



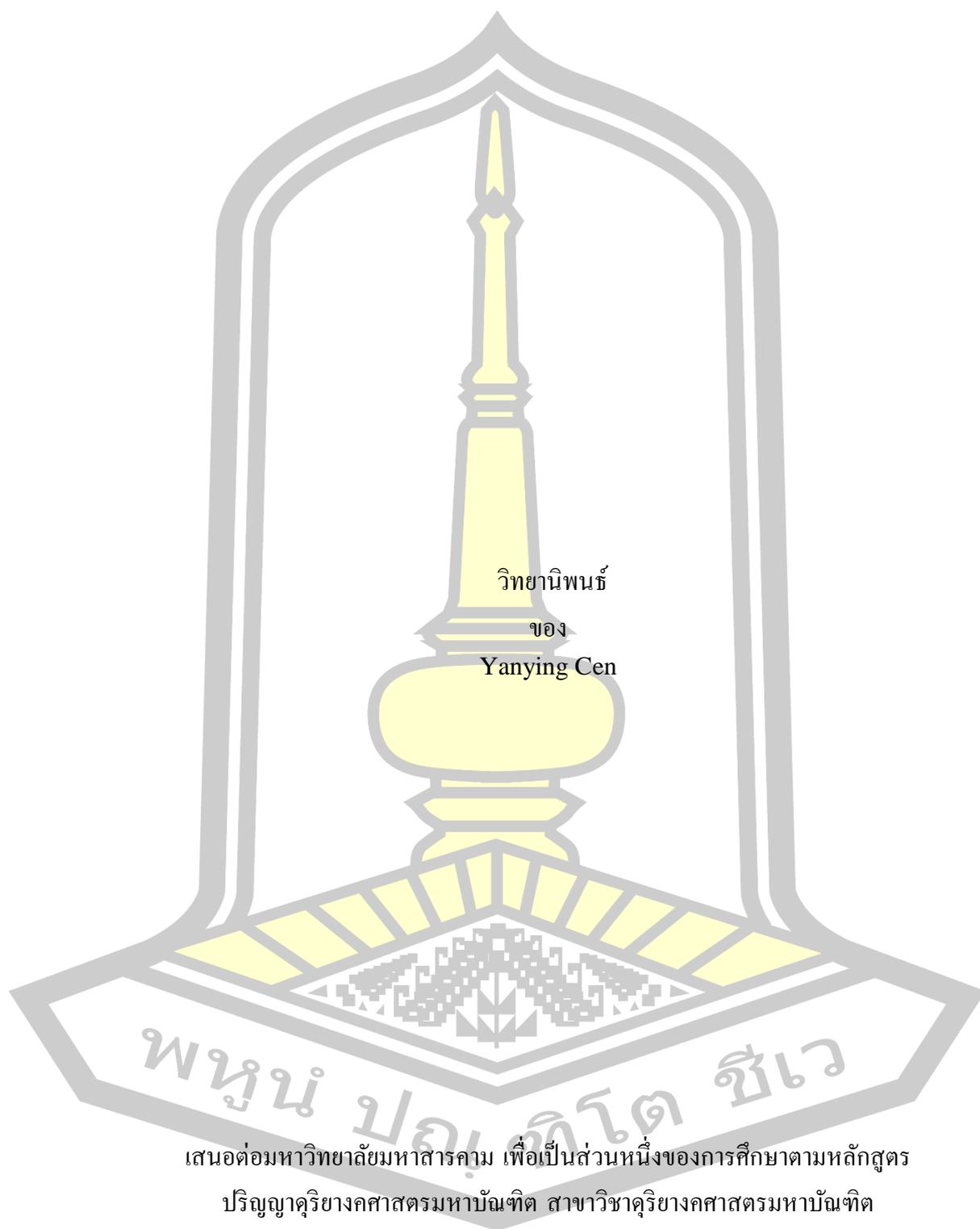
The Analysis of Zhang Zhao's Piano Works

Yanying Cen

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music
February 2024

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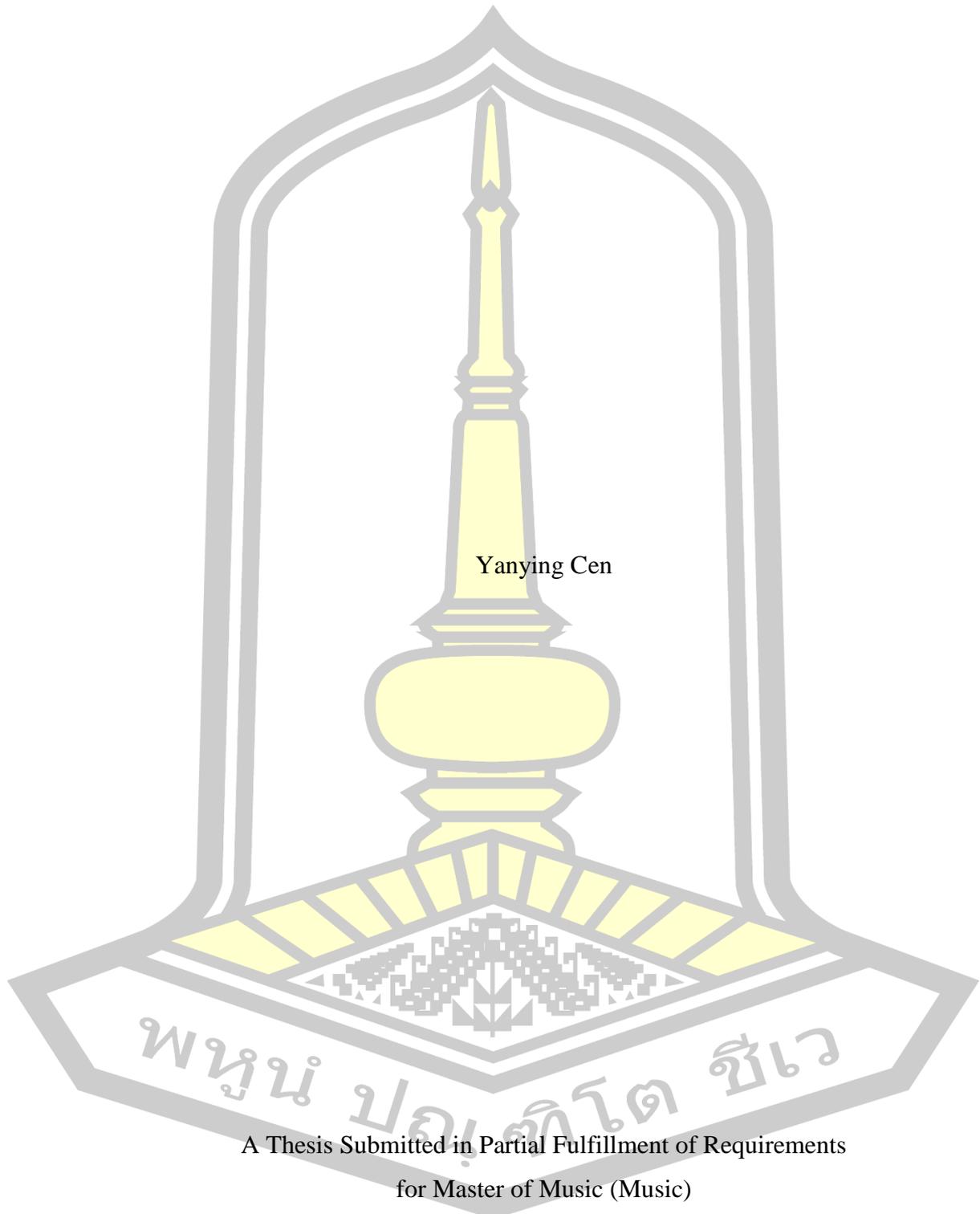
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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for Master of Music (Music)

February 2024

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The examining committee has unanimously approved this Thesis, submitted by Ms. Yanying Cen , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

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ABSTRACT

The research 'The Analysis of Zhang Zhao's Piano Works' This qualitative research study has two objectives: 1. To investigate the historical development of Zhang Zhao piano works. 2. To analyze the selected pieces of Zhang Zhao 's piano works. The main sources are document data and field work data. Field data were obtained through observations and interviews.

The results show that:

1. Over time, the historical development of Zhang Zhao's piano work has changed a lot. In the Early Period (1980s to the 1990s), the traditional Chinese style was the center of his creation. In the Middle Period (Westernization), around the 1990s-2000s), Western music and Zhao's Chinese cultural background had a significant impact on his style development. Now, in the Late Period (Mature Period), from 2000s to date), Zhang Zhao's style has changed. He incorporated these concepts into modern music and learned natural inspiration.

2. By analyzing the characteristics of Zhang Zhao's piano works by the structure, melody, rhythm, and harmony of the two piano works, "Pi Huang" and "The Three Songs of Foothills", The researcher have found that the stylistic characteristics of Zhang Zhao's works have changed, no matter from the structure used, the melody composed, the rhythm, or the harmonic modes used, from the beginning of the Early Period when he only wanted to circumvent Western compositional techniques, perfectly highlighting the Chinese national characteristics and culture, emphasizing on the imitation of the Chinese instrumental sound, and heavily adopting the national style to compose piano pieces. Then in the Middle Period, he began to adopt western compositional structures and techniques, and tried to integrate them with the Chinese pentatonic scale to show the emotions and feelings in Zhang Zhao's heart. All these changes show Zhang Zhao's inner struggle and transformation, and also reveal that Zhang Zhao's works are characterized by his strong Chinese background, the penetration of Western influences, as well as his Chinese heritage, Chinese culture and art, and the inner feelings brought to him by nature.

Keyword : Zhang Zhao, Piano works, Historical developments, Music Analysis

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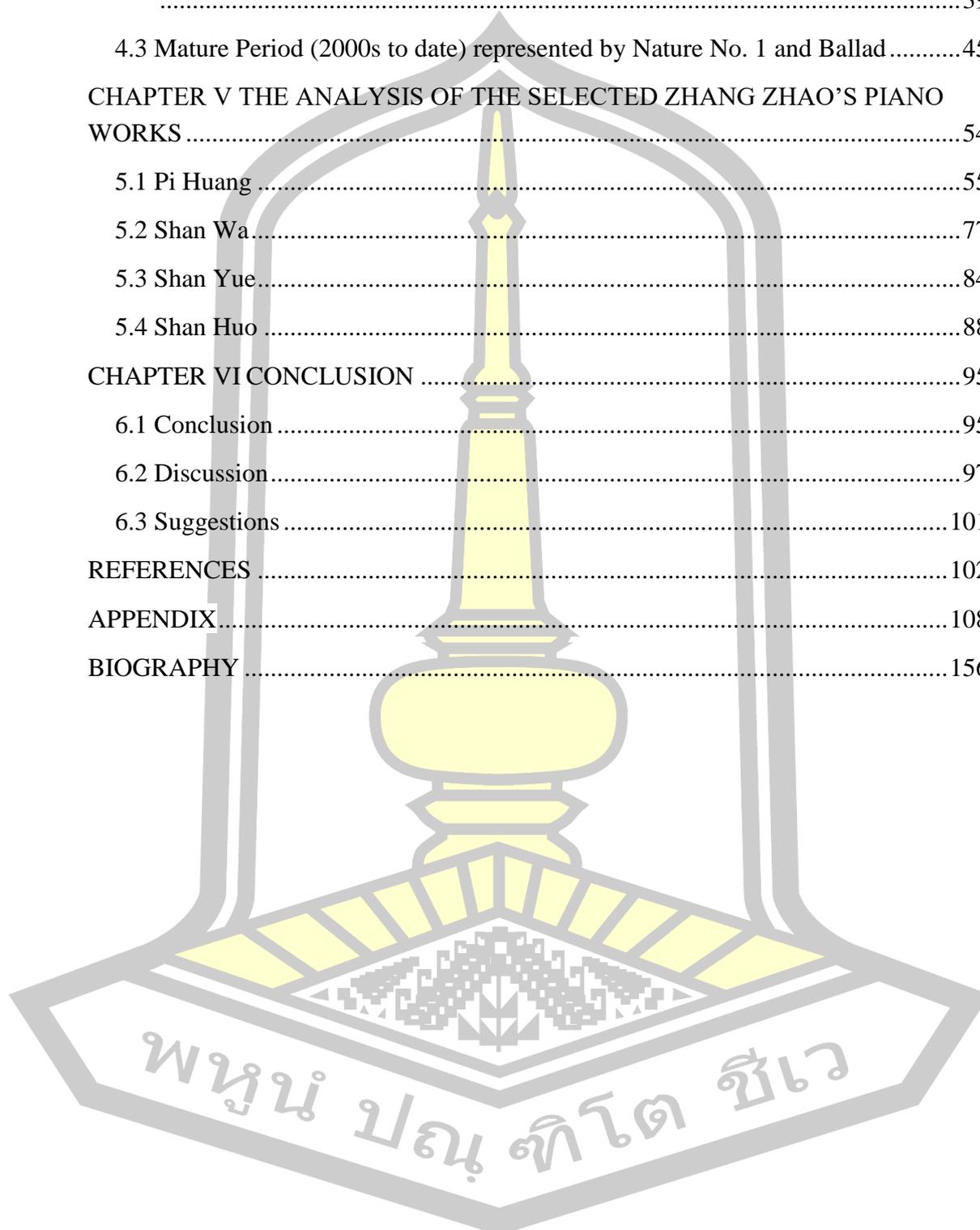
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Yanying Cen

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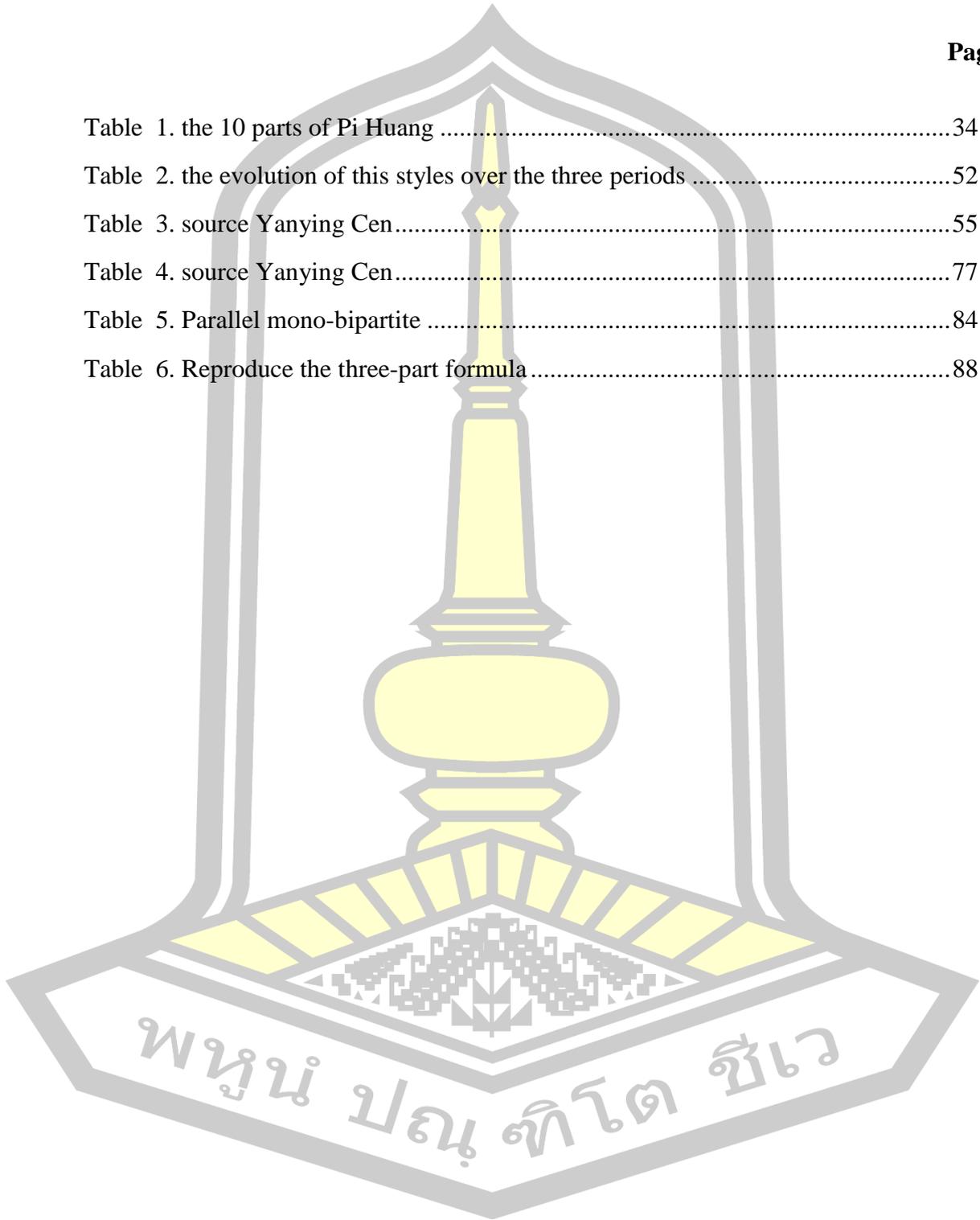
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CHAPTER I

INTRODUCTION

1.1 Statement of the problem

Classical music offers a broad historical narrative that illustrates the evolution the area has experienced over the years. Countless composers have played a critical role in enriching classical music and have left a unique mark. In their contribution to classical music and its development, composers have contributed to aspects such as musical techniques, styles, themes, and forms. Zhang Zhao is renowned as a contemporary pianist and composer who continues to shape classical music (Guangjian, 2020). Zhao, born in 1964 in Yunnan province, studied at the Central Academy of Nationalities in 1984 and graduated from the composition department of the Central Conservatory of Music in 1988 (Moving Classics TV, 2019). Zhang Zhao is arguably one of the most accomplished Chinese composers. According to Huang (2023), Zhao's infamy draws from his piano works that reflect the essence of Chinese culture by combining piano performance with regional folk music culture.

He is currently signed under Schott, a German Music Publisher, and a music professor at the MINZU University of China. Zhang is a recipient of many awards and has been internationally recognized, having created works for other well-known musicians such as Yundi Li, Sheng Zhongguo, Han Lei, and Zhundi Li. He is also among the first Chinese composers to have his works elected by the Associated Board of the Royal Schools of Music, the National Piano Grading of Australia, and the Trinity College in London. He is specialized in music composition and has composed music in diverse genres, including folk instrumental music, symphonic music, piano compositions, chamber music, musicals, dance dramas, music for films and TV series, songs and large-scale square art music, such as "Lamentation Rhapsody", "Ganwu Aniu", "Expectation", "Children's World" and "Chinese Melody" (Zhang, & Hu, 2022).

Zhang Zhao's works are highly acclaimed worldwide, including in America, Europe, and countries in South East Asia. Zhao's main works include the string quartet Totem, Piano Concerto Ailao Rhapsody, Jingpo Mountain Song, piano music

Pi Huang, dance drama *Prairie Melody*, piano works *Chinese Melody*, chorus *Spring is Coming*, *Three folk songs of Southern Yunnan*, and *Erhu Concerto Sun Sacrifice* (Guangjian, 2020). Besides, Zhang Zhao is the composer and music director of the TV drama *the Male Phoenix Pursue*, *Cloud Top Flying Songs*, dance poetry *Bronze Drum*, *Magic Wonderland*, musical *Gan Mo A Niu*, Li Yundi's album *Red Piano*, *The Magic Lotus Lantern*, and *Dongfang Shuo* (Moving Classics TV, 2019). The accomplishment reveals how Zhang Zhao has distinguished himself as an exceptional composer and pianist over the years. Particularly, his piano works have captivated audiences globally owing to their unique stylistic characteristics and a blend of modern and traditional classical elements (Guangjian, 2019). The creative heritage of Zhang Zhao work includes symphonic, piano compositions, works for Chinese traditional instruments, vocal, chamber, and ballet music. The interests of the Chinese and global level, surprisingly intersecting in his work, testify to the composer's views, open to everything significant in life and art (Guangjian, 2019, p.37).

Zhang Zhao's piano works have significant value within and beyond the classical music context. First, the piano compositions offer artistic diversity considering that these piano works enrich the classical music genre for expanded experiences (Qian, 2104). Second, through the piano works, historical insights will be generated regarding the development of these piano compositions across different times. This could form the basis for further development of the specific genre. Third, through focusing on Zhang Zhao's piano works, it is evident the significant impacts that cultural context and related factors have on music heritage and genre. Moreover, considering the many challenges Zhang Zhao encountered before becoming a renowned successful composer, focusing on his works and journey as a composer could inspire current and future composers as they embark on the journey. Finally, the value of the piano works is evident in the contemporary musical context considering that whereas these piano works are often played in concerts, they also remain relevant in the contemporary music landscape (Liang, 2022).

In Zhao's career as a pianist and composer, Zhao has historically produced a vast collection of compositions spanning different periods and that portray various styles and characteristics. Unfortunately, despite Zhao's accomplishments, the composer is not widely recognized within the mainstream music context for his

contribution. Besides, whereas Zhang Zhao has received some worldwide recognition for his works, there are limited studies focusing on detailing the characteristics and styles in his piano works. For instance, whereas Guangjian's (2020) study explored Zhao's outstanding piano works focusing on the style and characteristics, the aspects were not comprehensively discussed. Specifically, the study relied on a small sample size of the composer's piano works (Guangjian, 2020). Equally, Zhang's and Hu's (2020) research focused on one of Zhao's piano pieces, Ballad, where a brief analysis of the work's stylistic features and characteristics were evaluated. This yielded a limited perspective of Zhang Zhao's piano works and their stylistic features and characteristics.

While such studies remain relevant to scholars, the absence or lack of research that analyzes Zhang's style warrants additional investigation, especially with the increasing consumption of piano literature and diversification into music and art programs among Asian students. Zhang Zhao's historical stature has grown, and scholars and the general public are eager for more analysis and guidance on his piano works to help them learn and perform them. In this research, the researcher will select masterpieces in each of his early (1980-1990), Westernization (1990-2000) and mature (2001 to date) periods to discuss his unique styles and highlight the changes over the years. And two of his representatives will be selected for deep analysis in terms of structure, melody, rhythm and harmony so that readers can learn about the elements contributing to his unique style.

1.2 Research Objectives

- 1.2.1 To investigate the historical development of Zhang Zhao piano works.
- 1.2.2 To analyze the selected pieces of Zhang Zhao 's piano works.

1.3 Research Questions

- 1.3.1 What is the historical development of Zhang Zhao Piano works.
- 1.3.2 What are the results analysis of the selected pieces of Zhang Zhao's piano works

1.4 Importance of the Research

1.4.1 We can understand the historical development of Zhang Zhao piano works.

1.4.2 We can see the results of the analysis of Zhang Zhao's piano works.

1.5 Definition of Terms

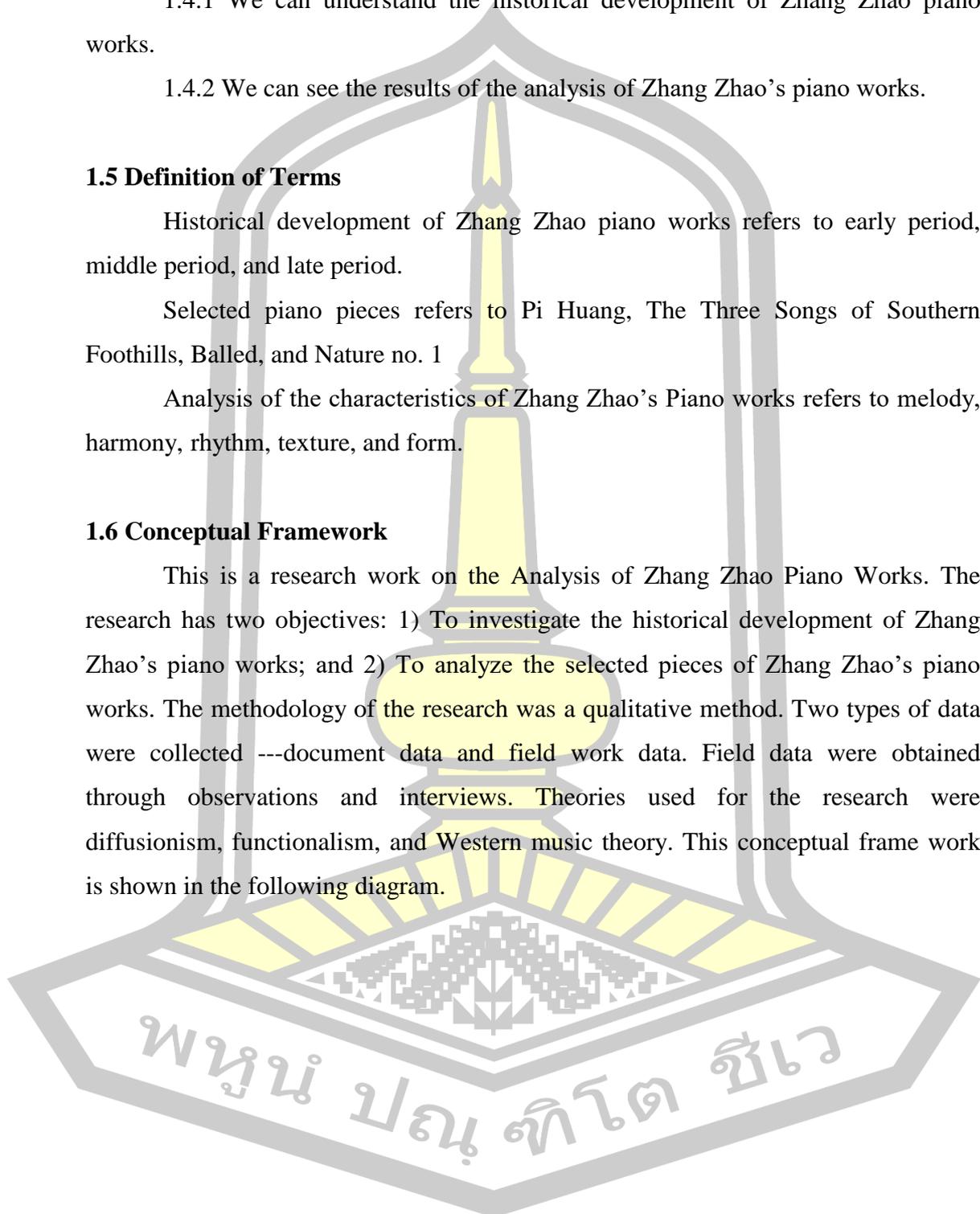
Historical development of Zhang Zhao piano works refers to early period, middle period, and late period.

Selected piano pieces refers to Pi Huang, The Three Songs of Southern Foothills, Balled, and Nature no. 1

Analysis of the characteristics of Zhang Zhao's Piano works refers to melody, harmony, rhythm, texture, and form.

1.6 Conceptual Framework

This is a research work on the Analysis of Zhang Zhao Piano Works. The research has two objectives: 1) To investigate the historical development of Zhang Zhao's piano works; and 2) To analyze the selected pieces of Zhang Zhao's piano works. The methodology of the research was a qualitative method. Two types of data were collected ---document data and field work data. Field data were obtained through observations and interviews. Theories used for the research were diffusionism, functionalism, and Western music theory. This conceptual frame work is shown in the following diagram.



CHAPTER II

LITERATURE REVIEW

This chapter explores the methods, materials, and texts in great detail, offering a strong basis for comprehending Zhang Zhao's musical contributions:

- 2.1 Piano Works in China Reviews
- 2.2 Zhang Zhao's Life and Works Reviews
- 2.3 Overview of Piano Works Creation
- 2.4 Research site review
- 2.5 Theoretical Review
- 2.6 Literature and related research

2.1 Piano Works in China Reviews

The piano was first introduced to China in the late 19th century by Italian Missionaries. However, it is not until 1930 did Chinese compositions begin to take place. Specifically, after the 1920s, domestic piano works started emerging in China. The New Dress created by Xiao Youmei was one of the earliest piano song books published in China (Cheng & He, 2021). Before 1934, composers including Jiang Ding-xian, Zhao Yuan-ren, and Lao Zhi-chen made outstanding contributions to exploring and advancing piano music in China. After 1934, the Chinese piano genre realized rapid prosperity with Buffalo Boy's Flute created by He Lu-ting becoming the first ever mature piano work in China's history (Li, 2021).

Over the years, the piano music genre has realized significant development owing to the contribution of different composers who focused on the Chinese national style. For instance, between the 1930s and 1940s, He Luting's Piccolo, Ding Shande's Suite (1950s-1960s), and Mr. Wang Jianzhong (1970s) represented China through their piano works. Since the 1980s, Chinese composers started combining Chinese music style with modern Western composition. Eventually, new works characterized by strong Chinese Style included the Zhao Xiaosheng's "Tai Chi", Luo Zhongrong's "Three Piano songs", and Chu Wanghua's "Guess tune" (Cheng & He, 2021). Jinjin and Isaiah (2020) concurred that prior to the 1980s, Chinese piano

composers limited their works to Chinese music style, but realized significant development after 1980 as it started incorporate stylistic features and characteristics from the Western world. Pei (1989) argues that the development of piano works in China happened in six sections including, a) piano manufacturers, b) foreign teachers and pianists who taught and performed in China, c) piano works published in China, d) Chinese pianists who participated and won international piano competitions, e) piano musical festivals, and f) educational institutions that specialized in piano. This reiterates the significant contributions different stakeholders have made to support the development of piano music and genre in China. Today, piano instruments are the most popular musical instruments in China.

Moreover, within a context that sets the basis for piano music to thrive in China, Yiran (2021) explains that this has significantly contributed to the development of the genre in China. Yiran (2021) investigated the integrative role that compulsory piano learning in music education in China and its influence on the formation of the pianism music genre. The study revealed that piano lessons improve how learners experience and reflect on music pieces. Thus, the study established that the inclusion of piano lessons in music education serves as a source of inspiration to listen to chords for further music analysis and development (Yiran, 2021).

