

The Composing Technique by composer Bao Yuankai of Chinese Folk Song Theme
“Yan Huang Style”

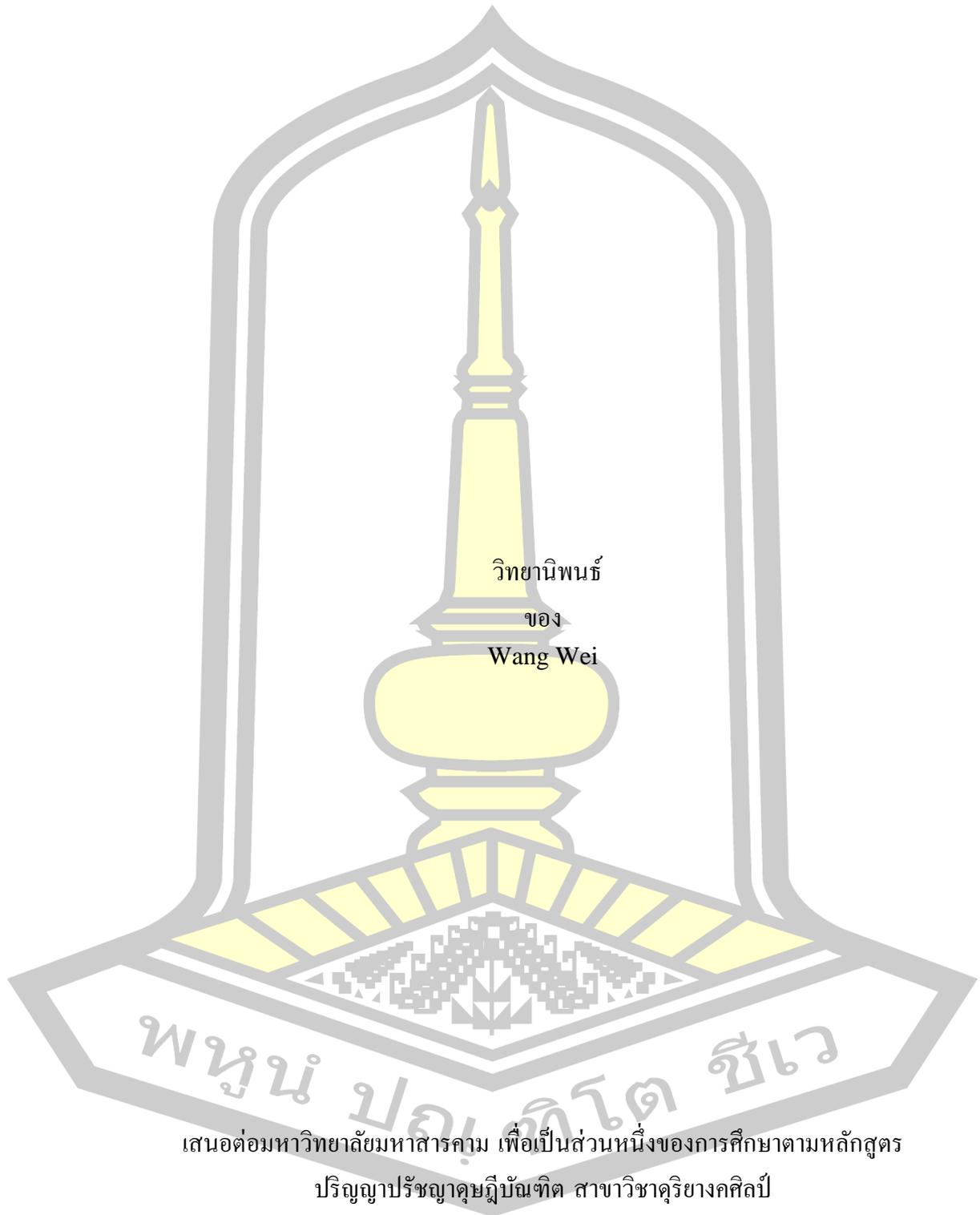
Wang Wei

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

August 2024

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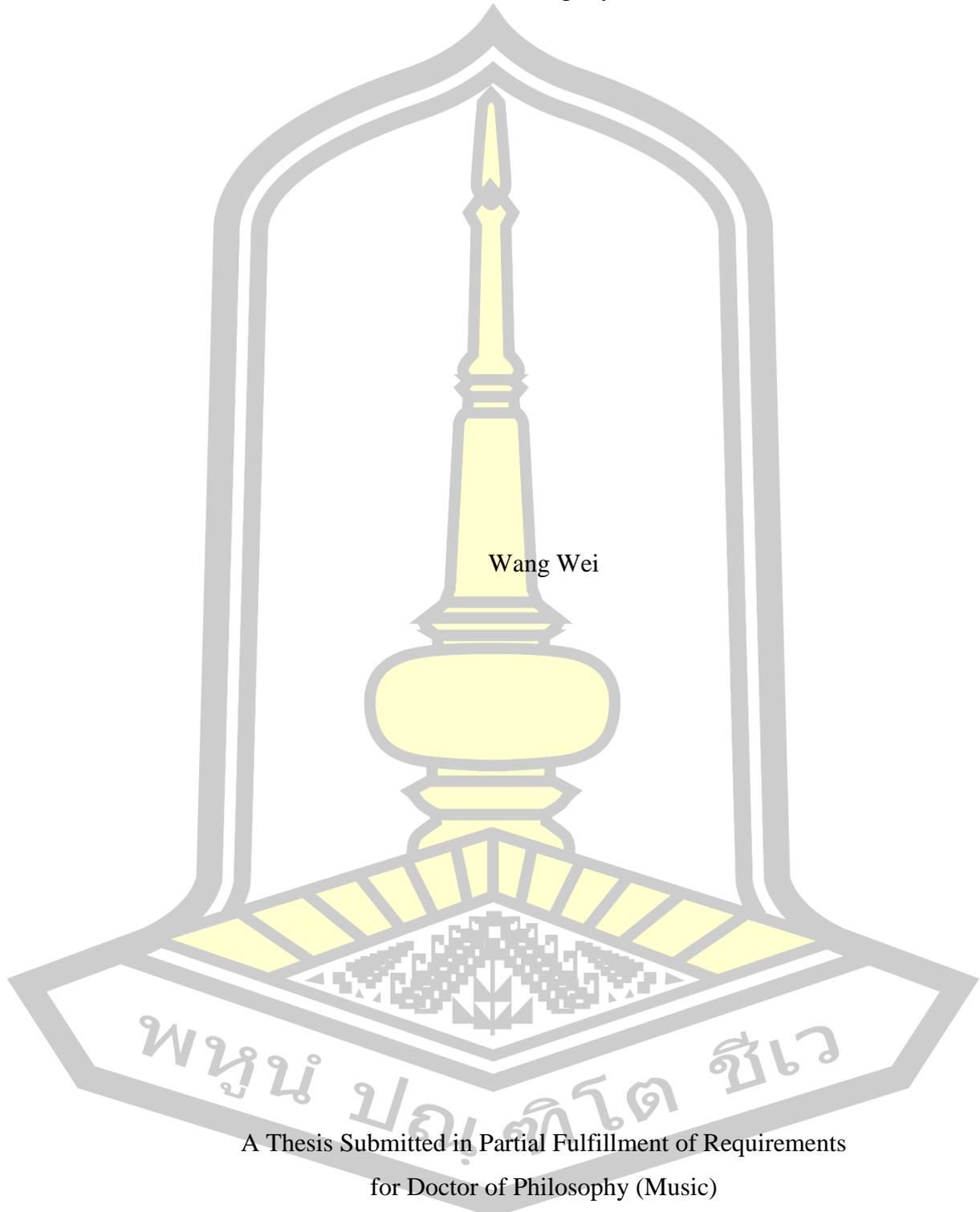


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

สิงหาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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The examining committee has unanimously approved this Thesis, submitted by Mr. Wang Wei , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Maharakham University

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DEGREE	Doctor of Philosophy	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2024

ABSTRACT

This paper mainly studies the creation techniques of the composer Bao Yuankai's symphonic works and adapts the works into the performance form of the Chinese national orchestral music. About how to make Chinese music can be accepted by the world, and can maintain the Chinese national characteristics, is also a problem facing Chinese music development, many music scholars generally believe that using western composition technology to develop Chinese folk melody is the most effective method, but how to develop Chinese folk song melody is not easy, there are many problems to be solved. Composer Bao Yuankai's orchestral suite of Chinese folk song theme "Yan Huang Style" was produced in this case, a total of 24 songs. The aim of this study was to be 1. To study the composing techniques of composer Bao Yuankai in the Yan Huang Style. 2. To rearrange the songs of composer Bao Yuankai by using the new form of Chinese national orchestra. Suzhou, Jiangsu, China. The investigators will use field work and other methods to use the interviews and other tools. Two key informants, the results of this study are as follows:

1. The six works are analyzed and the specific creative techniques are obtained. The use of these creative techniques has revitalized Chinese folk songs.
2. Used these creative techniques to rearranged these six works into the new form of Chinese national make it have a rich expressive force.

Keyword : Bao Yuankai, Yan Huang Style, Creation, Techniques, Rearrange



ACKNOWLEDGEMENTS

In 2021, I came to the journey of doctoral study at the University of Mahasharakhan. When I came here, I have not only got a global perspective but I have got a lot of knowledge during my study period. I also met a lot of kindly professors, intimate classmates, classmates, and family members who have always supported me. It is your selfless help that allows us to learn colorful.

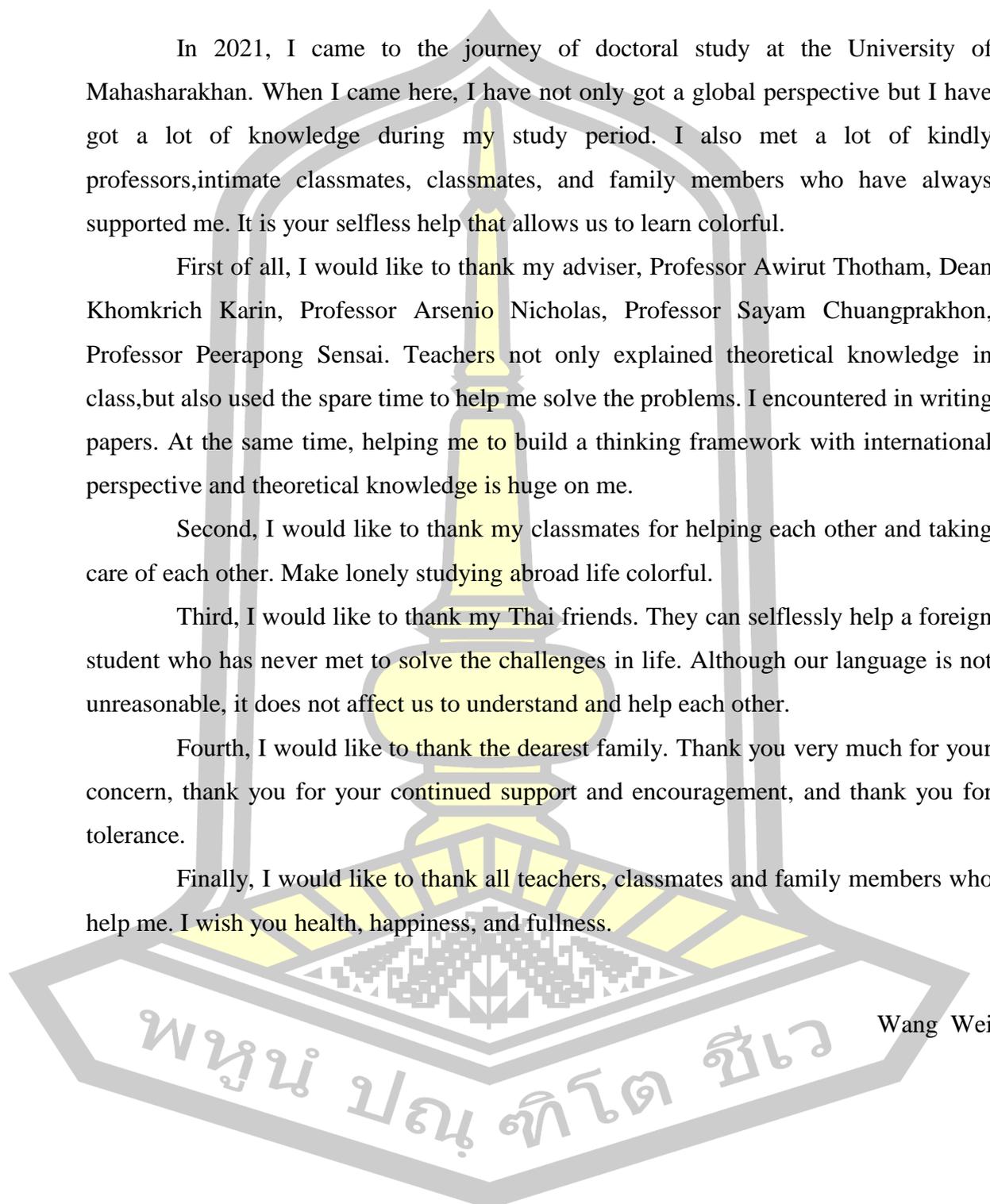
First of all, I would like to thank my adviser, Professor Awirut Thotham, Dean Khomkrich Karin, Professor Arsenio Nicholas, Professor Sayam Chuangprakhon, Professor Peerapong Sensai. Teachers not only explained theoretical knowledge in class, but also used the spare time to help me solve the problems. I encountered in writing papers. At the same time, helping me to build a thinking framework with international perspective and theoretical knowledge is huge on me.

Second, I would like to thank my classmates for helping each other and taking care of each other. Make lonely studying abroad life colorful.

Third, I would like to thank my Thai friends. They can selflessly help a foreign student who has never met to solve the challenges in life. Although our language is not unreasonable, it does not affect us to understand and help each other.

Fourth, I would like to thank the dearest family. Thank you very much for your concern, thank you for your continued support and encouragement, and thank you for tolerance.

Finally, I would like to thank all teachers, classmates and family members who help me. I wish you health, happiness, and fullness.

