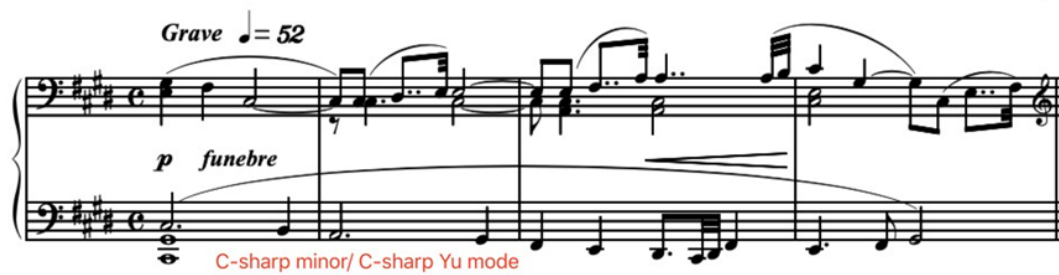


Figure 7 Huang An-Lun, *Chinese Rhapsody No.13 mm.1-4*

3.2.2 Folk Music as Melodies

Huang thought melody is the most important thing for music. “Melody must be from one’s deep heart so that others can feel it sincerely.”⁵⁶ His mentor, Mr. Chen Zi, encouraged him to explore folk music, especially local Saibei tunes during the time in Sibe. Rather than using the Saibei folk music directly into his music, Huang picked the distinct features of Saibei folk music such as long phrases and leaps (especially interval fourth and seventh) while employing Chinese hexatonic/heptatonic scales in his music. Figure 8 shows a *Saibei* folk song that influenced Huang’s composition in his *G minor Piano Concerto, Op.25b*.⁵⁷

⁵⁶ Huang, “Music Composed by Chinese Composers.”

⁵⁷ Pei Yushu, “An Analysis of the Attempted Amalgamation of Western and Chinese Musical Elements in Huang An-lun’s Piano Concerto in G Minor, Opus 25b” (DMA diss., University of North Texas, 1997), 58.



Figure 8 Saibei Folk Song “Ma Ju Ju Xiang Niang Ren Xiang Jia” (House Misses Mother and People Miss Home)⁵⁸

Some parts of the pieces I will analyze are characterized with strong Saibei flavors. For example, in the *Poem for Dance No. 1*, the flute part in mm. 4-8 was highly influenced by the Saibei folk song *Su Wu Mu Yang* (see Figure 9).

⁵⁸ Pei, “An Analysis.”

苏 五 牧 羊

陕西

The musical score is written for a vocal line and piano accompaniment. The vocal line is in 2/4 time, key of B-flat major. The piano accompaniment is in 2/4 time, key of B-flat major. The score is divided into measures 4-8. Red boxes highlight specific melodic phrases: measures 4-5, 6-7, and 8-9. Annotations include 'meno mosso', 'p', 'Same contour', 'seventh interval', and 'Same contour with embellishment'.

Figure 9 “Su Wu Mu Yang” (Su Wu The Shepherd) and Poem for Dance No. 1 mm. 4-8

3.2.3 Horizontal Polytonality

The “Horizontal Polytonality” was firstly mentioned by Huang in his article “A New Method of Writing the Contemporary Melody — Horizontal Polyphony based on the Chinese Traditional Modes.”⁵⁹ In the article, Huang explained in details about how to

⁵⁹ Huang An-Lun, “A New Method of Writing the Contemporary Melody — Horizontal Polyphony Based on the Chinese Traditional Modes,” *People’s Music*, (March 1985): 22-24.

use the traditional modes that not only the modes I talked before but also other scales, for example, “Chu-Sheng” (Figure 10) to engage horizontal polytonality (see Figure 11).

楚声

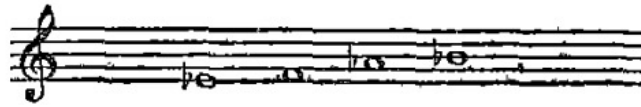


Figure 10 Chu-Sheng scale

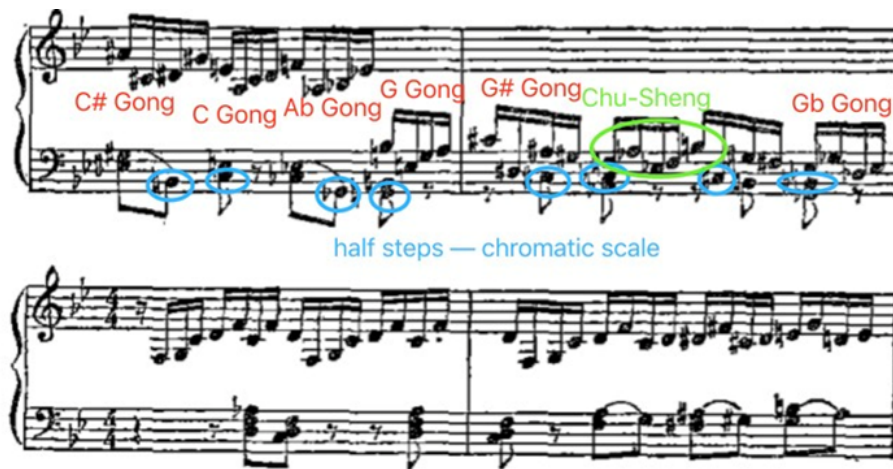


Figure 11 *G minor Piano Concerto Op. 25b*⁶⁰

⁶⁰ Huang, “A New Method,” 23.

“First,” Huang explained, “I am trying to modulate the melody often, then I will fuse Chinese traditional modes and Chu-Sheng with Western chromatic scales.”⁶¹ The method can be explained as follows,

- “1. A phrase contains several cells, and each cell consists of four sixteenth notes.
2. All cells are based on the Chinese modal pattern, but each cell is placed in a different tonal center, thus giving each cell a different ‘tonality’.
3. Each cell can also quickly shift to different pitch levels.
4. Cells in different ‘keys’ are mostly incorporated into the main melody phrase, while the beginning and the end of a phrase tend to remain in the same tonality.”⁶²

In *Poem for Dance No.3*, Huang uses this compositional device to make music flowing naturally. Figure 12 gives some ideas about how Huang uses it proficiently.

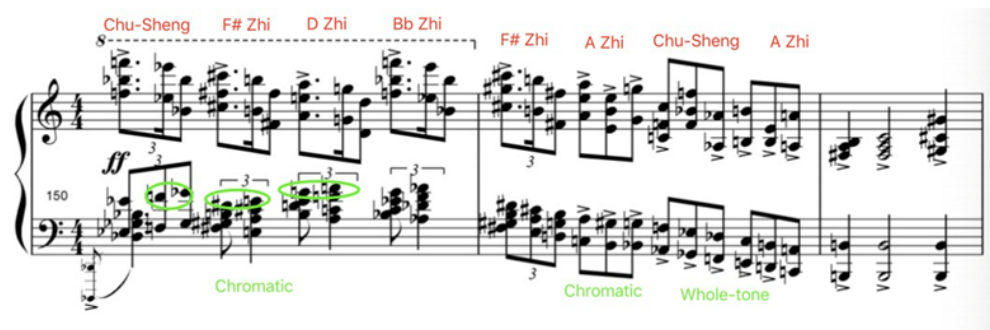


Figure 12 Huang An-Lun, *Poem for Dance No. 3*, mm. 150-152

⁶¹ Huang, “A New Mehtod,” 23.

⁶² Translated by Pei Yushu in his dissertation “An Analysis of the Attempted Amalgamation of Western and Chinese Musical Elements in Huang An-lun’s Piano Concerto in G Minor, Opus 25b” (DMA diss., University of North Texas, 1997), 84-85.

3.2.4 Amalgamation of Chinese with Western musical elements

In Huang's music, Chinese and Western musical elements are not separated or detached but integrated with each other. As described by Huang Yong in the interview with Huang An-Lun, "I can hear that the Chinese and Western musical elements are back and forth or together in your music— that is, it has both Western faithful power (thicker texture) as well as Chinese pathetic and touching folk song (melody)."⁶³ Huang An-Lun agreed with Huang Yong's opinion during an interview. Huang An-Lun utilized the Western compositional devices to express the Chinese spirit since he realized the lack of grand in Chinese music.⁶⁴

Chinese modes and Western scales/modes occur at the same time, whereas the thicker bass/harmonies provide a magnificent feeling to support touching melody, which can be identified in Huang's music as compositional devices to express his musical ideas.

In *Poem for Dance No.3*, Huang interacts E-flat Yu mode (red rectangle) with E-flat Phrygian mode (Green circle), B Yu mode (Blue rectangle) with B Phrygian mode (Yellow circle) together (see Figure 13).

⁶³ Huang Yong, "'A Musician Use Oil Painting Brush to Draw Traditional Chinese Painting' Interview by Yong Huang," in *A life Concerto from Heaven — A Collection of Essays by An-Lun Huang* (Markham: The Chinese Canadian Music Society of Ontario, 2016), 248.

⁶⁴ Huang, "A Musician," 248.

The image shows a musical score for Huang An-Lun's *Poem for Dance No. 3*, measures 79-84. The score is in 3/4 time and features a thick bass line. It is divided into three systems. The first system (measures 79-80) is labeled 'Eb Yu' in red and 'Eb Phrygian Scale' in green. The second system (measures 81-82) is labeled 'B Yu' in blue and 'B Phrygian Scale' in yellow. The third system (measures 83-84) is labeled 'mf' in black. The bass line is marked with green circles in the first system and yellow circles in the second and third systems. The melody is marked with red and blue boxes. The score includes a 'cresc.' marking and a 'mf' marking.

Figure 13 Huang An-Lun, *Poem for Dance No. 3* mm. 79-84

In *Chinese Rhapsody No. 13*, the folksong like melody with thick bass imitates the orchestral sounds effect to push the music forward to the climax (see Figure 14).



Figure 14 Huang An-Lun, *Chinese Rhapsody No. 13 mm. 174-181*

There are still several distinct features in Huang's music such as the imitation of Chinese traditional instruments, utilization of Chinese harmony, chromatic harmony and Linear harmony and the use of Western contemporary musical elements. I will talk about these aspects respectively in the Chapter 4 and 5.

CHAPTER FOUR THE ANALYSIS OF *POEM FOR DANCE* NO. 1, NO. 2, NO. 3 WITH A FOCUS ON IDENTIFICATION OF CHINESE AND WESTERN MUSICAL ELEMENTS

In this Chapter, I will analyze *Poem for Dance series* from formal, harmony, melodic and thematic perspectives as well as his distinct compositional style. “*Poem for Dance*” is a special musical genre and form that Huang created for both ballet dancers and instrumental performers appearing on the stage at the same time.⁶⁵ It can also be performed as solo piece. *Poem for Dance* series has three pieces. No. 1 is for Ballet duet, Flute and Piano. No. 2 is for Ballet duet, Cello and Piano, and No. 3 is for Ballet duet and Piano. The *Poem for Dance* No. 1 has been performed by National Ballet of Canada in 1984 and was also assigned as the alternative piece of the National Flute Competition of China in the same year. No. 2 was also performed by National Ballet of Canada and was appointed as the alternative piece of National Cello Competition of China. No. 3 was assigned as repertoire of Rubinstein International Piano Competition. The music is inspired by the performances he watched in Chinese Dance school as he said in an interview, “I like when instrumental performer and ballet duet dancers appear on the stage at the same time. Dance and light on the stage provide a poetic scene, so that the music is not only for audiences but also for dancers. Because of this prerequisite, when I was composing these pieces, I had both musical images as well as visual images. The piano is not just a simple accompaniment for dance, but the dance reveals the real

⁶⁵ Shiguang Cui, “Music Journey — Interview with Huang An-Lun about His Musical Life and Piano Compositions,” *Piano Artistry*, no.1 (2000): 6.

meaning of music. The young people from Chinese Dance School inspired me a lot and they remind me of the time when I was in Saibei.”⁶⁶

4.1. *Poem for Dance No. 1, Op. 31* for Ballet duet, Flute and Piano

4.1.1 *Formal Structure*

Table 1 Overview of *Poem for Dance No. 1 Op. 31*

	Qi	Cheng	Zhuan	He
Measure Number	1	2-29	30-75	76-107
Structure Plan	Introduction	A	B	A'
Tonal Plan	F Yu Bb Shang	Ab Zhi Db Gong	BbYu with Pinyin (Qingjue and Bianzhi) Eb Shang	Ab Zhi Db Gong

In *Poem for Dance No. 1*, Huang adopted ABA ternary form with flute solo introduction. The whole piece seems following the Chinese poetic and literature form — Qi (introduction and beginning), Cheng (development), Zhuan (climax to transition) and He (ending).⁶⁷ The beginning of the piece, the flute solo part, also serves as the introduction. It can also be called *Sanban* in Chinese music, which features free rhythm and long phrases with leaps. The modality is relatively stable — F Yu mode (F, Ab, Bb,

⁶⁶ Ibid.