Zhang Zhao seeks to achieve a musical style that naturally fuses ethnic sounds with his own imagination. (Zhao,2019). Thus, compared to these piano works in China and their composers, Zhang Zhao stands out as one of the unique composers of the modern-day era, effectively manifesting Chinese elements and a Chinese Spirit in his music. Different compositions can be analyzed, which span different periods of Zhao's musical career. These helped trace the creation and development of an authentic style of Chinese Piano writing. The analyzed styles feature transcriptions of old-style folk instruments and melodies that make up a critical dimension to Chinese piano music and additionally, it depicts Zhang's path in coming up with unique and original compositions. Most importantly, it is a representation of Zhang's profound cultural success.

2.2 Zhang Zhao's Life and Works Reviews

Zhang Zhao was born in 1964 in China, Zhao is among the most active and prolific contemporary Chinese composers, currently signed to German music publisher Schott, as well as a professor at the school of music of MINZU University of China. As a recipient of many national awards and reputation. Zhang has been invited to create works for many well-known musicians, including Sheng Zhongguo, Lang Lang, Yundi Li and Han Lei. Zhang was also the first Chinese composer to have his works chosen by the ABRSM, Trinity College London and the national piano grading of Australia as official audition selections. (Zhao,2019). He has over the years become a celebrated and distinguished Chinese educator, composer, and pianist with a global reputation (Zheng, 2016). As a native of Southern China, Yunnan province, Zhao first publicly presented his works 'Scherzo' and 'The Swallow' while only eighteen years. In 1983 and 1987, Zhao graduated from the Yunnan School of Arts and the Central University of Nationalities, where he specialized in piano. Further, in the 1990s, he pursued a Master's program at the Beijing Central Conservatory under the supervision of an outstanding Chinese pianist, Zhou Guangren. Guangren challenged and motivated her students to create outstanding piano works that reflected the richness of Chinese culture. This motivated Zhang Zhao to create the 'Ailao Rhapsody', through which the pianist shared his childhood memories. In his years studying in Beijing, the experiences and other famous composers such as Guo Wenjing, Jean Zhao, Bao Wei (pianist), and Wei Ting (music theorist) significantly shaped his worldview as a young musician. However, the composer's exposure to the rest of the world was restricted to China, considering that it was not until 2010 that his works was published beyond China. Nevertheless, since the 2000s, Zhang Zhao was already promoting his piano works beyond China to other countries such as Japan, Spain, Italy, Germany, Canada, France, and Singapore (Guangjian, 2020). With years of experience and learning as influenced by the Chinese culture, Zhao has today become influential across different music areas including chamber music, symphonies, musicals, choral music, operas, instrumental music, solo vocal music, and dance dramas. Zhang Zhao's works published by the Schott Music and People's Music Publishing House. Further, the composer's articles and music are collected in the Chinese Symphonic Anthology, Dictionary of Chinese

Music and Musicians, and A Century of Piano Solo Works by Chinese Composers (Gu, 2020). This background significantly shaped his profession as a piano composer.

2.3 Overview of Piano Works Creation

Yang Guiqin (2023) "the national characteristics of Chinese piano works — the use and meaning of harmony" mainly expounded the Chinese piano art that contains rich ethnic music elements, and has the theoretical creation art system that is different from the development of Western music. It is not only the interweaving of sound melody, but also the reproduction of ideological and culture.

Zhang Xuan (2021) "Research on Modern Chinese Piano Music Creation of Western Elements" mainly wrote about analyzing the "Yellow River" piano concerto as an example to study the main characteristics of Chinese piano music creation. He found that due to the influence of Western culture and artistic concepts, the creation of Chinese piano music works has also changed, mainly reflected in two aspects: First, the integration of Western music elements changed the way Chinese piano music works created. Second, the concept and way of thinking of Western art performances also affect the creation of Chinese piano music works.

The piano adaptation of Wang Jianzhong's "Shan dan Dan Hua Kai Hong Yan Yan " starts from the source of the work and melodic composition (Zhang,2018). Characteristics, creative methods of piano adaptation and performance analysis are discussed. In terms of compositional methods, this paper discusses Wang Jianzhong's unique techniques of combining the faux instrumental timbre of Shaanxi folk songs and the singing timbre of Shaanxi folk songs in the adaptation, as well as the influence of the artistic mood and emotion of these techniques on the expressive power of the work. (Avdeeff M, 2012)

Dou Jinghao (2023) "The integration of national music elements in the creation of contemporary piano music" wrote that Chinese national music is focused and presents the artistic conception in the curvature structure. Compared with the orderliness and regularity of Western music, the Chinese nation The music structure is more liberalized. In order to highlight the national style in piano works, Chinese piano composers often use multiple scattered structures during the adaptation process to follow the song structure of the original music. For example, Ye Lusheng used

themes and six variations in "The Story of Orchids", and formed a piano work with Chinese characteristics through seven coherent and smooth music performances.

Rhythm in Chinese music composition is influenced by Chinese culture, usually featuring steadiness, introspection and lyricism, and emphasizing "poetic rhythm", focusing on the expression of inner emotion rather than over-emphasizing the speed and complexity of rhythmic patterns such as syncopated rhythmic patterns, shifted accents, weak starts and stomps. (Wu,2018). The emphasis is on "poetic rhythm", which focuses on the expression of inner emotions, rather than over-emphasizing the speed and complexity of rhythm, such as syncopated rhythmic patterns, shifting of accents, weak starts and stomping rhythmic patterns. In the creation of Chinese piano music, many composers have used these rhythms unique to Chinese folk music. For example, in the middle part of the piano piece Piccolo for Shepherd Boy, He Luting skillfully uses the stomping rhythm of Peking Opera to emphasize the melody's staccato and forcefulness.

2.4 Research Site Review

The research site review focuses on exploring specific details for the research context or site for this research. In this section, an investigation of the research site with respect to its relevance to Zhang Zhao's piano works and support from literature is discussed. Whereas the selected research site is generally online, in the digital space. Online databases and libraries provided scholarly articles, music collections, and recordings relating to piano compositions. For instance, International Music Score Library Project, credible music websites such as Schott Music Group

(<https://www.schott-music.com/en/person/index/index/urlkey/zhang-zhao>),

and digital music platforms such as Stretta Sheet Music Shop, JW Pepper, YouTube, and Amazon Music are potential digital sources for Zhang Zhao's piano works. Also, scholarly databases such as Google Scholar, ProQuest, and institutional-based libraries extensively discuss music collections and compositions such as Zhang Zhao's piano works. The musical aspects to be analyzed in the research included Zhang Zhao's inspirations for his work, music genre, and style, the performance of the works by different artists, and performances that increased exposure to his works.

2.5 Theoretical Review

Various theories including the music theory, diffusionism theory, genre theory, natural selectionism theory, and structuralism theory are critiqued below to explore and inform the unique styles and characteristics in Zhang Zhao's piano works.

2.5.1 Music Theory

The music theory is a critical perspective to understanding and evaluating Zhang Zhao's piano works. Music theory explores the fundamentals of music, offering a comprehensive system influencing the interpretations of musical compositions. Thus, this theory influences how individuals interpret, understand, and communicate through the music language (Krumhansl, 1995). The relevance of this theory while studying Zhao's piano works is that it provides a framework encompassing concepts to understand style elements in Zhao's piano works based on aspects such as rhythm, harmony, melody, notation, and form (Rogers, 2004). Besides, music theory yields a multidimensional perspective on aspects such as analysis, history, and cultural studies that enhance understanding of the composer's compositions (Lochhead, 2015). Particularly, concerning the historical perspective of Zhao's piano works, the composer's creative development and education significantly shaped how his piano works evolved. Zhao's education from an early age focused on piano training based on traditional Chinese music and Western Classic music (Lu, 2013). Gu (2019) noted that Zhao grew up in a family of classically trained musicians, particularly his parents. Whereas his mother taught music and Chinese, Zhao's father was a composer. As such, his family background shaped Zhao's early music education from an early age. When he was 13 years, Zhao achieved one of his greatest milestones when he performed his first public piano performance, *The Red Lantern*. A year later, Zhao was admitted to Yunnan Arts School for a piano course. Also, at 14 years of age, Zhao completed *Sea Swallow* as his first piano composition, which he performed during the Nier Er Music Festival. Two years later, Zhao's *Scherzo*, solo piano work composition was officially published in *Music Composition*. But while growing up, there were strict cultural restrictions when music and music-making particularly on Western influences was prohibited, which limited how Zhang Zhao developed his music knowledge and skills. However, learning from his musically experienced father, he practiced and mastered piano secretly. Zhao realized his passion for music

through piano music compositions such as Mozart, Bach, Chopin, Beethoven, and Tchaikovsky, influencing his decision to pursue a musical career (Gu, 2019). Thus, the different cultural and historical exposures laid a foundation for his illustrious career years later.

Moreover, with respect to the cultural context, Zhang Zhao's piano works have evolved across different periods, which is a reflection of the composer's artistic development, influences, as well as different musical landscapes. For instance, in his childhood years, around the 1970s, Zhao's compositions were influenced by both traditional Chinese music and Western classical music. In his early years, Zhang Zhao works portrayed forms such as sonata that were common in Western music. Besides, his Chinese cultural influences are also evident considering that his compositions have traces of Chinese melodic aspects and idioms (Guangjian, 2020). While growing up, China was undergoing a cultural revolution that profoundly influenced music composition. For instance, the suppression of Western music at the time restricted Zhao to traditional Chinese music. Also, amid the limitations, Zhao's piano works, to some extent, reflected adaptation to the challenges encountered during the Cultural Revolution. For example, through Zhao's piano solo *Pi Huang*, the composer offers a comprehensive reflection of his early life living in Yunnan province and his pursuit of freedom and the serenity of nature (Ke, 2020). Further, in the 1980s, China was rediscovering its musical heritage which was an opportunity for Chinese artists such as Zhao to integrate Chinese musical elements such as melodies, idioms, and other stylistic features and characteristics in his piano works (Zhang, 1985; Gladston, 2014). Fast-forward to the 1990s, restrictions on Western music in China were eliminated, offering an opportunity for Chinese artists such as Zhang Zhao to integrate traditional musical elements with Western styles. This is evident through piano works in the era that showcase musical language bridging Western and Chinese traditions. The piano works depicted a balance between Chinese musical idioms such as traditional rhythmic patterns, melodic motifs, and pentatonic scales and Western classics based on formal structures and tonal harmonies (Zhang, 2021; Everett & Lau, 2004).

Juslin (2013) says that the sound of music may arouse profound emotions in listeners but insists that several paradoxes and phenomena must play a crucial factor

in arousing these emotions in music. The musical aesthetic theory is a philosophy that bases its argument on the emotions that people evoke or arouse when they listen to a particular form of rhymes, chords, or musical vibrations that bring about enigmatic, soulful, and feel-good factor in the emotions of the listener (Bever, 1988). The role of an artist is to engage with the audience and use their creative skills to entice the audience to evoke certain emotions. Juslin (2013) affirms that pianists must use mechanisms such as playing the piano in a certain way to arouse a powerful emotion. The Greta pianist Zhang Zhao is alluded to for using several skills and mechanisms to arouse powerful emotions while playing the piano before his audience.

Zhang Zhao used different styles across different periods. As a profound and modern composer of the Chinese world, he used his solo piano works to describe different themes that affect music and life (Gao, 2018). Artists are supposed to develop their aesthetic method of performance that will create a significant relationship with their audience. Accordingly, Zhang Zhao promoted his solo piano works using several styles that elevated his performance. For example, in one of his pianos playing periods, Zhao used a "painting performance" where he used his piano skills to compose music that promoted paintings (Gao, 2018). Many people, especially in Western countries, need help understanding the musical styles and the message Zhang Zhao uses in his solo piano works (Zhang, 2019). Zhang (2019) feels that Zhang Zhao's piano style is aligned with today's modern music styles. Since Zhang Zhao was born in 1964, his music aesthetic has been connected to people's feelings and views in the current world. The only problem is that he dwelt his music on ethnic principalities practiced by the Chinese people.

However, the creative heritage of Zhang Zhao is one aspect of his style that one can use to evaluate how he evoked the emotions of many Chinese listeners. His works or styles revolved around culture; he composed music that touched on the broader adornments of world culture. Zhang (2019) feels that Zhang's musical styles promoted the aesthetic nature of music because he composed songs and played his piano while full of life. He was determined to inspire the Chinese cultural heritage through solo piano works (Guangjian, 2020). Zhang Zhao was outstanding almost in his performances across the periods. Guangjian (2020) says that most of the styles used by the composer reflected the musical traditions of his Southern Chinese

Homeland. It suggests that Zhao was connected to the values and was culturally informed of the ways of life of the Chinese. This affirms Juslin's (2013) sentiments that artists can evoke aesthetical emotions by engaging in paradoxes and phenomena that define people's thinking and perspectives about the environment around them.

During 2013-2014, Zhang Zhao composed using his solo piano musical talent, "the Chinese Dream" (Gu, 2020). This is a period in his music history when he wanted to speak about the idealistic dream that the Chinese people should have about art and music (Gu, 2020). Gu (2020) suggests that Zhang's ability to use this period to inspire change depended on his versatile musical knowledge. Throughout his period (1995-2014), Zhang started incorporating the element of modernization into his compositions. This is because art was starting to be subdued in the Chinese and global arenas. The artist's primary goal was to evoke powerful emotions so that people concerned with music could know and acknowledge the weight of the matter. While many people would not feel that Zhang Zhao's World music style inspired change, he continued to use a variation thinking musical approach, especially in the composition of the music, *Three Songs of the Southern Foothills* (Guangjian, 2020).

Zhang Zhao's musical period started in 1995 and ended almost in the 21st century (Gu, 2020). During these periods, the pianist used a significant style that connected Chinese culture and traditions to the world. Zhang ensured that the Chinese culture was inherent to the global culture. Further, the style used by Zhang aroused many emotions in Chinese culture: he played the piano with passion, love, and energy, which connected him extraordinarily with his audience and listeners (Gao, 2018). The energy displayed by Zhang Zhao in his solo pianistic works connects visibly well with Juslin's (2013) affirmations that music composers should learn different dimensions to compose music that not only entertains their audiences but also arouses important emotions that define the way of their lives.

Overall, Zhang Zhao played an outstanding role in inspiring change and incorporating modernization in Chinese music, which was more inspired by their culture and traditions.

2.5.2 Genre Theory

The concept of music must show identity for the artist, the audience, and the music industry. Born (2011) feels that genre is an essential concept in music because

it develops through the materialization of identities. The genre theory opens up on issues of perspectives associated with different identities, and most of these materializations revolve around materiality, mediation, and affect. While Born (2011) argues that genre theory trivializes identity in music, Mittell (2001) views genre theory as a cultural unit that means all aspects of music, mainly relying on the cultural categorization of people in society. Each piece of music is traditionally based on the belief and values of the people (audience) who listen to it. Genre is important in music because it makes the music popular before its audiences (Zarbock, 1995). Therefore, artists must be compassionate when choosing which identity or genre materialization they want to use in their music. Mittell (2001) supports the idea that the materialization of music into its cultural and traditional perspective is generally essential for the growth of artists.

Zhang Zhao is a musical artist who played a crucial role in integrating genre theory into his music. Zhang Zhao is one of the most outstanding and skillful pianists born in China who started his musical craft in 1995 (Gu, 2020). Zhang implemented a higher-scale application of identity and materialization in his solo piano works across his musical periods. For example, in his composition, *Chinese Dream* (2013-2014), he was so direct to the effect of the rule of law in Chinese art (Gu, 2020). Li (2014) insists that most Chinese artists, such as Zhang Zhao, were responsible for changing the political ideologies post-reform China. This suggests that Zhang Zhao used the mediation effects of the genre theory by identifying a gap that needed to be fulfilled: the political unit. Zhang Zhao used cultural and political units as identities in his music (Li, 2014). This helped in developing a more unified country nationally.

The role of music in national unity is to propel ideas that perfectly suit the vision of a country. Accordingly, genre theory emphasizes the materialization of identities that connects music with people and what the people think (Born, 2011). Zhang's application of the genre theory is based on the several recurring events around him. For example, the changing reforms in the music industry, education, and political sectors (Li, 2014). He needed to develop around such areas to intrigue change that the people called on. Bezborodko (2022) describes Zhang Zhao as a pianist who uses national identity to inscribe a national style in his music. Most of his 'national style' was produced in the sounds of his composition (Bezborodko, 2022).

The more the style was connected to the national and cultural identity of the country, the more responsive the music was to the recurring events: Zhang Zhao represented this perspective in his classical composition (Tang, 2022).

2.5.3 Chinese pentatonic scales theory

Traditional Chinese music is typically drawn from five pentatonic modes, each of which consists of five notes, including Gong (宫), Shang (商), Jue (角), Zhi (徵) and Yu (羽). Gong and Zhi resemble the Western major scale most, and the intervallic relationships between the tonic and the major pitches produce major seconds, thirds and sixths. Usually, Gong and Zhi are mainly used in Xi Pi style. Jue and Yu resemble the Western minor scale and the intervallic relationship between the tonic and the other pitches produce minor thirds, sixths and sevenths, which are usually used in Er Huang. Shang combines the features of both major and minor tonalities, which consist of both major seconds and minor seventh (figure 1).

Figure 1. Chinese pentatonic modes

Source: Gu (2023)

It is universally accepted in the Chinese musical culture that the salient feature of Xi Pi style is the choice of major mode. Take the Kuai Sanyan section in Pi Huang for example, it is in the mode of Eb Gong (Eb-F-G-Bb-C), which aligns most closely with the major tonality in Western music. The Chinese pentatonic scale portrays versatility in the composition and manipulation of compositions or music, a key issue while analyzing music (Chong, 2016; Zhang & Hu, 2023). Thus, it is important to note that the Chinese pentatonic scales are flexible and evolve with time, which

reflects the changes that have over the years been experienced in the Chinese music landscape (Kononenko, 2013; Lu-Ting & Kuo-Huang, 1982). Consequently, with this flexibility, the theory's relevance in the research is evident as it will influence understanding into the changes in style and characteristics of Zhang Zhao's piano compositions across three periods, early, westernization, and mature periods.

Chinese musical expression saw a major expansion with the advent of the heptatonic scale, sometimes referred to as the seven-tone scale. The pentatonic scale, which has five unique tones, has long been the foundation of Chinese music. However, the addition of two more tones expanded the range of melodic and harmonic possibilities (Hillen, 2019). Chinese music progressively adopted the heptatonic scale, which led to the emergence of several hypotheses and viewpoints describing the scale's inception and progression. According to a widely accepted notion, trade networks and cultural interactions allowed the heptatonic scale to be adopted from nearby countries like India and Central Asia.

According to a different idea, the pentatonic scale naturally gave rise to the heptatonic scale, which emerged independently inside China. Whatever its origins, the heptatonic scale had a profound influence on Chinese music, allowing for the development of more complex melodies, richer harmonies, and a wider spectrum of emotional emotions. This increase in musical options was crucial in forming varied Chinese musical traditions, ranging from the sophisticated court music of antiquity to the lively folk songs of various provinces (Hillen, 2019). The literature on Chinese music theory offers insightful explanations of the function of the heptatonic scale. A plethora of scholarly works and analyses explore the development, categorization, and utilization of heptatonic scales in many musical settings. These essays shed light on the theoretical underpinnings of Chinese music as well as the complex link between the distinctive tonal system found in Chinese musical traditions and the heptatonic scale.



Figure 2. Yayue musical scale
source Hillen (2019)



Figure 3. Qingyue musical scale
Source: ibid

2.5.4 Harmonic Analysis

The examination of harmony within a musical piece or section extends beyond the mere identification of chord names. In order to conduct a rudimentary analysis, it is necessary to elucidate the manner in which certain chords and progressions align with a broader framework. Ultimately, a meticulous analysis entails the scrutiny of specific musical elements within the context of the broader composition and its historical backdrop (Kononenko, 2013). This tutorial offers a comprehensive guide on doing a fundamental harmonic analysis, presenting a systematic breakdown of the process and offering insightful interpretations of chords and chord progressions for every musical phrase. The process of harmonic analysis starts by discerning musical phrases, mostly employing cadences as a means of identification. However, it is crucial to note that not all sentences conclude with a rhythmic pattern, therefore necessitating careful consideration of various thematic elements (Chong, 2016). This implies that in the context of classical or romantic music accompanied by lyrics, one should pay attention to the conclusion of poetic lines and melodic passages. In the realm of classical instrumental music, the concept pertains to the recognition and analysis of patterns resembling those found in periods and sentences.

Once the musical phrases have been identified, it may prove beneficial to do a harmonic reduction, akin to thoroughbass reduction, for each individual phrase. Please observe the presence of Roman numerals, T/S/D labels, and/or uninterpreted functional bass signs (such as T1, T3, S4, etc.) for each chord located beneath the score or thoroughbass line (Lu-Ting & Kuo-Huang, 1982). This handout serves as a guide for determining chord functions in the thoroughbass reduction. The subsequent step is determining the overall harmonic structure of each phrase. Typical phrases seen in the realm of classical music frequently fall into several groups, which can be delineated as follows: The musical composition includes an expansion of the tonic chord, often achieved by the use of a typical presentation phrase, without a conclusive cadence. This is followed by a development towards a true cadence, reaching its culmination with the chords V (7) I, D5 T1 in the functional bass range. The composition then proceeds to a half cadence, concluding with the chords V and D5 in the functional bass range.

Please designate the entire phrase as T if it exhibits tonic prolongation without a cadence. Determine the cadential sequence employed in sentences that culminate in a cadence. According to Zhang and Hu (2023), the last chord of the tonic zone, an optional subdominant chord or zone (often including a single chord), and an obligatory dominant zone (generally consisting of a single chord or a complicated cadence formula) are the components of this structure. Authentic cadence phrases persist until reaching a conclusive tonic zone, often represented by a solitary chord, whereas half-cadence phrases conclude at that point. Please assign the labels (S) D T to the cadential sequence, if deemed suitable. In the identification of the cadential progression, all preceding elements are classified as tonic prolongation (T—), irrespective of whether they consist of subsidiary progressions, contrapuntal prolongations, or a combination thereof. As a result, the functional analysis of a sentence that ends in a half cadence looks like:

T————— (S) D

A functional analysis of a sentence that concludes with an authentic cadence looks like:

T————— (S) D T

The subsequent passage is an extract from the first section of Haydn's Piano Sonata in C Major, Hob. HVI:21, I. Chords are denoted using Roman numerals accompanied by a T/S/D functional designation for each chord (Zhang & Hu, 2023). The tonic prolongation is visually represented as a capital letter "T" followed by a horizontal line denoting the duration of the tonic zone. The cadential progression consists of the last tonic chord in measure 4, followed by the subdominant, dominant, and finally resolving to the perfect authentic cadence in measure 6.

The image shows two staves of musical notation. The first staff contains measures 1 through 6. Below the first measure, the chord is labeled 'I T' with a horizontal line underneath. Below the second measure, the chords are labeled 'ii S', 'V D', and 'I T'. The second staff shows measures 7 and 8. Below the first measure of the second staff, the chords are labeled 'ii S', 'V D', and 'I T'.

Figure 4. Penta

2.5.5 Analysis of Western Music and Harmony

Western harmony and music are complex and enthralling, with a centuries-long historical fabric. This field is based on basic concepts that include rhythm, texture, melody, and harmony (Zhang & Hu, 2023). Melody is the consecutive presentation of pitch that defines the highs and lows of a musical sound. Both conjunct and disjunct melodies have irregular, chaotic rhythms and are smooth and easy to perform. Pitch alignment vertically combines to form chords, which is harmony. Different chords have different sounds: discordant chords produce a harsh

sound, whereas consonant chords provide a smooth and harmonic sound (Lu-Ting & Kuo-Huang, 1982). Music often uses harmony to create a sense of tension and resolve. In Western harmony, modality and tone are essential elements. To arrange pitches into pitch families or scales, modalities provide a structure. Western music uses a variety of modal scales in addition to the most common major and minor scales.

Tonality is a framework for arranging harmony around the tonic, or core pitch. In tonal music, the tonic is the most stable and important note. The phrase "functional harmony" refers to the idea that each chord in tonal music has a particular purpose in respect to the tonic. The basis of functional harmony is the observation that some chord progressions sound more common and organic than others. In music, these progressions usually provide a sense of forward motion and purpose. A modern harmonic approach known as atonality purposefully rejects the idea of a primary key. Atonal music is defined by discordant harmonies and the absence of a dominant tonal center.

Functional harmony sequences often contain the chord progression F – D – B – G – E in the key of C major. The cadence, which is also referred to as this chord progression, marks the end of a song. The process brings a clear tension in the system of tonality, dominantly being F (Lu-Ting & Huang, 1982). Tension is created by the dominant chord while the sub-dominant chord D that follows provides calmer aspect. The third chord of B is the tonic and gives a deep resolution to the tension that preceded it in C major. Finally, the somewhat stable supertonic chord G generates a feeling of premonition while it is resolved to the tonic chord. The final progression, which ends on the median E chord adds a tone of stability and conclusiveness.

พหุ ประถมศึกษา

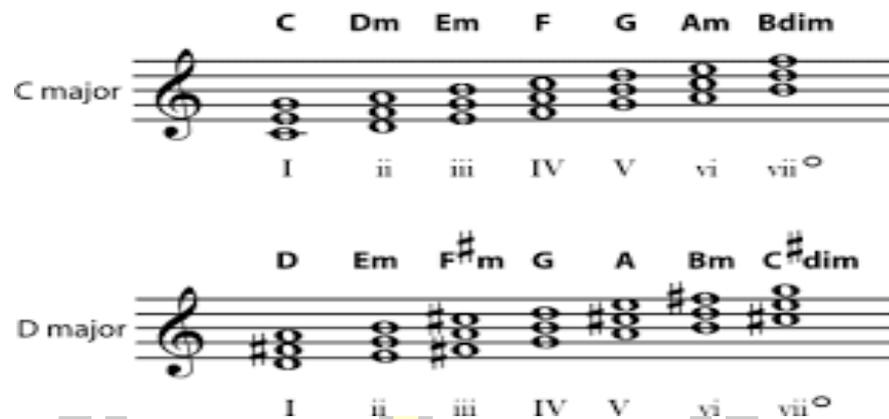


Figure 5. Chinese pentatonic harmonic
Source: Lu-Ting & Huang (1982)

2.5.6 Sociological Theories

Diffusionism

The increasing globalization of societies and cultural complexes all around the world will lead to increased borrowing and diffusion of cross-cultural phenomena.

Without an understanding of the processes and instances that result many societies will be unprepared to deal with the changes arising from the phenomena. To properly evaluate and study these phenomena researchers will need to be cognizant of the many issues that arise from the added complexity of cross-cultural diffusion, issues that were not necessarily apparent in the classic literature. Using existing theory and synthesizing the existing branches of diffusion research will allow researchers a good foundation for further research may be established.

2.5.7 Functionalism Theory

Functionalism

By Eric Porth, Kimberley Neutzling and Jessica Edwards

<https://anthropology.ua.edu/anthropological-theories/>

Principal Concepts

The primary starting points of Malinowski's theorizing included: 1) understanding behavior in terms of the motivation of individuals, including both rational, 'scientifically' validated behavior and 'irrational', ritual, magical, or religious behavior; 2) recognizing the interconnectedness of the different items which

constituted a 'culture' to form some kind of system; and 3) understanding a particular item by identifying its function in the current contemporary operation of that culture (Firth 1957:55).

The inclusiveness of Malinowski's concept of culture is apparent in his statement:

"It obviously is the integral whole consisting of implements and consumers' goods, of constitutional charters for the various social groupings, of human ideas and crafts, beliefs and customs. Whether we consider a very simple or primitive culture or an extremely complex and developed one, we are confronted by a vast apparatus, partly material, partly human and partly spiritual by which man is able to cope with the concrete specific problems that face him" (Malinowski 1944:36).

Essentially, he treated culture as everything pertaining to human life and action that cannot be regarded as a property of the human organism considered as a physiological system. In other words, he treated it as a direct manifestation of biologically inherited patterns of behavior. Culture is that aspect of behavior that is learned by the individual and which may be shared by pluralities of individuals. It is transmitted to other individuals along with the physical objects associated with learned patterns and activities (Firth 1957:58).

Malinowski clearly states his view of a functionalist approach to understanding culture in his posthumously published text, *The Scientific Theory of Culture and Other Essays*:

Culture is essentially an instrumental apparatus by which man is put in a position to better cope with the concrete, specific problems that face him in his environment in the course of the satisfaction of his needs.

It is a system of objects, activities, and attitudes in which every part exists as a means to an end. It is an integral in which the various elements are interdependent.

Such activities, attitudes and objects are organized around important and vital tasks into institutions such as family, the clan, the local community, the tribe, and the organized teams of economic cooperation, political, legal, and educational activity.

From the dynamic point of view, that is, as regards the type of activity, culture can be analyzed into a number of aspects such as education, social control,

economics, systems of knowledge, belief, and morality, and also modes of creative and artistic expression” (1944:150).