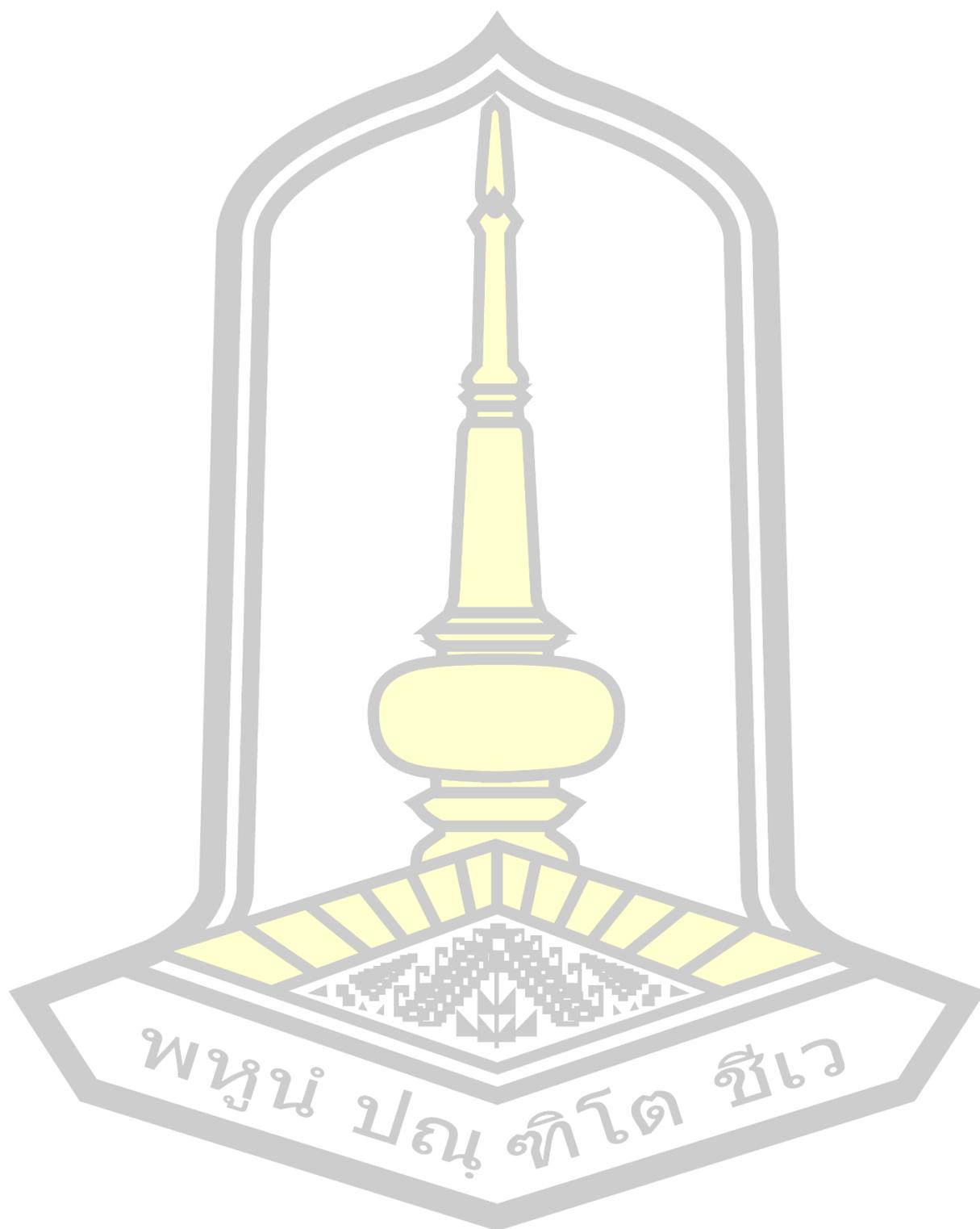


Wang Wei

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CHAPTER I

Introduction

1.1 Background and problem of the research

About how to make Chinese music can be accepted by the world, and can maintain the Chinese national characteristics, is also a problem facing Chinese music development, many music scholars generally believe that using western composition technology to develop Chinese folk melody is the most effective method, but how to develop Chinese folk song melody is not easy, there are many problems to be solved. Composer Bao Yuankai's orchestral suite of Chinese folk song theme "Yan Huang Style" was produced in this case, a total of 24 songs. Material from China's Hebei, Yunnan, Shanxi, Jiangsu, Sichuan, shanxi and other six provinces of widespread original folk songs, through the diversification of western composition techniques and ethnic harmony more fully embodies the charm of Chinese folk songs, through the originality of western orchestra and Chinese instruments as a bridge, the authentic Chinese music to the world. Now there are many excellent Chinese composers are seeking to promote Chinese folk music to the world, so Bao yuan kai nature will look to the Chinese folk songs this piece of inspiration area, the 24 Chinese folk song theme orchestral work is mainly by the evolution of various people in daily life. It records the daily life of the Chinese people and conveys the simple feelings of the Chinese people. It highlights the joys, sorrows and sorrows of the broad masses of the Chinese nation. These Chinese folk songs are an indispensable part of the whole of Chinese national culture. The production of these folk songs is comprehensively influenced by the natural environment and many factors of the Chinese nation, and reflects the life concept, thinking mode and aesthetic standards of the Chinese nation. Due to the perfect combination of traditional Chinese folk songs and western instruments, the works not only close to the life of the Chinese people, popularize the traditional Chinese music, but also let more westerners gradually understand Chinese music culture. Therefore, "Yan Huang Style" has been welcomed by the majority of Chinese and foreign audiences since its publication.

"Yan Huang Style" shows the life picture of the Chinese people in six representative regions of China, and describes the life stories of the Chinese people in these six regions, weddings and funerals. It is based on Hebei folk songs, including "Cabbage", "Little Cattle", "Jasmine Flower", "Flower" and "Flower". Based on Yunnan folk songs, including "Flowing Stream", "Horse folk song", "Rain not sprinkling flowers flowers not red" and "guess the tune" four music. Based on Shaanxi folk songs, including "Girl Carrying Water", "Husband and Wife", "Jiangzhou" and "Flower of Orchid". Based on Sichuan folk songs, including four pieces of music: "When will Sophora flowers open", "YanHuang Yang Carrying pole", "Embroidery purse" and "The Sun comes out jubilant". Based on Jiangsu folk songs, including four pieces of music: "Wuxi View", "Yang Liuqing", "Root reed wood flower" and "Zizhu Tone". Based on Shanxi folk songs, including "Go to Xikou", "Make the Lantern Festival", "mountain climbing" and "see Yangko" four music. Here, each piece of music is incisively and vividly about a refreshing long legend. Bao Yuankai summed up his experience on the basis of his predecessors. He not only selected old folk songs that have been adapted for many times by most composers, but also representative classic folk songs from six regions of the country. The first familiar folk songs, integrating the silent melody with the western orchestra, giving new life to the folk songs. It was the combination of Chinese and Western creation that Bao Yuankai won the recognition of the masses and achieved great success. His success can be said to be a new era of music road, is able to capture the heart, so research Bao YuanKai customs significance is not limited to the combination of Chinese and western music form, and Bao YuanKai in the process of creation shows us the profound artistic conception, is the embodiment of the composer for national feelings. In the whole work of the image of the people in the form of orchestral music, break through the bondage of harmony and structure, let national tunes to return to the public view, so the author thinks that is very research significance, can not only learn BaoYuan kai excellent composition skills, and let more people realize the importance of traditional music for music creation, for the researchers to provide certain reference.

In this dissertation, one representative piece of music is selected from each of the six provinces to study the creation techniques.

The song " Dialogue on Flowers" comes from the tune of the folk song of the same name in Hebei Province. It is widely circulated in Hebei Province of China and is loved by the people. It is a song often sung when people celebrate the festival. The content of the song is based on the topic of the season, asking the name of the song."What flowers bloom in the spring? Spring open is the winter jasmine " work rhythm is distinct, the strength of the strong contrast, the performance of the song of the happy scene. (Zhu Peibin,2011)

"Flowing Stream" is a folk song spread in Yunnan Province, China. This song is well known in China. The tone style is plain and simple, depicting the artistic conception of the river water, forest night scene and lovers. The whole song not only has rich Yunnan ethnic style, but also uses the western Impressionist creation techniques, using non-traditional harmony device techniques, the whole work as smooth as flowing water. (Zuo Yunrui,2013)

Northern Shaanxi folk song "orchid flower", is spread in the northern Shaanxi folk song, with a simple, vivid, sharp and powerful language, enthusiastically praised a feudal era of the rebellious female orchid flower. The melody of this Han folk song with a strong spirit of resistance belongs to the melody of Xintianyou, which is composed of the upper and lower two sentences, the melody is melodious and soft, slow and free, and the lyrics are colloquial, which has local characteristics. The work uses the destruction of free love.(Zhang Xin, 2012)

The song "The Sun comes out" comes from the Sichuan folk song of the same name. This song is foggy and humid in Sichuan area. The sun comes out to disperse the fog, bringing good weather to people and good mood. The tune is cheerful and warm. This folk song has become famous overseas and has appeared on the CCTV stage for many times. It has been included in the music textbooks of Chinese primary and secondary schools and the Chinese vocal music test (ethnic singing), and was rated as "World Classic Folk Songs" in 2007.

" Purple Bamboo-flute Tune " is a folk song circulated in Jiangsu Province. Easy and lively, graceful and smooth, not only pleasant, but also strong singing, so it has always been the "pop music" of different periods of The Chinese people. It has also been adapted into many Chinese national instrumental music works. The love song "a purple bamboo straight seedling, send to my brother for pipe xiao" is sung in the streets,

which fully shows the style of Jiangnan silk and bamboo style. The song has always been very influential throughout the country.

" Going to West Pass " is a famous folk song spread in Shanxi Province, is a very representative of the regional culture of Shanxi works. Walking Xikou is a cultural phenomenon, one of the most famous three "population migrations" in modern Chinese history. From the middle of the Ming Dynasty to the early years of the Republic of China, countless Shanxi people crossed the Yellow River estuary, left their homes and went out to make a living. In this process, in addition to opening up the economic channel, but also the great integration of cultural. The folk song "Go to the West" shows a couple of couples reluctant to part in the parting melancholy. (Cai Meng,2017)

This dissertation studies how to develop Chinese folk songs with the theory of western musical composition techniques. As one of the important forms of creation, western orchestral music has been favored by the majority of composers after it was introduced into China. Composers have created according to the characteristics of orchestral music and combined with Chinese music. As one of the famous composers of Chinese orchestral works, Bao Yuankai's Style is one of the most famous works integrating Chinese folk songs and western music forms. For the above mentioned reasons, this dissertation studies the specific composition techniques of a total of six selected works, and uses the composition techniques summarized by these studies to innovatively adapt these works into the performance form of the Chinese national orchestra. Let these Chinese folk songs in the Chinese national instruments once again.

1.2 Research objectives

1. To study the composing techniques of composer Bao Yuankai in the Yan Huang Style.
2. To rearrange the songs of composer Bao Yuankai by using the new form of Chinese national orchestra.

1.3 Research Questions

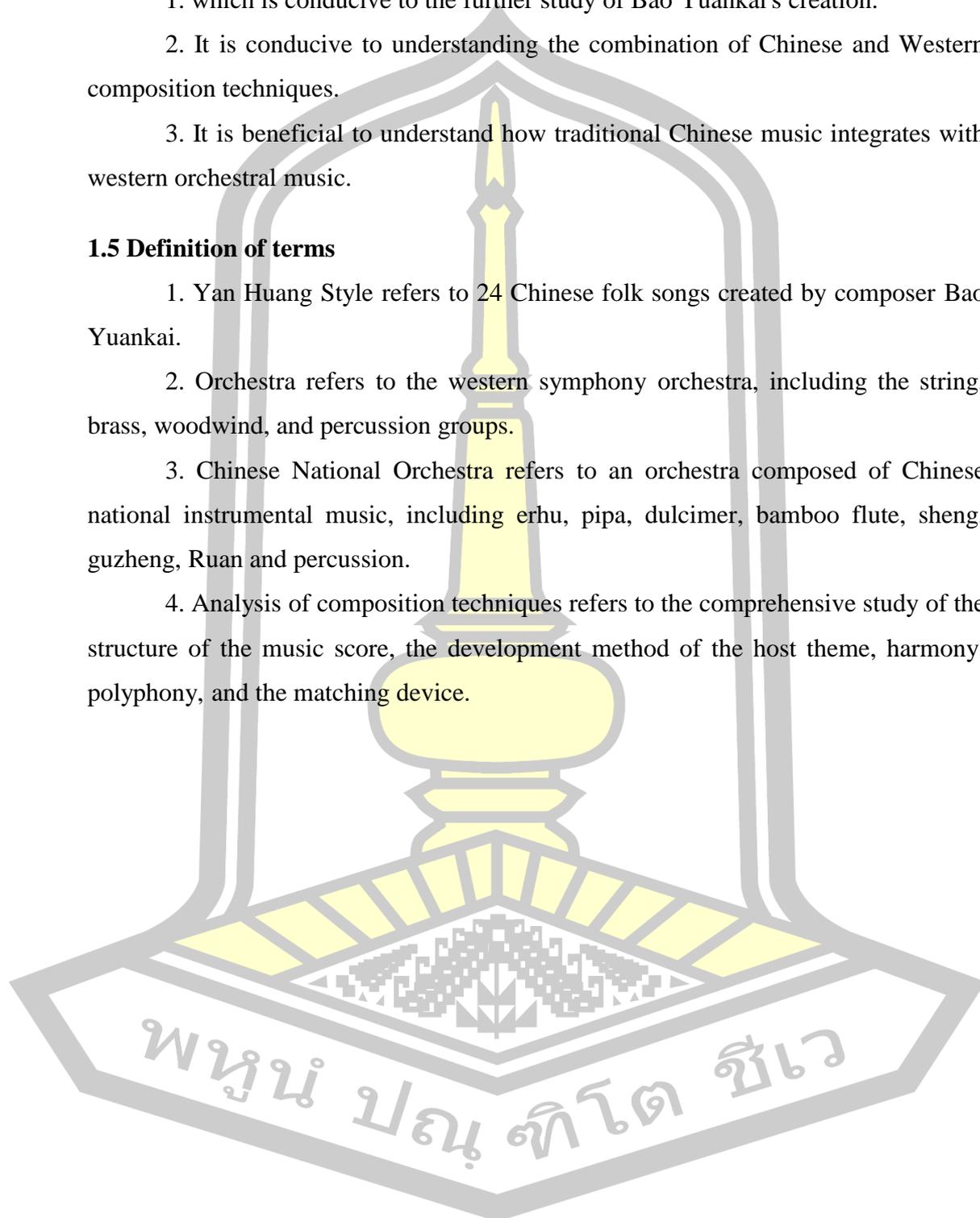
1. What are the specific composition techniques of these six pieces of music?
2. How are these six pieces rearranged into the form of a Chinese national orchestra?