⁶⁷ Traditional Chinese text structures. *Qi* is the beginning of the poem or novel, and *Cheng* is its development, in this phase, more and more details are shown. In addition, to construct a dramatic and conflict effect, *Zhuan* is often used, and it can make the poem or story more attractive and enter the climax. Obviously, *He* means the ending, and it can refine the theme. It should be noted that these four are writing skills rather than specific words or signs.

C, D) alternates with B-flat Shang mode (Bb, C, D, F, Ab) that shares same pentatonic notes in this section. The *Sanban*, piano enters and provides harmonic support for the flute part. The harmonies are mostly based on Chinese pentatonic modal patterns, such as interval fifth and second and arpeggiated figures which remind me of the sounds of Chinese traditional instruments *Sheng* and *Zheng*.

4.1.2 Harmonic Aspects

Huang mostly utilizes Chinese harmony in this piece. Tetrachord and pentatonic arpeggiated harmony that are based on Chinese modal pattern are used for supporting flute melody. Chromatic moving chords are also used in the climax section accidentally to add the intensity to the music.

(1) Tetrachord

As mentioned above, because of the interval relationships in the pentatonic scales, the most commonly used intervals are the second, fourth and fifth. Sometimes two intervals combine vertically as a tetrachord. There are three ways in which Huang uses tetrachords effectively in this piece. The first way to use tetrachords is the juxtaposition of two perfect fifth intervals in two hands.

Figure 15 shows the tetrachord harmony at the beginning of the piano part. The relationship of the lower note of each fifth interval is major second.

Composer uses this tetrachord especially after a long note of flute to fill the gap.

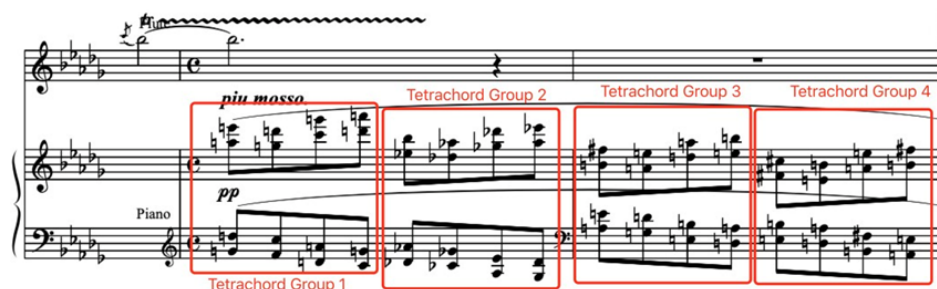


Figure 15 *Poem for Dance No.1 mm. 1-3*

The second way to use tetrachord in this piece is arpeggiated tetrachord that is based on two major second intervals. Figure 16 shows horizontal tetrachords. Tetrachord 1 is in A Zhi mode (A-B-D-E-F#) and tetrachord 2 is in F-sharp Zhi (F#-G#-B-C#-D#) that provides vertically in the right hand.



Figure 16 *Poem for Dance No. 1, mm. 7-8 and 21*

The arpeggiated figuration is not only filling the gap of the long note of the flute part but also provides a waving line that seems reaching out far away, which also appears at the end of the piece, as shown in Figure 17.



Figure 17 *Poem for Dance No. 1*, mm. 105-107

The third tetrachords Huang uses for harmonic bass is the pentatonic seventh chord. In pentatonic mode, the only seventh chord that makes up by pentatonic notes is based on the Yu note. Yu is the bass note, Gong is the third note, Jue is the fifth note and Zhi is the seventh note. For example, in C Gong mode, the pentatonic seventh chord is A-C-E-G seventh chord and its inversion. Figure 18 shows the third inversion of pentatonic seventh chord that is based on B-flat (Yu note of D-flat Gong mode).



Figure 18 *Poem for Dance No.1*, mm. 4-6 and 9-10

(2) Pentatonic arpeggiated harmony

Besides tetrachords, sometimes the full pentatonic arpeggios also present in two hands. Figure 19 shows the pentatonic arpeggios in G-flat Gong mode (Gb-Ab-Bb-Db-Eb).



Figure 19 *Poem for Dance No.1*, mm. 40-41

(3) Chromatic Harmony

In this piece, the harmonies are mostly tonal and based on Chinese mode patterns. However, the chromatic harmony occurs right before the returning of the first theme. It is responding to the chromatic scale in the flute part as well as creating the tension in the transforming section. Figure 20 shows the chromatically moved major chords.

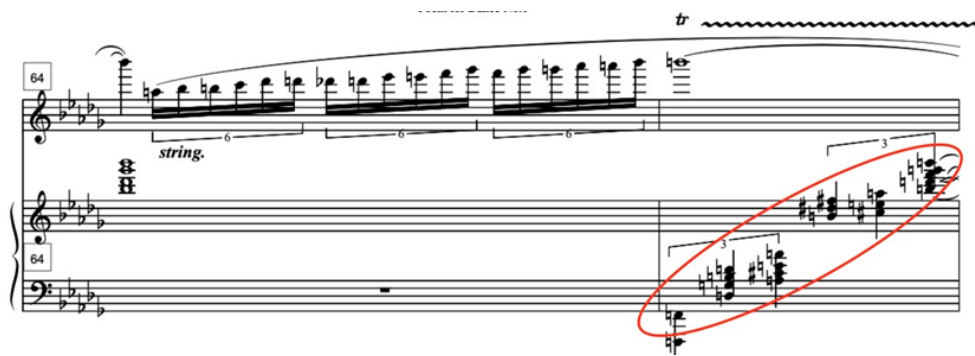


Figure 20 *Poem for Dance No. 1*, mm. 64-65

4.1.3 The Influence of Chinese Folk Song⁶⁸ and the Imitation of Chinese Traditional instruments

Some sections in the piano part are reminiscent of the sounds of Chinese traditional instrument *Sheng*, the free-reed month organ. It is a polyphonic and chromatic instrument which can play two or more notes at the same time. It can be considered both solo instrument and accompanying (harmonic) instrument. To harmonize the main note

⁶⁸ See section 3.2.2.

or melody, one plays the accompanying notes a perfect fifth above or a perfect fourth below to create thicker texture.⁶⁹ (see Figure 21)



Figure 21 *Poem for Dance No. 1*, mm. 15-17

Another resembling sound in this piece is reminiscent of Chinese traditional instrument *Gu Zheng*, a plucked zither with tuned in major pentatonic scale. The arpeggiated figurations and glissandos are the most common musical figurations of *Gu Zheng*. The glissando and arpeggio provide a thicker bass under the flute melody. (see Figure 22).

⁶⁹ Grove Music Online, s.v. “Sheng,” by Alan R. Thrasher, accessed 19 Oct. 2020, <https://doi.org/10.1093/gmo/9781561592630.article.25623>



Figure 22 *Poem for Dance No. 1*, mm. 36-37 and 57-58

4.1.4 Performance Suggestions for Piano Part

In the *Poem for Dane No. 1*, the piano part basically provides a harmonic bass and creates a flowing direction. Piano starts from measure 2 — the imitation of the *Sheng* plays with trill of the flute part (see Figure 15). It modulates several times with downward direction. One could play this part very legato and gently — like a long, relaxed sigh from the first tetrachords to the last one, constructing a sharp contrast to the intense flute part at the beginning of the piece. For the parts that imitate the *Gu Zheng* such as measure 8, 14, 21 and 27, the arpeggios seem like an arching bridge that connects the two notes in the flute part (Figure 16). When playing this ascending arching figuration, one could use more wrist and forearm to give greater weight so as to make slight *crescendo* and push music forward and less weight of forearm with more control for *diminuendo*. In the middle section, the new figurations occur with repetitions (Figure

23) under the long musical phrase of flute part. Here, the piano part creates a whispery atmosphere and background for the melody in the flute part. It is like small sea waves. One could play this section with *Ulna cord* and surface touching.



Figure 23 *Poem for Dance No. 1*, mm. 30-31

Figure 24 should be played with greater weight compared to the Figure 23 since it is approaching the climax and the music needs more driving force. Then for the climax from measure 59 to 68, the chromatically moved chords should be played with a growing degree of excitement group by group until measure 67. In the measure 67, the descending chromatic scale should be played like releasing all the tensions that built up from measure 59 (see Figure 25).



Figure 24 *Poem for Dance No. 1*, mm. 57-58

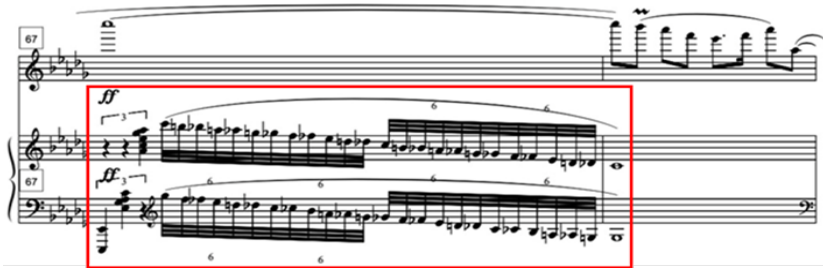


Figure 25 *Poem for Dance No. 1*, mm. 67-68

The ending returns to a peaceful and melancholy atmosphere. The musical phrase of juxtaposition of two sixth intervals (Figure 26) were reduced to short phrases with rest when compared with the beginning phrase. Each short phrase likes a small question so that one could play it softly and indefinitely.



Figure 26 *Poem for Dance No. 1*, mm. 99-107

Poem for Dance no. 1 was composed when Huang studied at University of Toronto. Because of the experience in Saibei and Beijing Opera House, Huang's music was highly influenced by Chinese music idioms especially in this period that he came back from Saibei shortly. In this piece, it's not hard to notice that the combination of Chinese harmony (in the piano part) and Saibei folk song (in the flute part) are dominant the music with few modern techniques involved. Knowing of the detailed music elements of the music also can help performer to get better understanding it. For example, the imitation of different instruments can help performer to image the sounds.

4.2 *Poem for Dance* No.2, Op.31 for Ballet duet, Cello and Piano

This piece was written in the same year of *Poem for Dance No.1* and premiered by Pianist Zhu Xiaomei and Cellist Zhang Like (both of them are classmates in attached school of Central Conservatory of Music) at the New England Conservatory of Music in 1982. The piece was dedicated to Huang's teacher at University of Toronto, Professor Lothar Klein.