Malinowski considered **institutions** to be examples of isolated (in the sense of ‘bounded’) organized behaviors. Since such behavior always involves a plurality of persons, an institution in this sense is therefore a social system, which is a subsystem of society. Though functionally differentiated from other institutions, an institution is a segmentary cross-section of culture that involves all the components included in Malinowski’s definition of culture (Firth 1957:59). Malinowski believed that the central feature of the **charter of an institution** is “the system of values for the pursuit of which human beings organize, or enter organizations already existing” (Malinowski 1944:52). As for the concept of function, Malinowski believed it is the primary basis of differentiation of institutions within the same culture. In other words, institutions differ because they are organized to serve different functions. He argued that institutions function for continuing life and “normality” of an organism, or an aggregate of organisms as a species (Firth 1957:60). Indeed, for Malinowski, the primary reference of the concept of function was to a theory of the biological needs of the individual organism:

(<https://anthropology.ua.edu/anthropological-theories/>)

2.6 Literature and related research

In recent years, there have been few studies on the analysis of Zhang Zhao’s piano works. The main ones are:

Shen Yuanyuan & Wei Yanna (2023) “An in-depth analysis of the Peking Opera elements displayed in the Zhang Zhao’s piano piece "Pi Huang" write about "Pi Huang" does not directly use the complete tunes of "Xi Pi" and "Er Huang". Instead, it refines its core tone and infiltrates it into the harmony. At the same time, it also uses decorative sounds to enhance the melody. It is closer to the melodic characteristics of Peking Opera style. He innovated the theme of piano music creation, skillfully integrated nationality and modernity, and pursued the idea of cultural inheritance and nationalized teaching.

Yun Ting (2023) "Analysis of the national characteristics of the piano collection "Chinese Melody"" discussed Zhang Zhao's piano collection "Chinese

"Melodies" is a work that focuses on the characteristics of Chinese national music. It shows obvious national characteristics by using traditional Chinese music elements and national emotional themes. In this collection, we can observe the national characteristics of scales and tones, and the use of rhythm and rhyme also reflects the characteristics of Chinese national music, including time changes, repeated rhythm patterns, and complex rhyme structures. In terms of tunes and melodies, the collection combines the tunes of traditional Chinese music and the melodic characteristics of folk songs. Through the expression of piano playing skills and timbre, it shows the unique national music style and emotional expression.

Chen Hesui (2023) "A brief discussion of primary and secondary creations in art - taking four "Chinese Melodies" by Zhang Chao as an example" tells the author's interpretation of the meaning of artistic creation methods, analyzes primary and secondary creations, and combines famous Four works by composer Zhang Chao are used as examples to discuss the performance processing.

Zhao Shimeng (2022) "Analysis of the inheritance of national culture in Chinese piano works - taking the piano suite "Three Songs of Southern Foothills" as an example". In the article, the author uses music as an example to sort out the process of nationalization of Chinese piano and analyze the music The artistic characteristics of the creation focus on the application of Yunnan musical instruments, dance and Chinese traditional aesthetics and cultural inheritance in the music, and look forward to the in-depth development of China's piano nationalization.

Huang Ping (2023) "Application of Yin-Yang Philosophy in the Piano Music "Pi Huang"" mainly describes that Zhang Zhao's piano piece "Pi Huang" not only drew on Peking Opera music materials in its creation, but also incorporated Taoist Yin-Yang philosophy into the work, expressing contradictions and conflicts through various changes in opera styles, making the work rich in drama. The creative technique adopts the expression method of "Jin La Man Chang", which cleverly reflects the beauty of the artistic conception of combining movement and stillness, and the composer's depiction of the interweaving of reality and reality between ideal and reality in the work, which adds beauty to the work.

Shen Xinyue & Jing Jia (2023) "Research on the Piano Teaching Practice of Zhang Zhao's "Three Songs of Southern Foothills". Through the study of Zhang

Zhao's " Three Songs of Southern Foothills ", starting from the characteristics and characteristics of Yi music, this article analyzes and studies the national character of " Three Songs of Southern Foothills " from the aspects of melody, rhythm, harmony and other aspects.

Wang Lu (2023) "The creative characteristics and performance analysis of Zhang Zhao's piano song" Three Songs of Southern Foothills "analyzes the creative characteristics and performance skills of" Three Songs of Southern Foothills " The logic and aesthetic ideas have guided the piano performers to accurately reproduce Zhang Zhao's creative intention in his works.

Wan Wenli (2023) "The Artistic Characteristics and Performance Interpretation of Zhang Zhao's "Narrative Piece"" focuses on the artistic characteristics, musical features and performance interpretation of the "Narrative Piece", analyzing the fact that this piece can fully reflect Zhang Zhao's exploratory spirit of combining the national culture with his personal creative style, and at the same time make an outstanding contribution to the inheritance and development of Chinese music culture. At the same time, he has made outstanding contributions to the inheritance and development of Chinese music culture.

In a bid to understand the different kinds of Zhao used for each period, Guangjian (2020) breaks down his analysis by analyzing Zhao's creative path both as a composer and pianist. Zhao's first public piano works were "Scherzo" and "The Swallow." The scherzo became his first published work in the Musical Composition. Zhang later became the student of the renowned instructor Zhou Guangren, who is noted to have claimed that Zhao's piano pieces were influenced by national art (Guangjian, 2020). Zhao's style can therefore be argued as one that was largely instructor motivated. In the early period of his works, Zhao's style was focused on the transmission of Chinese national cultural traditions. These works would reflect the richness of Chinese culture (Hongwei, 2016).

Zhao's next period is one that reflects compositions that were heavily influenced by his years of study. These were significant in creating the worldview that he would have as a young musician. This was further strengthened by the contribution of other instructors such as the renowned composer Guo Wenjing who supported his creativity not only as a pianist but as a composer. During this period that followed his

graduation, Zhao's piano cycles were adopted by other pianists, which helped propel his compositions. His piano cycle "Three songs of the Southern Foothills" for instance, was selected for Folk Music Publishing House's Chinese Piano Works (Guangjian, 2020). The composition later came to be a repertoire by many accomplished pianists. The world view that contributed to Zhao's style in this phase was based on freedom of expression, creative rhythm and timbre-instrumental features. A detailed musical analysis of "Three Songs of the Southern Foothills" further reveals an all too common dramaturgy that is common in traditional Western music. This further evidence the extent of Zhao's adoption of worldviews and a possible departure from Chinese cultural themed compositions to compositions with a Western musical structure (Guangjian, 2020).

Fast-forward to the 21st century, one of Zhang's most outstanding works is Pi Huang-Moments in Beijing Opera which was completed in 2005. The work completed in 2005 won the top prize in Beijing's Palatino Contest of Piano Compositions of China National Flavour in 2007 (Wang, 2010). The music style features a description of the typical scenes one would expect to find in a traditional production of a Beijing Opera. It achieves this through the description of arias, oratorios, and percussion imitations and punctuations. Another distinct feature available in the introduction of this piece would be the flexibility of its rhythm as would be expected in traditional Chinese Music (Wang, 2010). Specifically, the composition does not mark any unique time signatures. Additionally, the composition has three main pitches. These are C, G, and B-flat, which have been perfectly blended into the melodies and harmonies of the composition. By employing varieties in color changes, mood and meter, Zhang effectively converts the theatre music into an intense solo piano composition.

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CHAPTER III

RESEARCH METHODOLOGY

The chapter underlines a detailed discussion and justification of the research methods adopted for the research. The chapter has two major sections, including the research scope and research process. The research scope covers content, research site, research method, etc. Further, under the research process, aspects such as the research tools, data collection, data management, and data analysis will be discussed in detail. The general structure of this chapter is as follows:

Research scope

- Scope of the Content
- Scope of the Research Site
- Scope of the Time

Research Process

- Research Site
- Research Equipment
- Research Tools
- Data Collection
- Data Analysis
- Research Presentation

3.1 Research Scope

The research scope for the dissertation describes the boundaries within which the research was conducted. The research scope ensured that the research goals were realistic and achievable based on time and resource constraints. For this research, the research scope was limited to the representative piano music of Zhang Zhao across the periods of his career, including *Pin Huang* 1995 in the Early period (1980s-1990s), *The Three Song of Southern Foothills* (early 2000s) in the Middle period(1990-2000s) and *Ballad* (2013) and *Nature No.1* (2021) in the Late period (2001 to date), and the characteristics of his masterpieces, including *Pi Huang* and

Three songs of the Southern Foothills. In chapter 4, the elements absorbed in his representative piano works in each period of his career will be introduced. Chapter 5 will be a technical analysis of his two most famous piano works in terms of their structure, melody, rhythm and harmony.

3.1.1 Scope of Content

- 1) The investigation of the historical development of Zhang Zhao piano works.
- 2) The analysis of the selected pieces of Zhang Zhao 's piano works.
- 3) The research work can be used as a reference for future research.

3.1.2 Research Site/Location

Here, considering the nature of the proposed research, the research was conducted online for secondary data. Specifically, journal articles, books, theses and web pages focusing on Zhang Zhao's great piano works and technical analysis will be selected for deep analysis.

3.1.3 scope of time

December 2022-Janurary 2024;

3.2 Research Process

3.2.1 research equipment

The main equipment used in the research will be a personal computer for online data collection and data saving.

3.2.2 Research Tools

The primary tool for the research will be databases such as Google Scholar, Research Gate and Web of Science where journal articles and books focusing on musical theories and the technical analysis of Zhang Zhao's piano works will be found. Key words and key phrases such as “musical theories”, “Zhang Zhao's piano works”, “Zhang Zhao different periods in career”, “technical analysis of Pi Huang”, “analysis of Zhang Zhao piano works”, etc, will be used for data collection. The articles focusing on required contents will be selected, while articles of languages other than English, articles focusing on other types of his music and articles about piano music other than the ones required in the research will be excluded.

The second tool for the research will be web pages dedicated to the biography of Zhang Zhao and the technical analysis of piano music. To be specific, website articles, theses and videos will be saved for later analysis.

The last inevitable tool used in the research will be Google Drive. The materials found online will be saved in Google Drive for later retrieval and analysis.

3.2.3 Methodology

The researcher will use qualitative method, and collect data by means of listening, reading and watching. With concerto listening and video watching, the researcher will get familiar with the general characteristics of Zhang Zhao's piano music. With reading, the researcher will learn about the natural environment, social environment and cultural environment shaping the style of his piano works and get to know the factors contributing to his unique characteristics.

Listening: the researcher will listen to the piano music to be analyzed in the research to discern the musical elements, compositional techniques, thematic development and stylistic features. The identification of these elements will be guided by technical analysis of his works. Repeated listening based on analysis can make the researcher familiar with his general style and characteristics and the factors contributing to his uniqueness.

Reading: the researcher will conduct extensive reading of literature on his biography, career and technical analysis of his works. Reading is an efficient way for the researcher to learn about the background and social, natural and cultural environments that shape his style and the evolution of the style over the years. More importantly, reading enables the researcher will learn about his characteristics and use of diverse elements in a professional and profound way.

Watching: the researcher will also watch videos of interviews with Zhang Zhao and other pianists focusing on Zhang Zhao's piano works. Videos enable the researcher to learn about Zhang Zhao from diverse perspectives and therefore, deepens the understanding of the pianist himself and his works.

The researcher will classify the literature, videos and other materials based on the themes around the topic and research objectives for later analysis.

3.2.4 Data collection

The researcher will collect data through literature reading, music listening and video watching. The literature will be collected from databases such as Google Scholar, Research Gate and Web of Science with key words. And the literature will be grouped based on themes. The researcher will listen to his piano works which will be covered in the research. Accompanied with technical analysis of his compositional techniques, stylistic features and thematic development, the researcher can obtain a professional and profound knowledge. The researcher will also watch videos introducing the pianist and his music works and interviews exploring his styles and characteristics. All data will be helpful for the research.

3.2.5 Data analysis

Data analysis in this research focused on identifying and extracting useful information from the collected raw data, eventually making meaningful interpretations and conclusions. Thus, in the research, the qualitative data earlier collected is analyzed through the thematic analysis, where the focus is on identifying key themes and patterns relating to the stylistic features and characteristics in Zhang Zhao's piano works. The thematic analysis reveals detailed interpretations of stylistic features and characteristics unique to Zhang Zhao's piano works across different periods.

For the first objective, I will identify the three periods in his career and also the representative piano works in each period with respective styles. Then, the evolution of his style will become clear by knowing the changes over the years.

For the second objective, I will select his masterpieces in his mature period for technical analysis in terms of forms, structure, melody, themes, compositional techniques and stylistic features, etc.

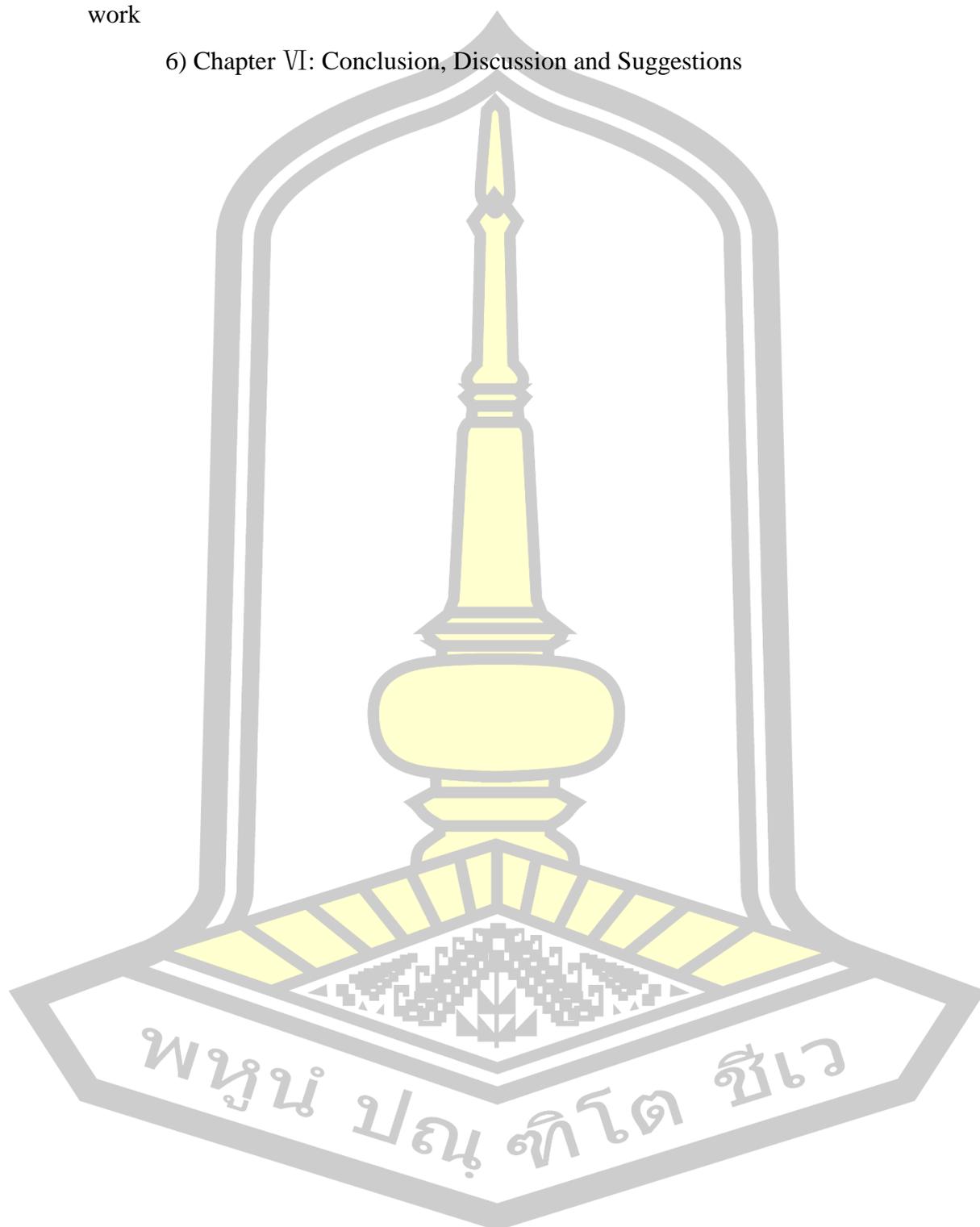
3.2.4 Research Presentation

In this research work included six chapters.

- 1) Chapter I : Introduction
- 2) Chapter II : Literature Review
- 3) Chapter III: Research Methodology
- 4) Chapter IV: The historical development of Zhang Zhao's piano works

5) Chapter V : The Analysis of the Selected Pieces of Zhang Zhao's two piano work

6) Chapter VI: Conclusion, Discussion and Suggestions



CHAPTER IV

THE HISTORICAL DEVELOPMENT OF ZHANG ZHAO'S PIANO WORKS

This chapter will present the three periods of Zhang Zhao's piano works; The three periods included:

4.1 The Early Period (1980s-1990s) with Pi Huang 1995 as a case

4.2 The Middle Period (Westernization), around 1990s-2000s), with the Three Songs of the Southern Foothills

4.3 The Late Period (Mature Period), from 2000s to date) represented by Nature No. 1 and Ballad

The research covered the four major compositions in Zhang Zhao's musical epoch including Pi Huang (1995), Three Songs of Southern Foothills (2000s), Ballad (2013), and Nature No. 1 (2021) to learn about the influence of Chinese traditional elements and Western techniques and to perceive how his compositional styles have changed across the three periods in his career, including the early period (1980s-1990s), Westernization period (1990s-2000s) and mature period (2000s to date). Chapter IV will be a detailed introduction to the elements in each of these representative works:

4.1 the Early Period (1980s-1990s) with Pi Huang 1995 as a case

This period happened between 1980 and 1990s when Zhang Zhao's piano works were significantly influenced by his Chinese heritage and traditions. Pi Huang is the typical example in this period because it represents Zhang Zhao's quest for nationalism and cultural identity. During the Qing dynasty (1644-1911), the first Western keyboard instrument was introduced into China with the rise of Peking Opera; therefore, against this background, Zhang Zhao's incorporation of Peking Opera into Pi Huang is reasonable and creative (Huang, et al, 2023). Pi Huang was originally developed in 1995 and finalized in 2005 after revisions. However, despite its fine quality, Zhang Zhao had kept refining and enriching its content until it was finalized in 2009 (Gu, 2020). In the first "Palatino" Cup Chinese Music Composition

Piano Works Competition in China, Pi Huang stood out to become the winner of the competition. It has a total of 10 parts, including:

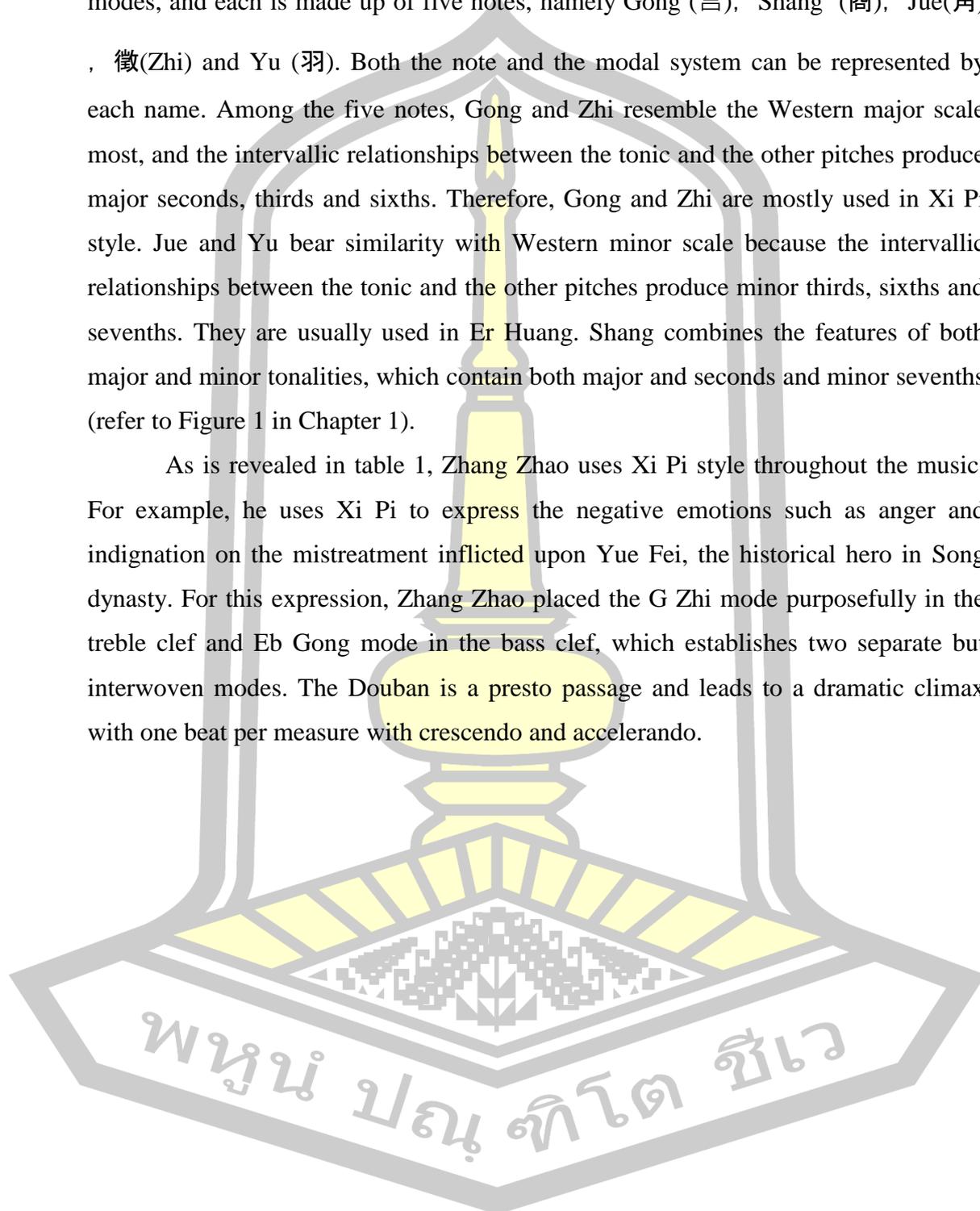
Table 1. the 10 parts of Pi Huang

10 sections in Chinese	English translation	Italian markings	Features	Peking Opera style
<i>Daoban</i>	Introduction	Rubato	Prelude	Free
<i>Yuanban</i>	Original	Largo pacatamente	The main theme	Xi Pi
<i>Erliu</i>	Two six	Allegro innocente	Gradual increase in speed with a clear attitude.	Xi Pi
<i>Liushui</i>	Running Water	Allegro zeffiroso	A rhythm of one beat and two beats in Peking Opera, and Pi Huang uses a two-beat rhythm to achieve acceleration.	Xi Pi
<i>Kuai Sanyan</i>	Fast Four Beats	Spirito	Passion and liveliness	Xi Pi
<i>Manban</i>	Slow plate	Lento a capriccio	Music is relaxed after the transition and the turning point	Er Huang
<i>Kuaiban</i>	Fast plate	Lento a capriccio	A distinct contrast with Slow Plate, showing the drama more deeply.	Xi Pi
<i>Yaoban</i>	Rock plate	Vivace angoscioso	Tight pull slow-singing	Xi Pi
<i>Duoban</i>	Stomp plate	Presto sdegnoso	Reaches the peak speed of the whole song	Xi Pi
<i>Weisheng</i>	Ending	Andante brillante	A sense of summary	Xi Pi

Source: Huang, et al (2023)

Traditionally, the Chinese music is typically drawn from five pentatonic modes, and each is made up of five notes, namely Gong (宫), Shang (商), Jue(角), 徵(Zhi) and Yu (羽). Both the note and the modal system can be represented by each name. Among the five notes, Gong and Zhi resemble the Western major scale most, and the intervallic relationships between the tonic and the other pitches produce major seconds, thirds and sixths. Therefore, Gong and Zhi are mostly used in Xi Pi style. Jue and Yu bear similarity with Western minor scale because the intervallic relationships between the tonic and the other pitches produce minor thirds, sixths and sevenths. They are usually used in Er Huang. Shang combines the features of both major and minor tonalities, which contain both major and seconds and minor sevenths (refer to Figure 1 in Chapter 1).

As is revealed in table 1, Zhang Zhao uses Xi Pi style throughout the music. For example, he uses Xi Pi to express the negative emotions such as anger and indignation on the mistreatment inflicted upon Yue Fei, the historical hero in Song dynasty. For this expression, Zhang Zhao placed the G Zhi mode purposefully in the treble clef and Eb Gong mode in the bass clef, which establishes two separate but interwoven modes. The Douban is a presto passage and leads to a dramatic climax with one beat per measure with crescendo and accelerando.



Presto sdegnoso (愤慨地) ♩ = 280
 [Duoban] [垛板]

178 *sf sf mp staccato*

191 *accel. cresc.*

203 **Più mosso** *mf*

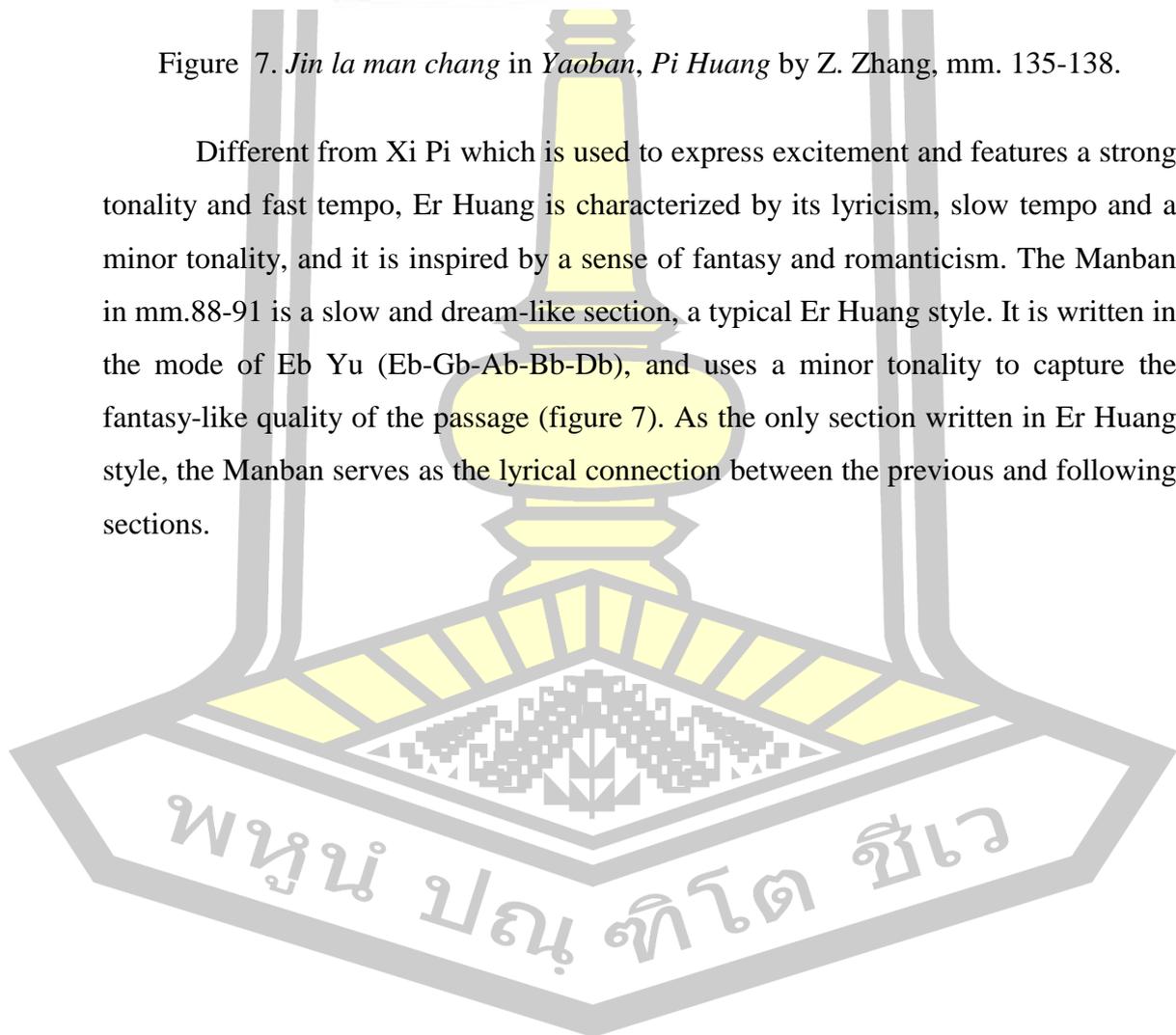
216 *accel. cresc.*

Figure 6. *Duoban* in *Xi Pi* style, *Pi Huang* by Z. Zhang, mm. 178-228.

Zhang Zhao also used a colorful musical device *Jin la man chang* (slow singing with fast bowing accompaniment), a Peking Opera feature in the *Yaoban* section to express tension. He suggested that one can hear the top voice E^b-A^b in whole notes to represent the slow singing line when considering the passage from mm.135-138. Zhang used traditional Chinese stringed instruments, including Jinghu and Sanxian, and the percussion instrument, the Bangu, to produce the inner accompanying voices.

Figure 7. *Jin la man chang* in *Yaoban, Pi Huang* by Z. Zhang, mm. 135-138.

Different from Xi Pi which is used to express excitement and features a strong tonality and fast tempo, Er Huang is characterized by its lyricism, slow tempo and a minor tonality, and it is inspired by a sense of fantasy and romanticism. The Manban in mm.88-91 is a slow and dream-like section, a typical Er Huang style. It is written in the mode of Eb Yu (Eb-Gb-Ab-Bb-Db), and uses a minor tonality to capture the fantasy-like quality of the passage (figure 7). As the only section written in Er Huang style, the Manban serves as the lyrical connection between the previous and following sections.



[慢板]

Lento a capriccio (月光洒在湖面上 稍自由) ♩ = 64

Figure 8. Manban in Er Huang style, Pi Huang by Z. Zhang, mm. 88-91.