1.4 Research Benefit

1. which is conducive to the further study of Bao Yuankai's creation.
2. It is conducive to understanding the combination of Chinese and Western composition techniques.
3. It is beneficial to understand how traditional Chinese music integrates with western orchestral music.

1.5 Definition of terms

1. Yan Huang Style refers to 24 Chinese folk songs created by composer Bao Yuankai.
2. Orchestra refers to the western symphony orchestra, including the string, brass, woodwind, and percussion groups.
3. Chinese National Orchestra refers to an orchestra composed of Chinese national instrumental music, including erhu, pipa, dulcimer, bamboo flute, sheng, guzheng, Ruan and percussion.
4. Analysis of composition techniques refers to the comprehensive study of the structure of the music score, the development method of the host theme, harmony, polyphony, and the matching device.



1.6 Conceptual Framework

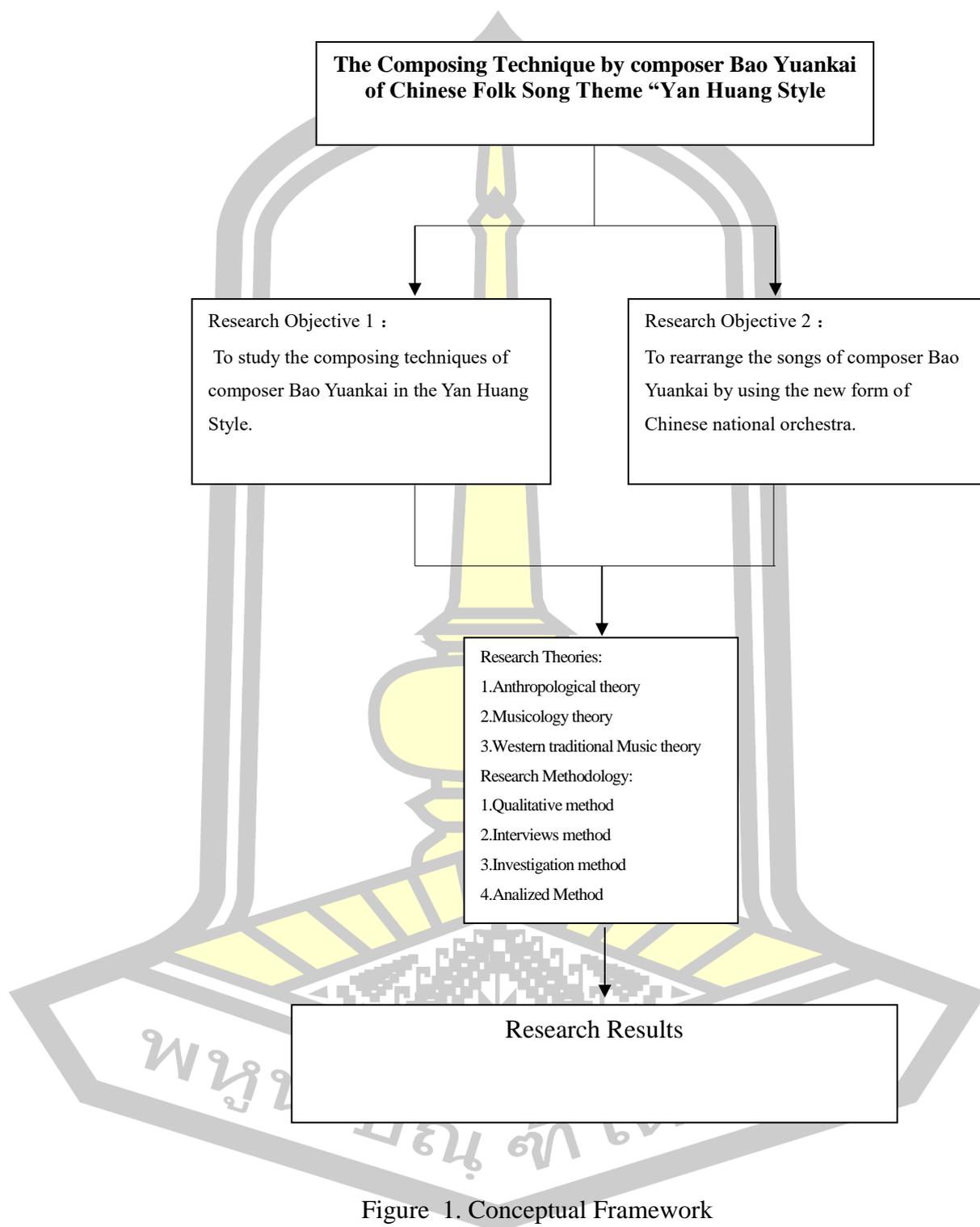


Figure 1. Conceptual Framework

Source: Wang Wei (2024)

CHAPTER II

Literature review

In this chapter, the researchers reviewed the existing research literature on the composer Bao Yuankai of Yan Huang Style related theory and obtained very important information. The investigators will review this based on the themes and objectives.

1. General Knowledge about the life and works of Bao Yuankai
2. General Knowledge of Bao Yuankai's Yan Huang styles of compositions.
3. General Knowledge of the compositions techniques of Bao Yuankai.
4. The theory used in this study.
5. Related research.

2.1 General Knowledge about the life and works of Bao Yuankai :

Bao Yuankai, born in Beijing in 1944, is a famous music educator and composer in contemporary China. His father, Bao Xiangqun, read widely and was good at literature, poetry, calligraphy and seal cutting. He was proficient in opera music and collected and studied a large number of Chinese songs. Under the influence of the family environment, Mr. Bao Yuankai has been loving Chinese traditional culture since childhood, and has laid a solid calligraphy foundation and literary foundation. He not only has Chinese calligraphy (especially official script), but also is quick and brilliant. His high calligraphy accomplishment and profound literary skills have played a good role in promoting his music creation. In his music, we can not only feel the essence of calligraphy but also feel the rich implication outside the music itself. In 1962, Mr. Bao was recommended to be promoted to the Central Conservatory of Music to continue to study composition. He studied under Su Xia, Jiang Dingxian and other professors, and graduated in 1967. Since 1973, Mr. Bao has taught in Tianjin Conservatory of Music. He is currently a professor of Tianjin Conservatory of Music, a distinguished professor of Xiamen University, an art consultant of Xiamen Philharmonic Orchestra, a director of the Art Research Institute of Xiamen University, and a deputy director of the Creative Committee of the Chinese Musicians Association. It is one of the first experts won special allowance of the State Council, area yong city excellent music education award, Xiamen university "south strong outstanding contribution award", over the years

successive golden bell award judges, the core music journal "music research" editors, in recent years, many times to cover on Taiwan "music", Hong Kong "Chinese", "music China" and other famous publications. Over the past decades, Mr. Bao has created a large number of musical works in many genres, including songs, oratorio, dance music, chamber music, symphonies, children's music, film and television music. Children's chorus set "Jingpo Nursery Rhymes" and "Four Seasons", Guqin quartet "Wine Crazy", Guqin and String quartet "Plum Blossom", Three strings and String quintet "Three times", symphonic poem "Dedicated to the Builder", symphony "Memorial", "King Yu", etc. Mr. Bao always adheres to a dream in his creative career, that is, to let China's folk music to the world, for this reason, he created the symphony series of works "Chinese Wind". This work is not only large in scale but also has a wide range of genres. The creation lasted more than ten years, including "Yan Huang Style", "Opera Classic", "Taiwan Sound painting" and other seven movements, which won the first Chinese Golden Bell Award in China. He has successfully promoted many works to the world music stage, making Chinese folk music return to people's life with its unique charm and brilliance. (Liu Zhuoya, 2011)

Through understanding the composer's life experience, I can understand the time background of the composer, and I have created the solid and comprehensive composition techniques of the composer through rich learning and accumulation. The composer creates a large number of musical works and has rich experience in composition practice, which provides a lot of material for the study of composition techniques in objective 1.

Bao Yuankai's life can be roughly divided into three stages: learning, accumulation, and becoming a butterfly.

The first stage of learning: learning is the only way to realize the accumulation and exercise of composition ability. In the course of learning, Bao kai first studied composition at the Central Conservatory of Music, Further mining of their own compositional ability; Bao Yuankai's composition ability cannot be separated from the guidance of excellent teachers, During this period, he followed the famous teachers such as Suxia and Jiang Dingxian, Learn from them the composition techniques, In order to improve my theoretical knowledge, To Yang Ruhuai, Chen Peixun and other famous teachers to learn related theories; Outside of the process of learning, He not

only learned foreign classical music works, but also learned and studied a large number of Chinese folk songs, Because of this learning experience, Only in the future can he accumulate profound knowledge of music theory in the process of music creation.(Cai Meng, 2017)

The second accumulation stage: Mr. Bao Yuankai's accumulation stage began when he served as a teacher. During his teaching period, he took the composer Bartok as a research object to explore how to combine Chinese classical music with western composition techniques. After studying Bartok music, in order to broaden his knowledge level, he studied Wagner's works, and has a high evaluation of Wagner, he believes that Wagner in the 19th century, through confidence, perseverance, efforts and incredible talent, in the road of music, finally romantic music with a new peak, so as to realize the aesthetic thought of romantic music art, and spawned the music of the next century; and published the article "Wagner's art road to commemorate the centenary anniversary of the death of Richard Wagner". (Zhu Peibin,2011)

The third stage is the butterfly stage: this stage can be roughly divided into two small parts.

Part 1, "Orchestral Music". This stage of nationality is mainly manifested in the orchestral suite as expression, China Hebei, Shanxi, Shanxi, Yunnan, Jiangsu 6 provinces of folk song material as the theme material, reconstruct China's ethnic customs with western composition techniques, Chinese ethnic customs between the tune of notes, and to create the "YanHuang style". At this stage, Bao Yuankai created the orchestral works "Taiwan Sonic Painting", which took the unique Chinese style of Taiwan music materials as the object, as well as the three chapters of Qin Music and Chinese instrumental music.

Part 2, "The Symphony". The first symphony written at this stage was entitled "Memorial", The work was created to commemorate the 110th anniversary of Deng Xiaoping's birth, To commemorate the glorious days that we once had; The second symphony is called The Beacon Fire, The main praise of the beacon fire object is for the Chinese independence to pay the life and blood of the Chinese children, They love their country to fight against foreign invaders, The spirit of dedicating everything to the motherland, Let people move; The Peking Opera is his third symphony, Its music material comes from the Peking Opera singing Bars; The national character contained

in Peking Opera is in line with Bao Yuankai's need to develop the excellent Chinese traditional folk culture concept, Expressed the creative concept of "let western instruments speak Chinese"; Symphony Xiamen, The symphony is designed to commemorate the changes in Xiamen, which marks the 30th anniversary of reform and opening up. The whole song consists of four movements, namely, The Plum, The Heron, the Ying, and the Sea. The fourth chapter of the symphony "the sea" is the most special, "the sea" by "on the sky with egrets", "I and the sea", "blue dream", "lift the channel of the sun" and "shells", not only fit the geographical location and characteristics of Xiamen, but also adopted the pop singer as the object of interpretation, is a bold breakthrough. (Liu Zhuoya, 2011)

From 1991 to 2001, Bao created a lot of Chinese music, including Huang. These works have been performed in more than 40 countries and regions in the world, and have achieved great success, widely loved by the people of all countries, and successfully performed in the Great Hall of the People and the Vienna Hall. The year 2004 was an important stage for Bao Yuankai's music works to reach a new peak. His four symphonic works, namely, Memorial, The Beacon Fire, Peking Opera and Xiamen, once again attracted the attention of the vast audience at home and abroad and achieved excellent results. These works are favored by many record companies around the world for their superior quality and strong influence, and they are published worldwide. Bao Yuankai's artistic achievements have attracted the attention of various Chinese and foreign media. As an excellent composer, he has been published in the music industry of Hong Kong, Taiwan, the United States and other countries (regions), such as Chinese, Music LAN, Music China and so on.

Another peak of Bao Yuankai's work is the work "Yu Wang Water Control". Works in the form of oratorio, the music material from Chinese folk stories dayu water conservancy, the work let Dr BaoYuanKai cooperation with the American computer depth, is a rich culture of singing, the work is the famous California Chinese chorus "qing feather chorus", will have national music style music story works in the United States in the process of social attention and feedback, article content form rich and colorful, with seven chapters of the story content contains multiple parts, and for multiple forms of dayu water conservancy of Chinese civilization warm bloom in the international stage. (Bao Yuankai and & Zhu Peibin, 2017)

Bao Yuankai's works started now nearly 50 years ago, and the style of his works is mainly with profound national spirit and traditional composition techniques. In his works, whether orchestral, symphonic, or other genres, they all contain national elements, which is the most important element in Bao Yuankai's works. His works are understandable and interesting from every perspective; they incorporate not only traditional Chinese elements, but also Western compositional techniques, and they are also the success of Bao's work. The profound national feelings expressed in his works are a true portrayal of himself, and also the expression of his deep feelings for people's life.

2.2 General Knowledge of Bao Yuankai's Yan Huang style of compositions:

Feng Jie, (2012) She specially wrote an article analyzing Bao Yuankai's Yan Huang Style. The main direction of the research is " Yan Huang Style, the dissertation puts forward BaoYuanKai creative works is through the traditional Chinese folk song melody as the basis of creation, on the basis of keeping the traditional folk melody, join the polyphonic structure to reconstruct the national tone and adaptation, the emotional characteristics of traditional folk songs, composed in modern way. The polyphonic creation of polyphony has made a breakthrough in it, which transcends the simple accumulation of previous mechanical creation tunes, condenses the author's creative enthusiasm from the pleasant movement of notes, and the creation skills of Chinese and western polyphony are closely integrated in it.