4.2.1 Formal Structure

Table 2 Overview of *Poem for Dance* No. 2 Op. 31

	Qi	Cheng	Zhuan	He
Measure Number	1-66	67-93	94-170	171-180
Structure Plan	Primary Theme	Secondary Theme	Development	Recapitulation
Tonal Plan	D Minor	D Major	D Minor G Major	D Minor G Minor

In this piece, both piano and cello are very expressive in music. The music starts with meditational atmosphere followed by dramatic contrast later. Huang adopted both Chinese poetic form, Qi (introduction and beginning), Cheng (development), Zhuan (climax to transition), He (ending) and Sonata form. Slow cello introduction with arching musical phrases has tragic mood that gives sense of melancholy at the beginning. The piece starts with D minor and then modulates to different key areas shortly. However, even though there are lots of modulations and altered chords, basically the key area is on the D, which is the most important musical feature of Huang, sense of direction in the music. The D always can be found in the bass of the piano part as pedal point and the musical phrases always end with D chord or note.

4.2.2 Harmonic Aspect

In this piece, Huang mostly utilizes Chromatic and linear harmony for the piano part. Linear harmony is functionally unrelated harmony with moving by steps especially the base line.

(1) Linear harmony

Figure 27 shows the beginning of the piece. There melodic lines feature Saibei folk song which full of second and seventh intervals. To harmonize melodies like Chinese folk song full of leaps, the functional harmonies seem musically transparent. So, Huang uses chromatic linear harmonies to support the melody. Chords in the left hand goes most chromatically and the chord progressions are no longer functional.

Moderato (♩ = 60)

16

21

p

Figure 27 *Poem for Dance No. 2*, mm. 16-17 and 21-22

(2) *Chromatic harmony*

The chromatic harmonies such as chromatically moving dissonant chords, functionally unrelated chords and chords that provide coloristic flavors to blur the tonal center and to create tensions can be found in this piece as well (see Figure 28).

38

cresc. *f*

chromatically moving dissonant chords

41

68

Chromatic moving
Diminished Third/Unresolved Tritone

70

138

140

142

Use coloristic chords to create a flowing bass and tentions

ff

rit.

f

p

rit. molto

Figure 28 *Poem for Dance No.2*, mm. 38-43, 68-71 and 138-145

The running chromatic chords or scales provide an energetic and intense feeling to build up the musical tensions and blur the tonal center, as shown in Figure 29. The chords go chromatically and features symmetrical on D which is the tonal center of the piece and provides a centripetal force of the music.



Figure 29 *Poem for Dance No. 2*, mm. 52-56 and 134-135

4.2.3 Melodic and Thematic Aspects

As to melodic and thematic, Huang employed not only Western technique but also his method based on Chinese modal pattern to develop it.

(1) The development and variations of motif

This piece begins with cello solo statement. The walking second intervals (Figure 30) are the opening theme and motive of the whole piece both in cello and piano parts. This theme repeatedly occurs later with changing rhythms and pitches (see Figure 31).



Figure 30 Poem for Dance No. 2, mm. 1-4

62

76

walking second intervals



Figure 31 *Poem for Dance No. 2*, mm. 62-32, 76-78 and 125-129

(2) *Horizontal polytonality*

As I mentioned in the compositional style of Huang in the last chapter, he uses “horizontal polytonality” to write the melody and move the music forward. The steps are as follows. Firstly, a musical phrase contains several cells, and each cell consists of several notes. Then, all cells are based on the Chinese modal pattern, but each cell is placed in a different tonal center, thus giving each cell a different ‘tonality’. And then, each cell can also quickly shift to different pitch levels.⁷⁰

⁷⁰ Pei Yushu, “An Analysis of the Attempted Amalgamation of Western and Chinese Musical Elements in Huang An-lun’s Piano Concerto in G Minor, Opus 25b” (DMA diss., University of North Texas, 1997), 84-85.

Figure 32 demonstrates how Huang uses this compositional device to keep melody flowing. Each cell is in different Chinese modalities, which creates special sound effects. The unexpected “modulation” gives a sense of unsteadiness, and the endless moving also creates musical tensions.

The image displays a musical score for 'Poem for Dance No. 2' in 12/4 time, spanning measures 86-93. The score is written for piano and features five distinct musical cells, each highlighted with a red box and labeled with its corresponding Chinese modality. The first cell (Cell 1) is in F Gong Mode. The second cell (Cell 2) is in E-flat Gong Mode. The third cell (Cell 3) is in A-flat Gong Mode. The fourth cell (Cell 4) is in D-sharp Gong Mode. The fifth cell (Cell 5) returns to the F Gong Mode. The score includes various musical notations such as notes, rests, and dynamic markings like 'dim.' and 'rit.'.

Cell 1 in F Gong Mode

Cell 2 in E-flat Gong Mode

Cell 3 in A-flat Gong Mode

Cell 4 in D-sharp Gong Mode

Cell 5 back to the F Gong Mode

Figure 32 *Poem for Dance No. 2*, mm. 86-93

4.2.4 Performance Suggestions

In *Poem for Dance No. 2*, the piano part starts with thick texture. The melody is on the top, and the linear harmonies are moving chromatically to support the folksong-like melody. The folk song melody is the imitation and variation of the cello part at the beginning, which is also the motif of the piece. Hence, one could lay greater emphasis on the melody part and play each group of sixteenth notes with dynamic decrease (Figure 27). Starting from measure 30, the D pedal point occurs in the bass. It not only creates a sense of direction but also gives a stable bass. Furthermore, the D pedal point is a contrast from chromatic cello part. One could play the pedal point with the dynamic change of the cello part especially the chromatic symmetrical figurations (see Figure 33).



32 *pp* Chromatic symmetrical figurations

35 *pp* *p* *p*

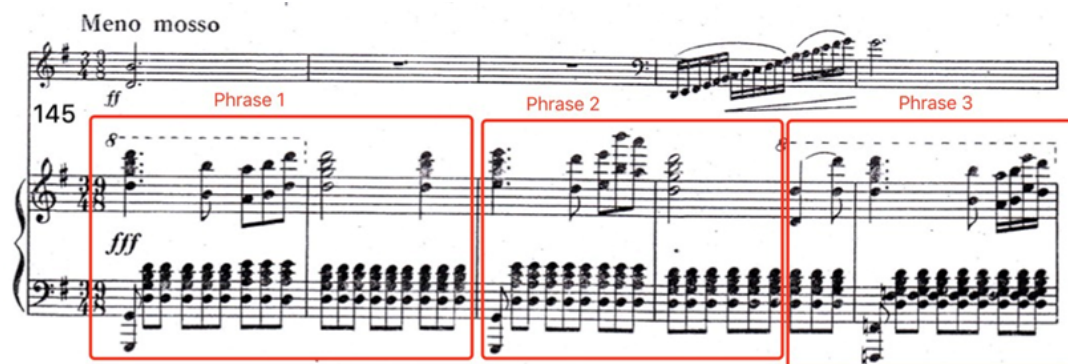
Figure 33 *Poem for Dance No. 2*, mm. 32-37

The chromatic symmetrical figurations also emerge in the piano parts. One could play it with more driving force and then stop suddenly to leave the rest for cello melodies (see Figure 34).



Figure 34 *Poem for Dance No. 2*, mm. 57-59

When the music moves to the climax, measure 145 to 152, the piano predominates the music with right hand melody and thicker harmonic bass in the left hand with suggested tempo *Meno mosso*. The repetitions of the harmonic bass like drumbeats push the music forward. Instead of playing the long phrase with unchanging loud dynamic, the music can be interpreted in a more interesting way into the question and corresponding answer to the previous phrase. There are four short musical phrases (see Figure 35). The second and fourth phrases can be played as the answers to the first and third ones.



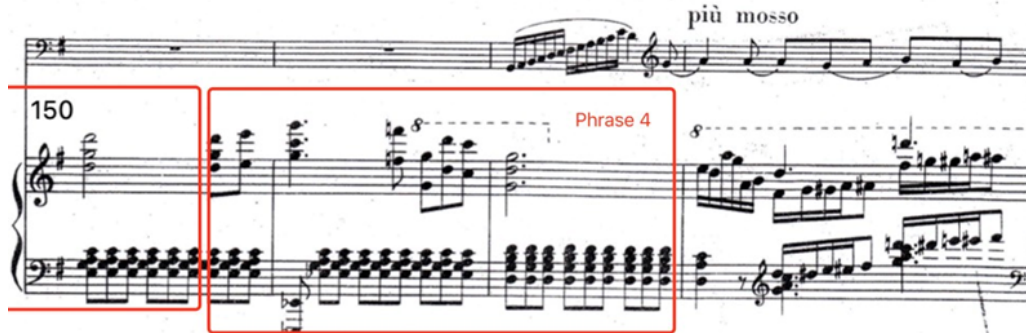


Figure 35 *Poem for Dance No. 3*, mm. 145-153

Poem for Dance no. 2 was composed in the same year of *Poem for Dance* no. 1.

Like the no. 1, the tonality is very stable and obvious. However, in no.2 the music is more agitated and it's full of different characteristics, especially the chromatic harmony provided tensions and driving force.

4.3 *Poem for Dance* No. 3, Op. 40 for Ballet duet and Piano

The piece was composed in 1987 right after Huang graduated from Yale University. It was premiered by Pianist Xu Feiping in Toronto. As the first Chinese piece assigned for Rubinstein International Piano Competition, it has profound influences on the innovation of Chinese piano music.

4.3.1 Formal Structure

Table 3 Overview of *Poem for Dance* No.3 Op. 40

	Primary Theme	Secondary Theme	Transition	Recapitulation	Coda
Measure Number	1-36	37-107	108-113	114-194	195-227
Tonal Plan	Bb Yu	Eb Yu Bb Yu	Bb Yu	Bb Yu	Bb Yu

Detailed Structure Plan	A-B-A with transition	C-D-E	A'	A'-B'-C'-D'-E'	Excerpts from A-B-C-D-E
-------------------------	-----------------------	-------	----	----------------	-------------------------

Poem for Dance No. 3 follows the Sonata form without development section. The music has different characteristics in each section and Chinese idioms with West techniques can be found in it. The melody features Saibei folk music while the harmony is functional at the beginning. There are several sections in each theme, each having a different rhythmic pattern and texture. The Recapitulation is full of repetitions and short excerpts from Exposition. Even though the materials in Recapitulation and Coda are from exposition, Huang did alter the harmonic bass or change the texture for musical purpose. The ending resonates with a melancholy and peaceful atmosphere.

4.3.2 Thematic Treatments

In terms of thematic treatments, Huang also adopts both Chinese music elements, for example, using Chinese modal pattern as melody and Western techniques, such as thematic development.

(1) Thematic materials based on the Chinese modes

Chinese modes and folk music are highly engaged in the thematic and melodic materials in this piece. Figure 36 shows the first theme in Exposition part at the very beginning of the music. The theme/melody is B-flat Yu mode with one Pianyin, Biangong C as passing tone. The key signature suggests that the music is in B-flat minor. However, because of the missing of the Gb and the Ab and C as passing note between main notes Bb and Db, so the melody of the first theme is clear in B-flat Yu mode.



Figure 36 *Poem for Dance No. 3, mm. 1-5*

(2) Sequential patterns with shifty tonalities

The mostly frequently used devices of thematic development in this piece are sequential patterns. Huang keeps some musical elements unchanged such as rhythmic patterns and notes relationships while shifting the tonalities often.

Figure 37 shows the transition section between the first and second subsection in the secondary theme. The tonal center is in C and then modulates to Ab. The C in the measure 50 can be considered pivot note to modulate from C Gong to Ab Gong.