In addition to Peking Opera, *Pi Huang* also reveals the influence of nature and Chinese literature on Zhang Zhao's style. When he composed *Pi Huang*, he drew inspiration from the well-known Great View Pavilion Couplet of Kunming written by Ran Sun (1711-1773) in 1765. An antithetic couplet in Chinese poetry is a pair of lines having parallel rhyme and metrical length. Couplets usually appear on both sides of doors to express the values and beliefs of residents. *Great View Pavilion Couplet of Kunming* is the longest couplet in Chinese poetry and each line has 90 characters to offer a perfect panorama of the entire lake. The top line depicts the picturesque scenery of Dian Lake, which is quite familiar for Zhang Zhao when he studied in the Yunnan Art School by the lake. This line inspired him to portray the scenery in two

sections, *Erliu* and *Liushui*. The bottom line is about national heroes such as Yue Fei and he expressed his indignation to his tragic death in *Duoban* and *Weisheng*. *Duoban* is about his rage at Yue Fei's suffering, and *Weisheng* is his elevation of the heroic spirit of Yue Fei with brilliant block chords in *fortissimo* and a decisive chord in *sforzando*.

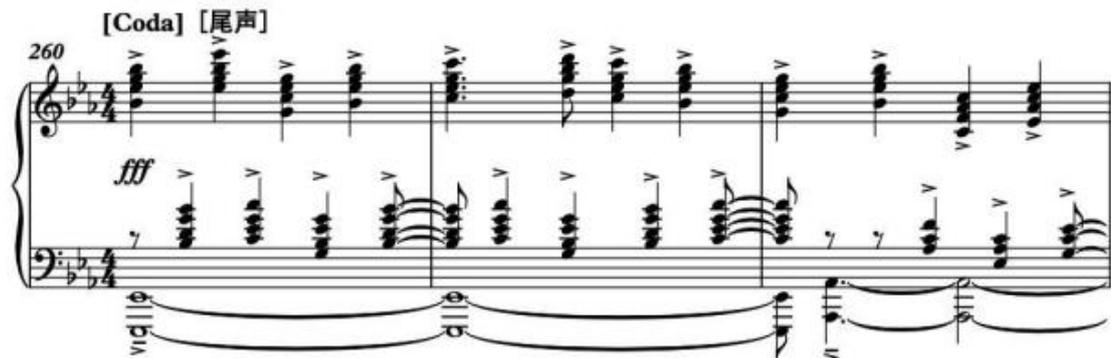


Figure 9. *Weisheng, Pi Huang* by Z. Zhang, mm. 260-262.

Yin/Yang is a concept introduced earliest by Yan Zou, a thinker, philosopher and cosmologist in the 3rd century, China. He attempted to explore the mysteries of the universe and laws of phenomena. Yin is believed to mean darkness, coldness, femininity and negativity, while Yang represents brightness, heat, masculinity and positivity. This concept was later absorbed by Laozi, the founder of Taoism and Zhuangzi to become a major Chinese philosophy. The Yin/Yang Philosophy refers to the art of living and the essence of strongly interrelated but contradictory elements. In this dualism, everything is One consisting of two complementary agents coming together in unity. Examples include heaven and earth, sun and moon, maleness and femaleness, static and dynamic, etc. In *Pi Huang*, Zhang Zhao absorbed the Yin/Yang philosophy by including two contrasting styles, lively *Xi Pi* and lyrical *Er Huang*. The two musical styles are opposite and can exist singularly. They can also work together to bring an enhanced quality of tension and release to the work.

4.2 Westernization (1990s-2000s) with the Three Songs of the Southern Foothills

In this period, Zhao's compositions and style display obvious Western influences, a slight deviation from his earlier works. *The Three Songs of the Southern Foothills* is a classic example that depicts this transition. While the composition

majorly carries the recollections of his childhood, it stands out as a piece that merges both the traditional aspects of the Yi ethnicity with the techniques of Western composition. The composition bears a form, tempo, structure, and melodic features that reflect native microcosm features. Another feature that defines the music's native characteristic is its melody and several appoggiaturas that mimic the tonality of local compositions. An analysis of folk music additionally reveals that Zhang Zhao is well-versed in the elements of traditional music including Yi people's harmony, ethnicity, and even pedal treatment (Li, 2022).

The Three Songs of the Southern Foothills cycle essentially contains three musical materials including Wenshai Dai, Lunan Sani, and Honghe Tonglu. These are based on the Yunnan folklore. Their musical language is based on certain elements of expressive freedom, graceful melody, the use of a detailed figurative system, and an adoption of different timbre instruments. Additionally, the composition bears a triadic compositional structure that is organized by sequence and pace, that is fast to slow then fast. The slow part forms the main part of the work. Such a dramaturgy is mainly evident in Western musical structures. This sufficiently justifies Zhao's adoption of Western structures.

Shan Wa

A fundamental component of traditional Chinese music, the Shan Wa scale is similar to the Western minor pentatonic scale but has subtle differences. This scale, which consists of the notes A, B, C, D, and E, can inspire either a melancholic or joyous feeling based on rhythm and speed. The musical composition under discussion follows a single-tripartite form. Four sixteenth notes quickly descend in the opening to create suspense. The B portion's somber and melancholic D Yu key contrasts with the upbeat A Yu key of the A section. The coda ends in a serene key of A Yu, while A1 returns to the upbeat A Yu theme. The melody, which is based on the Shan Wa scale, creates unity and coherence via repetition and variation, creating an engrossing musical story. As shown in Figure 10 below.

山 娃

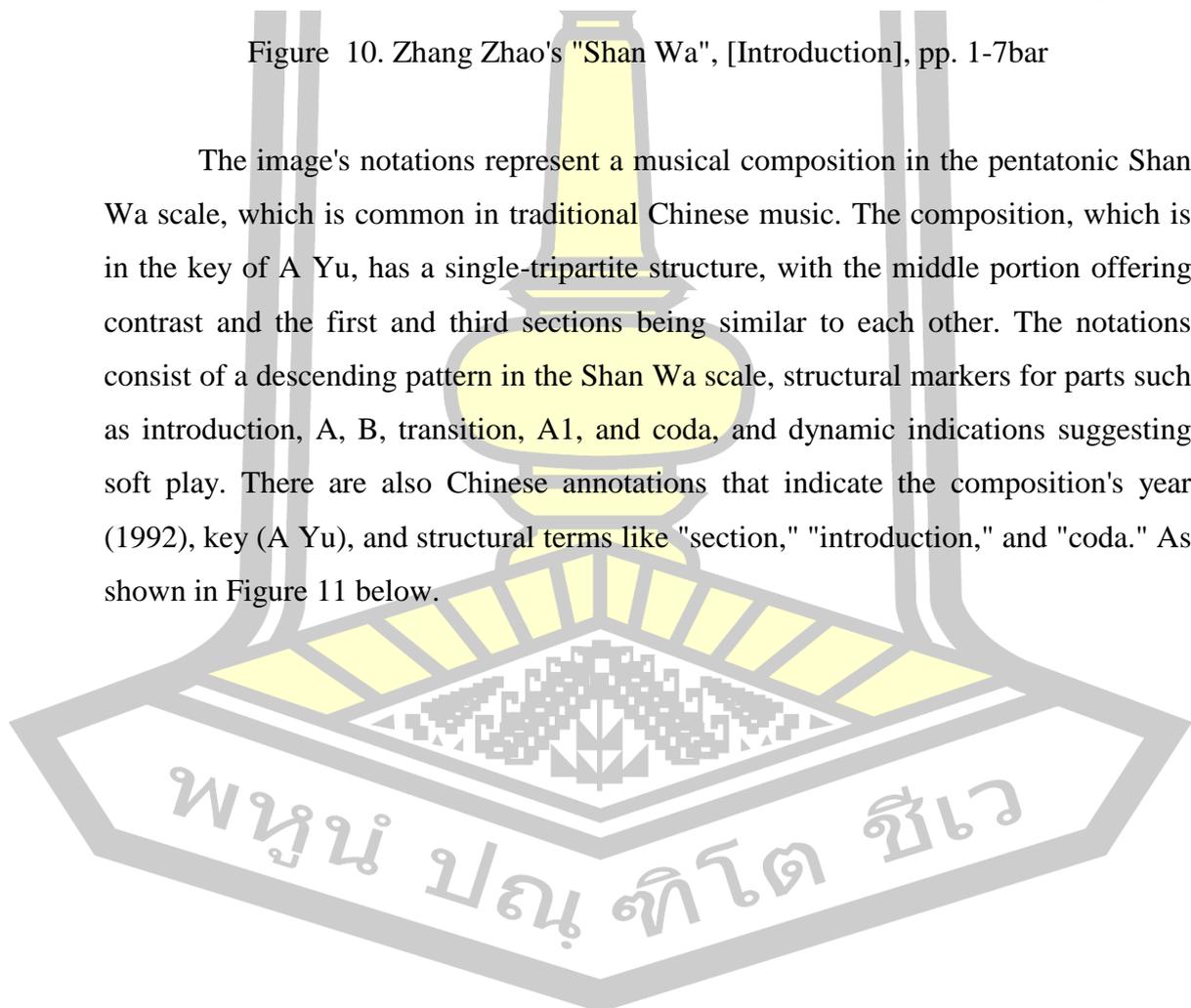
张 朝曲

Allegro Non Troppo

Scherzando

Figure 10. Zhang Zhao's "Shan Wa", [Introduction], pp. 1-7bar

The image's notations represent a musical composition in the pentatonic Shan Wa scale, which is common in traditional Chinese music. The composition, which is in the key of A Yu, has a single-tripartite structure, with the middle portion offering contrast and the first and third sections being similar to each other. The notations consist of a descending pattern in the Shan Wa scale, structural markers for parts such as introduction, A, B, transition, A1, and coda, and dynamic indications suggesting soft play. There are also Chinese annotations that indicate the composition's year (1992), key (A Yu), and structural terms like "section," "introduction," and "coda." As shown in Figure 11 below.



* 作于1992年。

Figure 11. Zhang Zhao's "Shan Wa", [Section B], pp. 24-39bar

Shan Yue

The 21-bar musical composition has a clean and succinct two-part structure. The introduction, A, B, and coda make up the framework, which creates a serene and tasteful 4/4 piece. A parallel mono-bipartite form, with tonality shifting between B Yu and B Zhi, is how it is described. The opening section's tune conjures up a heavenly atmosphere with its constant tonic unison development. Figures 12 and 13 (taken from Yanying Cen) show the melodic details and the structural diagram, respectively.

Figure 12. Zhang Zhao's "Shan Yue", [Introduction], pp. 1-3bar

The figure displays a composition in the Shan Wa scale, a pentatonic scale prevalent in traditional Chinese music. Red circles highlight key elements: A Yu key signature, indicating prominence of A, B, C, D, and E notes; a 4/4-time signature, denoting four beats per measure; and a lively Shan Wa scale-based melody in A Yu. Notations include dynamics (*P*, *pp*), ritardando for tempo slowdown, legato for smooth play, and varying time signatures (L-8, 8-7). The overall presentation suggests a soft, gradually slowing piece with a lively and upbeat A Yu melody, offering insights into the musical structure and expression. As shown in Figure 13 below.

The image shows a musical score for Zhang Zhao's "Shan Yue", [Section A], pp. 2-9bar. The score is in 4/4 time, marked "Adagio Grazioso". It features a piano (*pp*) dynamic and a melody in the Shan Wa scale. Red boxes highlight key elements: the A Yu key signature, the 4/4 time signature, and a lively Shan Wa scale-based melody in A Yu. The score includes dynamics (*P*, *pp*), ritardando (*rit.*), and varying time signatures (L-8, 8-7).

Figure 13. Zhang Zhao's "Shan Yue", [Section A], pp. 2-9bar

Shan Huo

The structure of the music is a replicating single-tripartite, with the primer-A (a+a1)-B (b+c)-A1 (a2+b1)-Coda pattern. Between C Gong and F Gong, there is a change in tone. The A part of the melody consists of two parallel 10-bar phrases, the second of which has a higher octave interpretation (a1). One experiences a unique aesthetic with the non-square structures and different approaches to the same song.

Figure 14 (the structural diagram) and Figure 14 (the melody details), both taken from Yanying Cen, provide illustrations.

Figure 14. Zhang Zhao's "Shan Huo", [Section A], pp. 8-27bar

The middle portion, often known as the B section, is an expanded and developing form that is a replication of the single trilogy. Using musical motifs from the A portion, this segment develops from it. The dynamics of the b and c phrases are different from one another. The presentation of the melody in the b phrase goes beyond single notes to incorporate column chord structures. Figure 15 below provides a visual representation of this information, highlighting the linkages and melodic nuances found in this section of the work that is still under progress.

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Figure 15. Zhang Zhao's "Shan Huo", [Section B], pp. 27-48bar.

4.3 Mature Period (2000s to date) represented by Nature No. 1 and Ballad

Nature No.1 (2018) is a blend of Western and Chinese musical components and portrays the characteristics of evoking and reflecting about nature and his Chinese heritage. A distinctive characteristic in how Zhang Zhao utilizes stylistic features in his piano works is through focusing on self-expression, especially through emotions. His works help communicate stories of his Chinese cultural heritage and nature. He used elements of Chinese pentatonic modes, the Guqin's emulation, and Western tonal and post-tonal music in Nature No. 1. His exposure to a wide range of international musical forms inevitably led to the purposeful use of Western methods. This study examines the symbiotic fusion of Western and Chinese musical elements in Zhang Zhao's composition Nature No. 1, a major work from his mature phase, which spans the early 2000s to the present (Gu, 2020). A closer examination of the opening movement exposes the work's careful division into two main sections, Section A

(mm. 1–19) and Section B (mm. 20–39). Zhang deliberately shapes the theme of Section A using two pitch-class sets, $[G\#, D\flat, B, F\flat]$ in m. 1 and $[G\#, G\flat, F\#]$ in mm. 2-3. This intentional usage of pitch-class sets is a prime example of Zhang's dedication to fusing Western and Chinese elements together in his works as shown in the diagram below. Figure 16: Musical illustration 10 displays pitch-class sets $[G\#, D\flat, B, F\flat]$ and $[G\#, G\flat, F\#]$ found in the composition "Meditation of Ice and Snow," part of Nature No. 1 composed by Z. Zhang, spanning bars 1 to 5.

Figure 16. Pitch-class sets $[G\#, D\flat, B, F\flat]$ and $[G\#, G\flat, F\#]$

Source: Gu (2020)

In the first movement, Zhang changed the pitch-class set's intervallic linkages, creating a tightly knit collection of sets, as $[D\#, F\#, A\flat, C\flat]$ at measure 25 illustrates (listen to Musical Example 17). Known as a set class (sc), this group is a collection of pitch-class sets connected via transposition. The method for determining the set class is the prime form, which is a series of pitch-class numbers beginning with 0. Consequently, sc (0369) is the prime form for sets transposed from the pitch-class set $[D\flat, F\#, G\#, B]$ normal form $[2, 5, 8, 11]$. Note the transposition of upci3 in Zhang's "Meditation of Ice and Snow, Nature No. 1" in Musical Example 17.
Z. Zhang, mm. 25.

Figure 17. pitch-class set $[D\sharp, F\sharp, G\sharp, B]$ normal form $[2, 5, 8, 11]$

Source: Gu (2020)

The entirety of Section A in the initial movement is constructed from these two set classes, or alternatively, the composition's language is derived from them. For instance, the pitch-class set spanning measures 8 to 10 includes set classes (0369) and (012), whereas the chords in measure 7 belong to the collection of sc(0347). The novel chordal structure in measure 7 results from a combination of upci3 and upci1, as illustrated in Musical Example 2.3. See Musical Example 18 for the utilization of set classes (0347), (0369), and (012) in "Meditation of Ice and Snow, Nature No. 1" by Z. Zhang, bars 6-10.

Figure 18. set classes (0347), (0369), and (012)

Source: Gu (2020)

The reduced seventh chord in measure 1 of the introductory movement evolves into minor seventh chords. Two fourths make the three-note quartal chord, while the outer voice forms a seventh interval from the reduced seventh chord. Major and minor thirds in the triads represent the reduced seventh chord's intervallic connection. All voices from measures 2 to 3 have Sc (012) chromatic quality. In measure 3, the right hand crosses an F# major chord while the left hand crosses a Gb major chord to a G major chord against a F major chord. Creates bitonal sonority. Musical Example 19 shows how Z. Zhang uses minor seventh chords, quartal chords, and triads in measures 1-3 of "Poem from a Blaze, Nature No. 1".

Allegro ♩ = 132

1

sfz *ff*

Red. Minor seventh chords Quartal chords Triads *

Figure 19. minor seventh chords, quartal chords, and triads in measures 1-3 of "Poem from a Blaze, Nature No. 1

Source: Gu (2020)

Zhang uses the octatonic mode or scale in "Poem from a Blaze," which has eight pitches that alternate whole tones and semitones symmetrically. Many 20th-century composers investigated this mid-19th-century pitch arrangement. Zhang's octatonic-inspired scale, as shown in the coda's upper bass clef: G-Ab-Bb-C-Db-Eb-E \flat -F#-G, follows the pattern of whole tones and semitones, rather than symmetrical alternation (see Musical Example 14). Musical Example 20 shows Z. Zhang's octatonic-inspired scale in "Poem from a Blaze, Nature No. 1" (measures 142-147).

Figure 20. Z. Zhang's octatonic-inspired scale

Source: Gu (2020)

Ballad (2013) is another work in the mature period to demonstrate Zhang Zhao's attainment in storytelling and expression of emotions. The stylistic features in Ballad (2013) depict characteristics of folk rhythms and melodies similar in Chinese folk songs. As shown in the example 21 in the figure below, the picture shows the first notes of the song, which are E, G, A, B, and E. These sounds create a simple ascending scale, which is a popular motif in Chinese folk music. This scale fits the topic of the song by evoking a sense of yearning. The notes D, C, B, A, and D make up a falling scale that creates a depressing and isolating atmosphere. The music keeps repeating, implying that Erxiao's emotions are cyclical and never-ending. A largo tempo, which is slow and dignified, is appropriate for the themes of loss and perseverance since it exudes seriousness and reflection.



Figure 21. the first notes of the song, which are E, G, A, B, and E.

Further example 22 below shows notes from Claude Debussy's piano piece "Clair de Lune," which is renowned for its exquisite beauty and captivating atmosphere. These notes, which are specifically from the middle part, are played legato to provide a smooth transition between them. They are in the key of D-flat major. Despite being straightforward, the melody has a sense of beauty, and the right hand's subtle arpeggio completes the picture. The notes evoke the moonlight inspiration for the music, and the entire ambiance of the tune resonates with calm and tranquillity. The melody, which is gentle and flowing, creates a shimmering appearance when combined with the arpeggio accompaniment. D-flat5, E-flat5, F5, G5, A-flat5, B4, C5, D-flat5, E-flat5, F5, G5, and D-flat3, E-flat3, F3, G3, A-flat3, B2, C3, D-flat3, E-flat3, F3, G3 are the sequential numbers in the right hand. While the left hand creates an arpeggio accompaniment, the right hand plays a simple melody. The arpeggio accompaniment and the melody are both in D-flat major, which gives the sound a shimmering quality.

พหุ ประถมศึกษา



Figure 22. Notes from Claude Debussy's Piano Piece "Clair De Lune," Which Is Renowned for Its Exquisite Beauty and Captivating Atmosphere

The English traditional ballad "Barbara Allen," a sorrowful tale about a young lady who rejects a young man's love only to come to regret it after he dies, has interestingly more oin ballad notes explained in example 23 of the figure below. The notes suggest a straightforward yet eerie melody, and the song is in a minor key. The melody's opening notes are on a falling scale, which evokes feelings of grief or loss. The tune then rises, maybe signifying Barbara Allen's sorrow or her awakening to the genuine worth of the young man's love. Barbara Allen's sentiments seem to be circular and endless as the song then repeats itself. The notes in example 23 below display the ballad's opening notes, which are G B D E and G. This kind of ballad frequently uses a descending scale of notes, as this one does. The scale conveys a feeling of loss or melancholy. E D B A and E are the notes that follow. The increasing scale can stand for Barbara Allen's discovery of the actual worth of the young man's love, or it could stand for her remorse. Barbara Allen's sentiments seem to be circular and endless as the song then repeats itself. The minor note in which the song is written is frequently connected to melancholy or melancholic feelings. Given the terrible subject matter of the song, this key choice appropriately evokes feelings of hopelessness and despair.



Figure 23. The English traditional ballad "Barbara Allen," a sorrowful tale about a young lady who rejects a young man's love only to come to regret it after he dies

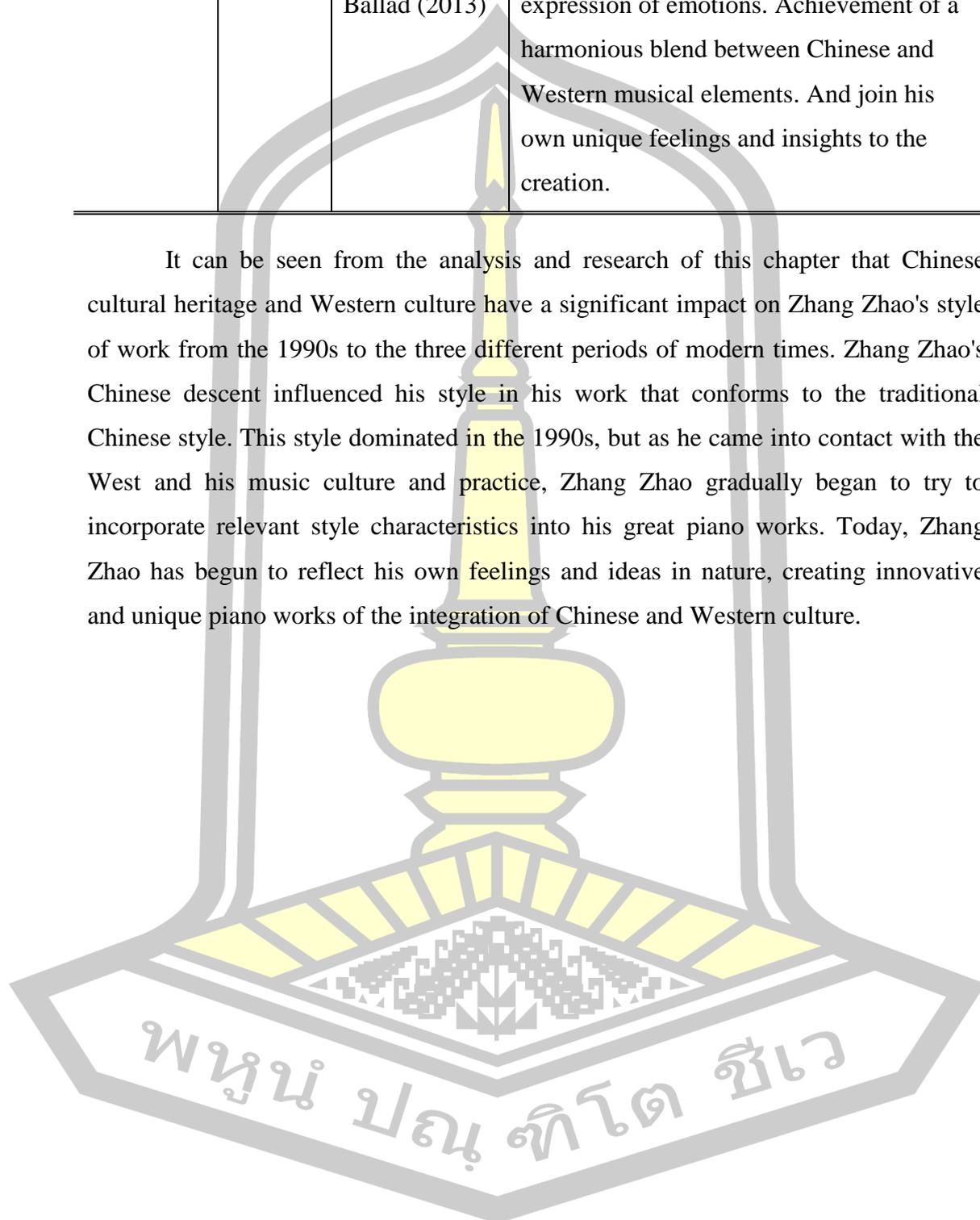
To sum up the above, the style development of Zhang Zhao piano works by analyzing the representative piano works in each period of his career is shown in the Table 2:

Table 2. the evolution of this styles over the three periods

Period	Years	Representative	Styles
The Early Period	1980s-1990s	Pi Huang (1995)	The focus on traditional Chinese elements, including Xi Pi and Er Huang styles in Peking Opera, Chinese literature, painting, nature and national heroes.
The Middle Period	1990s-2000s	The Three Songs of Southern Foothills (1992)	The inclusion of Western compositional techniques such as form, tempo, structure and melodic features, deviating from his early works.
The Late	2000s to	Nature No.1	The good combination of Chinese and

Period	date	(2018) and Ballad (2013)	Western elements for storytelling and expression of emotions. Achievement of a harmonious blend between Chinese and Western musical elements. And join his own unique feelings and insights to the creation.
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It can be seen from the analysis and research of this chapter that Chinese cultural heritage and Western culture have a significant impact on Zhang Zhao's style of work from the 1990s to the three different periods of modern times. Zhang Zhao's Chinese descent influenced his style in his work that conforms to the traditional Chinese style. This style dominated in the 1990s, but as he came into contact with the West and his music culture and practice, Zhang Zhao gradually began to try to incorporate relevant style characteristics into his great piano works. Today, Zhang Zhao has begun to reflect his own feelings and ideas in nature, creating innovative and unique piano works of the integration of Chinese and Western culture.



CHAPTER V
THE ANALYSIS OF THE SELECTED ZHANG ZHAO'S PIANO
WORKS

This chapter includes two main sub-headings:

5.1) The selected pieces

Pi Huang (皮黄)

Shan Wa (山娃)

Shan Yue (山月)

Shan Huo (山火)

5.2) The Characteristics of Zhang Zhao's Piano Works

1. Pi Huang (皮黄)

1.1 Structure

1.2 Melody

1.3 Rhythm

1.4 Harmony

1.5 Texture

2. Shan Wa (山娃)

2.1 Structure

2.2 Melody

2.3 Rhythm

2.4 Harmony

3. Shan Yue (山月)

3.1 Structure

3.2 Melody

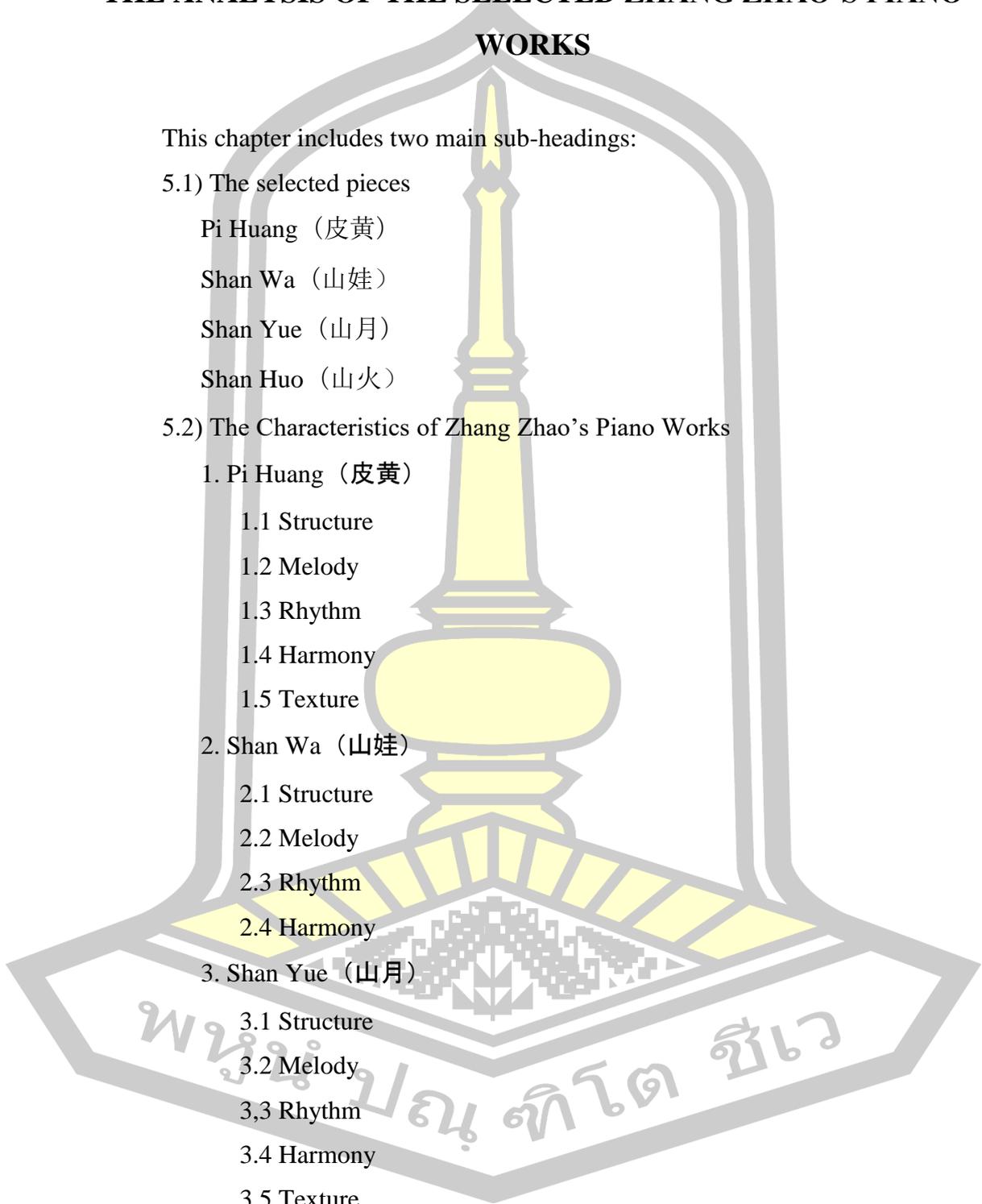
3.3 Rhythm

3.4 Harmony

3.5 Texture

4. Shan Huo (山火)

4.1 Structure



4.2 Melody

4.3 Rhythm

4.4 Harmony

5.1 Pi Huang

1 Structure

This music uses the plate structure of my country's Peking Opera. The musical structure diagram is shown in the figure below:

Table 3. source Yanying Cen

Peking Opera panel structure										
Part	Guide Part	Part One				Part Two	Part Three			Ending
Plate Type (板式)		Original Plate (原板)	Er Liu (Two six) 二六	Liu Shui 流水	Kuai Sanvan 快三 眼	Adagio 慢板	Allegro 快板	Yao Ban 摇板	Duo Ban 垛板	
Section	4+3	4+4+4+6	11+8+7	4+8+4	6+11+4	7+5+3	10+5+1 0+7	8+10+9 +15	27+25+ 18+10	6+9
Tonality	Eb Gong		Eb Gong—F Shang	A Shang	Eb Gong— Bb Zhi	Gb Gong	A Zhi— Bb Yu	F Yu	Eb Zhi	Eb Gong

The full layout of the music is [Guide]-[Original Plate]-[Er Liu(Two six)]-[Liu Shui]-[Kuai Sanyan]-[Adagio]-[Allegro]-[Yao Ban]-[Duo Ban]-[Ending], it is not difficult to detect the composer's deep understanding of the linear structure of traditional Chinese music. The composer used almost all the commonly used patterns in Xipi tune, but he was quite ingenious in connecting them. This is because even in the traditional Xipi singing set, it is difficult to see such an approach of "catching up" all the patterns in one go. It is often arranged in a scattered-slow-fast-scattered pattern (for example, [Guide]-[Adagio]-[Adagio]-[Adagio] The combination form of [Original Board]-[Er Liu(Two Six)]), or use [Original Board], [Liu Shui] or [Allegro] among them alone. And although there is a certain degree of formula in traditional singing, each style of singing is often completed in gradual changes. "Pi Huang" uses the traditional board form as an

outline in the core of the form, but also uses the theme variation method in the connection of the board forms. It should be said to be an accurate embodiment of "Chinese learning as the body and Western learning as the application".