Zhu Peibin, (2011) Different from the research direction of Feng Jie in research, mainly from the level of skills. If the western composition theory cannot specify the structure of Chinese folk songs, Chinese lyrics and English lyrics, there are difficulties in the type division of Chinese folk songs, but once the Chinese national songs are combined with western songs, a new type of professional music creation can be created. After Bao Yuankai created the melody materials of The YanHuang Style, he recombined the melody and structure of folk songs, which provides more specific technical guidance for the future of Chinese traditional music creation. The analysis of the structure of the music can further understand how it was created.

Sang Yehao, (2020) the article research direction is the creation of Bao YuanKai experience, Bao YuanKai life ups and downs, it is because of many

experience in life, to put life into art, Bao Kai after learning with several teachers to form its own unique characteristics, the essence of art is inspired from the folk music and the teacher to the composition of advanced innovation skills among them, Chinese folk songs from China appreciate a unique works of art on the stage of the world, become the art. Folk song is a kind of art work with strong national characteristics, to make a national art become the art of the world.

Lu Qi. (1999) The author firstly summarizes the theoretical sources of Bao Yuankai's creative techniques, the author aims to distinguish the melody lines from the components of the melody components, the third degrees, the fourth and fifth degrees as the melody lines as the basic intervals of the melody line, thus the melody tone is very similar to the five-acoustic melody. Thirdly, in the long process of development, the characteristics of Chinese traditional music structure have formed a special development technique "stack", and Bao Yuankai was deeply influenced by this development technique. Finally the focus of the analysis is the tonality, multi-purpose national tone theory establish tonality, the traditional scale contains range as tone innovation, the author summarized in Mr. Bao YuanKai music creation, the main purpose is through the unique composition techniques and techniques of expression combined with Chinese aesthetic habits.

Zhu Peibin, (2011) In the article "How I adapted the Style of Yan Huang" published by the Journal of Xiamen University in 2008, the author analyzed the work from three perspectives of structure, harmony and melody. First of all, in terms of structure, this work inherits the structural form of the western multi-movement set of music, forming the overall pattern of "fast, slow and fast". In terms of harmony characteristics, Bao Yuankai creatively integrated the five-tone tone of traditional Chinese instruments into the western composition technology theory. From the perspective of melody writing, he often uses three and five intervals to make the internal melody more related, and to make the tonality and melody more harmonious. And combine the traditional Chinese five-tone music with Western harmony, so that the works show the unique Chinese musical tone. The author finally commented on Bao Yuankai: Bao Yuankai's music includes characteristic harmony, music style and tonality, as well as clever polyphonic techniques, which make the music more infectious and expressive.

In the study of Bao Yuankai's music creation features are taken as an example, and the dissertation is concluded from the article that the work contains eight important features: 1. It has strong chamber music among many creative songs, and chamber music is also reflected in chorus and artistic songs. 2. A elective succession of predecessors is not to accept and follow the routine of predecessors. 3. Use modern and modern compositional techniques. 4. No limitations are presented, but the tonal organizational principles are preserved. 5. In the process of creating music and musical tunes, pay more attention to the proportion of emotional and sensory charm. 6. Take more independent expression terms, special timbre and other basic materials as the specific content of the music, and properly grasp the proportion and degree of its use. 7. Attach importance to the operation of the overall structure, make individual adjustments on the basis of the completion of the price, maintain the rigor of technical theory, logical thinking and style characteristics, and promote the overall harmony. 8. The whole music is full of deep feeling and contains the characteristics of traditional Chinese music. (Zhang Xin, 2012)

In 1993, the US General Press Agency sincerely invited Mr. Bao Yuankai to the United States to give lectures on music concept creation for the American people. From 1994 to 2000, he was invited by a famous university to serve as a visiting professor in Taiwan. He once went to Taiwan for 7 times as a judge of the World Chinese Music Collection Competition and an artistic director of the orchestra. "YanHuang customs" has been highly praised and evaluated by many international friends at home and abroad, in more than 400 performances at home and abroad, is many Chinese and international friends understand the Chinese YanHuang customs, musician boring Mr boring in Taiwan wrote YuanKai "inflammation amorous feelings": "Buddhism is no longer a foreign religion, because huhui and su dongpo, orchestra because of" YanHuangcustoms "and is no longer west, because BaoYuanKai". Orchestral works "Yan Huang Style" is China's foreign display a good business card, the work because of its excellent quality and strong influence by the state education commission as the national ordinary high school music appreciation materials, and under the support of the Hong Kong cultural center, in Tianjin, Shenzhen, Hong Kong and Taiwan jointly organized the special "hot YanHuang customs" concert, across the Taiwan straits with the same music resonance and produced strong emotion. Before the creation of Yan

Huang Style, in fact, some composers had used a combination of Chinese and Western music forms. Their musical materials also chose folk songs, but they achieved little success, such as He Luting's *Senjidemar* and Liu Tieshan's *Yao Dance Song*.(Liu Zhuoya, 2011)

<Yan Huang Style> has achieved great success. Any cultural prosperity in world history is based on the integration of art spanning different nationalities of different nationalities, different forms and different styles in collision and balance. Bao Yuankai to reconstruct their national music culture, in the way of "for" has been struggling to explore for a long time, the spirit of exploration and innovation is very worth us to learn, I will also use innovative thinking, through the research summary of pioneering these works adaptation and transplantation into Chinese national orchestra form, let Chinese national instrument in the combination of the western composition techniques, coruscate the new life and style.

2.3 General Knowledge of the compositions techniques of Bao Yuankai.

Wu Guodong, (2014) It mainly discusses the polyphony of one of his composition techniques, which has become one of the indispensable technical means in music creation technology because of its unique linear way of thinking and longitudinal variable type of weaving. Since the 20th century, in the modern music and its techniques system with various genres and different styles, polyphonic thinking has become an important organizational logic and expression mode of forming music. As far as the polyphonic fabric itself is concerned, it is nothing more than a choice or fusion between the two technologies of comparison and imitation. However, for the purpose of its application, the application of polyphonic technology varies from person to person. We can both in raher maninoff long melody to explore the tone of polyphonic, can also taste in the polyphonic harmony, at the same time the Tchaikovsky singing line bass and paper from time to time, polyphonic thinking in the music creation for the composer of different personality style and aesthetic needs get maximum expansion. In Bao Yuankai's creative techniques, the penetration of polyphonic thinking and the display of skills are one of the important factors in his symphonic works. This unique form of texture for the description of the musical image, the organization of the structure and the presentation of the music, the expansion of the incomparable texture

and three-dimensional sense. From the following aspects, we can analyze how the composer integrates the polyphonic techniques in the smooth connection with the main tone texture, and bring the power of the main tone music.

As one of the two techniques of polyphonic thinking, the comparative technique often becomes the main technique to reflect the polyphonic thinking because it emphasizes the contrast and individuality of all parties, and highlights the particularity and existence value of "complex". At the same time, due to the continuous expansion of the contrast elements, the organizational elements of music, such as pitch, tone, rhythm, speed, strength, timbre and even style, are added to them, which provides unlimited space for the application of contrast techniques and enriches the breadth and depth of polyphonic techniques in music creation.

There is no distinct characteristic distinction between the vocal lines, but the contrast technology is used to make the common melody between the vocal produce the contrast effect is the contrast of the same characteristics. If the contrast lines of the same characteristics of the same constitute the echo on the breath, that is, singing and relationship, it will form the echo contrast. The string group composed of four parts (low bass parts rest) forms the contrast form of singing (first violin) and (second violin, viola and cello) in the drawing of the panel. The melody of the first violin is the sub-theme developed from the four-tone motive mentioned above, and the other three parts echo the connection under the different length of the breath. Among them, the lower two parts form a slightly changed three degrees of parallel, while the second violin part takes the shortest breath as the first sentence of the secondary theme melody. Here four parts of the same characteristics of echo type contrast texture form, on the one hand, the single line theme development for layers of multi-voice music language, is conducive to foil the theme of the sad, sobbing emotional rendering, on the other hand, also with the front of the junction constitute a sharp contrast, reflects the structure of the change and characteristics. This usage is also fully used in the final statement of the melody. The composer summed up a set of effective creative techniques with marked personal style, that is, the tone substep as the bass line of the counterpoint. This technique not only contrasts with other vocal parts, but also shows the composer's innovative thinking on the harmonic function. Example 3 is the end of the introduction at the beginning of the music, and the square part is a four-tone line countertexture.

Among them, the loud part plays a four-tone motive melody segment at the end of the introduction, and the other three parts contrast with it. Due to the similarity of the four parts in the tone, melody form and rhythm tone, it can be regarded as the line contrast with the same characteristics. Here, the bass part, where the e-tone of the smaller group starts with the half-tone level in and down until the # f tone of the smaller group ends, stops the introduction on the # F angle tone. As a pure western texture form, the composer configured the opposite harmony, that is, to achieve the driving force of harmony on the bass, so as to avoid the style characteristics of the typical harmony of western classical music, and reflect the style color with the characteristics of national tone.

Compound style, in its literal meaning, refers to the combination of diversified musical styles. Its particularity lies in the fact that the components of its polyphonic thinking are no longer the elements of tonality, rhythm, timbre and other music in the general sense, but are promoted to the level of "style" formed by the combination of various elements. This concept and the concept of fusion in the composer. — "What I call fusion is the fusion of black and white, but not gray... I ask that there are one and another in my work, but never to erase the characteristics of that and this; is the 'elements' of different nature together, but do not combine." The existence of style elements in the composite style can be either vertical alignment or form a horizontal collage. In this work, the composer although not directly different styles of existing material into music, but because of the fertile soil of inner hearing, and reflected by the inner hearing mood, character already melt into the blood of the composer, the composer naturally introduced some of the yanzhao music fragments, form the unique horizontal collage composite style.

As a work with distinct regional characteristics, the introduction of materials with local characteristics in the music will undoubtedly produce auditory stimulation and trigger the resonance with the audience. Hebei Wooden Clappers is one of the Han nationality local operas in Hebei Province. It is an important branch of the Bangzi sound cavity. Its musical singing is high and intense, melodious and melodious, and has a strong lyrical charm. The Bangzi tone with strong local characteristics of Hebei is inserted in the Yan Huang Style, which reflects the composer's deep affection for his

hometown and the deep and solid foundation laid in the long-term study and accumulation of folk music.

After the early "remedial lessons" stage and the subsequent "Chinese style" creation stage, the composer Bao Yuankai resolutely changed from the colorful small suite creation to the grand symphony genre, and put his creative techniques and experiences accumulated over the years into the creation of the symphony. In the past ten years, he has continuously created six symphonies with strong ethnic customs and different themes. These works are not only rich in distinct and unique style, smooth and euphemistic melody, but also rigorous and clear structure and grand sound. In the process of integrating the traditional western traditional structure with the eastern national tone, the composer's creation is always based on the traditional Western techniques such as tone harmony and timbre matching. The polyphonic technique, which takes the crisscross of lines as the main mode of thinking, also has an irreplaceable role and significance in its creation.

In this work, the composer still follows the creative concept since the Yan Huang Style, that is, taking the western music form as the carrier, the traditional Chinese music as the core, and integrating the two under the concept of "black and white" to maintain the characteristics of Chinese and Western music. Starting from the essence of music, taking the viewer as the object, and striving to obtain the artistic value of double recognition in the creative techniques and aesthetic needs. Therefore, both from the double tube of orchestral configuration, or under the national tone control of harmony, or with the sonata as the core of the symphony structure, or the main polytone weaving, this work can be regarded as "out of the shackles of the academic, and do not break the academic delicate".

Taking the sonata style as the first part of the overall structure of the symphony, it has always been a typical mode of western symphony creation. Whether it is the emotional change from the main theme to the secondary theme, or the tone regression from the presentation part to the reproduction part, it basically follows the structural framework of the sonata style. However, the composer's creative inspiration and talent are not explored by this fixed structural mode. The omission of the reproduction of the main theme, the highly unified four-tone motivation and the application of polytone texture always burst out clever sparks in the work.

In the structure reflects the characteristics of three aspects: ① omit the reproduction of the main theme technique. The conventional sonata style often takes the appearance of the main part theme in the main tune as the symbol of the beginning of the reproduction part. In this work, the composer unexpectedly used omitted the representation of the theme, with only in the theme on the statement as the reproduction of the beginning of the department, and erase the trace of ` , instead of reference tune in the end of the application (about "reference tune", later will be stated in specific chapters). This approach not only breaks through the structure of the inherent mode brought by the sense of tracking, but also in the end of the music added a deep ink, it can be called the finishing touch; ② four-tone motivation throughout the song. The three fragments in the song are the introduction, the main theme and the secondary theme in the elegy of Yi Water. All three segments are developed from the "four-tone motivation" of more than one small three degrees and down six degrees jump. This "four-tone motivation", through the rhythm change, such a tone in the whole movement and the whole symphony, to achieve the high unity of the work in style and context; ③ the application of polytone texture. Under the training of composition teaching with western classical music as the model, the composer has accumulated rich experience in the application of polyphonic texture in a large number of decades of creation. Even in the genres such as the main tone texture, there is no lack of the introduction of many polyphonic texture. In music, whether the comparison techniques of tradition and modernity, or the imitation means of changing values, or the clever connection of fugue segments in music, all show the composer's diversified creation techniques and the skilled use of polyphonic techniques (Fugato) , Usually refers to the polyphonic paragraph composed by the structural principle of the fugue presenting part. Its important feature is that it is not an independent musical form, but as a component part of other music forms. Fugue period of application has a long history, Beethoven, the fifth symphony the third movement of the middle part of the trilogy, thus BaiLiaoz "fantasy symphony" the fifth movement "demon feast dream" in the second part also had a fugue insertion, and in the festival prelude in the second part of the fugue Bars, depicting the mighty warm procession. In Bao's symphonic works, the listeners have already enjoyed the skilled and unique fugue tunes in the third symphony Peking Opera

and the fifth symphony Yu Wang. In this song "Yishui elegy", we can feel the perfect combination of the rigorous and orderly form of the composer's pen and the music style of national charm, and inject a distinct " Bao style" style into the strong Baroque atmosphere.