Figure 37 *Poem for Dance No. 3, mm. 48-53*

Figure 38 is the third subsection in the secondary theme. The melody in the right hand is in E-flat Yu mode and then modulates to F-sharp Yu mode. The pick-up note F-sharp in measure 81 is used as pivot note. The rhythmic pattern and relationship between the notes can be considered invariable elements but the tonalities are shifty around with the purpose of the development of music.

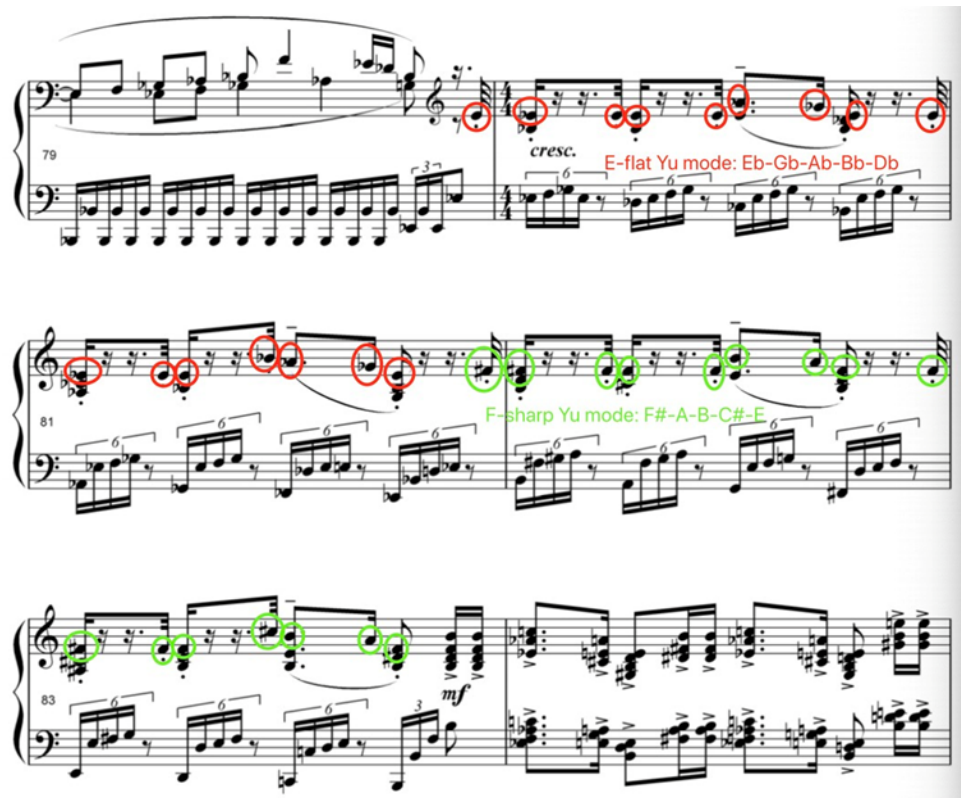


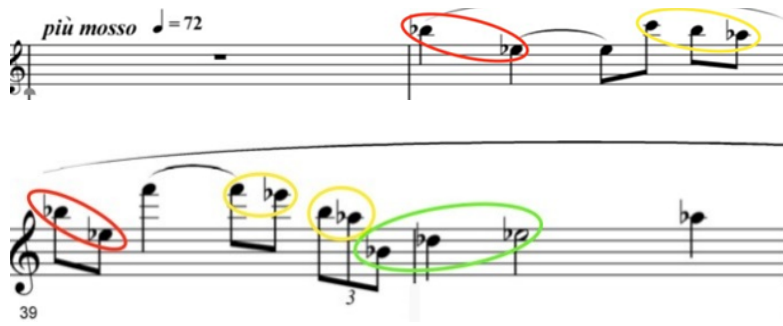
Figure 38 *Poem for Dance No. 3, mm. 79-84*

(3) *The relationship between the first theme and other themes*

The musical materials in the main theme are incorporated into other themes and sections (see Figure 39). The use of inverted figurations, retrograde motions or repeated figurations of the main theme can be found in other themes.



(a) Main theme



(b) First sub-theme in the secondary theme



(c) Second sub-theme in the secondary theme



(d) Transition between the second sub-theme and third sub-theme



(e) Third sub-theme in the secondary theme

Figure 39 Themes in *Poem for Dance No. 3*

4.3.3 Harmonic Aspects

The way that Huang harmonizes the melodies can be divided into three groups. The first is Western functional harmony. The functional harmony is engaged with the dominant-tonic cadences and the entire piece is following tonic to dominant key then back to tonic, thus, one can establish tonalities and give the direction of the music.

However, functional harmony seems falling short of explaining every detail in this piece as linear harmony and Chinese harmony are also involved. Chinese harmony is mostly based on Chinese modal patterns and linear harmony includes the chromatic moving chords/intervals and diatonic moving intervals.

(1) Functional harmony

Figure 40 shows the functional harmony used in the piece. The first example in figure 40 is the cadence of the first theme, and the second example is the third sub-theme in the secondary area in exposition.

Figure 40 displays two musical excerpts from a piece, illustrating functional harmony. The top system, starting at measure 16, shows a cadence of the first theme. The bottom system, starting at measure 21, shows the third sub-theme in the secondary area in exposition. Both systems are marked with functional harmony labels: V35 and V46 in the bottom system, and V46 in the top system. The excerpts are enclosed in green boxes.

Figure 40 *Poem for Dance No. 3*, mm. 16-26 and 73-80

(2) *Linear harmony*

The chromatic moving intervals/chords and diatonic moving intervals/octaves/notes show no functional relationship and can be found in this piece as linear harmony. The linear harmony is more driving and energetic due to their flowing figurations. Figure 41 demonstrates the linear harmony supporting the folksong like melody.

129 *rit.* *piu mosso* ♩ = 72

diatonic moving intervals

134

137

140

178

Chromatically moving octaves

179



Figure 41 *Poem for Dance No. 3*, mm. 129-142, 178-179 and 181-182

(3) *Chinese harmony*

In this piece, the Chinese harmony Huang used can be categorized into two groups. One is to use the Chinese modal patterns to construct Chinese flavored broken and blocked tetrachords or trichords, and the other is horizontal polytonality. Figure 42 shows both arpeggiated tetrachords and blocked chords based on the Chinese modal patterns to support the folksong like melody. Figure 43 shows the horizontal polytonality. Its detailed explanation can be found in Chapter Two.

36 *f* *dim.* *rit.* *più mosso* $\text{♩} = 72$ *pp dolce*

Arpeggiated tetrachord based on E-flat Yu: Eb-Gb-Ab-Bb-Db

39

Arpeggiated tetrachord based on F Gong: F-G-A-C-B

42

Arpeggiated tetrachord based on B-flat Shang: Ab-Bb-C-Eb-F *pp*

190

sf

Figure 42 *Poem for Dance No. 3*, mm. 36-44 and 190-191

157

C# Yu E Yu G Yu Bb Yu C# Yu F Yu G# Yu B Yu D Yu

Figure 43 *Poem for Dance No. 3*, mm. 157

4.3.4 Performance Suggestion

For the first theme, the most important thing is to treat the tone color of the top layer differently from harmonic bass. Since the harmonic bass is separated by two hands, performer needs to pay more attention to balancing the melody with chords. In the meantime, the dynamic change in each phrase can match the arching structure of the melody, and one can play it *crescendo* to the high note and then *diminuendo* to the end of the phrase with repeated notes. However, the transition part is the surprise that connects two peaceful section. The quintuplet should be played evenly and clearly. To imitate the sounds of Pipa in the transition part, one should play the accents on the downbeat. It is also very important to image the string instruments Pipa's sound.

The texture of the first subsection in the secondary theme is broken tetrachord in the left hand with folksong-like melody in the right hand with suggested *dolce*. The broken tetrachord in the left hand can be played like whisper under the single-note melody which is full of leaps. The transition between the first subsection and second subsection can be considered the "climbing" to the next subsection. Performers can play each musical phrase (one measure) a little more excitedly than the previous phrase all the way to the second subsection that is full of octaves and jumping from high register to lower register back and forth. The transition between the second subsection and third subsection is arpeggiated figuration which alternates with both hands. To play this part, I suggest that the music should sound smoothly, as one hand plays and practices four notes as a group instead of sextuplet since every four notes can be considered a tetrachord based on Chinese modal pattern. The third subsection marks *agitato* with sextuplet in the

bass. The right hand has two different voices that can be imagined as two Ballet performers dancing together. I suggest that piano performer treat the two voices equally.

The music keeps moving forward to the climax and goes more agitatedly from measure 80. The dotted rhythm should be played very precisely to convey the energetic and driving force. The way to play the measure 80 to measure 86 is similar to the transition between first subsection and second subsection. In the transition, the music goes more and more excitedly than the previous phrases and all the way to the measure 87. In measure 87 and 88, one should practice the rhythmic patterns carefully to be sure the triplets against eighth and sixteenth note with precisely counting. The successive *Sfz* appears in the measure 96 to measure 98 that can be considered the highest emotional point by extending the range of the music and repetitions, so performer can play the chords with the arm weight without any musical breath.

In Recapitulation, it basically keeps the same figurations and materials in the exposition part. As I mentioned in the formal structure part, the Coda is back to the peaceful and melancholy atmosphere, thus, the performer should play it relatively slowly to match the suggested tempo mark *meno mosso* and touch the keyboard gently.

Poem for Dance no.3 as one of Huang An-Lun's large-scale piano solo piece is widely performed and gained many awards. The music is developing with various characteristics by different music materials.

There are some similarities between these three pieces. First, even though in no.2 and no. 3 Huang used lots of chromatic harmonies and linear harmonies, the tonality of the pieces is very clear. Second, the melodies of three pieces feature Saibei folk song

style. Third, the ending is repeating the beginning. The materials of the ending are all from previous music. However, in the next piece, *Chinese Rhapsody* no.2, which was composed recent year. It does not have these features.

In the *Poem for Dance* series, Huang fuses both Chinese music idioms with Western compositional techniques that created his own style distinctly.

CHAPTER FIVE THE ANALYSIS OF *CHINESE RHAPSODY NO. 13, OP. 96* (LING DING BAY) WITH A FOCUS ON IDENTIFICATION OF CHINESE AND WESTERN MUSICAL ELEMENTS

After finishing *Poem for Dance* no. 3 in 1987, Huang only composed one piano solo piece, *Four Fugues*, before 2016. In recent years, Huang started to compose piano piece again. He finished *Chinese Rhapsody* no. 13 in September 2019 in Markham right after the Chinese traditional Mid-autumn festival, which was written for the 12th Chinese Piano Teacher Training Seminar hosted by Shanghai Conservatory of Music. The background of the music is about the battle, *Yashan Naval Battle* (崖山海战) in 1279 during the Southern Song Dynasty⁷¹ which was also the decisive battle between the Southern Song Dynasty and Mongolian army. During the battle, the emperor of the Southern Song Dynasty committed suicide by jumping into the sea and over one hundred thousand soldiers and civilians followed the emperor to express and show their unyielding national spirit. Another inspiration for the music is the completion of the Hong Kong-Zhuhai-Macau Bridge. It is the longest cross-sea bridge and the longest open-sea fixed bridge in the world. As Huang explained his inspiration of this piece and according to his message sent to me, “All the Chinese people should be proud of the achievements of the bridge. However, nobody even mentions that the sea over which the bridge crosses is the place where the emperor, soldiers and civilians suicided. It was called Linding Bay. It reminds me of the Masada for Israeli. During the first Jewish-Roman War, the Jewish soldiers and civilians died with the belief and sacrificed their life

⁷¹ Southern Song Dynasty (1127-1279).

for their national spirit. Their unyielding national spirit also influenced Jewish's descendants, explaining the reasons why their interpretation about heroic spirit of Beethoven and Brahms's music is more touching and resonating. As Chinese, we cannot forget our ancestors and their national spirit as well."⁷² Indeed, this piece is to express and try to evoke the Chinese national spirit and is also written for the new generation of Chinese musicians and young scholars.