2 Melody

First of all, **the guide part** (bars 1-7) is commonly known as the introduction part. Bars 5-6 use a through-flow of eighth notes for introduction. The melody sounds like the sound of a "gu zheng" played quickly. As shown in Figure 24 below,

Figure 24. Zhang Zhao's "Pi Huang", [Guide Part], pp. 1-7bar

Part One (sections 8-85):

The original plate (measures 8-25) is the theme section of the entire piece of music. The theme melody proceeds in the upper part of the piano performance. The changing and repeated melody development technique is reflected in this section. Sections 16-19 and 20-25 are respectively Repeat for changes in bars 8-11 and 12-15. As shown in Figure 25 below,

[原板]
Largo pacatamente (安祥地) ♩ = 46

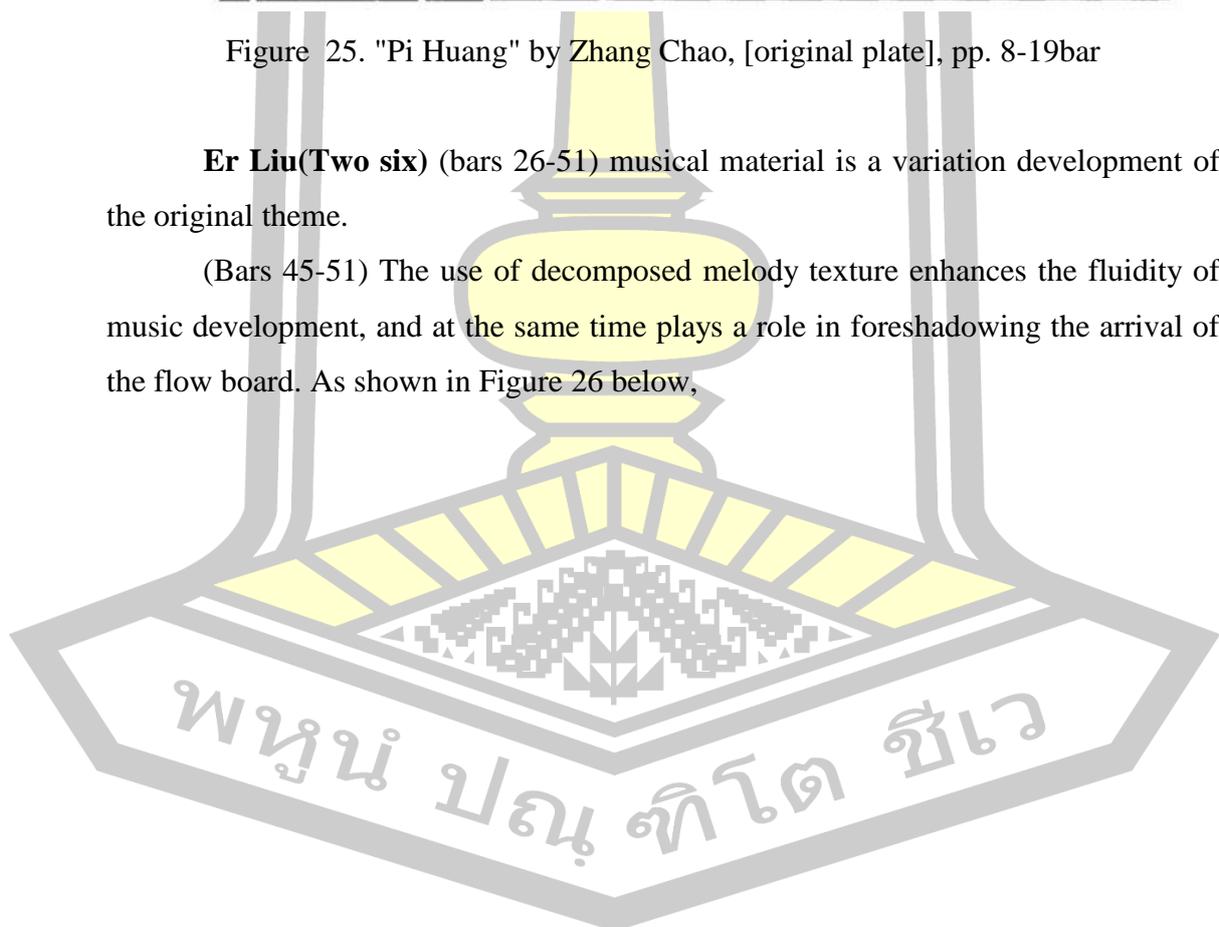
7 L. 8^{va} R. tr mp pp mp *una corda* *tre corda*

14 pp mp *una corda* *tre corda*

Figure 25. "Pi Huang" by Zhang Chao, [original plate], pp. 8-19bar

Er Liu (Two six) (bars 26-51) musical material is a variation development of the original theme.

(Bars 45-51) The use of decomposed melody texture enhances the fluidity of music development, and at the same time plays a role in foreshadowing the arrival of the flow board. As shown in Figure 26 below,



44 (流水般的)

mf mp cresc. mf dim. mp

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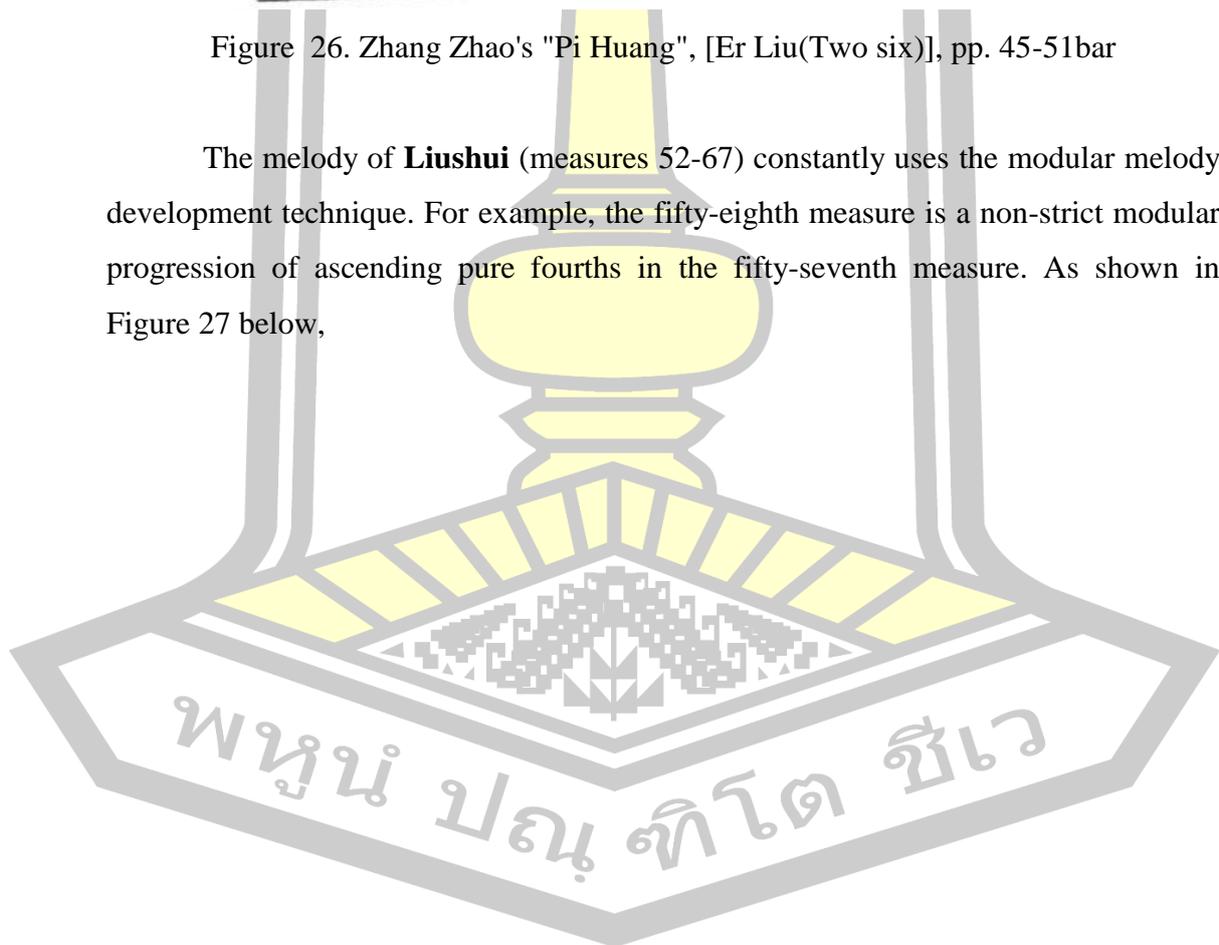
• 91 •

49

p cresc.

Figure 26. Zhang Zhao's "Pi Huang", [Er Liu(Two six)], pp. 45-51bar

The melody of **Liushui** (measures 52-67) constantly uses the modular melody development technique. For example, the fifty-eighth measure is a non-strict modular progression of ascending pure fourths in the fifty-seventh measure. As shown in Figure 27 below,



[流水]
Allegro zeffiroso (似微风地)

52 *mp legato* *p* *cresc.*

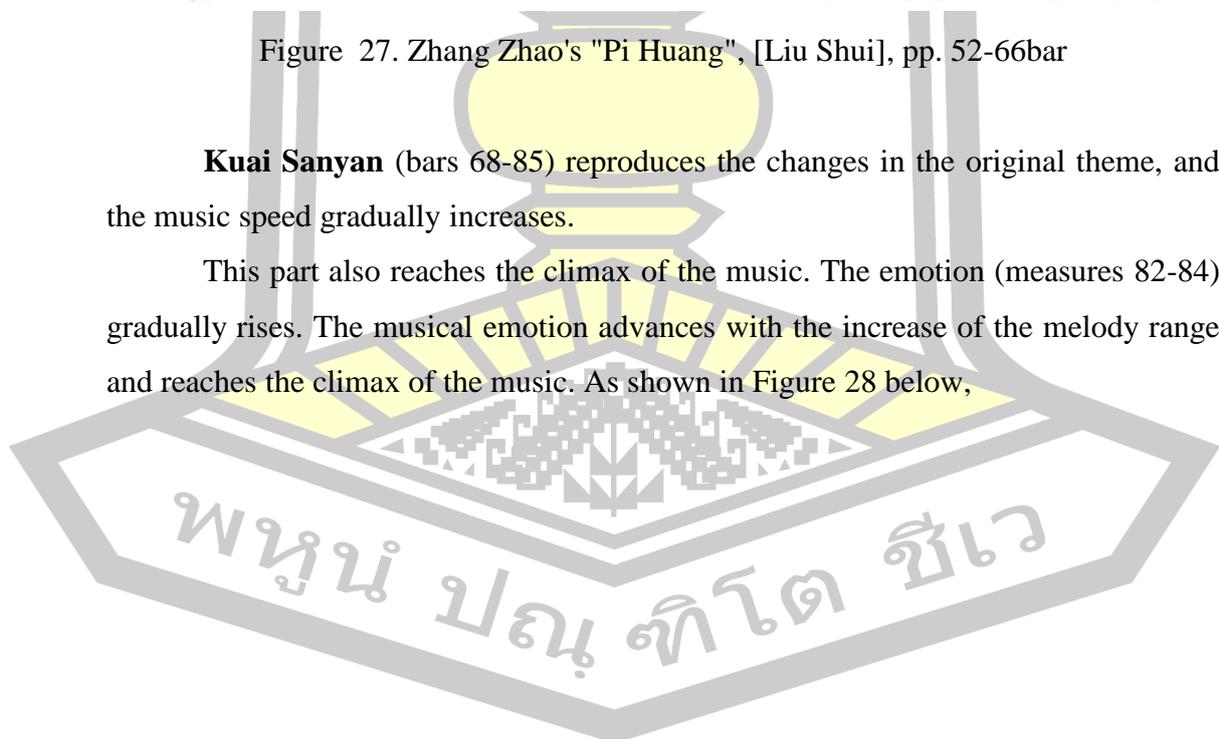
57 *stretto*

62 *stretto*

Figure 27. Zhang Zhao's "Pi Huang", [Liu Shui], pp. 52-66bar

Kuai Sanyan (bars 68-85) reproduces the changes in the original theme, and the music speed gradually increases.

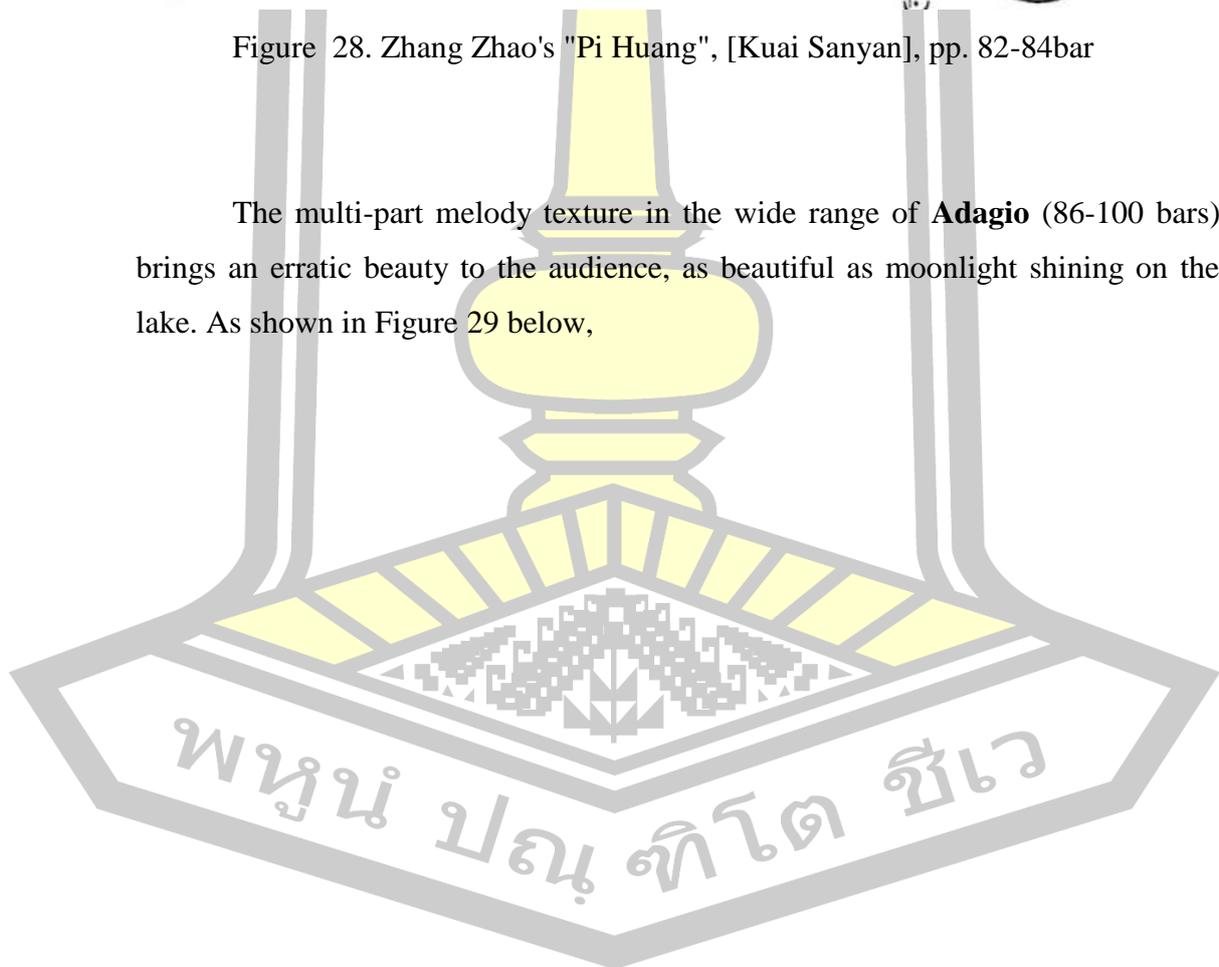
This part also reaches the climax of the music. The emotion (measures 82-84) gradually rises. The musical emotion advances with the increase of the melody range and reaches the climax of the music. As shown in Figure 28 below,



The image shows a musical score for Zhang Zhao's "Pi Huang" (Kuai Sanyan), pages 82-84. The score is in G major and 3/4 time. It features a multi-part melody texture with various dynamics and articulations. The score is divided into two systems. The first system (pp. 82-83) shows a multi-part melody texture with various dynamics and articulations. The second system (pp. 83-84) shows a multi-part melody texture with various dynamics and articulations. The score includes markings such as *rit. dim.*, *mf*, and *P rit.* and includes fingerings and articulations like *(8) 7*, *L. R.*, and *L. R. L.*

Figure 28. Zhang Zhao's "Pi Huang", [Kuai Sanyan], pp. 82-84bar

The multi-part melody texture in the wide range of **Adagio** (86-100 bars) brings an erratic beauty to the audience, as beautiful as moonlight shining on the lake. As shown in Figure 29 below,



[慢板]

Lento a capriccio (月光洒在湖面上 稍自由) ♩ = 64

The musical score consists of three systems of piano music, measures 86-92. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Lento a capriccio' with a quarter note equal to 64 beats per minute. The first system (measures 86-87) features a melody in the right hand with dynamics *pp*, *p*, and *pp espress.*, and a bass line with a *tre corda* instruction and a triplet. The second system (measures 88-89) continues the melody with an *pp* dynamic. The third system (measures 90-92) shows dynamics *mp* and *mf*, with various articulations and fingerings indicated.

Figure 29. Zhang Zhao's "Pi Huang", [Adagio], pp. 86-92bar

The melody in the **Allegro** part (bars 101-132) uses staccato playing techniques, and the continuous progression of the melody in bars 111-114 plays a good connecting role. As shown in Figure 30 below,

พูนุ ประทีป ชีวะ

[快板]
Allegro decisivo (果断地) ♩ = 184

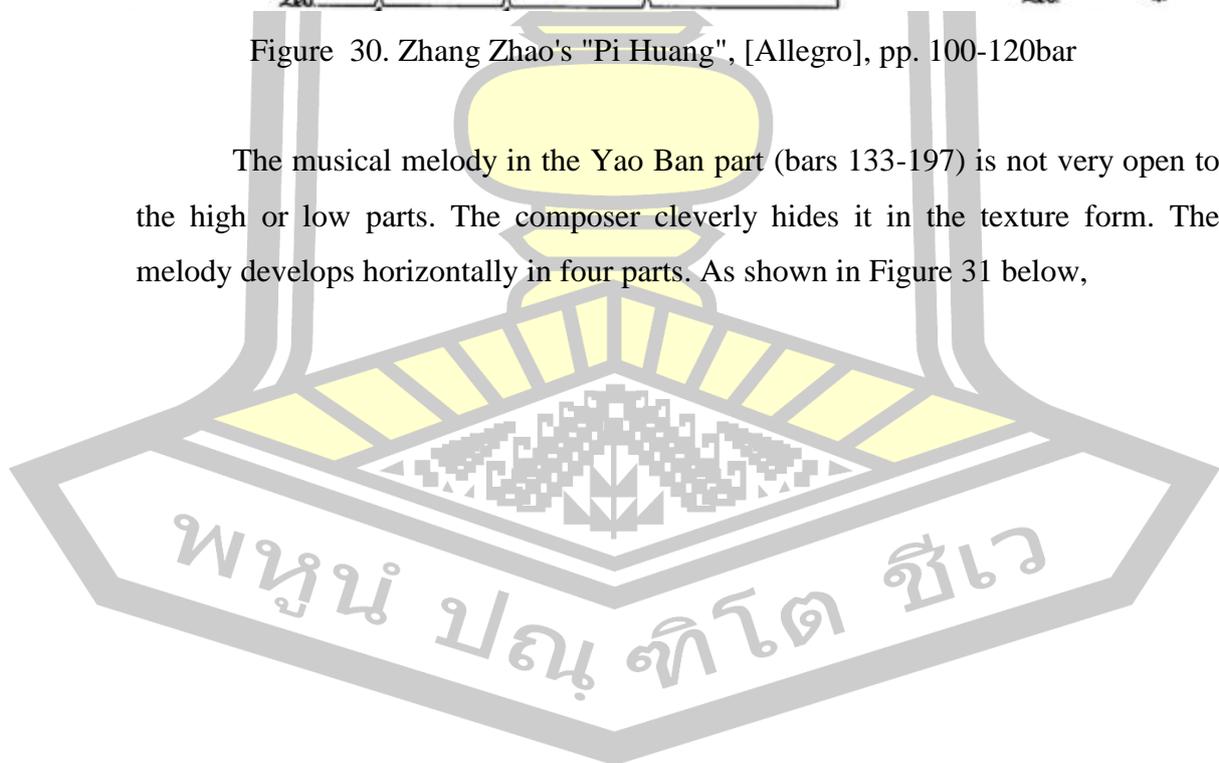
100
rit. *f* *mp.* *f*

108
P *cresc.*

115
sf sf *mf* *p* *f*

Figure 30. Zhang Zhao's "Pi Huang", [Allegro], pp. 100-120bar

The musical melody in the Yao Ban part (bars 133-197) is not very open to the high or low parts. The composer cleverly hides it in the texture form. The melody develops horizontally in four parts. As shown in Figure 31 below,



[摇板]
Vivace pressante (急迫地) $\text{♩} = 138$

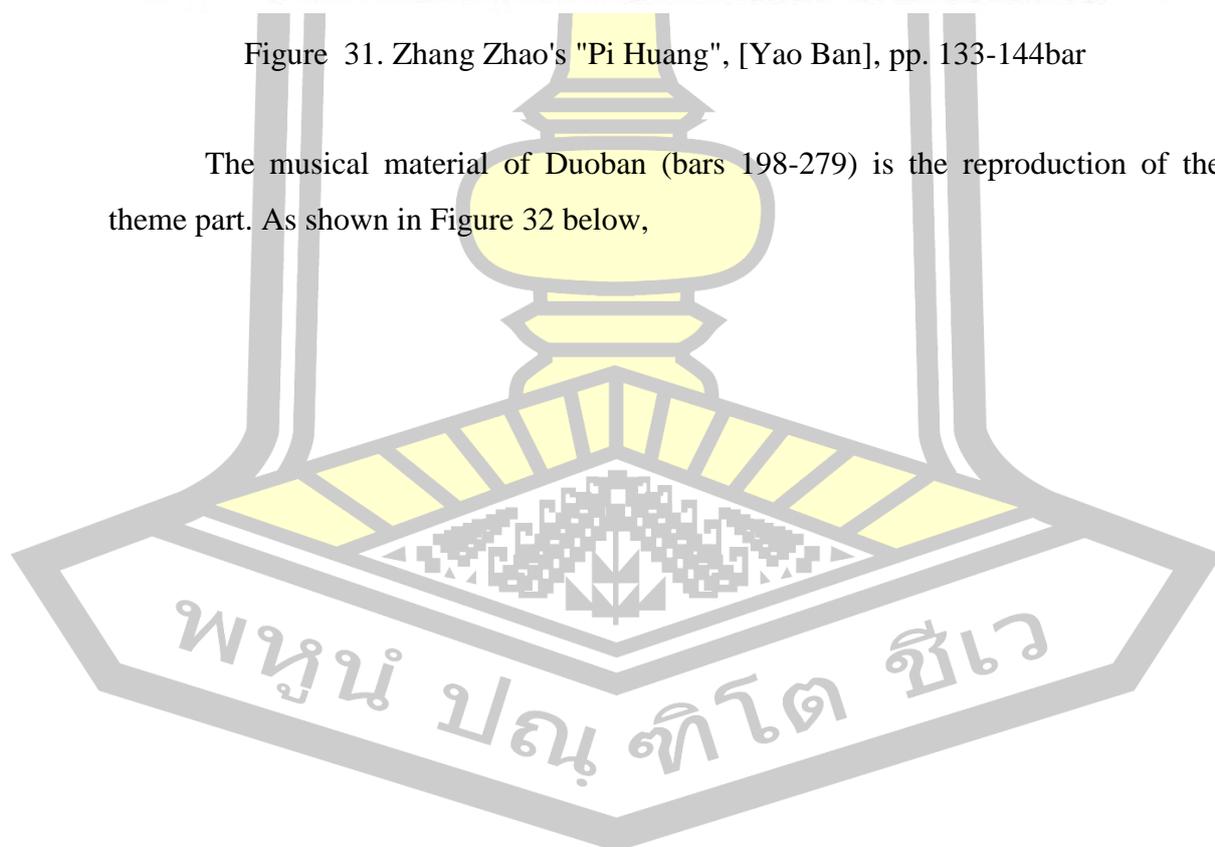
133
★
espress.
pp

137

143

Figure 31. Zhang Zhao's "Pi Huang", [Yao Ban], pp. 133-144bar

The musical material of Duoban (bars 198-279) is the reproduction of the theme part. As shown in Figure 32 below,



[操板]
Presto sdegnoso (愤慨地) $\text{♩} = 144$

(慢起)

198 *sf sf mp staccato*

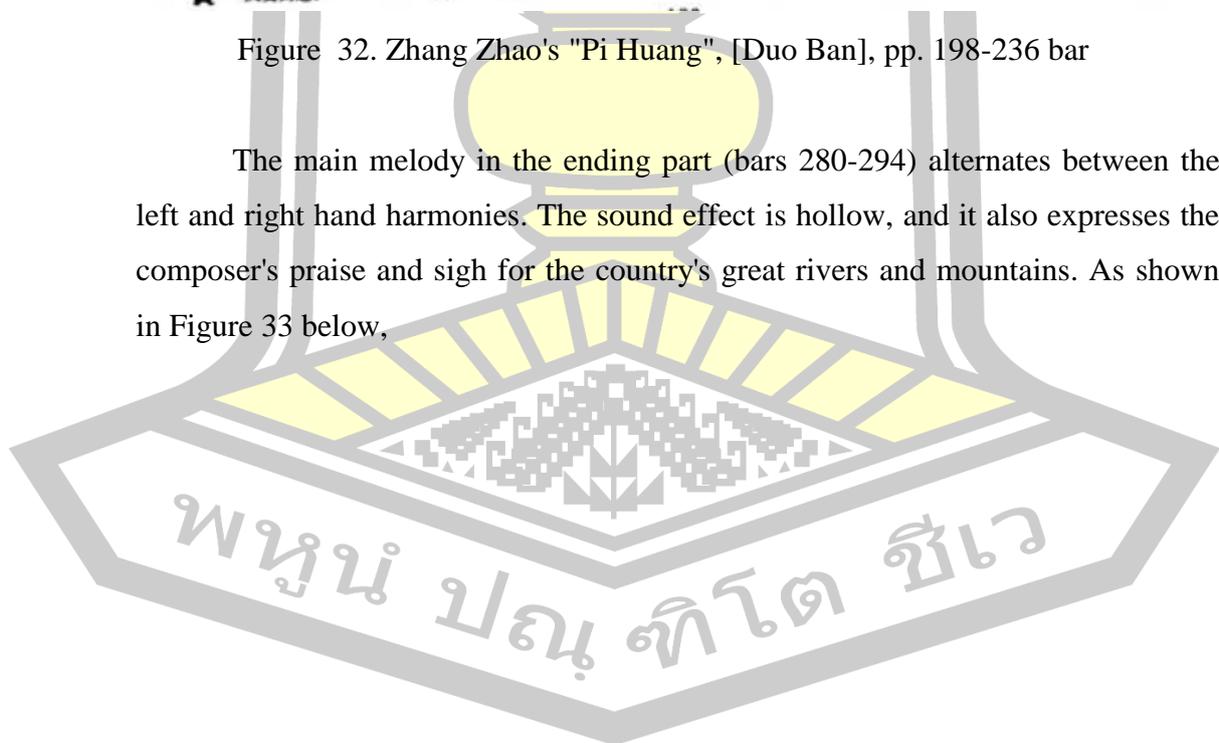
210 *accel. cresc.*

223 **Più mosso** *mf*

★ 反复四遍。

Figure 32. Zhang Zhao's "Pi Huang", [Duo Ban], pp. 198-236 bar

The main melody in the ending part (bars 280-294) alternates between the left and right hand harmonies. The sound effect is hollow, and it also expresses the composer's praise and sigh for the country's great rivers and mountains. As shown in Figure 33 below,