By Bach's fugue, until Beethoven, Shostakovich, in order to give the topic after the answer a distinct statement space, here most of the fugue theme with personality, finally mediocre "half maxim" characteristics to show, this situation also appeared in the composer before the works. However, in the elegy of Easy Water, the composer, based on the four-tone motivation, created a deep and long melody with distinctive ups and downs, and distinct local characteristics of Hebei, as the theme of the fugue segment. The tone is given priority to with five, partial auxiliary E business seven tone, length of asymmetric three bars, the rhythm rhythm dislocation way for other parts into the same leave enough space, which meet the characteristics of the fugue theme, also highlights the composer of personality style and deep inside collect national emotion.

The definition of fugue segment has not been very clear, its length is usually the fugue presentation structure, and applied to other formulas as one of them. However, in the elegy of Yi Water, although the middle and the reproducing parts are tight, they still follow the characteristics of the middle to the subordinate and reproduce the regression of the part, which can be regarded as a complete three-part structure, breaking the traditional form that the fugue segment is only presented by the presenting structure. In addition, from the perspective of the acoustic configuration mode, the fugue segment also reflects the characteristics of the integral displacement of the three parts. In FIG. 2, the three main and answer statements in the presentation part are completed by the string part respectively, and after entering the interlude Bars, the acoustic part is added to the wooden tube timbre, so that the tone part assumes the middle part, until the statement of the reproduction part is returned to the string group. This vocal configuration reflects the composer's ability to be loyal to the needs of music and deal with external forms.

As the highest form of polyphonic techniques, Fugue has always been known for its multi-part polyphonic as the composition of its texture. In the fugue Bars in The Yan Huang Style, the composer boldly uses the main tone, and ends the main theme in

the tone of the tone of the tone under the return of the tone, highlighting the composer's traditional and different creation style from the form.(Zhu Peibin,2011)

As early as at the beginning of the YanHuang amorous feelings, the composer in mastery bold innovation, the western traditional polyphonic techniques infiltration in our country rich and colorful national folk music, and trace in, such as tok, shostakovich of modern music master polyphonic writing experience, form rich unique personality of ethnic polyphonic language. As the composer said, is like a concise "theme", which gets "variation" and "expansion" in all the subsequent symphony creation.from this, We can hear in the symphony of "half-maxim" in "First," "Fifth," and " Sixth, And the use of polyphonic genres such as skilled techniques and unique ideas in the First, Second and Third symphony, But also in the six symphony, you can feel the contrast of different properties, techniques and the inheritance and innovation of the imitation techniques, Make the listener clearly understand the operation and connection of counterpositional thinking in the composer's creation, Not only plays a structural expansion role in music development, What is more important is to plan his whole creation process with counterpositional thinking with certain regularity and functionality.

2.4 The theory used in this study

This study uses western music analysis theory and ethnomusicology theory and the musical rearranged theory. In-depth study of "Yan Huang Style", and analyze its musical characteristics and creation techniques and rearrange into the form of a Chinese national orchestra.

2.4.1 Western theory of music analysis

Western music analysis theory mainly focuses on the analysis of rhythm, melody, harmony, polyphony, and so on.

And research. Western music theory is mainly used to analyze the analysis and research of the general score of Yan Huang Style.

Melody: also known as melody. It reflects the overall idea or main idea of the music and is given by a single

Parts and many independent tones and combined with patterns, rhythm and beats The undulating music is organized in a horizontal and orderly manner in a certain rhythm to form a tune. (Chongguang Li,1962)

Adjustment is the most important expression in music form, which is the essence of music and the decisive cause of music

One of the elements. The direction of the same sound is called horizontal; from low to high the tune is rising; from high

To the bass tune is a downtrend.

Rhythm: it is a kind of beat at a certain speed, mainly the length of sound and pitch to combine them together. For example, 2 / 2 shot is strong / weak, that is, we often hear "bang cha", then 3 / 4 beat is strong / weak / weak, which is "bang cha-cha", most of the waltz we often hear are 3 / 4 shot, 4 / 4 shot is strong / weak / second strong / weak. The rhythm can be appreciated independently, such as playing gongs and drums. Rhythm can also be the skeleton of melodic music. (Chongguang Li, 1962)

Harmony: Harmonization includes "chord" and "harmony progression". In polyphonic music, a combination of more than three tones that can be arranged according to three-degree relations is called chords. Chords are usually sound combinations composed of three (simultaneously) overlapping vertical or more musical sounds. The horizontal organization of the chords is harmonious. Harmony has the color effect of thick, light, thick and thin, and also plays the role of forming clauses, segments and terminating music. (ChongguangLi, 1962).

Melody: a sequence of sounds involving a series of sounds of different or the same pitch, with a specific relationship between high and low and rhythm. Melody is equivalent to the concept of the lines in the visual sense. Melody is one of the main elements that reflect the thoughts and feelings of musical works. (Chongguang Li, 1962).

The high and low sounds in the melody form a kind of linear scattered organization formed by the transformation of rhythm, called the melody line. When the pitch position in the score is connected with lines, it is an image melody line. In other words, the melody is closely related to the rhythm. In general, the upward melody gradually tends to tension, while the downward melody gradually tends to relax.(Chongguang Li, 1962).

Polyphonic tone: a kind of "multipart music". The work contains more than two (including) independent melodies, which are harmoniously combined together through technical processing. Such music is called polyphonic music.(Chongguang Li, 1962).

Western music analysis theory needs a comprehensive analysis. Through the above analysis object, the music has conducted an in-depth analysis.

2.4.2 Theory of ethnomusicology

The theory of ethnomusicology includes the description, classification, comparison, interpretation and generalization of music creation and writing. Specific musical traditions are issues related to cognition, art, experience, society, culture, politics, and economy. Ethnomusicology is mainly to study folk music in countries and regions with different social systems and development levels, and to discover various sciences related to music. Ethnomusicology belongs to a category of musicology and is closely related to ethnology and folklore. Music is a social act. It involves investigation and studies of musical characteristics of different nationalities, countries and regions, discussing the relationship between these music and geography, history and other cultures, compiling ethnomusicology or regional musicology, and drawing some conclusions related to music. Ethnomusicology is essentially the fundamental reason for the mutual penetration and inclusion of extensive information. In this sense, ethnomusicology is the hermeneutics of musical culture. It uses a simplified approach to interpret music in a temporal context.(Cai Meng,2017)

According to this view, this dissertation focuses on the history, geography, nationality, language, social system, mode of production and lifestyle, folk customs and cultural psychology, based on the field investigation of national culture or regional culture. Let's take a look at how they influence the music of this country and region, and how they produce unique musical aesthetic standards, that is, from the cultural background and production environment of music, study the characteristics of the music of "Yan Huang Style", and explore the laws of music.

This dissertation uses the ethnomusicology theory to investigate the external environment. Mainly study the historical environment and social environment of folk songs.

2.4.3 The musical rearranged theory

Music adaptation refers to an existing music based on, add their own creative thinking and imagination, change some elements of the original music, such as rhythm, harmony, melody, etc., to make it a new kind of music. This process requires a certain musical foundation and creativity, but for people who want to create their own music, music adaptation is a good way to learn and improve their skills. In the process of using a large number of music to adapt their own music, we can not only learn how to integrate different styles of music elements together, but also can better understand the nature and composition of music, on this basis to improve their music creation level.

First, the appropriate music piece should be selected for adaptation. The selection of music should have certain selection criteria, such as whether the adapted music has its own favorite and can be embedded in the elements in its own music style, etc. These music can better realize their thinking creativity and musical character shaping in the process of adaptation. At the same time, more diversified elements can produce better results in the adaptation and improve the quality of creativity. Next, the musical elements and structure of the original song are analyzed. Before starting the adaptation, it is necessary to analyze and understand the original song, and judge its structure, the characteristics of melody, harmony and other elements, as well as the emotional expression therein, in order to better create their own music. This step is very important, because it lays the foundation for the creation, and will reveal the best highlights of the original music, so as to realize their own unique music creativity.

In the process of adaptation, the original music should be freely changed and innovated, which can not only reflect the characteristics of the original music, but also show their own musical ideas. The essence of music adaptation lies in creativity and innovation. This process requires free play, constantly seeking breakthrough points and perfect matching. In the process of adaptation, we can add some favorite notes, at the same time, we can also retain some elements of the original song, such as the theme, or the structure of the structure. However, it should be noted that the original song should not be completely copied, but changed to new words on a creative basis. Because complete reproduction is equal to abandoning the value of the original song, and there is no need to respect this way.

In the process of adaptation, attention should also be paid to the matching and change of musical elements. Some deficiencies and defects of the original music can be excavated and adjusted, such as the strengthening or change of rhythm, the progress of harmony, the change of sound and so on. Through constant trial and error, thinking, we can continue to change the next bit to be recognized by everyone.

Finally, the process of making the adaptation version of the music should be systematic. The most important obligation is needed to make a harmonious balance, so that the musical works as a whole can produce a unified and coordinated effect, and create an innovative musical form on this basis.(Cao Meng,2016)

In general, the process of musical adaptation is a process of blending multiple stylistic elements together to make them a new musical work. In the process of using a lot of music to adapt our own music, we can not only learn more music knowledge and technology, but also try different music elements and styles, and strengthen our creative thinking and learning ability. Let us enjoy the charm of music in this process, constantly stimulate our imagination, and get fun from it.

2.5 Related research

Wu Guodong, (2014) Adapted music is not a simple mechanical labor, but a very creative artistic activity, in which the adapter's understanding of the original work and related background, the adapter's own inspiration and imagination, etc., all play a very important role. The significance of the adaptation from the orchestral version is that it can not only fill the lack of large piano suites (or piano sets) in China, improve the competitiveness of Chinese piano works in the world music industry; but also can benefit more friends who study, study and love music, and constantly improve their personal taste and music appreciation. In order to realize the above purpose, I always follow the following principles in the process of adaptation: first, faithful to the original appearance, collect degree. Break the cocoon, change the butterfly, and bring forth the new. After five large-scale drafts, finally.

This orchestral music, rooted in the land of folk music and among the world art forest, has once again attracted the praise and attention of the international music industry with its new style of piano.

Sang Yehao, (2020) the article research direction is the creation of Bao YuanKai experience, Bao YuanKai life ups and downs, it is because of many experience in life, to put life into art, Bao Kai after learning with several teachers to form its own unique characteristics, the essence of art is inspired from the folk music and the teacher to the composition of advanced innovation skills among them, Chinese folk songs from China appreciate a unique works of art on the stage of the world, become the art. Folk song is a kind of art work with strong national characteristics, to make a national art become the art of the world.

Lu Qi. (1999) The author firstly summarizes the theoretical sources of Bao Yuankai's creative techniques, the author aims to distinguish the melody lines from the components of the melody components, the third degrees, the fourth and fifth degrees as the melody lines as the basic intervals of the melody line, thus the melody tone is very similar to the five-acoustic melody. Thirdly, in the long process of development, the characteristics of Chinese traditional music structure have formed a special development technique "stack", and Bao Yuankai was deeply influenced by this development technique. Finally is the focus of the analysis is the tonality, multi-purpose national tone theory establish tonality, the traditional scale contains range as tone innovation, the author summarized in Mr Bao YuanKai music creation, the main purpose is through the unique composition techniques and techniques of expression combined with Chinese aesthetic habits.

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tonality, as well as clever polyphonic techniques, which make the music more infectious and expressive.

Music adaptation refers to the addition of a creative thinking and imagination based on an existing music, changing some elements of the original music, such as rhythm, harmony, melody, etc., to make it a new kind of music. This process requires a certain musical foundation and creativity, but for people who want to create their own music, music adaptation is a good way to learn and improve their skills. In the process of using a large number of music to adapt their own music, we can not only learn how to integrate different styles of music elements together, but also can better understand the nature and composition of music, on this basis to improve their music creation level.

First, the appropriate music piece should be selected for adaptation. The selection of music should have certain selection criteria, such as whether the adapted music has its own favorite and can be embedded in the elements of its own music style, etc. These music can better realize their thinking creativity and musical character shaping in the process of adaptation. At the same time, more diversified elements can produce better results in the adaptation and improve the quality of creativity.

Next, the musical elements and structure of the original song are analyzed. Before starting the adaptation, it is necessary to analyze and understand the original song, and judge its structure, the characteristics of melody, harmony and other elements, as well as the emotional expression therein, in order to better create their own music. This step is very important, because it lays the foundation for the creation, and will reveal the best highlights of the original music, so as to realize their own unique music creativity.

In the process of adaptation, the original music should be freely changed and innovated, which can not only reflect the characteristics of the original music, but also show their own musical ideas. The essence of music adaptation lies in creativity and innovation. This process requires free play, constantly seeking breakthrough points and perfect matching. In the process of adaptation, we can add some favorite notes, at the same time, we can also retain some elements of the original song, such as the theme, or the structure of the structure. However, it should be noted that the original song should not be completely copied, but changed to new words on a creative basis. Because

complete reproduction is equal to abandoning the value of the original song, and there is no need for respect in this way.

In the process of adaptation, attention should also be paid to the matching and change of musical elements. Some deficiencies and defects of the original music can be excavated and adjusted, such as the strengthening or change of rhythm, the progress of harmony, the change of sound parts and so on. Through continuous trial and error, thinking, we can continue to change the next bit to be recognized by everyone.

Finally, the process of making the adapted versions of the music should be systematic. The most important obligation is needed to make a harmonious balance, so that the whole music works can produce a unified and coordinated effect, and create an innovative musical form on this basis. (Liu Zhuoya,2003)

The composition of the melody are inseparable, and often to some extent, at the same time. Arrangement is a kind of creation, and definitely not a simple technology, let alone the packaging of goods.

In the course of composition in the Conservatory of Music, accessories is one of the four composition techniques. It is studied as a separate subject, just like polyphony, harmony, and music. But we should know that even if you get full marks on every course exam, you are still not necessarily a good composer. Peng Xiuwen, a famous dispenser master, once said: " The creation of this thing is not taught at all, so the dispenser can not be taught and learned. What can teach is only the general method that predecessors have done, and this can not replace your own creation."

At present, the composition departments of China's music colleges almost only learn the western orchestral music matching method. In fact, in practical application, whether social songs or popular songs, folk music is a very important component. Moreover, the production of some pure folk music, such as opera music is often encountered, which requires musicians to have a certain folk music foundation.