The English name Huang has given to this work is *Chinese Rhapsody*. However, the Chinese name is a little different from the English one. Its name in Chinese is closer to Caprice or Fantasia. Huang explained that he does not like the Chinese word 'Kuang' (Rhapsody, if translated literally into Chinese, can be endowed with three layers of meaning and the first layer refers to something crazy or wild), because it seems exaggerated without control. As a result, He changed it to 'Chang' (it means wander) instead.⁷³

5.1 Formal Structure

Table 4 Overview of *Chinese Rhapsody* No. 13

	A	B	C	Coda
Measure Number	1-43	44-101	102-187	188-199
Tonal Plan	C# Minor	Modulate almost every measure	Db Major	Db major

⁷² Huang An-Lun, WeChat message to author, September. 2019.

⁷³ Xu Yang, "Analysis of the Contemporary Chinese Composer An-lun Huang's Chinese Rhapsody No.3, Op.46" (MA Thesis, Shandong University, 2012), 8.

As a musical genre, Rhapsody is originally from Greek epic poetry. In the early nineteenth century, composers started to write Rhapsodies for piano solo. Rhapsody always conveyed “the agitated and impassioned features, as well as elegiac and aspirational moods, an improvisatory spirit often shaping the music.”⁷⁴ The free-flowing structure is sometimes linked with Rhapsody as well as the contrasts between sections.

Huang’s Rhapsody follows the features listed above. The form of the music is ternary form but without repeated section, A-B-C with short Coda. The music was shaped and developed by contrasting timbers, textures and tonalities. In Western music, the most widely adopted ternary forms are simple ternary form and compound ternary form that both include repeated sections at the end. Sonata form is directly derived from it. However, in the Chinese music, music can be regarded as a “flowing process” and the repeated section is unnecessary. In Chinese music, A-B-C ternary form is the most common form for three-section music.⁷⁵ Meanwhile, in Western music, the ending of each section is opener. For example, in the Sonata form, the ending of the exposition is in the different tonality from the beginning, but in development part, the beginning and ending are always in different keys. However, in Chinese music, each section tends to end with same tonality as the beginning.⁷⁶ In this piece, the A section starts with C minor and ends with the same. The B and C (with coda) section have the same feature. For the

⁷⁴ Grove Music Online, s.v. “Rhapsody,” by John Rink, accessed 1 Dec. 2020, <https://doi.org/10.1093/gmo/9781561592630.article.23313>.

⁷⁵ Wang Yaohua and Du Yaxiong, *The Outline of Chinese Traditional Music* (Fuzhou: Fujian Educational Publisher, 1999).

⁷⁶ Wang and Du, *The Outline*.

relationship among sections, in Western music, in the middle section of ternary form, sometimes called contrasting section or development, new materials are frequently involved. The first and the last section always have the same materials. In contrast, in Chinese music, especially in this piece, each section has the same function. They are parallel relationship instead of the contrasting one. Each section is relatively independent with various textures, tempos, accompanying figurations and other musical elements.

The A section can be divided into two parts with a transition at the end. It starts with *Grave* with *funebre* mood. The whole section is in a solemn and stirring atmosphere. The composer marked “河底沉舰” (sinking ship at the river bottom)” in his analytical score which gives us the grieved imagination of the historical background.⁷⁷ Overall, A section is in C-sharp minor, but with frequent modulations. For example, —it modulates to A major in measure 5, F minor in measure 11, D-flat major (or C-sharp major) in measure 15 and C minor in measure 23 shortly. The B section has different mood and basic figuration and the composer marked “海之呼应” (echo of the sea)”. The music is more flowing, full of arpeggiated and scales. The tonality is blurry. It is hard to determine the tonal center of the B section since it modulates almost every measure. The key signature showed in this section is in C major, but it rarely stays in C. The tonality changes almost every 1-2 measures and the whole section is turbulent. The C section marked as “波涛汹涌” (roaring waves) by the composer and is in the D-flat major. The texture is melody in right hand with flowing and waving sixteenth figurations in left

⁷⁷ The composer wrote in his analytical score. Huang An-Lun, WeChat messages to author, January 2021.

hand. The texture is thicker and thicker at the end and the music is increasingly agitated in this section. The Coda is short but driving. It starts with lower register and all the way pushes to the high register with adding notes and octaves. Finally, the piece ends with D-flat major which is corresponding to the starting tonality with C section.

5.2 Harmonic and Thematic Aspects

Western Functional harmony is the fundamental harmony in this music especially in the C section. However, Chinese Linear harmony and horizontal polytonality also play important roles in this music.

5.2.1 Functional Harmony

In this piece, the Western functional harmony is mostly engaged in the beginning and ending of the first and third sections to establish and emphasize the tonality or modality. Figure 44 shows the functional harmony.

The musical score is for a piece in C-sharp minor, 4/4 time, marked 'Grave' with a tempo of 52 beats per minute. The score is divided into two systems. The first system shows a bass line with a 'p' dynamic and a treble line with a 'funebre' dynamic. The second system shows a bass line with a 'p' dynamic and a treble line with a 'funebre' dynamic. The key signature is C-sharp minor, and the functional harmony is indicated by Roman numerals: i, iv, and i.

36

dim. *f* *mf* *mp* *p*

V7 i6 i

c-sharp minor

Vivace
♩ = 96

43

pp *pp*

102 *Allegro assai* ♩ = 92
D-flat major

104

106

108 IV

V7

110

196 (8^{va})
IV D-flat major
V7 I

Figure 44 *Chinese Rhapsody No. 13*, mm. 1-4, 36-44, 102-111 and 196-199

5.2.2 Linear Harmony

As I discussed above, the functional harmony always appears at the beginning and ending of the musical sections and phrases. The linear progressions in this piece are filling the gap between functional harmonies in several ways. In A section, linear harmony can be divided into two groups, diatonic moving scales in undulating shape (the linear progression is in the contrary motion with melody) and the combination of diatonic with chromatic moving chords and intervals (Figure 45).

The figure displays three staves of musical notation for 'Chinese Rhapsody No. 13'. The first staff, marked 'Grave' with a tempo of 52, shows a piano introduction in C-sharp minor. The second staff, starting at measure 5, features a 'diatonic linear progression in contrary motion' with chords labeled i, iv, and V7. The third staff, starting at measure 15 and marked 'piu mosso' with a tempo of 63, shows 'diatonic moving chords and intervals' highlighted by a red box. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'.

Figure 45 *Chinese Rhapsody No. 13*, mm. 1-8, 15-18

5.2.3 The Development and Variation of the Opening Theme

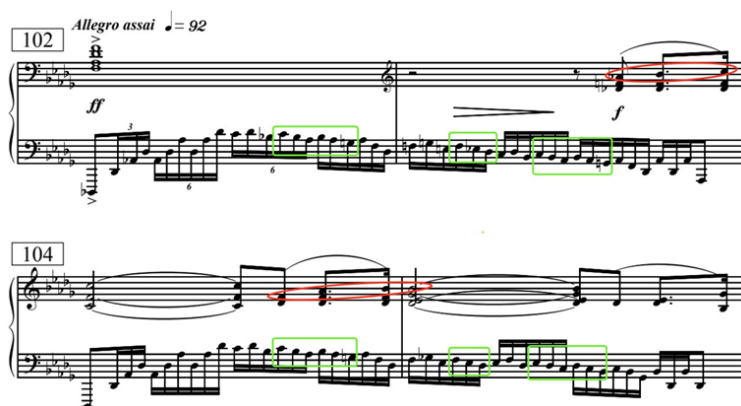
The three sections are relatively independent based on their moods, tonalities and textures. The formal structure seems loose in term of musical materials. However, the opening motives can be considered a musical unity throughout the whole piece. The opening theme has been developed by altering of pitches and rhythm in the B and C sections, but the melodic contour is retained. There are three motives in the opening theme, with each marked with different colors. In Figure 46, the blue mark is a descending three-note set which includes a major second with a perfect fourth. The red is the ascending three-note with dotted rhythm. The green is a diatonic scale or fragment of scale.



(a) Opening theme



(b) The beginning of B section



(c) The beginning of C section

Figure 46 *Chinese Rhapsody No. 13, mm. 1- 4*

5.2.4 Sequential Patterns

The long-phrase sequential patterns occur frequently in the piece, which develop into a way to move the music forward. Figure 47 shows the sequential pattern that moves half-step lower than the original phrase.



Figure 47 Chinese Rhapsody No. 13, mm. 15-30

Figure 48 shows that the development of B section is several groups of alternation of original materials with its sequence. As Figure 48 shows, measure 44 to 46 state the first musical phrase and then the sequence goes half-step up from measure 47-48. Measure 50 is the sequence of measure 49 with whole step down. Measure 52 is the sequence of measure 51 with half-step down and so on. The tonality is blurring through the sequences.

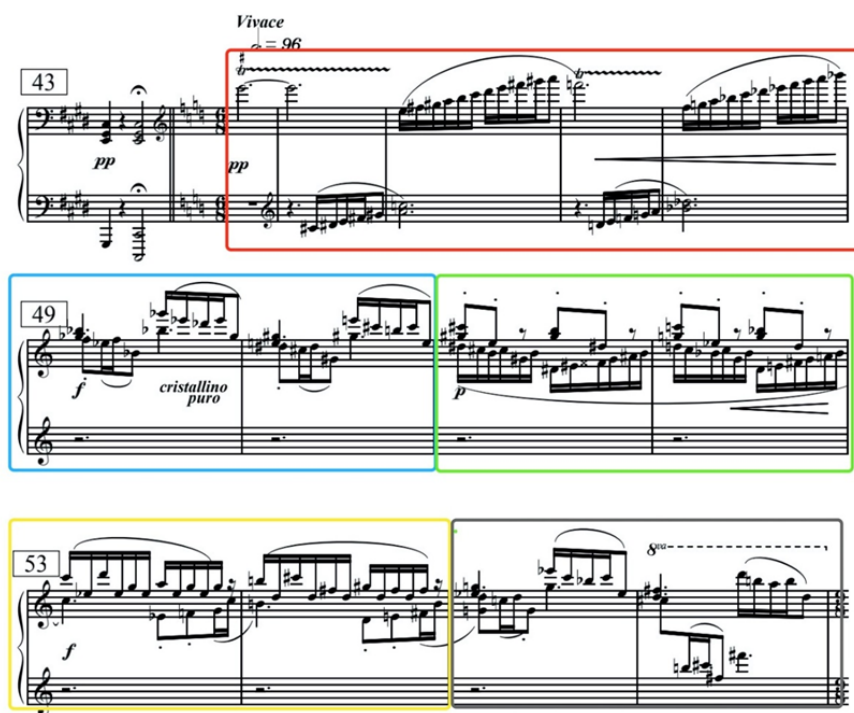


Figure 48 *Chinese Rhapsody No. 13*, mm. 43-54

5.3 Modern Techniques

5.3.1 Free Tonality

Although Huang insists composing tonal music, in this piece we can find that he occasionally uses free tonality to create contrast and colorful sounding. The free tonality section in this piece is mostly as tonal parenthesis in tonal phrases. The tonal parenthesis was defined by Pei Yushu in his dissertation as “momentary, non-tonal relationship or series of relationships that tend to obscure more basic tonal ones. Tonality is not

destroyed but is either obscured or even suspended temporarily.”⁷⁸ Figure 49 shows how Huang uses tonal parenthesis.