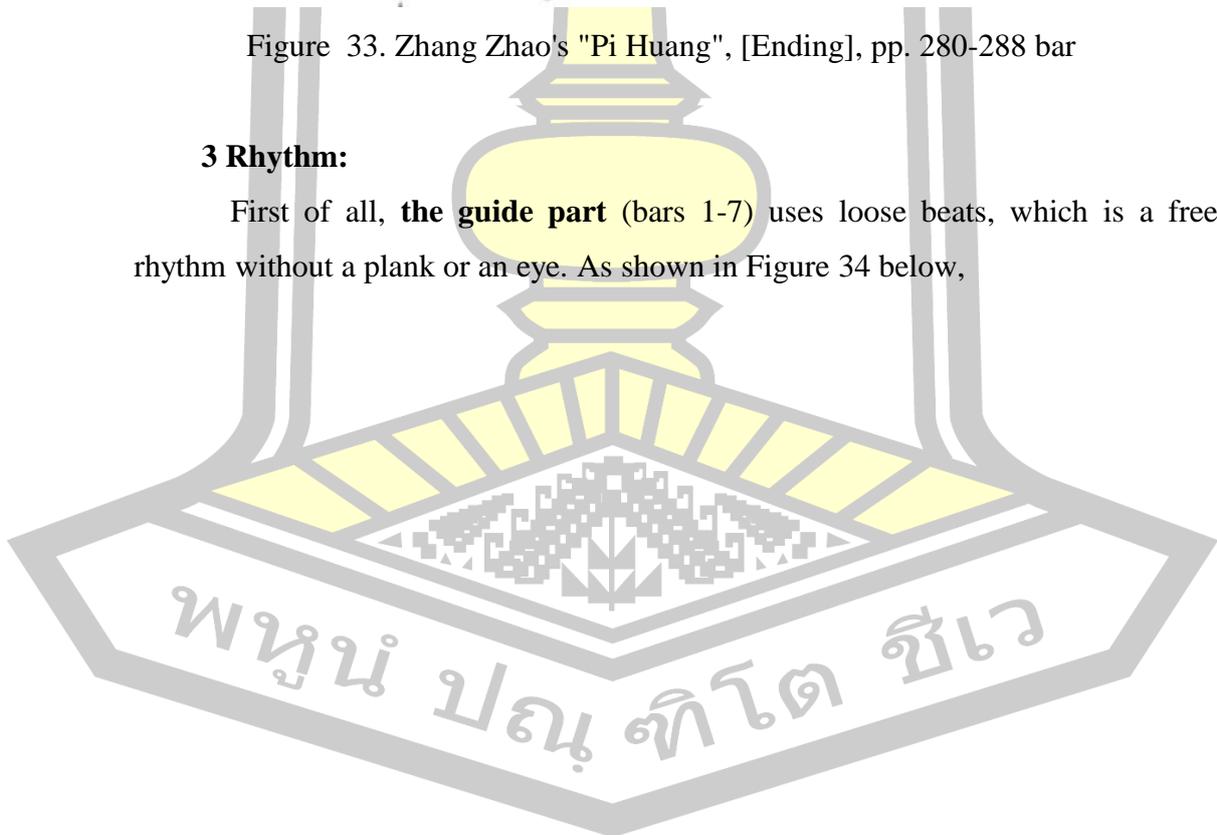


[尾声]
Andante Brillante (光辉地) ♩ = 84

Figure 33. Zhang Zhao's "Pi Huang", [Ending], pp. 280-288 bar

3 Rhythm:

First of all, **the guide part** (bars 1-7) uses loose beats, which is a free rhythm without a plank or an eye. As shown in Figure 34 below,



皮 黄

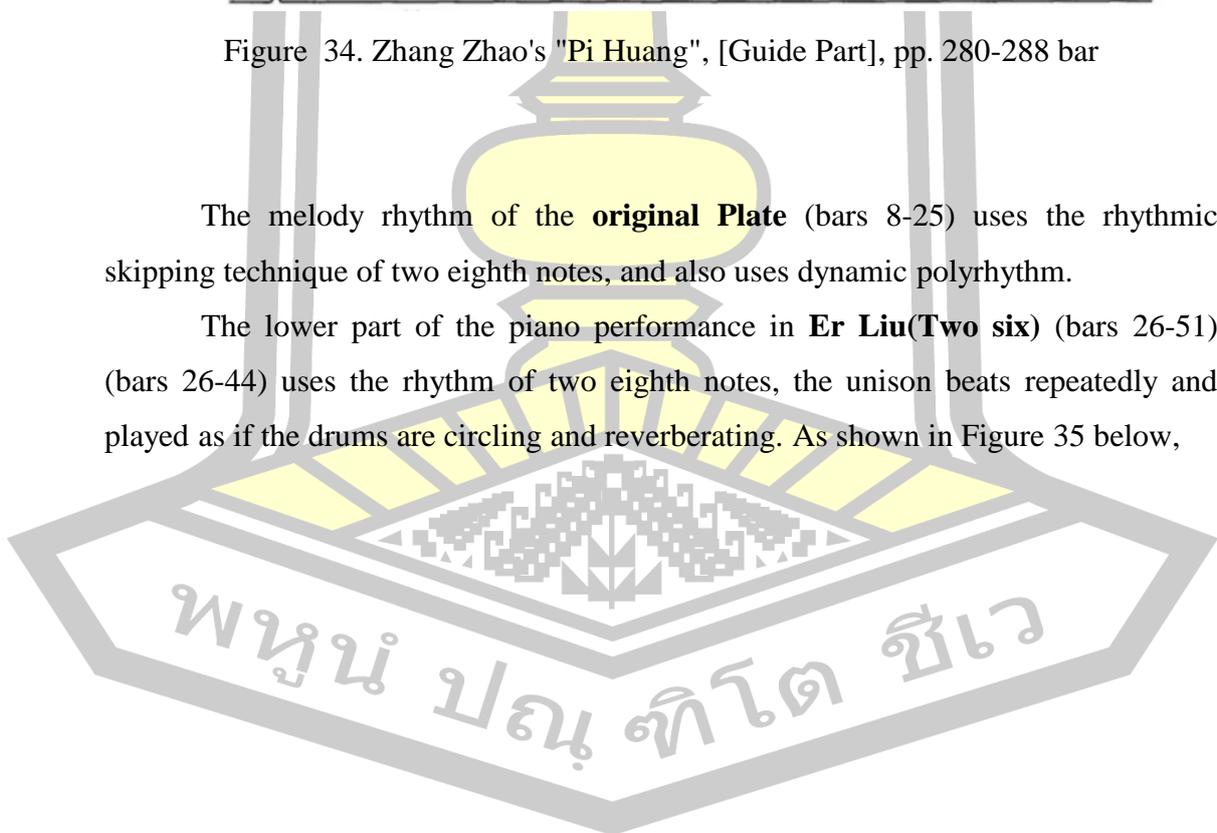
张 朝 曲

The image shows a musical score for Zhang Zhao's "Pi Huang". The title "皮黄" is at the top center, and the composer's name "张朝曲" is at the top right. The score is in G major and 4/4 time. It features a piano introduction with dynamic markings (mp, p, mf, f) and a "Rubato" section. The score includes a "Rubato" box and a "dim. rit." marking.

Figure 34. Zhang Zhao's "Pi Huang", [Guide Part], pp. 280-288 bar

The melody rhythm of the **original Plate** (bars 8-25) uses the rhythmic skipping technique of two eighth notes, and also uses dynamic polyrhythm.

The lower part of the piano performance in **Er Liu(Two six)** (bars 26-51) (bars 26-44) uses the rhythm of two eighth notes, the unison beats repeatedly and played as if the drums are circling and reverberating. As shown in Figure 35 below,



[二六]
 Allegretto innocente (极天真地) ♩ = 136

26

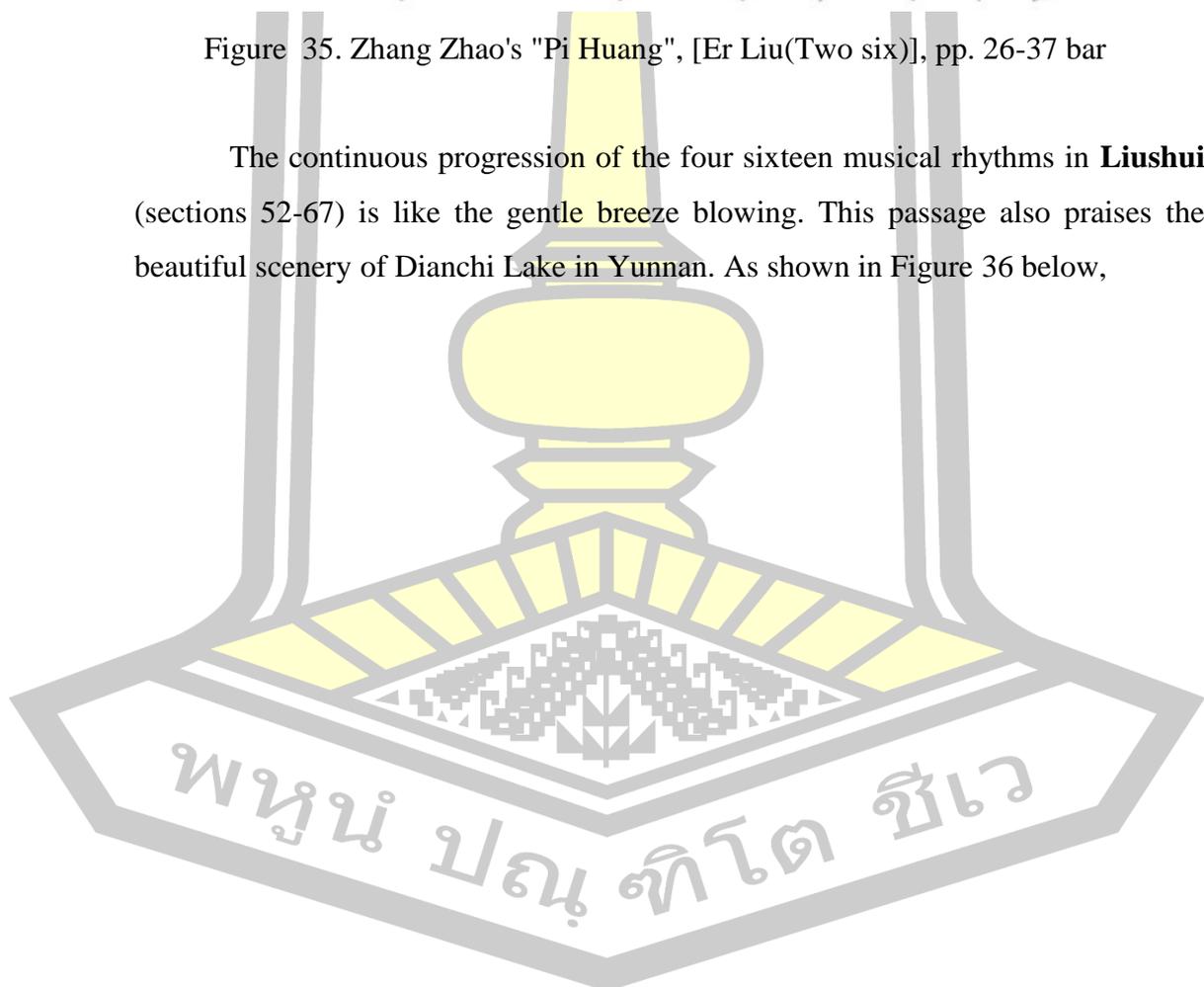
mp p

33

mf mp

Figure 35. Zhang Zhao's "Pi Huang", [Er Liu(Two six)], pp. 26-37 bar

The continuous progression of the four sixteen musical rhythms in **Liushui** (sections 52-67) is like the gentle breeze blowing. This passage also praises the beautiful scenery of Dianchi Lake in Yunnan. As shown in Figure 36 below,



[流水]
Allegro zeffiroso (似微风地)

Figure 36. Zhang Zhao's "Pi Huang", [Liu Shui], pp. 52-63 bar

Kuai Sanyan (bars 68-85) The main melody on the right hand is based on the rhythm of four sixteenth notes. The 81st measure is a reflection of the rhythm of the 33rd measure. From the 82nd measure, the music speed gradually speeds up, and the sound is like that in Peking Opera, with percussion. As shown in Figure 37 below,

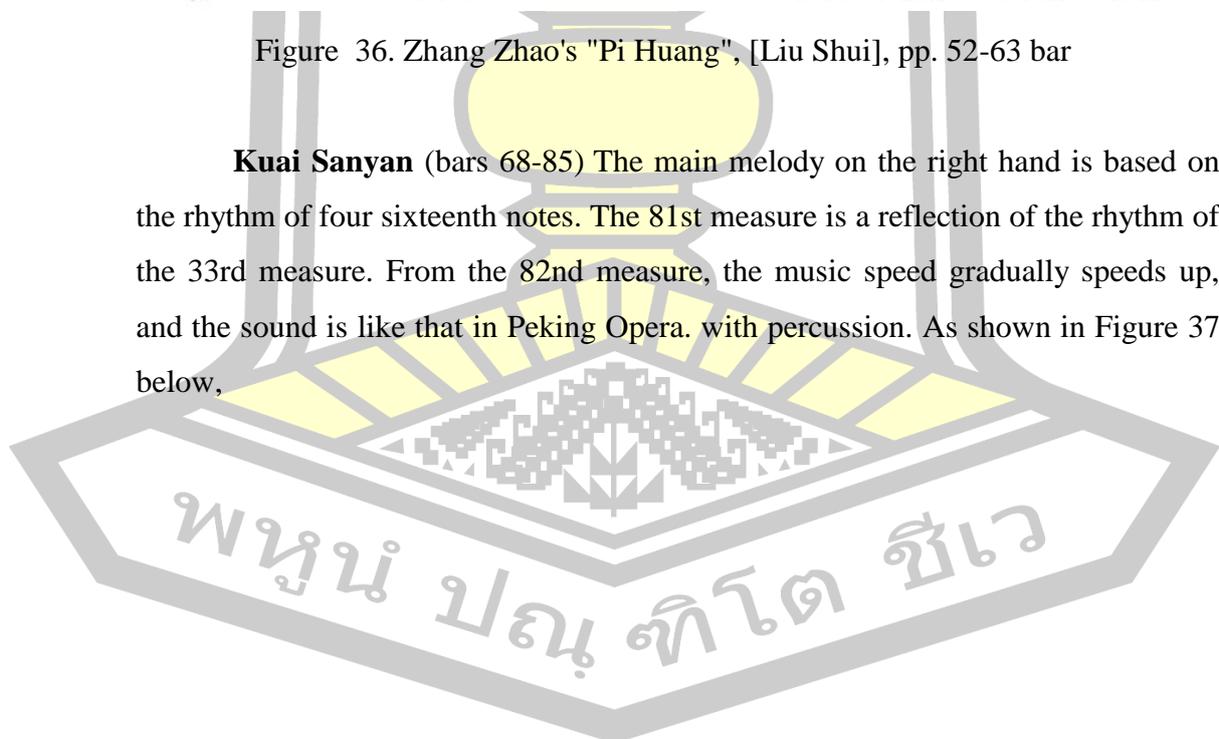
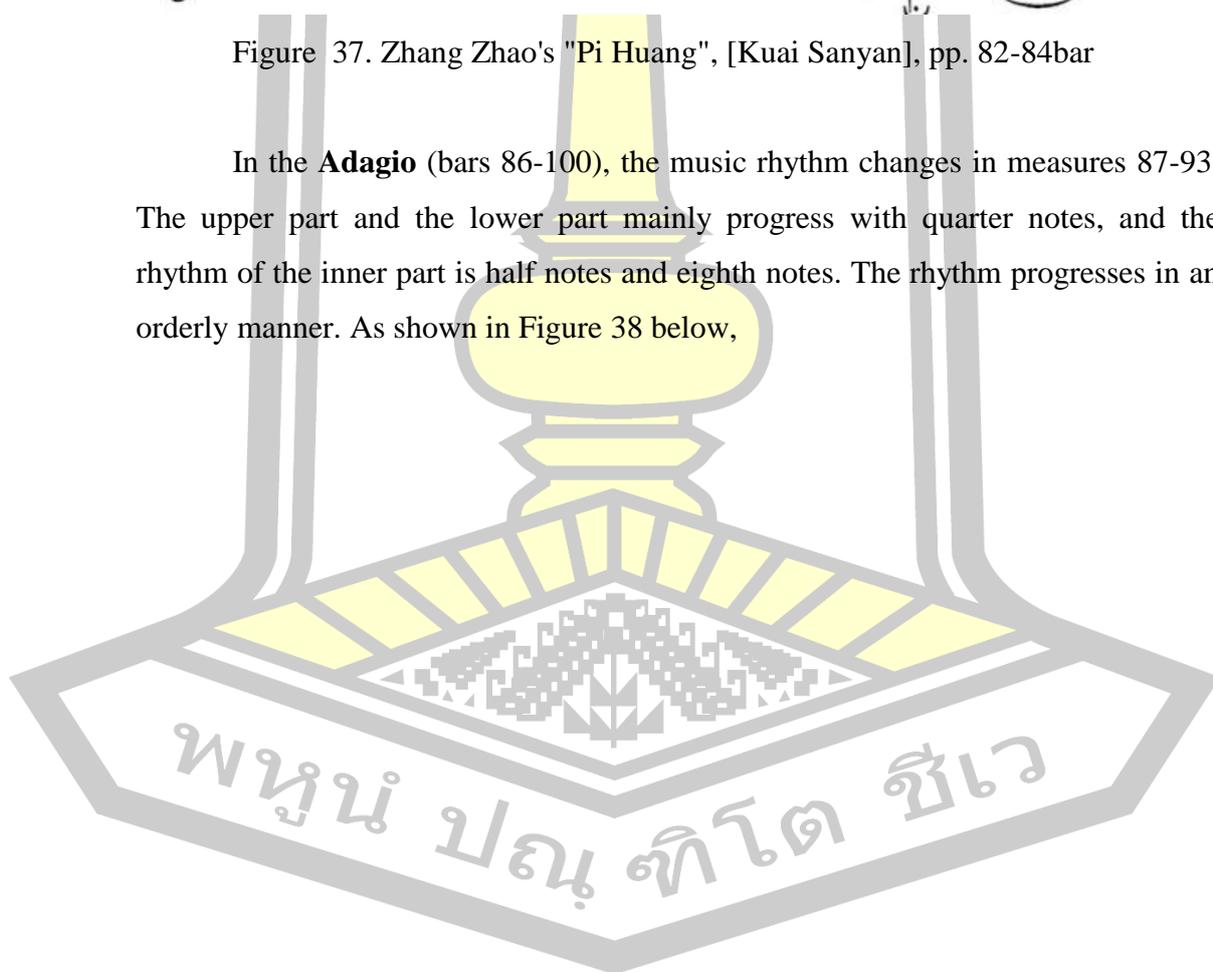


Figure 37. Zhang Zhao's "Pi Huang", [Kuai Sanyan], pp. 82-84bar

In the **Adagio** (bars 86-100), the music rhythm changes in measures 87-93. The upper part and the lower part mainly progress with quarter notes, and the rhythm of the inner part is half notes and eighth notes. The rhythm progresses in an orderly manner. As shown in Figure 38 below,



[慢板]

Lento a capriccio (月光洒在湖面上 稍自由) ♩ = 64

86

pp *p* *pp* *espress.*

tre corda

8

88

pp

8

90

mp *mf*

8 5. 3. 2. 1. 8

Figure 38. Zhang Zhao's "Pi Huang", [Adajio], pp. 86-91bar

In the **Allegro** part (bars 101-132), uses a dotted rhythm pattern to enhance the liveliness of the music. The right-hand part mainly uses a combination of two eighth-note rhythms and small dotted rhythms to run through. As shown in Figure 39 below,

Figure 39. Zhang Zhao's "Pi Huang", [Allegro], pp. 102-120bar

The **Yao Ban** (bars 133-197) follows the Peking Opera body which has no board and no eyes, and begins to run through with eighth note rhythm. From bar 178, a syncopated rhythm pattern is used to buffer the music. As shown in Figure 40 below,

Figure 40. Zhang Zhao's "Pi Huang", [Yao Ban], pp. 177-184bar

The music rhythm of **Duo Ban** (bars 198-279) is the contraction of the music rhythm of the flowing water part.

At the **end**, the rhythm expands to a quarter-note progression, and the slow music rhythm focuses on setting off the momentum.

4 Harmony

The main tone of the **guide part** (bars 1-7) is the Eb Gong national mode, and the opening ends at the dominant tone. As shown in Figure 41 below,

The figure displays three systems of musical notation for the 'Pi Huang' guide part. The first system, labeled 'Rubato', features piano accompaniment with dynamics *mp*, *p*, *mf*, and *f*, and a red box highlighting the Eb Gong mode. The second system, labeled 'Eb Gong', shows a melodic line with dynamics *dim.* and *rit.*. The third system, labeled '[原板] Largo pacatamente (安祥地) ♩ = 46', shows a melodic line with dynamics *mp*, *pp*, and *mp*, and a red box highlighting the Eb Gong mode. The score includes various musical notations such as trills, slurs, and dynamic markings.

Figure 41. Zhang Zhao's "Pi Huang", [Guide part], pp. 1-7bar

The harmonic progression in the **original plate** (bars 8-25) is mainly based on the main harmony, and the third inversion of the dominant seventh chord is also deeply reflected in this phrase. The harmony converges in bar 25 and ends at the main chord of the Eb Gong mode. As shown in Figure 42 below,

The image shows a musical score for Zhang Zhao's "Pi Huang". The score is in 2/4 time, marked "Largo pacatamente (安祥地)" with a tempo of quarter note = 46. It features a piano accompaniment with a main melody line. Red boxes highlight specific harmonic elements: a V7 chord in third inversion in the right hand (bars 8-10), a V7 chord in third inversion in the left hand (bar 14), and the main harmony in the right hand (bars 18-20). The score includes dynamics like mp, pp, and tr, and markings for "una corda" and "tre corda".

Figure 42. Zhang Zhao's "Pi Huang", [original plate], pp. 7-19bar

In the **Er Liu (Two six)** (bars 37-40), the lower part of the piano performance is a continuous pure fifth interval, (bars 45-51) the tonality changes to the F Shang national mode, and the left-hand part of the piano performance uses the Eb tone. The continuous progression of the song pave the way for the modulation of the subsequent section. As shown in Figure 43 below,

พหุณฺ์ ปณฺุ ทิโตะ ชีเว

The image shows two staves of a piano score. The top staff is numbered 38 and features a red arrow pointing to a perfect fifth interval, labeled 'perfect fifth'. The bottom staff is numbered 44 and includes the Chinese annotation '(流水般的)' (like flowing water) and the label 'F Shang'. A red box highlights a section of the bottom staff from bar 44 to 48, containing dynamics like *cresc.*, *mf*, and *dim.*, and fingering numbers like 4, 3, 2, 1, 5.

Figure 43. Zhang Zhao's "Pi Huang", [Er Liu(Two six)], pp. 38-48bar

The musical tonality of **Liu Shui** (sections 52-67) changes to the A-Shang national mode. The harmonic texture is mainly in the form of single notes and the superimposition of second and fourth intervals. As shown in Figure 44 below,

The image shows a piano score for section 62. The top staff is marked 'A-Shang' and 'Presentation of diverse melodies'. The bottom staff is marked 'stretto'. A red box highlights the top staff from bar 62 to 66. Fingering numbers like 3, 2, 4, 1, 3, 2 are visible in the bottom staff.

Figure 44. Zhang Zhao's "Pi Huang", [Liu Shui], pp. 62-66bar

Kuai Sanyan (bars 68-85) The music tonality changes from Eb Gong to the dominant direction Bb Zhi, which symbolizes the national mode. In the harmony, a large number of overlapping intervals of pure fifths are used, making the sound effect of the music sharply dissonant, such as In the seventy-two bars of the music, the Bb and F in the high voice form a perfect fifth. As shown in Figure 45 below,

Figure 45. Zhang Zhao's "Pi Huang", [Kuai Sanyan], pp. 72-76bar

Adagio (bars 86-100) changes the tonality of the music to the Gb Gong national mode. From bars 94-100, the melody uses a large number of dissonant intervals in the minor second to imitate the bells coming from the yard, deeply depicting the It captures composer Zhang Chao's inner feelings when visiting the temple. As shown in Figure 24 below,

Figure 46. Zhang Zhao's "Pi Huang", [Adagio], pp. 96-97bar

The most noteworthy thing about the **Allegro** part (bars 101-132) is that the bass part of bars 102-104 uses a chord that omits the third note, which better highlights the sound effect of pure fifths. As shown in Figure 47 below,

Figure 47. Zhang Zhao's "Pi Huang", [Allegro], pp. 100-107bar

In the **Yao Ban** (bars 133-197), the low part repeatedly uses chord tones such as C, D, G, and A to form a pure fifth scale. For example, it is most obvious in measures 137-139 of the music. In the 144th measure of the song, the feather f is added to the original Ab-C-Eb major triad, creating the effect of an additional sixth. It is also one of Teacher Zhang Chao's favorite uses of harmony. As shown in Figure 48 below,

Figure 48. Zhang Zhao's "Pi Huang", [Yao Ban], pp. 143-144bar

Duo Ban (bars 198-279) Composer Zhang Chao also used the dual tonality of Eb Zhi and G Zhi for development. In bar 279, he used a parallel fourth interval to advance upward while also moving the music upward. Pushed into the final part. As shown in Figure 49 below,

Figure 49. Zhang Zhao's "Pi Huang", [Duo Ban], bar 279

The **ending part** (bars 280-294) makes extensive use of column chords, and the nature of the chords is bright major triad nature. The use of column chords enhances the sense of momentum of the musical work. The final music is played in four octaves. The pattern progression pushes the music into the climax of the whole

song, and finally converges to the main chord of the Eb Gong national mode. As shown in Figure 50 below.

Figure 50. Zhang Zhao's "Pi Huang", [Ending part], pp. 280-282bar

Three Songs of Foothills

5.2 Shan Wa

1 Structure

The music reproduces the single-tripartite structure, Its structure is introduction-A(a+a1)-B(b+b1)-transition-A1(a2+a3)-Coda, and the structural diagram is shown in table 4 below:

Table 4. source Yanying Cen

Reproduce the three-part formula 再现单三部曲式									
Period 乐段	Introduction 引子	A		B		Transition 过渡	A1		Coda
Phrase 乐句		a	a1	b	b1		a2	a3	
Section 小节	1-5	6- 15	16-23	24- 31	32- 39	40-46	47- 54	55- 62	63- 69
Tonality 调性	A Yu		Bitonality 双调性 (D Yu+ G Yu)	D Yu		A Yu			

2 Melody

The introduction part (bars 1-5) uses the rapid descending progression of four sixteenth notes as an introduction, which leads to the rhythmic beating texture of two eighth notes in bars 6-7, giving the theme a certain vitality. As shown in Figure 51 below.

山 娃

Allegro Non Troppo 张 朝曲

Figure 51. Zhang Zhao's "Shan Wa", [Introduction], pp. 1-7bar

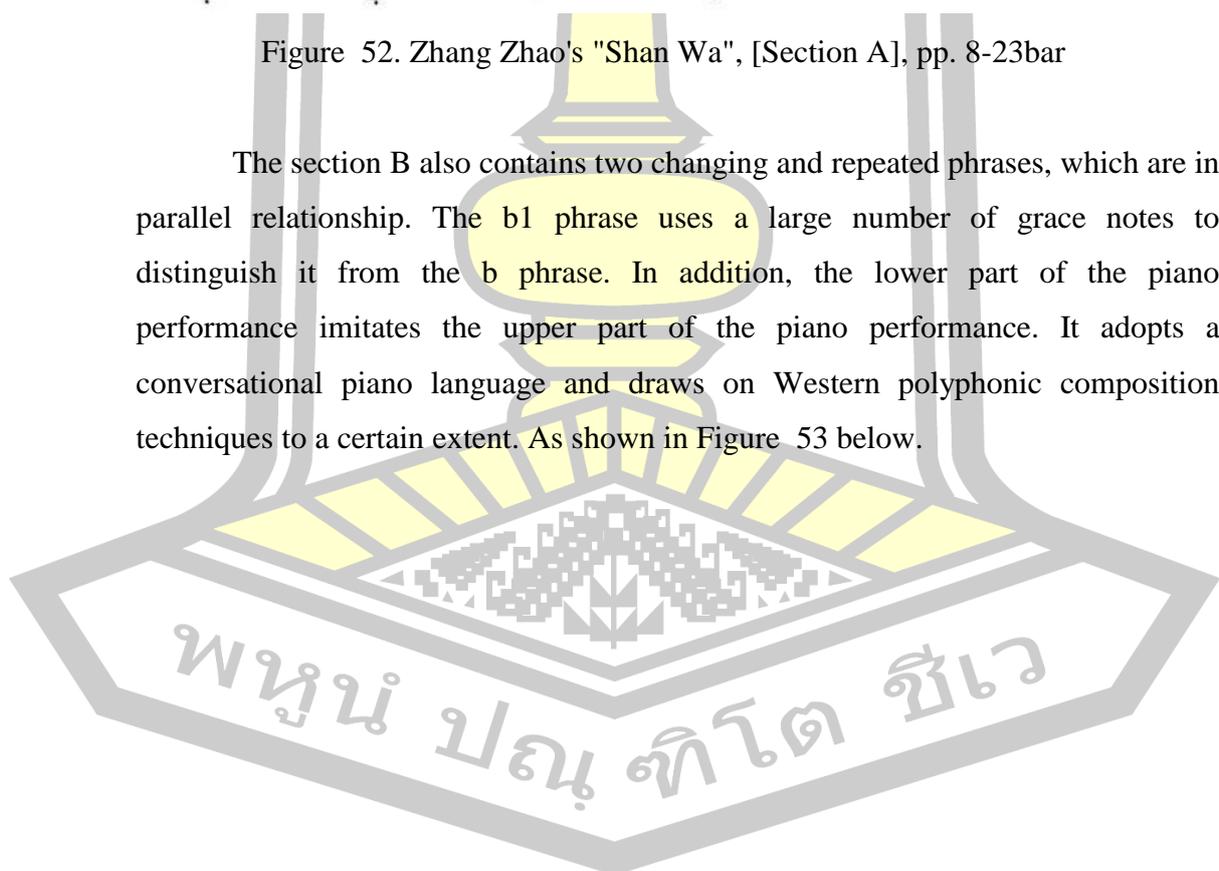
Section A (bars 8-23) contains two parallel phrases, both of which have a square phrase structure of 8+8 bars. The melody range of the music is concentrated in the middle and high notes. The melody of phrase a1 is the ascending pure fourth of phrase a. The tempo progresses and the octave is raised. As shown in Figure 52 below.