Color is a word often used to describe a dispenser. For example, a work of colorful, colorful and so on. It can be seen that color is very important in the dispenser, just like the timbre in the painting. It is to be closely related to the content of the musical performance. For example, if you compose the music of "River and Water" with the texture and rhythm of "Happy Goat", then the result is unknown. In fact, just after a little change in the arrangement, the music will change a lot. For example, to change

the two small flutes of "Pleasant Goat" into two suona horns, it will become noisy rather than jubilant.

Therefore, the color of the arrangement is very important, it must be closely related to the content of the music, to use accurate.(Zhu Peibin,2011)

The most important thing of folk music instruments from western Musical Instruments is personality. Every national musical instrument is very personal. Therefore, it is very important to use the expression of national instruments reasonably.

The following are some techniques used in folk music creation:

Morning with flute; water sound with guzheng slide; festival or lively scene with wind music and percussion; cheerful scene with harp and flute; mood growth with Xun, chime bells, aluminum harp, wooden fish, etc.; panic with sheng of not harmony chord; wind and waves hanging cymbals roll..., etc.

We should know that these conventional techniques are feasible and effective, but they are general. If the pattern, there is no originality. Works of art are meant to be creative and individual. It could not be an industrial standard.

I think as a composer, each of his arrangement works cannot be completely different, but we should try to use less ready-made mode, as far as possible more fresh things, even if not very new, it is best not to use those used things, but this stage should be shorter, do not imitate after mature.

In the music, the contrast is very critical. Do not have exactly the same large paragraph copy. It doesn't have to be big, but there. Of course, this also depends on the specific content of the music. In the arrangement, there are three main techniques of comparison:

(1) Comparison of different emotions, for example, the first paragraph of The Spring River Flower and Moonlight Night is greatly played and powerful played, and the second paragraph only uses three instruments: pipa, Xiao and muyu. This is a great contrast, contrast out of the back of the leisurely, deep emotion. You can also use the strength of the sound to increase or decrease (borrow terms and marks to make the volume increase and decrease). The change of chords and the combination of musical instrument groups are based on the change of the musical color of the whole music.

(2) The same melody but the different. The same theme, but the use of different accessories, the same melody does many aspects of the performance, so that the music shows different feelings. Or a deeper development.

(3) The transmission of Musical Instruments: This method is simple, which is to play the simple melody accompaniment sentences on each instrument in succession, so that the short melodic sentences can show a happy atmosphere.(Zhang Yi,2004)

Technique is a topic of great interest to study arrangers. Technique includes two aspects. One is the skill of playing an instrument, which is also the acting skills. The second is the skill of using the musical instrument, that is, the skill of matching the device. The former is for the performer to study, while the latter is for our composer to study. However, without the understanding and knowledge of the former, the latter is out of the question. For example, you don't even know how many strings of the guzheng, and you just use the guzheng in the arrangement, which is ridiculous, and the music written is not ideal.

About the performance and performance skills of various ethnic instruments, it is the method of ethnic instruments. For example, the vocal range, sound characteristics, performance skills, and so on, I think these knowledge, as a Chinese composer must be familiar with. As a Chinese musician, even the performance of their own ethnic instruments do not know, can be said to be a sad, but also ridiculous. Therefore, I hope that friends who study composition and arrangement can try to contact more folk music, listen more and read more. Students majoring in composition should contact more students majoring in folk music to understand ethnic Musical Instruments. Of course, there are many textbooks for ethnic orchestral music to learn. In fact, these are basic skills, rote things, I hope my colleagues who learn composition can pay attention to this.(Liu Zhuoya,2011)

Adapting folk songs into instrumental music, or quoting folk songs in instrumental music, does not begin with Bao Wenkai. From early Christian music, to Bach more than four hundred praise the prelude, from Haydn adapted 450 British folk songs, to Beethoven adapted 170 European folk songs, from the 19th century Liszt, Dvorak, Grieg, Tchaikovsky, to the 20th century Dan, Rabinovitch, Stravinsky, Respighi, Berg, Ives, in their own way will use folk songs in their own creation, formed the western professional music reference and adaptation of folk song tradition. However,

as a composer, only Bartok took the collection and study of folk songs and in-depth study from the perspective of folklore and anthropology as the starting point of his professional music creation, and had a worldwide influence.

In 1905, Bartok cooperated with Kodai to systematically collect and organize peasant songs. The main ethnic group of Hungary is called the Magar, of Asian YanHuang descent who moved from Lake Baikal to Europe. After a dozen

In the 19th century, the magar folk songs is still in generations of farmers oral retain obvious traces of Asian music, and many Asian nations, including Chinese yugur, Mongolian, and even part of the han folk songs are very close, in central Europe formed a completely different from the surrounding music style "music island". Bartok combines these folk songs with the European professional musical thinking, which provides a balanced fulcrum for the descendants of Chinese composer who hesitate in the gap between the eastern national style and the western modern spirit.

Bartok's inspiration for us is multifaceted:

First, to understand folk music, we must directly feel its real form and the real environment that produces it.

Bartok used the wax records of the time to directly record the farmer's singing, and made extensive detailed notes. The staff was not enough to record them accurately, so he created a variety of marks to make them accurate and perfect. He can ask a peasant singer to sing the same song at the same time every year for ten consecutive years, thus understanding the subtle changes in the style of the same song in a singer.

Second, the study of folk music should feel and understand the same or different external forms and cultural internal causes in the comparison, and should not be narrowly limited to a local area. Bartok is not collected exclusively in Hungary. He and Kodai went to Slovakia in 1906, Romania in 1908 and northern Arab Africa in 1913. The musical materials he used in his "Dance Suite" in 1923 include Hungarian folk songs and urban ballads, also Romanian "Doina", Slovak earthy dance and even Arab folk dance music.

Third, folk music should not only be the ornament of musical works, but should really take it as the starting point of artistic creation and as the soul of artistic works. In The Effect of Farmer Music on Modern Professional Music, Bartok wrote: " Farmer music shows the most complete and diversified forms of music. As a starting point for

the musical revival, it is impossible to imagine more worries.” 。 Bartok summed up the basis of his creation as this sentence: " Take the common knowledge of the past and contemporary western art music as the creation skills, and take the newly discovered country music as an incomparable perfect material, as the soul of the work.”

Fourth, using the western music form as the carrier of spreading folk music, we must also study and practice the artistic skills of western professional music. In his works, we can see the Bach tight neat multilayer line, Mozart the crystal clear get rid of the main statement, Beethoven that the transverse, lee, the brilliant instrumental music skills, also can see debussy that rotten colorful harmony color, stravinsky that the edges of harmony. However, Bartok is also Bartok, and all the composition skills he uses are designed to reflect the spiritual quality and artistic personality as a Hungarian. It is interesting to compare him to his two contemporaries: the Hungarian composer Ernodonani (1877-1960), four years his senior, emphasized internationalization while ignoring national characteristics. The Hungarian composer Zoltanodi (1882-1967), one year younger than him, adhered to the national character and lacked western composition skills. The only one who "successfully united two divided hemispheres" (zhangYi2015).

Chinese traditional music is linear, beautiful and long melody, with the piano instruments, adapted, make the stereo rich, so for folk songs with piano accompaniment or adapted into other forms of acoustic music, is to mono thinking into multiple thinking, the author has repeatedly stressed that adaptation is not a simple arrangement, but creation, is for the sublimation of the work. The composer did such a difficult work just to realize the existence value and social significance of the piano adaptation. Piano adaptation of multi-angle inspire people for folk songs and folk instrumental music works attention and understanding, the author of folk songs and folk instrumental music works, are full of sincere feelings, hope to national music more profound and widely spread, inspire us for the national music research and understanding, also let people of all ethnic groups in the world pay attention to our traditional music and culture. The music of our nation has got the worldwide cultural demand, because it takes the folk music as the prototype, the piano as the medium, and coincides with the aesthetic standards of the public

To, phase fusion.

Chinese piano adaptation to promote the development of the piano art in China with folk music as subject, is the general public love and familiar with, the melody content even music present emotion, temperament is easy to feel and experience, thus resonate, more likely to accept the piano this western instrument, through the use of multiple thinking, the use of western techniques, more comprehensive familiar with the piano tone, performance method, etc., it will greatly promote the development of the piano art in China.

The adaptation of folk songs and folk instruments into piano works has greatly enriched the piano timbre and strengthened the piano sound

The increase and separation of the levels of music make the piano playing technology develop to a higher level. It is issued by the piano instrument

For example, erhu, Jinghu, banhu, gaohu, suona, small gong, flute, flute, xiao, xun and so on, which are also the great contribution of our folk music to the world piano music culture.

Throughout the historical development of piano adaptation, through the in-depth study of "Yan Huang Style" and other works

I have made the following outlook for the Chinese piano adaptation music:

1. The perfect combination of tradition and modernity

The artistic life of modern creation comes from tradition, and Chinese traditional music culture is inexhaustible and inexhaustible

The treasure of. The creation of Chinese piano works still takes traditional music and traditional culture as the core and foothold, and the realistic vitality of these traditions lies in the combination with modern creation, which has richer techniques and more techniques

Sample form. The interdependence and mutual promotion of tradition and modernity will surely make the Chinese adaptation lead to greater success.

2. The perfect combination of technology and emotion

In response to some limitations of adaptations, composers are trying innovative writing techniques, such as adequate development

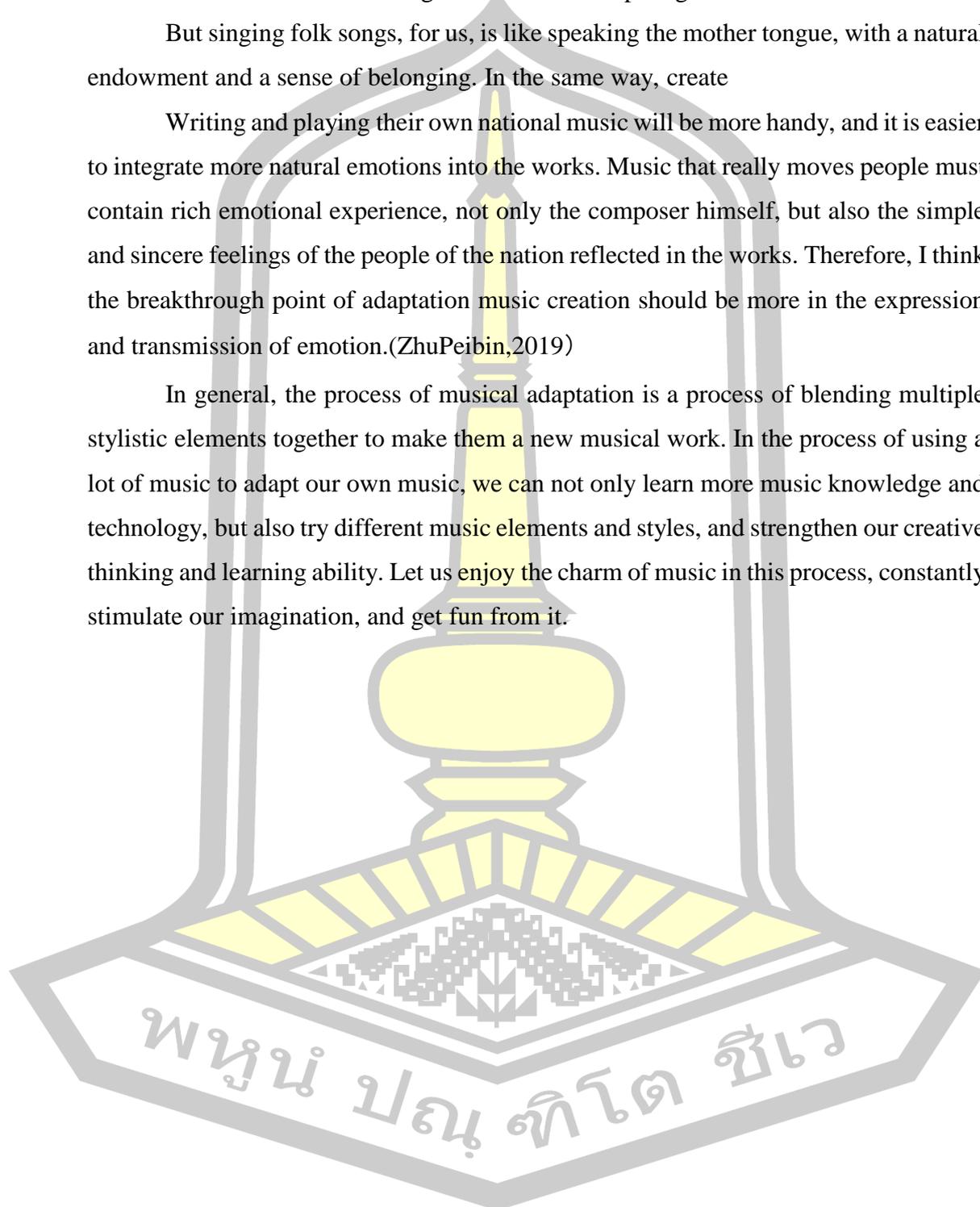
The characteristics of the piano, with multivocal thinking to make up for some defects of our single vocal melody. The re-creation of various forms of melody and

accompaniment texture. But we should also see the fact in the history of piano music that most of the most outstanding works are not adapted genres.

But singing folk songs, for us, is like speaking the mother tongue, with a natural endowment and a sense of belonging. In the same way, create

Writing and playing their own national music will be more handy, and it is easier to integrate more natural emotions into the works. Music that really moves people must contain rich emotional experience, not only the composer himself, but also the simple and sincere feelings of the people of the nation reflected in the works. Therefore, I think the breakthrough point of adaptation music creation should be more in the expression and transmission of emotion.(ZhuPeibin,2019)

In general, the process of musical adaptation is a process of blending multiple stylistic elements together to make them a new musical work. In the process of using a lot of music to adapt our own music, we can not only learn more music knowledge and technology, but also try different music elements and styles, and strengthen our creative thinking and learning ability. Let us enjoy the charm of music in this process, constantly stimulate our imagination, and get fun from it.