Figure 49 displays four systems of musical notation for *Chinese Rhapsody No. 13*, measures 142-150. The notation is in D-flat major and 4/4 time. The first system (measures 142-143) is labeled "D-flat major". The second system (measures 144-145) is labeled "cresc." and "Tonal Parathesis". The third system (measures 146-147) is labeled "Tonal Parathesis". The fourth system (measures 148-150) is labeled "mp" and "cresc.", and "D-flat Major". The score features complex piano textures with many beamed sixteenth and thirty-second notes, and various dynamic markings.

Figure 49 *Chinese Rhapsody No. 13*, mm. 142-150

⁷⁸ Yushu Pei, "An analysis of the attempted amalgamation of Western and Chinese musical elements in Huang Anlun's Piano Concerto in G Minor, Opus 25b." (DMA diss., University of North Texas, 1997), 74.

5.4 Performance Suggestions

The piece starts with *funebre* that reveals the solemn and stirring history, the sacrifices of soldiers and civilian in the Yashan naval battle during the Song Dynasty. It is important for performers to learn more about the background of Yashan battle and convey the tragic mood at the beginning of the piece. Performers should project different layers at the beginning. For example, the melody is on the top and the contrasting moving countermelody is at the bottom. There are four different layers from measure 11 to 14, so the performer needs to decide how to manage it and play it as duet between middle layers and outer layers. Another place that needs to pay attention to is measure 19 with mark *relgioso*. With sudden changes in mood and dynamic, I suggest performers use *uno corda* to help switch the tone color to express a tranquil atmosphere. In B section, it is very important to play the flowing and undulant sixteenth figurations smoothly with direction.

The texture changes in C section to melody in the right hand with waving sixteenth notes in the left hand. The endless sixteenth notes should be played both flowing and vague as background without interrupting the melody. Unlike the sorrowful mood in A section, the mood in C section is livelier and more hopeful. It may be inspired by the completion of the Hong Kong-Zhuhai-Macao Bridge on Ling Ding Bay. There are several mood levels in C section. It's progressively excited. The first level is from the beginning of C section to measure 132. The second level is from measure 133 to 163 and the third level is from measure 164 to 182. Then there is a transition at the end of C section, which can be considered the accumulation of strength for the exciting Coda. In this sense, performers need to manage the different levels to build up the emotion. Coda

can be expressed as “final sprint” of the whole piece, so performers can play this part with gradually fast tempo and agitated dynamic.

Chinese Rhapsody no. 13 has its distinct features compared to *Poem for Dance* series. The form is more free-form, and the ending is opener. The tonality of the B section is blurry and more modern techniques are involved in the music. The melody is no longer featuring Saibei folk music.

CHAPTER SIX CONCLUSION

The third generation of Chinese composers is now very active internationally. Some have gained international reputations such as Tan Dun, Ye Xiaogang and Chen Yi. They were educated in China when they were young and went abroad to study music after the Cultural Revolution. They have been employing different ways to compose Chinese music that still maintains its Chinese characters while integrating Western techniques. Some of them rooted their music in Chinese history and national spirit such as Bao Yuanren and Shi Guangnan. Some composers' music was highly influenced by folk music and local tunes such as that of Cui Shiguang and Chen Yi. Some expressed Chinese aesthetic philosophy through music such as Zhao Xiaosheng and Lim Bun-Chung. As one of the third generation of Chinese composers, Huang has devoted his whole life to explore and compose music rooted in Chinese music and spirit while using Western compositional techniques as references.

Huang has very special educational background and life experiences, so his music always reflects the voice of the time according to his own experience and faith. In his early period before he went aboard, his music has political features, which described the battles or the life of Chinese people. After 1980, he started to write sacred music and large-scale symphonic works. His music covers almost all the musical genres, and he has written music for both Western and Chinese instruments. Even though his piano works are a small part of his compositions, some of them, such as *Chinese Rhapsody* no.2 and *Poem for Dance* no. 3, are widely performed and have gained many awards.

This dissertation has examined how Huang An-Lun integrates Chinese music idioms with Western compositional techniques. These four pieces, the Poem for Dance series and *Chinese Rhapsody* no.3, all have Chinese music elements, such as the use of Chinese folk-music as melody, imitation of Chinese traditional instruments, use of Chinese harmony and horizontal polytonality, and use of Western music techniques such as chromatic and linear harmony, Sonata form, using of tonal paratheses and thematic development. Another thing we can also notice is that the compositional style has been changing during Huang's career. Huang composed the Poem for Dance series after returning from Saibei, thus it was highly influenced by Saibei folk songs. The tonal center is very clear in this series, and the ending always echoes the beginning. However, *Chinese Rhapsody* no. 13, which composed in 2019 has different features as discussed above. In *Chinese Rhapsody* no.13, the form is freer compared to the Poem for Dance series, and in some part, the tonal center is very blurry. The ending does not echoing the beginning any more – each section is relatively independent.

My dissertation will be a useful resource for performers who wish to understand Huang's musical style better, and scholars who want to do investigate for Huang's piano music, as well as composers who want to study how to integrate Chinese music elements with Western compositional techniques.

APPENDIX⁷⁹

Works List

作品号 Opus#	年代，地点 Time & Venue	曲名 Title of the pieces
1	1964-1966 Beijing	钢琴改编曲三首：Piano Arrangements 1. 《对花》 Dui Hua [1964] 2. 《山歌》向着青天唱 A Song to the Sky [65] 3. 《毛主席真伟大》 How Great the Mao [66]
2	1965-1969 Zhangjiakou	合唱及声乐作品七首：7 Pieces for Choral and Vocal 1. 《像王杰那样成长》——混声合唱[65] Grow Up like Wang – Chorus for Mixed Voices 2. 《毛主席登上主席台》——齐唱，徐庆东词[69] Mao up to the Rostrum Platform--Chorus 3. 《为建设强大的炮兵而奋斗》——语录歌[69] Build up the Artillery -- Chorus 4. 《青青的稻秧接蓝天》——女声合唱，徐庆东词[69] Green Rice Field to the Blue Sky – Female Chorus 5. 《您胸前的像章闪耀着红太阳的光辉》--男声独唱 [69] BADGE -- Male solo 6. 《英雄炮兵向前进》——男声合唱[70] Artillery March – Male Chorus 7. 《准备大仗》——语录歌 Ready to Fight—Chorus

⁷⁹ Provided by Huang An-Lun.

3	1969-70 Zhangjiakou	管弦乐：《中国舞曲》 Four Chinese Dances For Orchestra 1 . 双管 Double Winds 2 . 单管 Single Winds 3 . 民乐 Traditional Orchestra
4	1970 Zhangjiakou	长笛独奏曲二首： Two Pieces for Flute Solo 1 . 《回忆》 in D Memorial 2 . 《朝鲜舞曲》 in c Korean Dance
	1971 Zhangjiakou	为张家口京剧团配器，指挥京剧《战龙口》 Orchestration for Opera “Fight for Mouth of Dragon”
	1971 Zhangjiakou	为张家口文工团配器，指挥歌剧《矿工的女儿》 曲：陈紫，剧本：乔羽，导演：吕朋 Orchestration for Opera “Daughter of Miner”
5	1971 Zhangjiakou	钢琴：前奏曲十二首： 12 Preludes for Piano 1 . In C: 《海》 dedicated to 崔世光 Sea 2 . In c: 《忆》 dedicated to 瑞丽 Memory 3 . In D flat: 《回忆》 Memory 4 . In c#: 《夜》 Night 5 . In D: 《凯歌》 Song of Victory 6 . In d: 《村歌》 Song of Village 7 . In E flat: 《日出》 Sun Rise 8 . In d#: 《无题》 No Title 9 . In E: 《旋风》 Wind 10. In e: 《无题》 No Title 11. In F: 《海燕》 Sea Swallow 12. In f: 《葬礼》 Funeral
6	1973 Zhangjiakou	钢琴：改编曲：《山鹰之歌——据阿尔巴尼亚歌曲 改编》 Arrangement for the Albanian Song

7	1973 Zhangjiakou	弦乐四重奏二首：Two Quartets 1 . 怀念北京 Memory of Beijing 2 . 祖国的春天 The Spring of Motherland
8	1973 Peking Opera house Beijing	话剧配乐：《战地黄花》 Music for the Drama <Yellow Flower >
9	1973 Beijing	管乐独奏二首：(乐队总谱) Two Pieces for Brass 1 . For Trumpet 2 . For Cor
10	1972 Zhangjiakou	齐唱二首：Two Choruses 1 . 支援越南 Support Vietnam 2 . 练功歌 Song of Skill Practice
11	1972 Zhangjiakou	交响诗 In c 《黄继光》 Symphonic Poem “Huang Jiguang”
12	1972.9 Zhangjiakou	钢琴：中国畅想曲 No.1 《边区太阳红又红》 Chinese Rhapsody#1 for Piano

13	1972.9-10 Zhangjiakou	<p>钢琴：《塞北小曲三十首》 30 Pieces in Saibei Folk Style</p> <ol style="list-style-type: none"> 1 . 歌谣 Rhyme 2 . 长城 (赋格) The Great Wall 3 . 山 Mountain 4 . 古城堡 Old Castle 5 . 骆驼 Camel 6 . 风 (练习曲) Wind 7 . 牧马人的歌 Horseman's Song 8 . 坝上羊群 Flock of Sheep on the Dam 9 . 洋河水 Streams of Yang River 10 . 春雨 Rain of Spring 11 . 田野 (卡农) Field 12 . 小路 Path 13 . 驴蹄 Lulu 14 . 在果园里 (变奏曲) In an Orchard 15 . 雪松 Cedar 16 . 小旗手 The Little Standard-Bearer 17 . 迎亲人 Welcoming Kinsfolk 18 . 南去的火车 (托卡塔) The Southward Train 19 . 割莜麦 (卡农) Cut Naked Oats 20 . 进行曲 March 21 . 摇篮曲 Cradle Song 22 . 社火——塞外舞曲#1(回旋曲) Shehuo-Saibei Dance#1 23 . 送肥 Sending Fertilizer 24 . 悼歌 (帕萨卡里亚) Variation 25 . 小油灯 A Little Oil Lamp 26 . 灯节——塞外舞曲#2(回旋曲) Lantern Festival-Saibei Dance # 2
----	--------------------------	--

		<p>27 . 白马大队 (变奏曲) Cavalry of White Horse</p> <p>28 . 喜庆——塞外舞曲#3(回旋曲) Jubilation- Saibei Dance #3</p> <p>29 . 走西口 To the West</p> <p>30 . 小奏鸣曲:1. Allegro 2. Adagio 3. Vivo Sonatina</p>
--	--	--

14	1973.1 Beijing	交响诗 in F 《海燕》 Symphonic Poem “Sea Swallow “
15	1973.3.12 Peking Opera House Beijing	管弦乐 《塞北组曲 No.1》 “Saibei Suite #1” 1 . 深山晨曲 A Morning Song in the Mountain 2 . 铁骑驰骋 A Dashing Cavalry 3 . 长城万里 The Great Wall
16	1973.2 Peking Opera House Beijing	小提琴与钢琴二重奏 《卖花姑娘》 In G An Arrangement of Korean Song for Violin Duet 根据朝鲜乐曲改编
17	1973.3 Peking Opera House Beijing	单簧管独奏 《山乡之春》 in g The Spring Song for Clarinet Solo
18	1974 Peking Opera House Beijing	《中国畅想曲 No.2 [序曲与舞曲]》 Chinese Rhapsody#2 a. 钢琴 for Piano b. 管弦乐 for Orchestra
	1973—1976 Peking Opera House Beijing	乐曲改编 为山东京剧团编木管五重奏，铜管四重奏， 七重奏及管乐合奏共十首。 为李鹿 25 岁作大提琴独奏<Romance> 为殷承宗改编《夜深沉》及两首《杜鹃山》选曲 为北京京剧团乐队编五重奏伴唱《杜鹃山》，小提琴合奏《三十里铺》及舞剧《闪闪的红星》[陆松龄] 为新影乐团赵雪锦编电影音乐三款，声乐伴奏三首及钢琴独奏曲二首《歌唱王成》及《乒坛盛开友谊花》 为北京芭校编十余首伴奏 A Group of Arrangements for Various Requirements by Friends