พหุ ประถมศึกษา

Scherzando

Figure 52. Zhang Zhao's "Shan Wa", [Section A], pp. 8-23bar

The section B also contains two changing and repeated phrases, which are in parallel relationship. The b1 phrase uses a large number of grace notes to distinguish it from the b phrase. In addition, the lower part of the piano performance imitates the upper part of the piano performance. It adopts a conversational piano language and draws on Western polyphonic composition techniques to a certain extent. As shown in Figure 53 below.



* 作于1992年。

Figure 53. Zhang Zhao's "Shan Wa", [Section B], pp. 24-39bar

The reproduction of the section A1 (bars 47-62) is a type of dynamic reproduction. The main manifestation of the dynamic reproduction is that the melody of the upper part of the piano performance is raised an octave for reproduction. The addition of decorative sounds also makes Shan Wa's lively and lovely music. The character is expressed vividly and exquisitely. As shown in Figure 54 below.

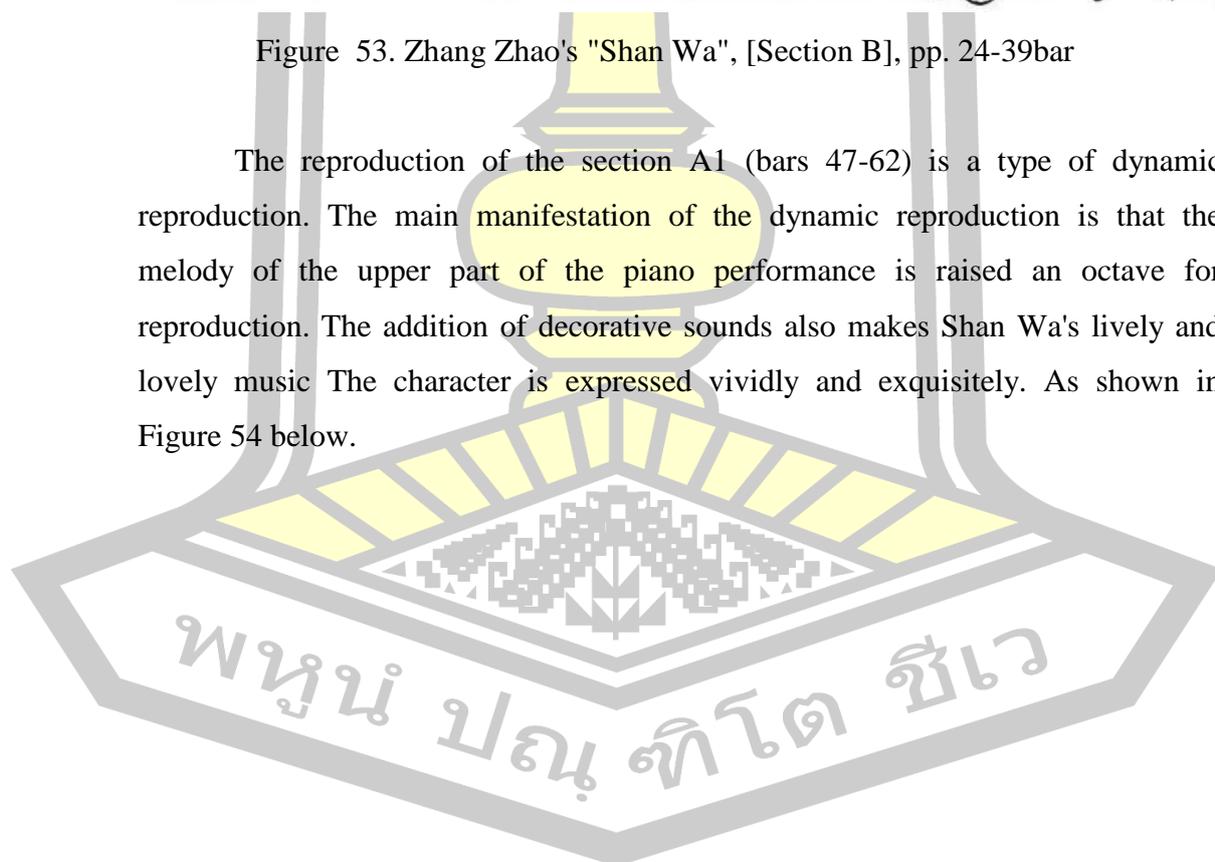




Figure 54. Zhang Zhao's "Shan Wa", [Section A1], pp. 47-62bar

The ending part(Coda) uses the musical materials from the introduction part, making the ending of the music achieve a highly unified convergence. As shown in Figure 55 below.



Figure 55. Zhang Zhao's "Shan Wa", [Coda], pp. 65-69bar

3 Rhythm

The introduction part involves two musical rhythms, the quarter note with "appoggiaturas" and the rhythm of four sixteenth notes. As shown in Figure 56 below.



Figure 56. Zhang Zhao's "Shan Wa", [Introduction], pp.1-5bar

Section A (bars 8-23), the theme A phrase, as the theme phrase of the whole song, makes extensive use of the musical rhythms of the first eight and last sixteen(前八后十六), as well as the two eighth-note rhythms and the quarter-note rhythm. As shown in Figure 57 below.



Figure 57. Zhang Zhao's "Shan Wa", [Section A], pp. 6-11bar

The B section (bars 24-39) uses a single rhythm, with only three musical rhythms appearing, two eighth-note rhythms, quarter-note rhythms, and the first sixteen and last eight rhythms. (前十六后八)

4 Harmony

The introduction part (bars 1-5) starts with an appoggiatura progression with a pure fifth relationship, the musical tonality is the A Yu national mode, and the decomposed tones of the texture are mainly columnar triad progressions with A Yu as the root note. As shown in Figure 58 below.

山 娃

张 朝曲

Appoggiaturas in perfect fifth relationship

Allegro Non Troppo

Figure 58. Zhang Zhao's "Shan Wa", [Introduction], pp. 1-5bar

Section A (bars 8-23) The musical tonality of the a1 phrase is bitonal. The upper part of the piano playing is in D Yu mode, and the lower part is in G Yu mode. The harmonic texture is presented in the form of broken chords. As shown in Figure 59 below.

Figure 59. Zhang Zhao's "Shan Wa", [Section A], pp. 18-23bar

In section B (bars 24-39), the lower part of the piano performance imitates the upper part of the piano performance, forming a conversational piano language, which draws on Western polyphonic composition techniques to a certain extent. As shown in Figure 60 below.

Figure 60. Zhang Zhao's "Shan Wa", [Section B], pp. 24-29bar

5.3 Shan Yue

1 structure

The music is a two-part structure in parallel. The whole song only has 21 bars. The division of the internal structure is concise and clear. Its structure is introduction-A-B-Coda, which is a calm, elegant and beautiful work in 4/4 time signature. The structure diagram is shown in table 5 below:

Table 5. Parallel mono-bipartite

Parallel mono-bipartite form 并列单二部曲式						
Period 乐段	Introduction 引子	A		B		Coda
Phrase 乐句		a	a1	b	b1	
Section 小节	1	2-5	6-9	10-13	14-17	18-21
Tonality 调性	B Yu		B Zhi	B Yu	B Zhi	B Yu

Table 5, source Yanying Cen

2 Melody

The upper part of the introduction part (section 1) uses the continuous progression of the tonic unison as an introduction, presenting a picture of stars in the sky to the audience's mind. As shown in Figure 56 below.

Adagio Grazioso

Figure 61. Zhang Zhao's "Shan Yue", [Introduction], pp. 1-3bar

Section A (sections 2-9) The a1 phrase is repeated an octave lower in the melody range of the a phrase, and the melody texture level of the a1 phrase has also been thickened. As shown in Figure 57 below.

The image shows a piano score for Section A of Zhang Zhao's "Shan Yue". The tempo is marked "Adagio Grazioso". The score begins with a piano (*pp*) introduction. The first phrase is marked *p* and the second phrase is marked *mp*. Red boxes highlight the first phrase in the treble clef and its octave-transposed repetition in the bass clef. The score ends with a *rit.* (ritardando) marking.

Figure 62. Zhang Zhao's "Shan Yue", [Section A], pp. 2-9bar

Section B (sections 10-17) is a contrasting new texture. The two phrases have the same changing and repeated relationship. The music melody switches between the bass area and the treble area, using polyphonic composition techniques. As shown in Figure 58 below.

The image shows a piano score for Section B of Zhang Zhao's "Shan Yue". The tempo is marked "a tempo". The score begins with a *legato* marking. The music features polyphonic texture with melody switching between the bass and treble areas. A *sim.* (sforzando) marking is present. The score includes sixteenth-note patterns and a *6* fingering.

Figure 63. Zhang Zhao's "Shan Yue", [Section B], pp. 10-13bar

The ending part(Coda) (sections 18-21) uses the music melody in the theme as music material. The music speed is gradually slowed down, and column chords are added to the melody, leaving room for aftertaste for the audience. As shown in Figure 59 below.



Figure 64. Zhang Zhao's "Shan Yue", [Coda], pp. 19-21bar

3 Rhythm

The introduction (bar 1) switches between two eighth note rhythms and quarter notes, with the rhythm below the piano playing the first eighth and last sixteenth note dotted rhythm and the reverse dotted rhythm. As shown in Figure 60 below.



Figure 65. Zhang Zhao's "Shan Yue", [Introduction], pp. 1-3bar

In section A (bars 2-9), the rhythm of the melody part is the rhythm of two eighth notes on the strong beat connected to the rhythm of the half notes on the weak beat. The rhythmic weaving part uses rhythmic dotted notes and melody sounds to echo each other. As shown in Figure 61 below.



Figure 66. Zhang Zhao's "Shan Yue", [Section A], pp. 4-6bar

The music rhythm of section B (bars 10-17) is somewhat compressed, and a large number of sextuplets are used in the music rhythm. As shown in Figure 62 below.

Figure 67. Zhang Zhao's "Shan Yue", [Section B], pp. 10-13bar

4 Harmony

The introduction part (section 1) is the main harmony function of the B Yu national mode. As shown in Figure 63 below.

Figure 68. Zhang Zhao's "Shan Yue", [Introduction], pp. 1-3bar

Section A (measures 2-9): Phrase a is in the B Yu national mode, and phrase a1 is in the B Zhi national mode. The most noteworthy thing about this part is that the continuous D sharp appears to form a major triad in the mode, which makes the music tonality Free, and the a phrase also form a tonal color contrast. As shown in Figure 64 below.

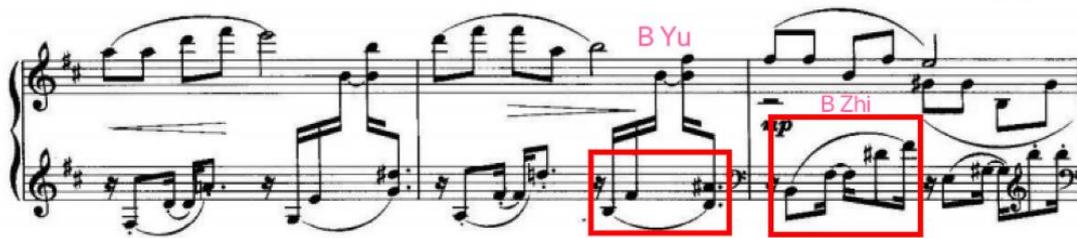


Figure 69. Zhang Zhao's "Shan Yue", [Section A], pp. 10-13bar

In the B section (measures 10-17), the harmony tone switches between B Yu and B Zhi. From the perspective of harmony, the national characteristics have strong Yi music style.

5.4 Shan Huo

1 Structure

The music is composed using a reproducing single-tripartite structure. Its structure is primer-A (a+a1)-B (b+c)-A1 (a2+b1)-Coda. The structure diagram is shown in Figure 32 below:

Table 6. Reproduce the three-part formula

Reproduce the three-part formula 再现单三部曲式								
Period 乐段	引子	A		B		A1		Coda
Phrase 乐句		a	a1	b	c	a2	b1	
Section 小节	1-7	8-17	18-27	28-35	36-51	52-61	62-69	70-83
Tonality		C Gong				C	C	F

调性		Gong- F Gong	Gong	Gong
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Table 6, source Yanying Cen

2 Melody

The two parallel phrases in the A section are both equal-length non-square structures of 10+10 bars, and the a1 phrase is a higher octave performance of the a phrase. The same melody is not handled in the same way, which gives the listener a different aesthetic experience aurally. As shown in Figure 65 below.

Figure 70. Zhang Zhao's "Shan Huo", [Section A], pp. 8-27bar

The B section is the middle section that reproduces the single trilogy, and is a development type of the extended middle section. The music material comes from the A section. The b phrase and the c phrase are in a contrasting relationship. The melody of the b phrase does not only appear in the form of a single note. There are also column chord forms. As shown in Figure 66 below.

Figure 71. Zhang Zhao's "Shan Huo", [Section B], pp. 27-48bar

The reproduction of the A1 section (bars 52-69) is more active than the presentation section. The lower part of the piano performance uses a lot of skipping, which activates the atmosphere of the music, just like the music scene of people singing and dancing next to a campfire. As shown in Figure 67 below.

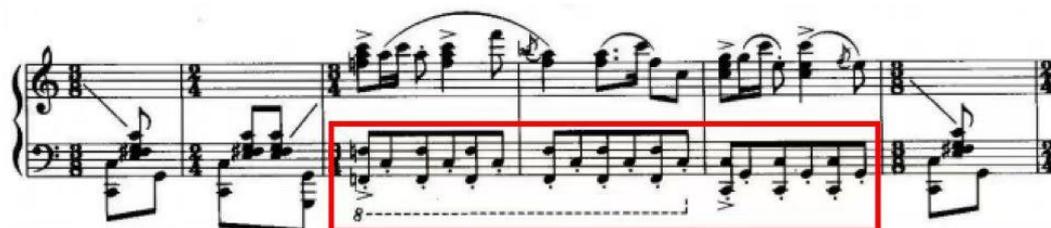


Figure 72. Zhang Zhao's "Shan Huo", [Section A1], pp. 49-54bar

The tonality of the ending part (bars 70-83) changes to the national mode of F Gong, and the musical materials in the introduction part are used for development, reflecting the principle and characteristics of the ending echo. As shown in Figure 68 below.

Figure 73. Zhang Zhao's "Shan Huo", [Coda], pp. 70-83bar

3 Rhythm

In the introduction part, bars 1-4 continuously use the musical rhythm of the first eight and the last sixteen notes to connect the two eighth notes of the music rhythm from top to bottom. As shown in Figure 69 below.

山 火

Allegro Vivace

Figure 74. Zhang Zhao's "Shan Huo", [Introduction], pp. 1-6bar

The first eight and last sixteen notes in section A and its dotted rhythm combined with the beating texture make the music have the musical characteristics of the Yi people.

The music rhythm in the section B makes extensive use of syncopated progressions, and the penetration of large syncopated materials also enriches the development momentum of the music. The music time signature is switched between 2/4 and 3/4 beats. As shown in Figure 70 below.

Figure 75. Zhang Zhao's "Shan Huo", [Section B], pp. 25-30bar

4 Harmony

Column chords are used in bars 5-7 of the introduction, and the harmony function moves from bottom to top, which foreshadows the start of the bonfire party. As shown in Figure 71 below.

山 火

Allegro Vivace

Figure 76. Zhang Zhao's "Shan Huo", [Introduction], pp. 1-6bar

The overall musical tonality of section A is based on the national mode of C Gong. The additional note column chords are played by switching between the left and right hands of the piano player. As shown in Figure 72 below.



Figure 77. Zhang Zhao's "Shan Huo", [Section A], pp. 13-18bar

In section B, a large number of dissonant second interval progressions are used in the c phrase. In the thirty-fourth measure of the piece, the piano plays the column chord in the lower part. There is also the appearance of an additional A sharp, reflecting the Torch Festival. The atmosphere was extremely hot. As shown in Figure 73 below.

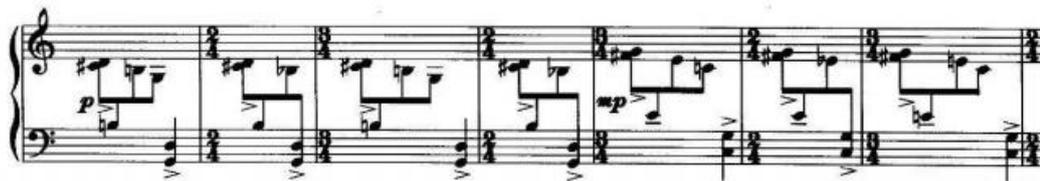
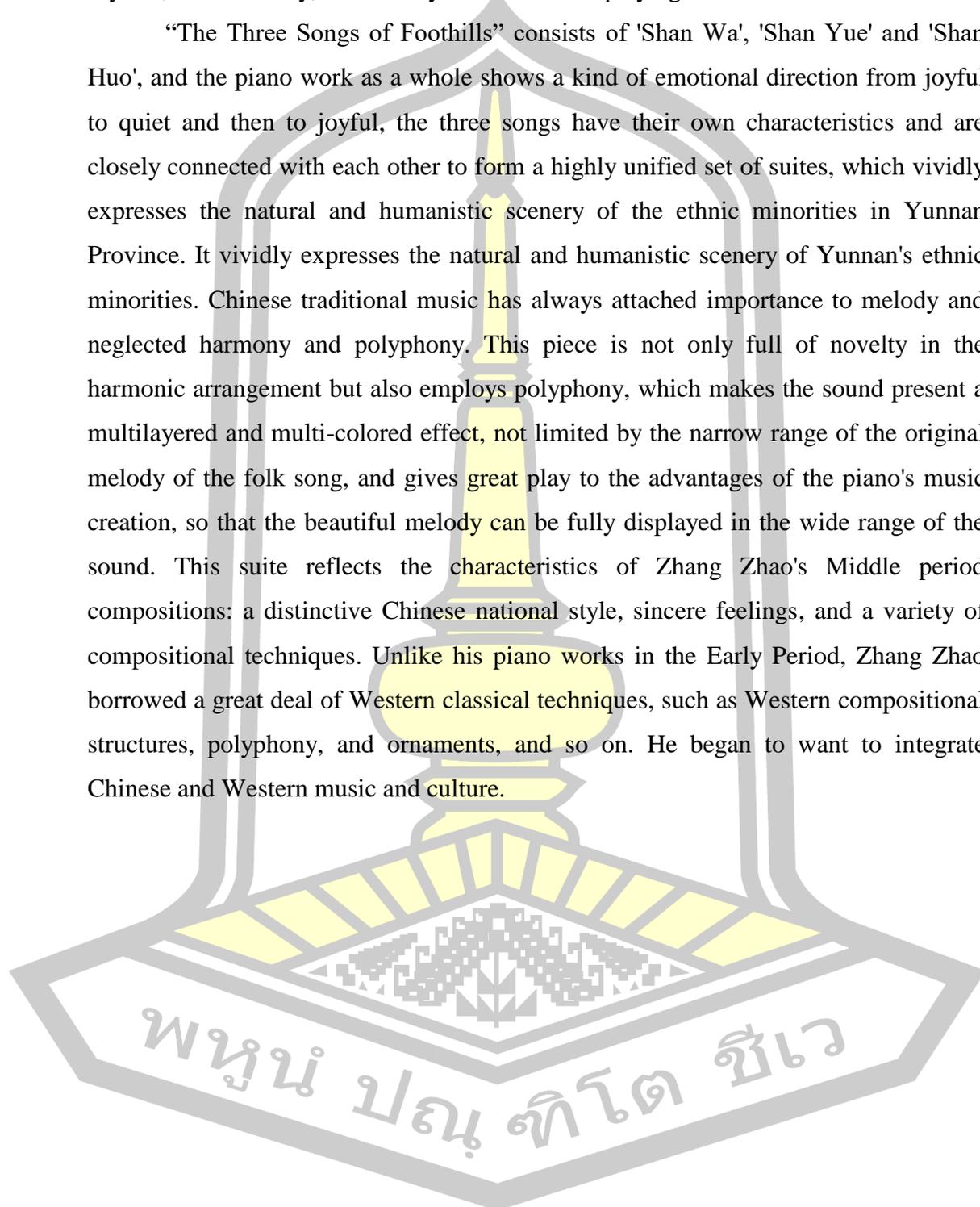


Figure 78. Zhang Zhao's "Shan Huo", [Section B], pp. 36-42bar

In the thesis of this chapter, through the structure, melody, rhythm, and harmony analysis of Zhang Zhao's two piano works, "Pi Huang" and "The Three Songs of Foothills", we found that: "Pi Huang", a piano work representing the Early Period of Zhang Zhao, has an unusually strong Chinese national character, using the Peking Opera's plate structure throughout the piece, which is an artistic reproduction of one of China's cultural treasures, "Peking Opera". is an artistic reproduction. In the melody writing, it employs a dialogic melody with contrasting hands, and an ethnic melody with Xi Pi and Er Huang styles. The melody is smooth and bright, the rhythm is free and casual, and the use of richly varied Chinese ethnic modal

harmonies makes the piece more colorful. In the creation of structure, melody, rhythm, and harmony, it is mainly centered on displaying Chinese national culture.

“The Three Songs of Foothills” consists of 'Shan Wa', 'Shan Yue' and 'Shan Huo', and the piano work as a whole shows a kind of emotional direction from joyful to quiet and then to joyful, the three songs have their own characteristics and are closely connected with each other to form a highly unified set of suites, which vividly expresses the natural and humanistic scenery of the ethnic minorities in Yunnan Province. It vividly expresses the natural and humanistic scenery of Yunnan's ethnic minorities. Chinese traditional music has always attached importance to melody and neglected harmony and polyphony. This piece is not only full of novelty in the harmonic arrangement but also employs polyphony, which makes the sound present a multilayered and multi-colored effect, not limited by the narrow range of the original melody of the folk song, and gives great play to the advantages of the piano's music creation, so that the beautiful melody can be fully displayed in the wide range of the sound. This suite reflects the characteristics of Zhang Zhao's Middle period compositions: a distinctive Chinese national style, sincere feelings, and a variety of compositional techniques. Unlike his piano works in the Early Period, Zhang Zhao borrowed a great deal of Western classical techniques, such as Western compositional structures, polyphony, and ornaments, and so on. He began to want to integrate Chinese and Western music and culture.



CHAPTER VI

CONCLUSION

6.1 Conclusion

6.1.1 Introduction

Overall, with the entry of western piano themed music in China, exploration by Chinese musicians and composers has gradually increased. These compositions have increased, being influenced by different periods in time, beginning by the earlier imitations of harmony and western structure, to an incorporation of Chinese traditional music into the compositions to the current blend of traditional Chinese and Western composition styles that we may witness in the present styles of play. Notably, the growth of Chinese piano music is one that has been recognized globally, within the last century. More musicians and academicians have grown interested in Chinese piano compositions, stressing the need for its study and incorporated styles.

Consequently, the research study focused on exploring the evolution of stylistic features and related characteristics in Zhan Zhao's great piano works including Pi Huang, Three Songs of Southern Foothills, Ballad, and Nature No. 1 that were composed across three different periods. This study sought to answer two research questions a) How have the styles of Zhang Zhao piano works developed in each period? b) What are the characteristics of Zhang Zhao's two piano works? The selected compositions including Pi Huang, Three Songs of Southern Foothills, Ballad and Nature No. 1. define different periods in the composer's lifetime and underlying factors that influenced his works and great compositions. Through collecting related data from secondary sources, the data was analyzed through thematic analysis, eventually helping answer the research questions. Thus, based on the research findings, the researcher acknowledges that the research objectives have been met.

6.1.2 On the historical development of Zhang Zhao 's piano works

- 1) The Early Period (1980s-1990s) with Pi Huang 1995 as a case
- 2) The Middle Period (Westernization), around 1990s-2000s), with the Three Songs of the Southern Foothills

3) The Late Period (Mature Period), from 2000s to date) represented by Nature No. 1 and Ballad

It is evident from the conducted analysis that within the three musical periods that define the scope of this study, Zhao's style has transitioned from traditionally inspired compositions to, incorporating these concepts into modern music while drawing inspiration from Nature.

The first research objective guiding this study involved, investigating the styles development of Zhang Zhao piano works in each period of his career. This objective has been adequately met considering that based on the secondary data, two common themes were identified. Specifically, the Chinese culture heritage and the west significantly influenced the stylistic aspects in Zhang Zhao's works across three different periods from the 1990s to recent times. Zhang Zhao's Chinese roots influenced the adoption of stylistic features in his works that align with Chinese traditions. This was dominant in the 1990s, but as he was exposed to the West and their music culture and practices, Zhang Zhao gradually started experimenting to include related stylistic features in his great piano works. Eventually, Zhang Zhao started creating innovative and unique compositions reflecting cultural integration between China and the West. This dramatically influenced his career growth as he started creating compositions that appealed to audiences beyond China, to the globalized context.

6.1.3 On the analysis of selected pieces of Zhang Zhao 's piano works

By analyzing the characteristics of Zhang Zhao's piano works by the structure, melody, rhythm, and harmony of the two piano works, "Pi Huang" and "The Three Songs of Foothills", The researcher have found that the stylistic characteristics of Zhang Zhao's works have changed, no matter from the structure used, the melody composed, the rhythm, or the harmonic modes used, from the beginning of the Early Period when he only wanted to circumvent Western compositional techniques, perfectly highlighting the Chinese national characteristics and culture, emphasizing on the imitation of the Chinese instrumental sound, and heavily adopting the national style to compose piano pieces. Then in the Middle Period, he began to adopt western compositional structures and techniques, and tried to integrate them with the Chinese pentatonic scale to show the emotions and feelings in Zhang Zhao's heart. All these

changes show Zhang Zhao's inner struggle and transformation, and also reveal that Zhang Zhao's works are characterized by his strong Chinese background, the penetration of Western influences, as well as his Chinese heritage, Chinese culture and art, and the inner feelings brought to him by nature.

6.2 Discussion

Prior research on the renowned Chinese pianist and composer Zhang Zhao has examined several aspects of his musical career, according to an analysis of research data, research publications, and related literature. Academics have studied the development of his artistic devices and characteristics related to his piano compositions. Zhang Zhao's writings have been the subject of notable scholarly studies, such as the dissertations of Chen Liang and Minghua Li. These pieces have compared the distinctive components of some of Zhang Zhao's compositions. Still, there are gaps in the corpus of the current study. Although earlier research has provided insightful information on particular compositions and stages of Zhang Zhao's career, surprisingly few thorough examinations cover the full of his creative development. The current body of scholarship frequently concentrates on single compositions or periods, which leaves a vacuum in our knowledge of the general growth trajectory of Zhang Zhao's musical style. Research on the combination of Western and Chinese influences on his compositions and the underlying elements that produced his unique creative identity still needs to be completed. However, the current study aims to fill in these gaps found in earlier research due to the influence of the changing musical scene and the globalization of creative influences. The goal is to offer a more comprehensive appreciation of Zhang Zhao's contributions to music. It is vital to look at how Zhang Zhao managed the junction of Western and Chinese musical traditions in a world where cultural borders are becoming hazier. The research aims to reveal the subtle intricacies of his changing style and provide insight into the variables that shaped the evolution of his compositions.

This study seeks to thoroughly analyze Zhang Zhao's piano works by reading, listening, and using the research techniques described in Chapter 3. The process entails the identification of exemplary pieces from discrete phases of his career, including the Early, Westernization, and Mature eras. These pieces, Pi Huang, Three

Songs of Southern Foothills, Ballad, and Nature No. 1, are starting points for analyzing the stylistic elemental shifts in Zhang Zhao's compositions. Compiled under Section "6.3 Suggestions," analysis-derived recommendations provide ideas for possible directions for further research and development in the area of investigation. The main recommendations also have wider applicability to government agencies tasked with developing cultural and artistic policies, the general public in encouraging a more comprehensive understanding of a wider range of musical genres, and educational establishments, especially schools, which can use these observations to enhance the educational experiences of pupils and aspiring musicians by incorporating them into their curricula. This summary indicates that the study is consistent with the theoretical ideas covered in Chapter 2, where the literature review provides a framework for discussion. The literature review methodically summarizes the theoretical foundations used to understand and examine the stylistic element progression in Zhang Zhao's piano pieces. The research attempts to further our understanding of the complex interplay between Western and Chinese influences in Zhang Zhao's musical work by combining current knowledge.