CHAPTER III

Research Methodology

In this chapter, I chose Suzhou city in Jiangsu Province as the main research area. Since this area occupies a very important role in both history and culture, I chose three informants as my research clues, so my use process is as follows:

Research Scope

- Scope of Content
- Scope of Time

Research process

- Selection of the Research Site
- Selection of the Key Informants
- Selection of the Songs
- Research Tools
- Data Collection
- Data Management
- Data Analysis
- Data Presenting

3.1 Research Scope

3.1.1 Scope of Content

This part includes the source and influence of the Jiangsu folk song Purple Bamboo-flute Tune in Yan Huang Style, the ontology study of the works, and the analysis study of the adaptation.

3.1.2 Scope of Time

Data collecting time from October 2022 to June 2023

Analyzing time from June 2023 to July 2024

3.2 Research Process

3.2.1 Selection of the Research Site



Figure 2. Map of China

Source: <https://image.baidu.com/search/detail> (2023)

(From Figure 2) In this dissertation, Suzhou City, Jiangsu Province was selected for fieldwork.

The name of "Suzhou" originated in the Sui Dynasty. In the ninth year of Sui Kaihuang (589), Yang Jian, Emperor Wen of the Sui Dynasty, took the name of Gusu Mountain and changed the original "Wu County" in NanChen to "Suzhou". Suzhou city was built in Zhou Jingwang six years (514), 2500 years ago, basically maintained a "amphibious parallel, river street adjacent" double board pattern, to "small bridge water, white tiles, historic garden" for the unique style, is one of the first 24 historical and cultural city, have "heaven, under the Soviet and Hangzhou" reputation. The representative of Chinese private gardens Suzhou classical gardens and Suzhou Bars of Chinese Grand Canal are listed as World cultural heritage by UNESCO. Most of the scenic spots and scenic spots in Taihu Lake are distributed in Suzhou, with rich cultural heritage and unique inheritance of music. The folk song " Purple Bamboo-flute Tune " originated here.

3.2.2 Selection of the Key Informants

The key informants I chose Bao Yuankai, Peng Jiapeng and Wang Zhe, because they are the famous Chinese composers, conductors, and the most outstanding representatives of singers. Through the interview and the rehearsals and performances of the orchestra, they accumulated a lot of written and oral information, and they put forward their own analysis and views on the musical characteristics and musical aesthetics of this work. The investigator criteria for selecting informants were:

- 1) They have at least 30 years of music writing, singing or performing music.
- 2) They know the creation, development and performance of film.
- 3) They have won the highest awards in various competitions.
- 4) They must be national musicians awarded by the government.
- 5) They have made outstanding contributions to the spread and development of Chinese folk songs.

From above criteria,I can choose 3 key informants as follow.

Date of investigation

January 2023 to May 2023

Investigation site

Observe the rehearsal and performance of Jiangsu Suzhou Symphony Orchestra

Interview with three informants



Figure 3. Bao Yuankai

Source: Wang Wei (2023)

(From Figure 3) He is a Chinese composer and music educator, was born in Beijing in 1944. He taught at Tianjin Conservatory of Music and was a member of the Central Committee of the Kuomintang and a member of the Standing Committee of the Tianjin CPPCC. He is currently a distinguished professor and The director of the Art Institute of Xiamen University.



Figure 4. Peng Jiapeng

Source: Wang Wei (2023)

(From Figure 4) He is the national level command, enjoy The State Council government allowance. Member of the 13th CPPCC National Committee and executive committee member of the 76th International Youth Music Union. Artistic Director and Chief conductor of Chinese National Orchestra, China Opera and Dance Theatre, Macau Chinese Orchestra (2003-2016), Henan Symphony Orchestra, China Oriental Symphony Orchestra and Oriental Chinese Orchestra; Permanent conductor of Ukrainian National Symphony Orchestra, Salzburg Mozart Orchestra, Austria Graz Orchestra, Busan National Music Orchestra and Czech National Symphony Orchestra; Artistic Director and Chief conductor of Suzhou National Orchestra since June 2017.



Figure 5. Wang Zhe
Source: Wang Wei (2023)

(From Figure 5) She was born in Suzhou, Jiangsu province, graduated from Shanghai Conservatory of Music with a master's degree, a young singer of the Political Troupe of the Second Artillery Department of the Chinese People's Liberation Army, and a member of the Chinese Musicians Association. In 2009, he participated in the 7th Golden Bell Award of Chinese Music and won the first place in the Silver Award of National Singing Method.

3.2.3 Selection of the Songs

Criteria for selecting these six works:

1. They are the representative repertoire of the province, the spread is wider.
2. They can represent the creative level of the composer Bao Yuankai.
3. There is a high performance rate.
4. In the tone of music is easily rearranged into a Chinese orchestra.

From above criteria I choosed six folk songs of Dialogue on Flowers , Flowing Stream , Going to Jiangzhou , Lady LanHuahua , Going to West Pass , Purple Bamboo-flute Tune, for analysis and rearrange.

3.2.4 Research tools

The research tools used in this dissertation are mainly interview form and

observation form. In order to obtain the research data, the researcher designed the questionnaire and designed the corresponding interview form and observation form according to different research objects.

Process of making the questionnaire (based on research objective).

- 1) I created a questionnaire for key informants
 - 2) I created key informants questionnaire
 - 3) Then I submitted the file to my advisor for checking
 - 4) Then I handed it over to the key informants and outside scholars to see if the file is comprehensive
 - 5) I revised the questionnaire and make up for deficiencies
 - 6) I continued to revise the questionnaire
- Finally, draft to go for filework .

3.2.5 Data Collection

I collected the data through literature analysis and fieldwork

1. I collected literature through the library and China CNKI literature inquiry platform
2. I have gone to Suzhou, Jiangsu Province, to conduct field research through listening, learning and recording.

3.2.6 Data Management

I managed the collected data through classification, conducted separate interviews with composers, conductors and singers, and classified and described the composer's writing process, the conductor's rehearsal process and the singer's singing process.

3.2.6 Data Analysis

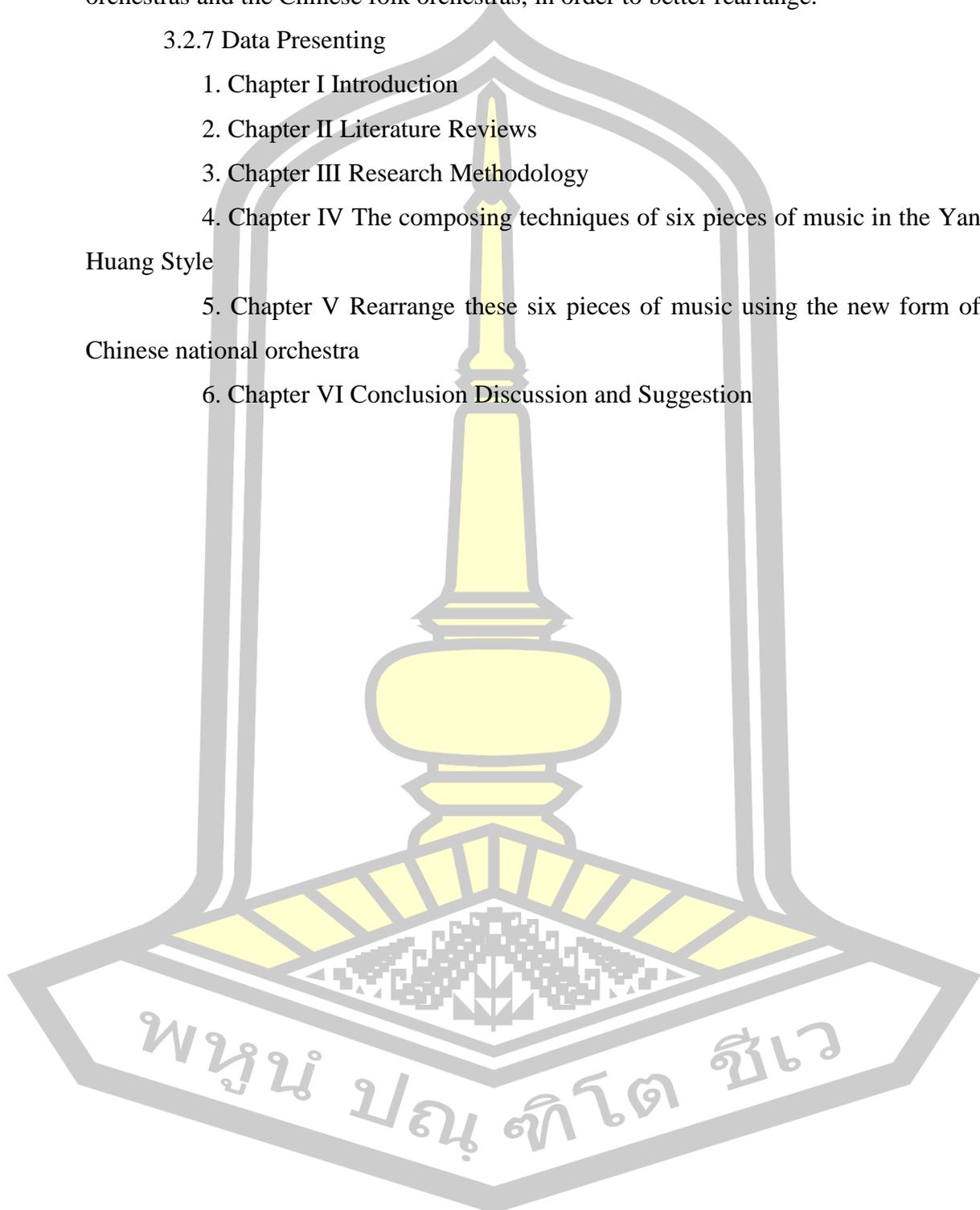
3.2.6.1 The data I analyzed started with two objectives. In the first research objective, Analyzed the creative skills of Yan Huang styles, In order to analyze the musical characteristics of the six works, I used Western music analysis methods for data analysis. I first conduct music analysis, then analyze the melody and sound forms of the score data to prepare for subsequent paper writing.

3.2.6.2 In the second research objective, in order to rearrange the six works in the new form of the Chinese national Orchestra, I used the traditional Chinese music

analysis method , I analyzed and compared the instruments of the western symphony orchestras and the Chinese folk orchestras, in order to better rearrange.

3.2.7 Data Presenting

1. Chapter I Introduction
2. Chapter II Literature Reviews
3. Chapter III Research Methodology
4. Chapter IV The composing techniques of six pieces of music in the Yan Huang Style
5. Chapter V Rearrange these six pieces of music using the new form of Chinese national orchestra
6. Chapter VI Conclusion Discussion and Suggestion



CHAPTER IV

The composing techniques of Bao Yuankai in the six pieces of music

This chapter discusses the composing techniques of Bao Yuankai and the analysis of these six musical works.

4.1 The analysis of six songs composed by Bao Yuankai.

1. A song of Dialogue on Flowers
2. A song of Flowing Stream
3. A song of Going to Jiangzhou
4. A song of Lady Lan Huahua
5. A song of Going to West Pass
6. A song of Purple Bamboo-flute Tune

4.2 The composing techniques of Bao Yuankai

4.3 In summary

4.1 The analysis of six songs composed by Bao Yuankai.

4.1.1 Dialogue on Flowers

4.1.1.1 Relevant background and performance content .

The folk song culture in Hebei Province of China has a long history. After thousands of years of historical changes and long years of baptism, it can still be rooted in the entire North China region and leave a deep imprint in the hearts of the people in Hebei Province. It has better absorbed The cultural essence of Jizhou embodies the wisdom of the people of Hebei and inherits the rich ethnic characteristics of Hebei. It is the product of the perfect combination of strong regional color and rich local cultural and artistic heritage. Among the many Hebei folk songs, the most widely spread and representative classics include "Flying a Kite", "Jasmine", "Duihua", "Xiaobaicai", etc. The folk song culture in Hebei has developed and prospered. The superior geographical conditions are the cradle of Hebei folk song culture. Under these conditions, Hebei folk songs have sprung up one after another. Their music culture occupies a very important position nationwide. A large number of folk songs are not only in This area has been widely circulated and sung throughout the country. It has been integrated into the folk

culture of other regions and evolved into a new form of folk songs, which has greatly promoted the development of Hebei folk songs.

It uses the tune of Hebei's traditional folk song "Duihua" with new lyrics. The folk song is cheerful and vividly depicts the scene of local people laying flowers to the heroes of the Eighth Route Army. The lyrics are in the form of a question-and-answer duet. Folk songs have rich and varied punctuation, syncopated rhythm patterns, contrasting timbres and rich intensity changes, depicting the cheerful and enthusiastic scene of the antiphonal song.

4.1.1.2 Analysis of the creation techniques of the work

4.1.1.2.1 Introduction (Bars 1 to 8)



Figure 6. appendix2

Music opening, warm and cheerful sound first to foil a lively, prosperous scene: D minor, not complete segment melody vocabulary and forceful rhythm alternately, allegro speed, music used sixteen points, half time, three even, rather tight sound, beat here has experienced 3/4,4/4,7/8, highlight the different beat point stress, constitute multiple octave line, sound dense, these are focus on rendering strong, jubilant sound atmosphere. Finally, a string of sixteen characters is upward to introduce the subsequent thematic melody.

พหุ ประทีป ชีวะ

4.1.1.2 .2 Part I (Bars 9 to 45)



Figure 7. appendix2

First of all, the three-sentence Hebei folk song " Dialogue on Flowers" is fully presented. Each sentence has four bars, the first two sentences are simple repetitive relationship, all can be divided into two symmetrical Bars (2 + 2), and the combination is a question-answer structure. The composer chose the oboe to play the first verse, and the second verse. The third phrase breaks the structure and material of the previous phrase, takes the second Bars of the first verse and the second Bars of the second verse of the first two sentences respectively, and makes the tone free shift or rhythm change, so as to make a more compact question and answer structure and repeat it once. The harmony background of the whole paragraph is mainly played by the timbre of the harp part and the string part. The oboe tone is sweet, and the melody is gentle, it is more clear and graceful; the flute tone is fresh and lively, in the clarinet, horn and string music, rendering a delicate picture. Based on the theme of Flower and the change of musical strength and the contrast of the timbre of different instruments, the composer tries to depict the scene full of interest.