19	1974.5 Beijing	舞蹈音乐《列车向着北京开》 The Train Toward Beijing for Dance
	1974.5-6 Peking Opera House Beijing	歌曲配器 小合唱《批林批孔战歌》（吴大朋词） 为小乐队配器：《毛主席革命路线是咱生命线》 《不许复辟再变天》《万岁毛主席》及伴奏四首 A Group Orchestrations of Songs for Friends
20	1974.8 Beijing	c 小调《钢琴奏鸣曲 No.1.》Piano Sonata#1 1.c: Allegro 2.A flat: Andante cantabile 3.c: Allegro
	1974.10 During visiting in Arjilia	为小乐队配器 《万岁，阿尔及利亚》《在哪儿休息》《“唐朝”大曲》及两首阿尔及利亚革命歌曲 A Group Orchestrations of Algerian Songs for Friends
	1975 Beijing	弦乐合奏《江河水》 <Streams of Sorrow> for String Ensemble
21	1975.2-10 Peking Opera House Beijing	管弦乐《塞北组曲 No.2》“Saibei Suite #2” 1. 序曲 Prelude 2. 中板 Moderato 3. 进行曲 March 4. 如歌的行板 Moderato Cantabile 5. 塞北舞曲 Saibei Dance
22	1975.7 Peking Opera House Beijing	长笛与钢琴《凉山永远是春天》 《The Spring for Liang Shan》for Flute and Piano
	1975 Beijing	电影音乐《飞鸽自行车》 Music for Movie “Bicycle the Flying Pigeon”
	1976.12 Beijing	为舒铁民大合唱配器《毛主席我们永远怀念你》 独唱《敬爱的周总理》 A Group of Chorus

23	1976.5 Start in Beijing Finished in Toronto	b 小调《钢琴奏鸣曲 No.2.》 Piano Sonata#2 Four movements
	1977.2 Beijing	管弦乐《游击队之歌》 Orchestral Arrangement “Song of Guerrilla Forces”
	1977.4 Beijing	为歌剧《白毛女》重新配器 Re-Orchestration for Opera “The White Hair Girl”
	1977.8 Beijing	为歌剧《刘胡兰》重新配器 Re-Orchestration for Opera “Hulan Liu”
	1977 Beijing	为刘诗昆改编钢琴曲《延安颂》，为李光曦配《松花江上》，为楼乾贵配伴奏及《十月的春雷》和庆祝十届三中全会的大合唱 Arrangement for Piano Solo
24	1977.8 Beijing	芭蕾舞剧《卖火柴的小女孩》 Ballet “The Little Match Girl” 张敦意据安徒生同名童话编剧 邬福康，黄伯虹编导 郑捷克舞美
25a	1977.1- 1978.4.2 Beijing	《交响音乐会 No.1》 a: 交响序曲 No.1 in c The Symphonic Overture #1 to the SYMPHONIC CONCERT#1 a
	1978.2.25 Beijing	为王方亮歌剧《欢迎周总理到咱家》配器 Orchestration for Opera “Welcome the Premier Zhou”
	1978.4-12 Beijing	为陈紫歌剧《韦拔群》配器 Orchestration for Opera Baqun Wei
	1979.10 Beijing	为曾侯乙编钟编曲《我的故乡（美）》 《索尔维格之歌》（格里格） Arrangements for ZENG HOU YI Bells
26	1979.11 Opera House Beijing	歌剧《护花神》 Opera “The Flower Guardian” 剧本：欧阳逸冰 导演：李树盛

27	1979.6 Opera House Beijing	广播剧配乐《我们的军长》 Music for Broadcasting Play “Our Army Commander” 原编剧：邓友梅 导演：李扬
28	1979.8 Opera House Beijing	故事片音乐《不是为了爱情》 Music for Movie “Not for Love” 剧本：杨涛 导演：殷向林
29	1979-80 Opera House Beijing	芭蕾舞剧《敦煌梦》 Ballet “Dream of Dunhuang” Dedicated to John & Elizabeth 编剧：徐庆东 首演编导：陈敏 陈澄雄指挥，陈敏编导，艺术总监戈杰耶夫 1993 由中华民族文化促进会遴选为 20 世纪中国音乐经典之一 1994.由莫斯科国家芭蕾舞团，台湾国立交响乐团在台湾全剧首演
30	1981 Toronto	《钢琴三重奏 No.1》for Violin, Cello & Piano Piano Trio#1 in 3 movements Dedicated to John & Elizabeth 1,2,3,
31	1981.10 Toronto	《舞诗》二首 Two Poem for Dance Dedicated to Prof.Klein 1 . 钢琴长笛 for Flute and Piano 2 . 钢琴大提琴 for Cello and Piano [1983 年陈敏在加拿大芭团推出]
32	1982 Toronto	电子电脑音乐三首 Three Pieces for Electronic Music
33	1982.2 Toronto	交响诗《剑——项庄舞剑，意在沛公》 Dedicated to John Jordano Symphonic Poem “Sword”
34	1982.4 1994 Toronto	合唱《圣迹可循》[布雷克诗] 合唱《哈利路亚》 Two Anthems “The Holy Image I Can Trace” “Hallelujah”

25 b	1982.11 Toronto	《交响音乐会 No.1》b: Dedicated to Banowetz The 1st Piano Concerto in g minor in three movements to the SYPHONIC CONCERT #1 b
25 c	1984.3.9 Pittsburg	《交响音乐会 No.1》c: C 大调第一交响乐 四个乐章 Dedicated to 李德伦 The 1st Symphony in C major in Four Movements to the SYMPHONIC CONCERT #1
35	1984.4 Pittsburg	圣诗二首，为男中音与钢琴 《希望有一天》[许庆强词]《诗篇 23》 Two Pieces for Baritone solo and Piano “Hope One Day” and “Psalm23”
36	1984.6 Guangzhou	七重奏《七首中国风格的加拿大民歌》 For Flute, Clarinet, Violin, Viola, Cello, Bass and Piano Septet 7 Canadian Folk Songs in Chinese Style
37	1985.11 Beijing- New Haven	四幕大歌剧《岳飞》 Dedicated to Zheng Xiaoying, Liu Shirong 剧本：徐庆东 Grand Opera “Yue Fei” in 4 Acts
38	1985 Christmas time New Haven	复活节大合唱《生命的赞歌》 唐佑之词 Easter Cantata
39	1986.1 New Haven	大提琴合奏《托卡塔，圣咏与赋格》 Dedicated to Aldo Parisot Toccata, Chorale and Fugue for Cello Ensemble
40	1987.2.20 Toronto	钢琴：《舞诗 No.3》 Dedicated to 许斐平 Poem for Dance #3 for piano solo
41	1987.3.25 Toronto	单簧管与弦乐《随想曲》 Capriccio for Clarinet and String Orchestra

42	1987 Toronto	大卫之诗之序曲在为华人室乐团十周年配成乐队 Psalm of David, the Orchestral version of the Sinfonia
43	1987.3.21 Toronto	大合唱《大卫之诗——诗篇 22》管风琴与人声 Oratorio “Psalm 22” for mixed voice
44	1988.2 Toronto	大合唱《诗篇 150》乐队，或钢琴与合唱 Chorus “Psalm 150” Orchestra or Piano with Choir
45	1988 Toronto	声乐套曲《异乡人之歌》女中音与钢琴 Song Cycle “Song of Stranger” for Mezzo soprano and Piano
46	1989.2 Toronto	中国畅想曲 No.3 Chinese Rhapsody#3 A 萨克斯管与钢琴. Saxophone with Piano b 与民乐队. Saxophone with Chinese Traditional Orchestra c. 与弦乐队 Saxophone with String Orchestra
47a	1989.7 Toronto	《交响音乐会 No.2》 <交响序曲 No.2 > in A flat. Symphonic Overture #2 to the SYMPHONIC CONCERT #2
48	1989.9 Toronto	一组圣乐合唱 1. 合唱与钢琴《诗篇 100》 2. 合唱《依靠耶和华》[钢琴，乐队] 3. 合唱与钢琴《银禧纪念歌》为多浸 25 周年 19 4. 合唱与钢琴《百年纪念歌》为新加坡直落亚逸 5. 合唱与钢琴《六年恩宠》为麦浸自立 6. 合唱与钢琴《人生之歌》为日本教会 7. 合唱与钢琴《跟从主，跟从主的脚踪》为菲律宾 眠里拉圣斯提反堂夏令会 A Group of Choral Works for Various Chinese Church
49	1990 Toronto	声乐套曲《母亲与女儿》女高音与钢琴 陈中喜词

		Song Cycle “Mum and Daughter” for Soprano and Piano
50	1990 Toronto	交响诗《巴颜喀拉》 Symphonic “Poem: Bayanhar”
51	1992 Toronto	音乐剧《梦》 剧本，导演 Burton (director) Musical <Dream...>
52	1992-2000 Toronto	交响合唱两首 《千载云山共玄黄》 《天恩眷咏中华名》 陈惟芳词 Two Symphonic Choruses 1. The Sacred Cloud and Mountain of Thousand Years Era 2. The Heavenly Grace to the Motherland
47b	1996.1 Toronto	《交响音乐会 No.2》b: B 调小提琴协奏曲(三个乐章) Violin Concerto in B, in three movements, to the SYPHONIC CONCERT #2
	1995-1999	为台湾省交的配器：军歌，国台语流行歌曲，经典艺术歌曲，儿歌，校园歌，外国名曲及 19 首经典圣母颂等
53	1997.7 Toronto	《敦煌古谱四首》二胡与乐队 Four Ancient Scores of Dunhuang For Erhu and Orchestra
54	1998.4 Toronto	大合唱《启示录》为建道百年 管风琴及铜管乐组 Oratorio <Revelation> for mixed Voice, Pipe Organ and Brass
55	1999 Toronto	电视系列片音乐《神州》，编导：远志明 包括主题歌：《寰古的深情》《火凤凰》 Music for TV Series <the Divine Land>

56	2002 Toronto	电视系列片音乐《十字架——耶稣在中国》，编` 导：远志明 Music for TV Series < the Cross>
57	1999.6 Toronto	C 小调第二钢琴协奏曲，三个乐章 Piano Concert #2 in c minor in three movements
58	Toronto	音乐剧《周处除三害》 编导：Burton Musical <Zhou Chu eliminates three Obstacles>
59	2000 Toronto	中国畅想曲 No.4《布衣之歌》七重奏，室内乐合奏 Septet < Chinese Rhapsody#4 Songs of BooNoong>
60	2001.5 Toronto	大合唱《荣耀的教会》 陈中喜词 Oratorio the 〈Glorious Church〉
61	2002.5 Toronto	中国畅想曲 No.5，(小敏主题) 二胡与乐队 Chinese Rhapsody#5 for Erhu and Orchestra
62	1997—2005 Toronto	金帆号角 No.1,2,和第三交响乐[包括金帆号角 No.3 陶西平词] Dedicated to Dad, Fanfares#1 , #2 , and Symphony #3 in three movements For the Golden Sail Orchestra of 101 High School of Beijing
	2002.03 Toronto	为小敏 52 首歌编配五种样式 Arrangements for XiaoMin's songs
63	2004.3 Toronto	无伴奏合唱《安魂曲》，唐佑之词 <Requiem> a cappella
	2005 Toronto	为龙音—东方魅力编配：莫扎特钢琴奏鸣曲，夜上 海 Arrangements: Mozart Sonata and more for Quintet of traditional instruments
64	2005.8.8 Toronto	民乐与乐队五重协奏曲《水鼓子——敦煌古谱 No.5》 <Shui Guzi-a Quintet Concerto of