The evolution of musical style is not solely reflective of changing paradigms in literature and psychology but also mirrors shifting societal perceptions. This would speak to Nature's perceptions and environmental concerns that influenced Zhao's most recent compositions. Subsequently, it is inspiring to see how the social problems that confront the world today find inspiration for resolution in the works of modern-day artists like Zhang Zhao, calling on the need for change and action. In a broader sense and in contrast to recent studies by other scholars, this research has largely focused on a wider analysis of Zhang Zhao's compositions, incorporating a study of his earlier works and his more recent works that were developed at different periods in the composer's life. Such an analysis therefore provides a deeper and more detailed analysis of the interpretations of his works. This understanding subsequently progresses the understanding of Chinese musical compositions and the influence of traditional culture in such music. It deviates from a conceptualization of the normal westernized influence, to define how local culture can influence musical art.

Zhao's subsequent creative phase is marked by compositions deeply informed by his years of study. These compositions played a pivotal role in shaping his artistic

worldview as a young musician. Furthermore, the guidance and support of renowned composer Guo Wenjing contributed significantly to Zhao's development as both a pianist and a composer (Gu, 2020). During the post-graduation period that followed, Zhao's piano compositions gained popularity among fellow pianists, contributing to the prominence of his works. For instance, his piano cycle titled "Three Songs of the Southern Foothills" was selected for inclusion in the Folk Music Publishing House's collection of Chinese Piano Works and eventually became a staple in the repertoire of numerous accomplished pianists. This phase of Zhao's artistic journey was characterized by an emphasis on freedom of expression, creative manipulation of rhythm, and the exploration of timbre and instrumental features (Gu, 2020). A closer examination of "Three Songs of the Southern Foothills" reveals a recurring dramatic structure commonly found in traditional Western music, underscoring Zhao's adoption of global artistic perspectives and a potential departure from compositions rooted solely in Chinese cultural themes in favor of those embracing a Western musical structure. The introduction of the piano to China occurred in the late 19th century through the efforts of Italian Missionaries, and it wasn't until 1930 that Chinese composers began to make their mark in this domain. Zhang Zhao emerges as a distinctive composer of the modern era, skillfully infusing his music with Chinese elements and a profound sense of Chinese spirit. An analysis of his compositions spanning various periods of his musical career provides insight into the development of an authentic style of Chinese piano composition. These works encompass transcriptions of traditional folk instruments and melodies, adding a critical dimension to Chinese piano music while also showcasing Zhang's evolution in crafting unique and original compositions. Most importantly, they serve as a testament to Zhang's profound cultural achievements.

One of Zhang's most notable creations is "Pi Huang - Moments in Beijing Opera," completed in 2005. This composition, which earned the top prize in Beijing's Palatino Contest of Piano Compositions of China National Flavour in 2007, vividly captures the essence of a traditional Beijing Opera production. It achieves this by skillfully describing arias, oratorios, and imitations of percussion, faithfully recreating the expected scenes of such a performance. Notably, the piece exhibits flexibility in its rhythm, a characteristic commonly associated with traditional Chinese music, and

eschews the use of distinct time signatures. Additionally, the composition revolves around three primary pitches—C, G, and B-flat—which are seamlessly interwoven into its melodies and harmonies. Through variations in colour, mood, and meter, Zhang transforms theatre music into an intense solo piano composition of remarkable depth and complexity (Li, 2020).

These findings reveal that composer's styles create recurring patterns within music, where specific traits are recurrently employed. Music can adopt various styles, encompassing those present within a single work, those attributed to a particular composer, or even those associated with a particular country or culture. Each style type adheres to an anticipated repetition of patterns, either within a single piece or across multiple compositions. It's important to note that composers are not rigidly confined to a single style; they may experiment with different stylistic forms, resulting in changes or resistance to adopting new styles.

Additionally, these findings reveal is that musical judgments draw from the viewpoints created in the life experiences of the composers, their current view of the world, or even the criticism and feedback that they receive from their listeners and composers. In most cases, these opinions revolve around the presence of rhythmic vitality in musical works. Most importantly, musical analysis lies in the historical imposition of rigid and arbitrary rules by composers and theorists. This would speak to Zhao's influence of Peking Opera.

Most importantly, as these findings reveal transitions in Zhang Zhao's compositions, drawing inspirations from traditional Beijing opera to Nature, it is gradually seen how his musical style changes even with changes in different times marking his professional life, based on the main discussed themes. The same findings are observed by other scholars who have similarly studied his work. Huang (2023) for instance analyzed Zhao's Pi Huang composition, in a bid to promote the adoption and build consumption of Chinese ethnic music. What the current study and Huang's study reveal would be the inspirational 'Genesis' of Zhao's composition, based on traditional Chinese culture. At the same time, it is evident that the composition still draws from folk music and different cultures representative of Chinese music ethnicity. Conclusively, from both works, the works of Zhang Zhao can be deduced to embody a national style of music for his creative and performance techniques.

The concurrence of findings can also be deduced from other studies that analyze Zhang Zhao's recent works. As concluded from the current study, Zhang Zhao's recent works tend to adopt a more thematic approach that is inspired by the author's lifestyle and present influence. In Nature No. 1 for instance, it is evident Zhang Zhao draws inspiration from Nature. Zhang and Hu (2022) also analyze the Ballad composition, revealing Zhao's storytelling characteristics in the compositions as well as performances. The song's analysis further reveals Zhang Zhao's inspiration based on the technology that defines the characters highlighted in the composition. Additionally, as the composition is characteristic of a warring world, its ending depicts the contribution of a young Chinese soldier who ends conflict in War. This symbolism can be interpreted as a function that serves to promote a sense of nationalism and Chinese pride in being a leader and trigger for global peace, which the current study has themed as nationalism.

6.3 Suggestions

1. Enhancing the curriculum is, first and foremost, an important way to encourage active participation. It can be revolutionary to directly incorporate research findings on Zhang Zhao's works into music curricula. Students get a deeper awareness of the cultural and international influences.

2. It is essential to inspire students to explore a wide range of genres and subjects in their compositions, taking cues from the avant-garde viewpoints emphasized in Zhang Zhao's works. Students use practical activities as a way to expand their musical horizons and develop their creativity.

3. Future researchers will be able to specifically study all piano works from a certain period, which is a major gap in the current field of research.

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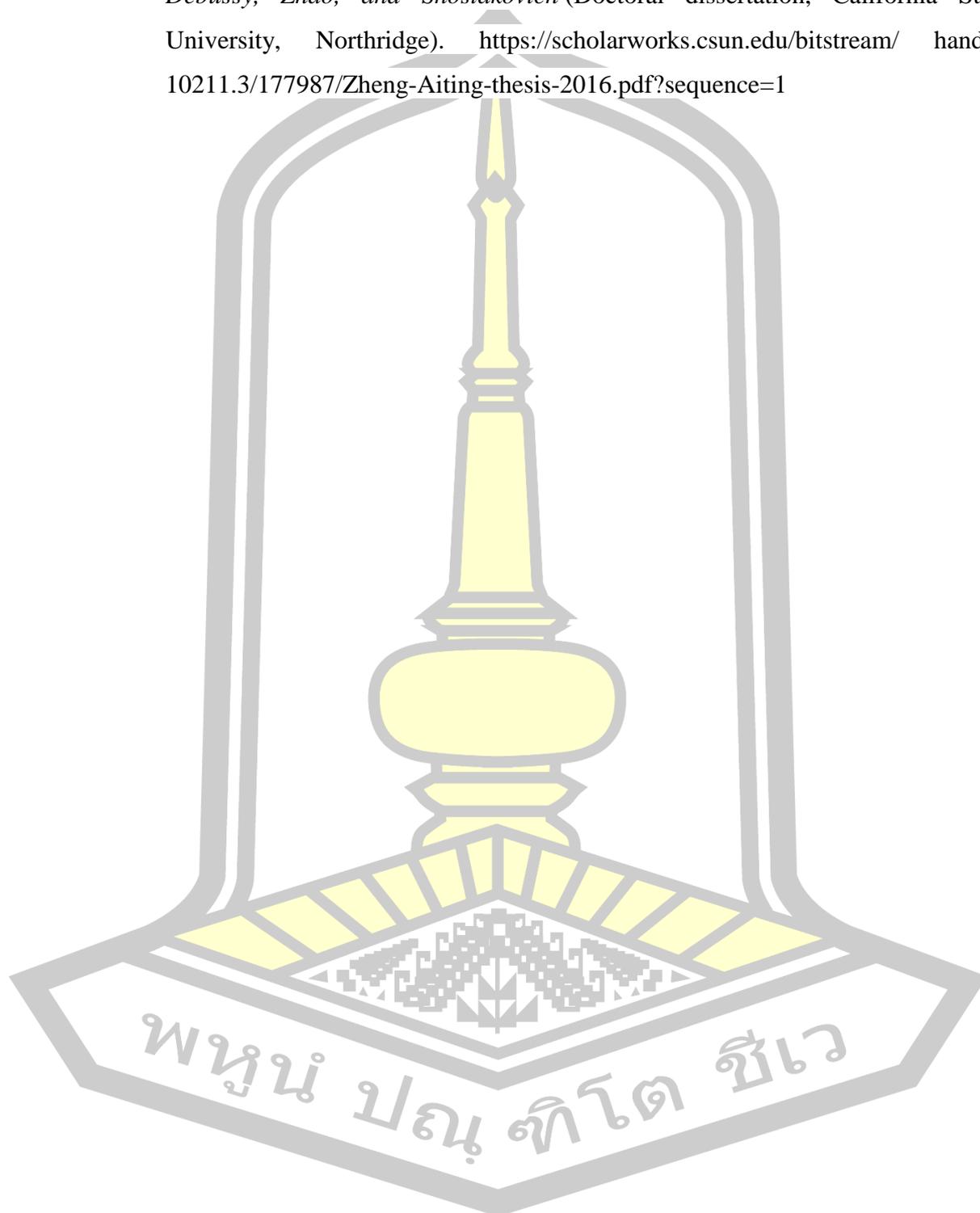
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APPENDIX

1. <Pi Huang> by Zhang Zhao

皮黄 张朝曲

[导板] **Rubato**

5

8

[原板] **Largo pacatamente (安祥地) ♩ = 46**

7

una corda tre corda

14

una corda tre corda

20

5 3 2 -5

8^{va} 4 2 2

dim. *rit.* *pp*

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

[二六]

Allegretto innocente (极天真地) ♩ = 136

26

mp p

★

33

mf mp

38

mf mp

44

(流水般的)

mf mp *cresc.* *mf* *dim.* *mp*

★

★ 请合理使用踏板。

[流水]
Allegro zeffiroso (似微风地)

[快三眼]
Vivace spirito (精神饱满地) ♩ = 240

68

72

77

Ped. * Ped. * Ped. * *8va. l*

82

83

una corda
* Ped.

★ 用拳奏。

[慢板]

Lento a capriccio (月光洒在湖面上 稍自由) ♩ = 64

86

pp — *p* — *pp* *espress.*

tre corda $\frac{3}{3}$

88

pp

p

90

mp *mf*

92

p *rit.*

una corda

Largo campana (模仿钟声) ♩ = 52

93

pp *cresc.*

Ped.

96

mf *rit.*

tre corda Ped. * Ped. *

98

f *p* *cresc.*

sfz una corda

99

f

[快板]

Allegro decisivo (果断地) ♩ = 184

100

rit. *f* *mp.* *f*

Ped. *Ped.* *

108

p *cresc.*

Ped. * *Ped.* * *Ped.*

115

sf *mf.* *p* *f*

Ped. *Ped.* * *Ped.* *

121

sf

Ped. * *Ped.* * *Ped.* *

128

stretto (加速) *f* *mp*

[摇板]

Vivace pressante (急迫地) $\text{♩} = 138$

133

espress.

pp

137

143

145

mf 4 *f* *p*

147

★ 上声部似拖腔，内声部似京胡滑指与弹拨，即紧拉慢唱的效果。

149

Musical score for measures 149-150. The key signature has three flats (B-flat, E-flat, A-flat). Measure 149 features a four-measure phrase with a slur and a '4' above it. Measure 150 features a four-measure phrase with a slur and '4 1' above it. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes.

151

Musical score for measures 151-152. The key signature has three flats. Measure 151 features a four-measure phrase with a slur. Measure 152 features a four-measure phrase with a slur. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes.

156

Musical score for measures 156-157. The key signature has three flats. Measure 156 features a four-measure phrase with a slur. Measure 157 features a four-measure phrase with a slur. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes.

158

Musical score for measures 158-162. The key signature has three flats. Measure 158 features a four-measure phrase with a slur. Measure 159 features a four-measure phrase with a slur. Measure 160 features a four-measure phrase with a slur. Measure 161 features a four-measure phrase with a slur. Measure 162 features a four-measure phrase with a slur. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes. Dynamics *f* and *p* are indicated below the staff.

163

Musical score for measures 163-167. The key signature has three flats. Measure 163 features a four-measure phrase with a slur. Measure 164 features a four-measure phrase with a slur. Measure 165 features a four-measure phrase with a slur. Measure 166 features a four-measure phrase with a slur. Measure 167 features a four-measure phrase with a slur. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes. Dynamics *mf* is indicated below the staff.

165

mf

5 4

170

f *f*

Ped.

172

mp

Ped.

177

cresc. *f*

Ped.

180

Ped.

185

190

sfmp \leftarrow *fff* *Ped.* *

[垛板]

Presto sdegnoso (愤慨地) $\text{♩} = 144$

198

(慢起)

sf *sf* *mp* *staccato*

210

mf *accel. cresc.*

223

Più mosso

mf

★ 反复四遍。

237

accel. cresc.

Prestissimo

250 *8^{va}*

f

262 (8)¹

riten. accel. 慢起渐快

fp *ff*

272

sf mp *ff* *rit.*

279

sim. *rit.*

★ 模拟黑头发怒时喊出的“呀呀……”声。

[尾声]

Andante Brillante (光辉地) $\text{♩} = 84$

280

283

286 **Prestissimo** $\text{♩} = 138$

289

8^{va}

Allegro $\text{♩} = 126$

★ 自由反复, 若中间标有阿拉伯数字, 指反复不少于该数。

2. <Three Songs of Southern Foothills> by Zhang Zhao

2.1 Shan Wa

2.2 Shan Yue

2.3 Shan Huo



滇南山谣三首*

山 娃

Allegro Non Troppo

张 朝曲

* 作于1992年。

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. Dynamics include *mp* and *mf*. The key signature has two flats.

Second system of musical notation, continuing the piece. It includes a first ending bracket labeled '8' at the end. Dynamics include *mp* and *dim.*

Third system of musical notation, featuring a long melodic phrase in the treble clef. Dynamics include *mp*, *dim.*, and *mf*.

Fourth system of musical notation, characterized by a rhythmic pattern of eighth notes in the treble clef. Dynamics include *f* and *mp*.

Fifth system of musical notation, featuring a first ending bracket labeled '8'. Dynamics include *f* and *mf*.

Sixth system of musical notation, featuring a first ending bracket labeled '8'. Dynamics include *f* and *mf*.

Musical score for the first system, featuring a treble and bass clef. The music includes various dynamics such as *rit.*, *mp*, *p*, and *pp*. The piece concludes with a double bar line.

山 月

Adagio Grazioso

Musical score for the second system, starting with the tempo marking **Adagio Grazioso**. The music includes various dynamics such as *pp*, *p*, *mp*, and *rit.*. The piece concludes with a double bar line.

a tempo

Musical score for the third system, starting with the tempo marking *a tempo*. The music includes various dynamics such as *legato* and *sim.*. The piece concludes with a double bar line.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes, with some slurs and ties. A '6' is written below the bass line.

Second system of musical notation. It includes dynamic markings: *rit.* (ritardando) and *a tempo* (return to tempo). The music continues with eighth and sixteenth notes. A '6' is written below the bass line.

Third system of musical notation. It includes dynamic markings: *dim.* (diminuendo), *rit.* (ritardando), and *pp* (pianissimo). The music continues with eighth and sixteenth notes. An '8' is written above the treble line.

山 火

Allegro Vivace

Fourth system of musical notation, starting with the tempo marking *Allegro Vivace*. It includes a *cresc.* (crescendo) marking. The music features eighth and sixteenth notes.

Fifth system of musical notation, continuing the *Allegro Vivace* section. It includes an '8' written above the treble line.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment. A first ending bracket labeled '8' spans the final two measures of the system.

Second system of musical notation, continuing the piece. It features a treble and bass staff with a melodic line and accompaniment. A first ending bracket labeled '8' is present over the final two measures.

Third system of musical notation. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. A first ending bracket labeled '8' is over the final two measures. The dynamic marking *mp* (mezzo-piano) is placed in the middle of the system.

Fourth system of musical notation. The treble staff features a melodic line with some chromaticism, and the bass staff has a steady accompaniment. The dynamic marking *f* (forte) is placed in the middle of the system.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes, and the bass staff has a rhythmic accompaniment. The dynamic marking *p* (piano) is at the start, and *mp* (mezzo-piano) is in the middle.

Sixth system of musical notation. The treble staff has a melodic line with eighth notes, and the bass staff has a rhythmic accompaniment. The dynamic marking *cresc.* (crescendo) is at the start, and *mp* (mezzo-piano) is in the middle.

The musical score consists of six systems of two staves each (treble and bass clef). The first system includes the markings *rit.* and *a tempo*. The second system features an 8-measure rest in the bass staff. The third system includes dynamics *mp* and *f*. The fourth system includes dynamics *p* and *mp*. The fifth system includes dynamic *f*. The sixth system includes dynamics *cresc.* and *ff*, and a *riten.* marking. Fingering numbers (1-5) are present above several notes in the first system. A large grey watermark is visible on the left side of the page.

3. <Ballad> by Zhang Zhao

240

叙事曲——主题来自李劫夫的歌曲《歌唱二小放牛郎》
Ballad — Motif from Li Jiefu's Song *In Praise of Herdboy Erxiao*

张朝
Zhang Zhao

Largo ♩ = 48 宁静、田园般地

p

♩ = 52

mf *espress.* *legato*

20

24 *rit.* $\text{♩} = 48$ *8va*

30 *mf p* *pp* *f mp* **Allegro** $\text{♩} = 168$

36 *p* *sf* *f*

44 *p*

52 *mp* *dim.*

242

Musical score for measures 60-68. The piece is in G major. The right hand features a melodic line with a fermata over measure 60 and a five-measure rest in measure 61. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) starting in measure 61.

Musical score for measures 69-76. The right hand has a melodic line with a fermata over measure 69, a triplet in measure 70, and a five-measure rest in measure 71. The left hand continues with eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) in measure 70 and *dim.* (diminuendo) in measure 71.

Musical score for measures 77-85. The right hand has a melodic line with a fermata over measure 77, a five-measure rest in measure 78, and a five-measure rest in measure 79. The left hand continues with eighth-note accompaniment. Dynamics include *p* (piano) in measure 78, *cresc.* (crescendo) in measure 79, *mp* (mezzo-piano) in measure 80, and *dim.* (diminuendo) in measure 81.

Musical score for measures 86-94. The right hand has a melodic line with a fermata over measure 86, a five-measure rest in measure 87, and a five-measure rest in measure 88. The left hand continues with eighth-note accompaniment. Dynamics include *p* (piano) in measure 87 and *mf* (mezzo-forte) in measure 88.

95

pp *sf*

Leo

Presto ♩ = 200

103

ff *sf sf*

Leo

109

sf

Leo

114

sf sf

Leo

244

Musical score for measures 120-126. The piece is in 3/4 time with a key signature of one flat. Measure 120 starts with a treble clef and a bass clef. The right hand has a triplet of eighth notes (G4, A4, B4) with an accent (>) and a dynamic of *sf*. The left hand has a triplet of eighth notes (G3, A3, B3) with an accent (>) and a dynamic of *sf*. Measures 121-122 show a change to a key signature of two flats (Bb, Eb) and a dynamic of *p*. Measures 123-126 show a change to a key signature of one flat (F, C) and a dynamic of *mp*. The score includes various musical notations such as triplets, accents, and dynamic markings.

Musical score for measures 127-132. The piece is in 3/4 time with a key signature of one flat. Measure 127 starts with a treble clef and a bass clef. The right hand has a triplet of eighth notes (G4, A4, B4) with an accent (>) and a dynamic of *p*. The left hand has a triplet of eighth notes (G3, A3, B3) with an accent (>) and a dynamic of *p*. Measures 128-132 show a change to a key signature of two flats (Bb, Eb) and a dynamic of *cresc.*. The score includes various musical notations such as triplets, accents, and dynamic markings.

Musical score for measures 133-138. The piece is in 3/4 time with a key signature of one flat. Measure 133 starts with a treble clef and a bass clef. The right hand has a triplet of eighth notes (G4, A4, B4) with an accent (>) and a dynamic of *mp*. The left hand has a triplet of eighth notes (G3, A3, B3) with an accent (>) and a dynamic of *mp*. Measures 134-138 show a change to a key signature of two flats (Bb, Eb) and a dynamic of *cresc.*. The score includes various musical notations such as triplets, accents, and dynamic markings.

Musical score for measures 139-144. The piece is in 3/4 time with a key signature of one flat. Measure 139 starts with a treble clef and a bass clef. The right hand has a triplet of eighth notes (G4, A4, B4) with an accent (>) and a dynamic of *mp*. The left hand has a triplet of eighth notes (G3, A3, B3) with an accent (>) and a dynamic of *mp*. Measures 140-144 show a change to a key signature of two flats (Bb, Eb) and a dynamic of *cresc.*. The score includes various musical notations such as triplets, accents, and dynamic markings.

Allegro ♩ = 168

rit. -----

8va -----

146

f

152

p

f

8va -----

8va -----

157

p

8va -----

162

mf

246

168

f

Musical score for measures 168-172. The piece is in 3/4 time with a key signature of two flats. The right hand features a continuous stream of eighth-note triplets. The left hand provides a rhythmic accompaniment with eighth-note triplets and chords. A dynamic marking of *f* (forte) is present at the beginning.

173

mp *cresc.*

Musical score for measures 173-178. The right hand continues with eighth-note triplets. The left hand features a more active bass line with eighth-note triplets and chords. Dynamic markings include *mp* (mezzo-piano) and *cresc.* (crescendo).

179

Musical score for measures 179-183. The right hand continues with eighth-note triplets. The left hand features a more active bass line with eighth-note triplets and chords.

184

rit. ----- *Andante* ♩ = 106

f

Sea * *Sea*

Musical score for measures 184-188. The piece transitions to a 3/4 time signature. The right hand continues with eighth-note triplets. The left hand features a more active bass line with eighth-note triplets and chords. Dynamic markings include *f* (forte). The piece concludes with a double bar line and the word *Sea* written twice, with an asterisk between them.

188

p *mf*

* Leo

192

mp *cresc. stretto*

196

f

200

rit. *Guz* *f* *sf*

204 *rit.*

V *(8va)* *rit.*

207 **Adagio** ♩ = 66 *ff*

ff

211 加紧 还原

加紧 还原

215 加紧 还原 *sf*

加紧 还原 *sf*

218

cresc. stretto

221

rit.

Largo ♩ = 56

8^{va}

223

ff

(8^{va})

225

250

227 *f*

229

231

233

235 *mf*

Ped. * Ped. * Ped. * Ped. *

238 *rit.* *8va*
dim. *mp* *mf*

242 *8va*

243

244 *rit.*

245 *R. L.* *自由* *rit.* *pp*
8va *Lea* **Lea* *

252

Largo ♩ = 46

248 *p*

255 *p*

262 *p* *rit.* *mf* 8va

Largo ♩ = 48

268 *p* 3 1 3 3 3 3 3 3 3 3 3 3 *dim.* 3 3 3 3 3 3 3 3 (8va)

273 *p* 3 3 3 3 3 3 3 3 *pp* 8va

4. <Nature No. 1> by Zhang Zhao

自然一号
Nature No.1
献给彼得
A Dedication to Peter
(2019)
1. 冰雪的冥想
Meditation of Ice and Snow

张朝曲
Composed by Zhang Zhao

Lento (♩ = 40) Slightly free

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1

พหุพันธ์ ปณ. ทีโตน ชีเว

16 L. $\text{♩} = 30$
sf *sf* *sf* *p espress.* *mp*

21 *p* *mp* *mf*

25 *mp* *mf* *mf*

29 *mp* *p* *mp* *mp*

32 *f* *mf* *L. mp* *p*

2. 烈焰的音诗

Poem from a Blaze

Allegro (♩ = 132)

sfz *ff*

sfz *ff*

sfz *ff*

sfz *ff*

Ped *

Ped *

Ped *

Ped *

* 音块，用五指并拢演奏。
The sound block is played with five fingers together.

11 *sfz* *ff*

This system contains measures 11 and 12. The music is written for piano in 4/4 time. Measure 11 features a *sfz* dynamic, and measure 12 features a *ff* dynamic. Both measures contain dense, complex chordal textures with many notes. A *Ped.* marking is present at the beginning of measure 11, and an asterisk is at the end of measure 12.

13 Allegretto (♩ = 108) *sfz*

This system contains measures 13, 14, and 15. The tempo is marked *Allegretto* with a quarter note equal to 108 (♩ = 108). The music is in 4/4 time and features a consistent *sfz* dynamic. Each measure contains a triplet of eighth notes in the right hand and a corresponding chordal accompaniment in the left hand. *Ped.* markings are present at the start of measures 13, 14, and 15, with asterisks at the end of measures 14 and 15.

16 *sfz*

This system contains measures 16, 17, and 18. The music continues in 4/4 time with a consistent *sfz* dynamic. Each measure contains a triplet of eighth notes in the right hand and a corresponding chordal accompaniment in the left hand. *Ped.* markings are present at the start of measures 16, 17, and 18, with asterisks at the end of measures 17 and 18.

19 Allegro (♩ = 138) *sfz* *ff*

This system contains measures 19 and 20. The tempo is marked *Allegro* with a quarter note equal to 138 (♩ = 138). The music is in 4/4 time. Measure 19 features a *sfz* dynamic, and measure 20 features a *ff* dynamic. Both measures contain dense, complex chordal textures. *Ped.* markings are present at the start of measures 19 and 20, with asterisks at the end of measures 19 and 20.

21 *sfz* *ff*

This system contains measures 21 and 22. The music continues in 4/4 time. Measure 21 features a *sfz* dynamic, and measure 22 features a *ff* dynamic. Both measures contain dense, complex chordal textures. *Ped.* markings are present at the start of measures 21 and 22, with asterisks at the end of measures 21 and 22.

Allegro (♩ = 158)

23 *sfz*

* Ped. *

26 *sfz*

Ped. * Ped. * Ped. *

rit. Allegro (♩ = 158)

31 *sfz* *ff*

Ped. * Ped. * Ped.

36

40 *sfz* *ff*

Ped.

44

sfz *Ped.* *

48

sfz *Ped.* * *Ped.* * *Ped.* *

51

sfz *Ped.* * *Ped.* * *Ped.* *

54

rit.

sfz *stretto* *Ped.* *

56 *Presto* (♩ = 168)

sfz

* Ped *

60

sfz

Ped * Ped * Ped *

65 *rit.*

sfz *sfz*

Ped * Ped * Ped *

71 *Presto* (♩ = 168)

Ped * Ped

74

* Ped.

77

80

Allegretto (♩ = 108)

* Ped. * Ped.

84

* 可以不按具体音演奏。
The performer may choose the exact pitches notated or approximate them.

88 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *rit.*

95 *Andante* (♩ = 63) *mp* *mp* *p*

98 *p* *mf* *fff* *Ped* *Ped*

* 左臂在前右臂在后，形成直线演奏音块。

The sound block is played with both arms placed to form a straight line at the same time. Left arm is in front of the right arm.

** 这是作者创立的“音后回声踏板”演奏法，即用短促的顿音弹奏和弦，快速放开琴键的瞬间踩下踏板，使制音器并未完全消除琴弦震动，以保留琴音的回声。

Created by the composer, the “post-sound resonating pedal” performance method requires the depression of the pedal right at the moment of releasing the key when playing a staccato chord, so that the damper has not completely eliminated the string vibration, which results in preserving the resonance.

101 *fff* * Ped * Ped * Ped * Ped

104 *mp* * Ped * Ped * Ped * Ped * Ped * Ped

106 *rit.* *mf* *Largo* ($\text{♩} = 40$) *nirvana* *p* *una corda* *tre corda* *sfz* *fff* *mf* * Ped * Ped * Ped * Ped * Ped

109

una corda *tre corda* *una corda* *tre corda*

f *sfz* *sfz*

* Ped * Ped * Ped * Ped * Ped *

112

mf

ff

* Ped * Ped * Ped * Ped

114

mf *sfz* *sfz*

* Ped * Ped * Ped * Ped *

116 *p* *mp* *p*
una corda *p*
Ped * *Ped* * *Ped* * *Ped* * *Ped* *
 * *Ped* *

118 *p*
Ped * *Ped* * *Ped* * *Ped* * *Ped* *
 * *Ped* * *Ped* * *Ped* *

120 *mp* *p* *cresc.* *mf*
mp *p* *cresc.* *mf*

* ↓ 不发音按下。
 Press the keys without sound.

135

fff

f

* Ped.

138

mf *espress.*

mp

f *espress.*

141

mf

144 #D

sfz * Ped

This system contains measures 144, 145, and 146. The right hand features a melodic line with a trill in measure 145 and a fermata in measure 146. The left hand has a steady eighth-note triplet accompaniment. Pedal markings are present at the end of measures 144 and 145.

147

mp cresc.

This system contains measures 147, 148, and 149. The right hand has a melodic line with a fermata in measure 149. The left hand continues with the eighth-note triplet accompaniment. A dynamic marking of *mp cresc.* is placed above the left hand in measure 148. Pedal markings are present at the end of measures 147 and 148.

150 #D

f calando

sfz * Ped

This system contains measures 150, 151, and 152. The right hand has a melodic line with a fermata in measure 152. The left hand continues with the eighth-note triplet accompaniment. A dynamic marking of *f* is placed above the left hand in measure 151, and the tempo marking *calando* is placed above the right hand in measure 152. Pedal markings are present at the end of measures 150 and 151.

153

mf

156

mp *p* *morendo*

159

ppp *pp* *pppp*

16

BIOGRAPHY

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