		Ancient Score of Dunhuang, #5> for Traditional instruments
	2005.8 Toronto	《敦煌梦》组曲[五首]民乐五重奏与乐队版 Ballet Suite <Dream of Dunhuang> (5 Pieces) the version for Quintet of Traditional Instruments and Orchestra
65	2006.4 Toronto	钢琴与乐队《钢琴音诗：鼓浪屿》为纪念斐平 Poem for Piano: GuLangYu for Piano and Orchestra
	2006.7 Toronto	D 大调《中提琴协奏曲》,三个乐章 Viola Concerto in D major in three movements .
47 c	2007.5 Toronto	《交响音乐会 No.2》c: 降 A 大调第二交响乐《凤凰》五个乐章 [凤岗词] 2nd Symphony in A-flat major, in five movements, to the SYPHONIC CONCERT #2
67	2007.8 Toronto	交响合唱《不要怕，只要信》Mark:5;36, 及小提琴独奏〈致小爱莲〉 词：Rev.Hamilton A: Piano, B: Large Orchestra, C: Small Orchestra Also, the version in D major for violin solo
68	2007.9 Toronto	钢琴独奏〈赋格四首〉 Four Fugues for Piano solo
69	2008.11 Toronto	交响序曲 No.3<大鹏湾> Symphonic Overture#3 〈MIRS BAY〉
70	2009.3 Toronto	竖琴独奏《敦煌古谱二首》 Two Ancient Scores of Dunhuang
71	2009.2 Toronto	金帆号角#4 Fanfare #4 of Golden Sail
72	2010.7 Toronto	F 大调大提琴协奏曲（三个乐章） Cello Concerto in F major in three movements
73	2010.11 Beijing	e 小调第四交响乐“自强”（四个乐章）

		The 4th Symphony “Ceaseless Exertion” in 4 movements
74	2010.10 Beijing 2011.1 2011.12.28 Toronto	1.Hymn 《生的追寻》, 周时安词 2.<诗篇第八>为温哥华圣乐团 20 周年 in three movements 3.<诗篇第八十四>, 为李世勋牧师 In three movements Three Choruses
75	2011.2 Beijing	<中国畅想曲第六号> 大号与大提琴合奏 Chinese Rhapsody#6 for Tuba and Cello Ensemble 取材自自己作品,民间音乐风格
76	2011.6 Beijing	<中国畅想曲第七号> 铜管合奏 Chinese Rhapsody#7 for Brass Ensemble 取材自云南民歌
77	2012.2 Beijing	金帆号角第五号 Fanfare #4 of Golden Sail
78	2012.3.28 Beijing	<中国畅想曲第八号> 弦乐队 Chinese Rhapsody#8 for Strings Orchestra 取材自广东客家民歌
79	2012.8 Beijing	D 大调第五交响乐 (四个乐章) Symphony #5 in 4 movements
80	2012.9 Beijing	<拉祜野阔---中国畅想曲第九号> for Orchestra Chinese Rhapsody #9
81	2012.10 Beijing	吉他协奏曲 (三个乐章, 三个版本) A Concerto in 3 versions a. Guitar Concerto in 3 mov. [尚未首演] b. Andante Cantabile (2nd mov. Piano solo) c. Bassoon Concerto in D in 3three movements: in Guangzhou
82	2013.3.28 Beijing	<采茶扑蝶---中国畅想曲第十号> for Orchestra Chinese Rhapsody #10
83	2014.4.26 Toronto	《钢琴三重奏 No.2》, (四个乐章) for Violin, Cello & Piano Dedicated to 爱妻 (wife)

		Piano Trio#2 in B major, in 4 movements
84	2014.6 Toronto	舞剧《航天梦》 Dance Dream of Sky
85	2014.10.23 2015.4. Toronto	a: 《降 E 大调第六交响乐--题献给位最美丽的姑娘》 Symphony#6 in E b: 《让梦想飞向远方》李维福词（同主题）为雷零作
86	2015.10 Toronto	a 小调第七交响乐《幻想交响曲—云中君》 Symphony#7 in a
87	2016.9.19 Toronto	交响合唱《补天》（九个乐章）刘力前词 Symphonic Chorus “Patch the Sky”
88	2016.11 Toronto .	钢琴奏鸣曲第三号《崖山》（四个乐章）[尚未首演] Piano Sonata #3
89	2017.8.3. Toronto	交响序曲#4《放飞青春——为北京 22 中而作》 Symphonic Overture#4
90	2017.9 Toronto	小提琴协奏曲《红楼梦》[尚未首演] （应约根据王立平同名电视片配乐而作） Violin Concerto#2
91	2018-8.19 Toronto	中国畅想曲第 11 号（钢琴）鼓浪屿[尚未首演] Chinese Rhapsody#11 for piano Solo
92	2018 Toronto	大协奏曲 Concerto Grosso（四个乐章）[尚未首演]

REFERENCES

Primary Sources

Musical Scores

- Huang An-Lun. "Chinese Rhapsody no. 2." In *A New Compilation of the Piano Works by Huang An-Lun*. Beijing: Central Conservatory of Music Press, 2008.
- . "Chinese Rhapsody #13," score provided by the composer.
- . "Duihua." In *A New Compilation of the Piano Works by Huang An-Lun*. Beijing: Central Conservatory of Music Press, 2008
- . "Poem for Dance Op. 31 No.1." Beijing: *People's Music Press*, 1994.
- . "Poem for Dance Op. 31 No. 2." Beijing: *People's Music Press*, 1994.
- . "Poem for Dance Op. 40 No. 3." In *A New Compilation of the Piano Works by Huang An-Lun*. Beijing, *Central Conservatory of Beijing Press*, 2006.

Interviews/Correspondence with Huang An-Lun

- Bao, Huiqiao. "Interview with Chinese-Canadian Composer Huang An-Lun — Share happiness of pursuing music with Everyone." *Interview with Pianist — Bao Huiqiang listens to peer*, Beijing: China Literature and Arts Press, 2010.
- Cui Shiguang. "Music Journey — Interview with An-Lun Huang about His Musical Life and Piano Compositions." *Piano Artistry*, No.1(2000): 4-8
- Huang An-Lun. "Cultural Inspiration." Interview by Jeremy Strachan. 2008. Youtube video, 6:34. <https://www.youtube.com/watch?v=jzAIHzxcR3E>.

- . “Talking about my Music — Remaining True to My Original Inspiration and National Spirit.” Interview Collection by Iartschool. 2018. http://pps.m.iqiyi.com/short-video-19rr604vds.html?social_platform=link&p1=202_22_221&state=3_315466123838282_1440143500_19rr604vds.
- . “Music Composed by Chinese Composers is Chinese Music.” In “Talking about my Music.” Interview Collection by Iartschool. 2018. http://pps.m.iqiyi.com/short-video-19rr604vds.html?social_platform=link&p1=202_22_221&state=3_315466123838282_1440143500_19rr604vds.
- . “Tian Lun Yue (Music of Tian Lun)” Interview. 2009. Youtube video, 25:30. <https://youtu.be/b5Im-LQlh8A>
- Huang, Yong, “‘A Musician Uses Oil Painting Brush to Draw Traditional Chinese Painting’ Interview by Yong Huang,” in *A Life Concerto from Heaven*. Markham: The Chinese Canadian Music Society of Ontario, 2016. 248

Books/articles by Huang An-Lun

- Huang, An-Lun. “Can I Still Compose If I Don’t Know How to Do It — Speech for Composition and Musicology Departments of Central Conservatory of Music.” *People’s Music*, no.1 (1998): 12-16.
- . *A Life Concerto from Heaven — A Collection of Essays by An-Lun Huang*. Markham: The Chinese Canadian Music Society of Ontario, 2016.

- . *A New Compilation of the Piano Works by Huang An-Lun*. Beijing: Central Conservatory of Music Press, 2008.
- . “A New Method of Writing the Contemporary Melody — Horizontal Polyphony based on the Chinese Traditional Modes.” *People’s Music*, (March 1985): 22-24.
- . “My Teacher Chen Zi.” *Opera* (March 2020): 42-47.
- . “What I Was Talking when I Was in the Research Class in Taiwan — Atonality and Compositional Personality.” *People’s Music* (June 1995): 7-11.

Secondary Resources

- Fan, Zuyin. *The Theory and Method of Chinese Pentatonic Harmony*. Shanghai: Shanghai Music Publisher, 2003.
- Hou, Shuqian. “Research on the Harmonic Technique of Huang An-Lun’s G minor Piano Concerto.” MA Thesis, Shandong Normal University, 2020.
- Li, Mengting. “Research on Huang An-Lun’s Piano Work ‘Poem for Dance’ No. 3.” MA Thesis, Central China Normal University, 2013.
- Li, Yiqing. “A Brief Analysis of Huang An-Lun’s Piano Work Poem for Dance No. 3.” MA Thesis, Chinese Conservatory of Music University, 2011.
- Liu, Ching-chih. *A Critical History of New Music in China*. Translated by Caroline Mason. Hong Kong: The Chinese University of Hong Kong Press, 2010.
muse.jhu.edu/book/34918.

- Liu, Xiaolong. "Piano Works Embodying the Spirit of Chinese Music: Impression on A New Compilation of the Piano Works by Huang An-Lun," *Piano Artistry*, no. 2 (2009): 33-35.
- Ming, Yan. "Always Tonal — A Historical Research of An-Lun Huang's Music," *The New Voice of Yue*, no. 1(2007): 88-92.
- Ng, Lok. "Modern Chinese Piano Composition and Its Role in Western Classical Music: A Study of Huang An-lun's Piano Concerto No. 2 in C minor, Op. 57." DMA diss., University of North Texas, 2020.
- Pei, Yushu. "An Analysis of the Attempted Amalgamation of Western and Chinese Musical Elements in Huang An-lun's Piano Concerto in G Minor, Opus 25b." DMA diss., University of North Texas, 1997.
- Song, Yiyi. "Research on Huang An-Lun's Music." MA Thesis, Northeast Normal University, 2007.
- Song, Yiyi. "'The Balance of Tradition and Contemporary — Research on Huang Anlun's Piano Compositional Philosophies and Methods.'" *People's Music*, 2009.
- Wang, Anguo. *Research on Chinese Contemporary Harmonies and Works*. Beijing: China Federation of Literary and Art Circles Publishing Corporation, 1989.
- Wang, Yang, "Harmonic Characteristic Analysis of Huang Anlun's Piano Compositions." MA Thesis, Chinese National Academy of Arts, 2016.
- Wang, Yaohua and Du Yaxiong. *The Outline of Chinese Traditional Music*. Fuzhou: Fujian Educational Publisher, 1999.

- Xu, Yang. "Analysis of the Contemporary Chinese Composer An-lun Huang's Chinese Rhapsody No.3, Op.46." MA Thesis, Shandong University, 2012.
- Yuan, Xuwen. "Pedagogical Research on 'Saibei Suite.'" MA Thesis, Xi'an Conservatory of Music, 2018.

BIOGRAPHY

Minne Zhang graduated from Weifang No. 7 High School, Weifang, China, in 2011. She received her bachelor's degree of Arts from Shandong Normal University in 2015 and received her master's degree of Music in Piano Performance and Piano Pedagogy from Temple University in 2017.