4.1.1.2.3 Part II (Bars 46 to 105)



Figure 8. appendix2

4/2 beats, the adagio rhythm, lyrical music, beautiful, contrast with the first and third parts. The theme of folk songs can be divided into two major phrases (8 + 8), and each sentence can be refined into two clauses (4 + 4). It has presented three times, the first G tune, the second tune, the third B tune.

For the first time, the theme is the flute and clarinet main theme, which integrates with the arpeggios of the harp, adding a delicate emotional expression. The composer treated the symphony orchestra delicately here, adding a soundboard and wooden fish to show a soft and quiet temperament, so as to imitate the sound of Chinese chamber music. This kind of creation idea and the sound effect and the first part of the music sound seems to constitute the color contrast of a west. At the same time, in this chamber music paragraph, the composer uses the harp combination G, B, D and E as the additional chord (with the palace chord with six degrees), so that the music has a wonderful and vivid Chinese charm under the dual role of harmony color and instrument timbre.

When the theme appeared for the second time, the composer used the internal timbre of the string group, and transferred from viola and cello to the violin group, still maintaining the writing characteristics of chamber music.

When the theme appeared for the third time, the composer used a strong band to play out and expand the band. Among them, the whole string group plays the theme of flute and piccolo, other instruments in the woodwind group and the brass instruments are opposite, and the bass to simplify the tone to assist the brass. Thus, the three layers of texture overlap each other, creating a full, strong sound atmosphere to show a warm, jubilant mood.

The characteristics of this part are mainly manifested in: (1) and the use of sound sequence. The genus chord in the positive lattice is not solved to the main chord, but is replaced with the chord with the main function (the following middle chord), which is called the obstruction. In this work, the composer designed the obstacles (such as two Bars 94 and 97) to make the "beyond expectation" sound get a refreshing effect. (2) Use additional sound chords. The composer uses two or six degree tones (such as Bars 49) to attach the third degree chord to the pentonic folk melody by changing the traditional western chord color. (3) Multiple touches of the melody part. Composer is good at the folk melody for three or six degrees of parallel together, and

the parallel and longitudinal chord structure parallel, such as two Bars 85,89, two flute three, four degrees parallel, two clarinet octave superposition melody, a variety of instruments parallel to sound space stereo feeling, but also make the sound concentration and contrast before and after.

4.1.1.2.4 Part III (Bars 110-136)



Figure 9. appendix2

After the introduction, only the first part of the second music segment is reproduced, after a short end, this part is a reduced reproduction. The music ends in a jubilant, passionate climax.

4.1.1.3 Brief comments

Composer based on folk melody, using the symphony orchestra as allocate sound color "brush", around the theme prototype presentation and variation, give sound with new temperament, so that the works in the folk flavor, fusion of western professional creation sound form and means, finally achieve the combination of Chinese and western, refined and popular tastes.

4.1.2 Flowing Stream

4.1.2.1 Relevant background and performance content .

“Flowing Stream” is a folk song of the Han nationality in Yunnan province, which is widely sung at home and abroad. The lyrics are simple, full of imagination, melodious melody, melodious, in the sound circulation of the sincere feelings of young men and women. The lyrics create a huge space for the natural association of the listeners, between the lines exudes a moving romantic atmosphere: the silver moonlight under the earth is a quiet, the river below the water babbling. In such a unique night,

the beautiful and intelligent little sister is beautiful, full moon express, sing a love song from the bottom of my heart. In the sky and under the mountain, the moon and the river, the relative contrast between the two opened up a huge space for artistic expression, people really feel the hero of the sweetheart that rich deep feeling, has been filled between heaven and earth, man and nature into the true love, the unity of goodness and beauty.

4.1.2.2 Analysis of the creation techniques.

4.1.2.2.1 Introduction (Bars 1 to 8)



Figure 10. appendix2

Code with weak strength and keep continuous segmentation tone type, depict ripples under the moonlight, add weak instrument string instrument slowly advance color harmony, draw the outline of the hazy moonlight, the band in four beat rhythm weak tone tone, horn, harp, instrument, piano instruments interweave, echo, create a clear, ethereal sound artistic conception. This part of the napoli chord (the 5th bar level) highlights the color characteristics, which is connected with the front and rear chord, completing a harmonic progression: g-feather nine chord- -VI nine chord- -nappoli in situ triad- -hexaone main chord. The bass of the four chords form a continuous pure four degree rise in the strings, and at the same time, they form a pure five degree parallel interval between the bass and the cello. From this point of view, this is a typical color harmony design, the composer to create the moonlight, river, evening wind and other specific natural artistic conception.

4.1.2.2.2 Part I (Bars 9 to 24)



Figure 11. appendix2

The first two bars (Bars 9~10) simulate the introduction of the lining word "ah" in the folk song. After that, the theme of the folk song is presented in the non-square music Bars of the four songs.

Compared with the theme of folk songs, there are two main changes in the above example: (1) the scale of the theme of folk songs is compressed to a certain extent, the five phrases are integrated into four, the fifth sentence is only left with one tone segment as a supplement to the fourth sentence, and the latter two sentences are therefore merged into one sentence. (2) The composer chooses 4 / 4 beats as the carrier of musical statement, but the characteristics of the note organization and musical tone do not deliberately make it stronger than the four-beat, but give more fully in some places, thus making the artistic performance more full. For example, in the second half of the third phrase, the two exaggerated long notes (c^2 and a^1) highlight the artistic expression of the hero's inner call and desire.

The theme melody is played by the British tube with melancholy timbre and just like human voice, and the string orchestra is filled with long lines, and then coordinated with the flowing woven layer of the piano, making the pure romantic emotion under the moonlight sincere and moving. Since the third phrase (Bars 16), the bass lines played by the first part of the viola form a continuous half-tone. The theme above this is set off by the elegant color and sound, just like the painter drawing a quiet and soft picture, which vividly shows the beautiful love beside the babbling water under the moonlight.

The tone of multi-sound music in this Bars presents a distinct impressionist sound characteristics, especially based on the five-acoustic style theme configuration, it can be said that the aesthetic image of Chinese and Western music is a natural fusion. Representative is the use of natural minor genus variable chord. In general, the most common thing in European common music writing is to reduce or raise the chord minor to form the genus variable chord. However, however, the composer deliberately avoided the harmonic minor, representing the European classical romantic music style, and replaced it with the chord of the natural minor, and made the corresponding solution. For example, the fourth step of the fourth 4, and the reduced tone level was descending to the tonic. This processing method is different from European tradition already, accord with the natural tendency of tone sound level movement again, the sound that obtains makes a person produce ethereal and dreamy imagination.

For example, in the second half of the third phrase, the two exaggerated long notes (c^2 and a^1) highlight the artistic expression of the hero's inner call and desire.

The theme melody is played by the British tube with melancholy timbre and just like human voice, and the string orchestra is filled with long lines, and then coordinated with the flowing woven layer of the piano, making the pure romantic emotion under the moonlight sincere and moving. Since the third phrase (Bars 16), the bass lines played by the first part of the viola form a continuous half tone. Above this theme, set off by the elegant color and sound, is like the painter drawing a quiet and soft picture, vividly showing the beautiful love beside the babbling water under the moonlight.

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tone level was descending to the tonic. This processing method is different from European tradition already, accord with the natural tendency of tone sound level movement again, the sound that obtains makes a person produce ethereal and dreamy imagination.

4.1.2.2.3 A¹ (Bars 25 to 36)



Figure 12. appendix2

This Bars uses the same theme as the previous paragraph. The flute is the main instrument of this part, and accompanies the harp and strings. The sound increases the thickness of the previous Bars, and the mood is more passionate than before.

The flute is a woodwind instrument, soft, transparent, pure timbre, artistic expression, fit the "river", and shape the image of "love music and love", shape the love image.

Then observe the multimodal environment of the music. Most of the composer used four or five overlapping chords in this paragraph, thus creating an ethereal, transparent multi-sound sound. While intentionally reducing its functionality, the harmony vocabulary further highlights the color, and the composer conveys the charm of Chinese folk music. In this aspect, there is a more prominent Bars 26. First, the second violin part forms the fourth and fifth degree harmony background layer, reflecting the main rotation of the flute interpretation, showing the trickling water and the hazy moonlit night.

4.1.2.2.4 A² (Bars 46 to 59)



Figure 13. appendix2

B, the band strong strength, thus the music development and emotional catharsis to a new stage. The string orchestra plays the theme, the harp performance, highlighting the image of "river water"; the background layer is the quick rate of notes, in addition to the natural appearance of the river water, but also the heartfelt praise of pure love. Finally, the high-pitched stringed instruments are played in unison, simulating the bass stringed instruments of "Ah Ge" to play the same melody one bar apart and slowing down by half, and matching the loud part, so as to imitate the answer of A mei A Ge, and push the fiery love song to a climax.

4.2.3 Brief comments

The composer uses the rich timbre of the band to make many changes on the theme of "Flowing Stream", drawing the outline of a gradual change and development, showing the symphony space created by the organic integration of Chinese and Western music.

Around the blending of the band, the composer borrowed the European impressionism; around the creative harmony technique, using the fusion of chords, chords, to enhance the melodies of Chinese folk songs, thus showing the refreshing multi-sound tone based on the same folk theme.

4.1.3 Going to Jiangzhou

4.1.3.1 Relevant background and performance content .

Jiangzhou refers to today's southern Jinan region, the ancient region administrative center is located in today's sharea, jiangzhou has a long history, agriculture, attract eastern, southern shaanxi, central Shanxi, northern Henan, such as population, in jiangzhou engaged in agricultural experience exchange and business exchange activities,

therefore have this folk song "jiang". The folk song Going to Jiangzhou also known as "A Carrying pole", is spread in northern Shanxi Province. The work describes the cheerful and lively scene on the way to Jiangzhou.

4.1.3.2 Analysis of the creation techniques.

4.1.3.2.1 Introduction (Bars 1 to 4)



Figure 14. appendix2

In Bars 1 to 2 of the opening piece, the composer uses a "strong national style"; the piano voice quickly moves the decorative sound; and the plucked play of the violin voice gradually drops. A variety of expression elements blend and mix, showing a cheerful, clever sound. In Bars 3 to 4, the woodwind instrument and the string band enter, forming the longitudinal block of timbre contrast, making the sound dramatic.

4.1.3.2.2 A (Bars 5 to 25) and A¹ (Bars 26 to 46)



Figure 15. appendix2

Both paragraphs A and A¹ are non-square structures, with the same theme melody and the same tonality.

The main playing instrument of the theme melody in Bars A is Banhu. Banhu is a traditional Chinese national musical instrument, with high and solid timbre, clear and loud sound, and strong penetration. It is good at expressing high, passionate and warm emotions. In a and b, we use Boeing to deduce the theme melody to show witty and cheerful mood; in d and e, we give sound rhythm. At the same time of interpreting the theme, the string band plays the light tone with weak strength, so as to simulate the typical vocabulary of Chinese national plucked instruments, and draw the outline of the beauty of the shoulder carrying the shoulder pole.

In terms of matching instruments, in addition to decorating the theme melody with the piano timbre and making it interweave with the Chinese national musical instrument board, the composer also mobilized the band means to make various timbre flow between different levels of sound. Foreground-middle-background, interweave or overlapping, obtain concave and convex multi-sound. This artistic creation concept and technical means of combining Chinese and Western elements, while highlighting the national style of music, at the same time, endows the sound with a three-dimensional symphony character.

A' repeats the theme of A, and the main difference between the two is still the blending of the band's timbre. From the main theme of the front headtone to the clarinet headtone, the background layer basically maintains the pattern of the front tone, and the horn tone of the inner sound part makes the concentration of the sound more fragrant.

4.1.3.2.3 A² (Bars 55 to 75) and A² (Bars 80-100)



Figure 16. appendix2

The theme melody of the two paragraphs of A² and A³ is the basic repetitive relationship, and only the rhythm tone of the d¹ sentence becomes the first grade of the last sixteen.

In terms of tone design, the two Bars are both B tone, which shows the relationship between A and A' in the same tone. From this perspective, while the composer pursues the expression of national tone, he adds the change tone thinking to highlight the contrast of sound and the development of music.

A², the piano as the main player, two octave apart the folk song theme. In the background layer, the violin voice uses decorative fixed notes with other string instruments, supplemented by the phonological design of wooden fish timbre, focusing on the artistic image of the porter singing while walking on a shoulder pole. Wooden fish is a distinctive percussion instrument, clear and sonorous timbre, good at expressing joy. The combination of piano and wooden fish enhances the brightness of the sound and the witty portrayal of the characters.

4.1.3.2.4 Repeat A(Bars 100 to 145)



Figure 17. appendix2

Repeated marks are used on the score to repeat the beginning of the music (Bars 1~4) and the main A (Bars 5~25). It is worth noting that the Bars 101~114 before the repetition is a connecting part, which plays the transition function of tone conversion, that is, the B tone of the second part of the whole song (A² and A³) turns back to the D tone of the main tone, so the whole music has the meaning of reduction and reproduction. In addition, the rhythm of drums and gongs in bars 103~104 should also be mentioned:

Gongs and drums have an important rendering function for the sound atmosphere in Chinese folk music, and have a unique foil function for the expression of customs in specific regions. Therefore, they have the function of symbol marking in many folk music types such as opera, folk art, folk song and rap. In Bars 103~104, the clarinet, horn and trumpet simulate the rhythm of opera gongs and drums, and at the same time, copper pipes are used to enhance the brightness and metallicity of the sound, which once again proves the composer's efforts and pursuit of organic integration of Chinese and Western musical expression elements.

4.1.3.2.5 Coda (Bars 100 to 145)



Figure 18. appendix2

Phrases are played successively in the two contrast tones of trumpet and banhu, closing the whole music simply and vividly. In this final part, the composer repeats the previous musical materials and timbre of musical instruments. On the one hand, he pursues the echo and unity after musical development and comparison, and on the other hand, it is also a general review and induction of the main musical characteristics of the whole music.

4.1.3.3 Brief comments

The most prominent feature of the orchestral music lies in the effective combination of the European symphony orchestra and the Chinese folk instrument Banhu, so that the tone of Banhu plays its own distinctive characteristics independently of the symphony orchestra, but also is not suddenly isolated from the symphony orchestra.

While maintaining the integrity of the melody of the folk songs, the music deals with different tones and emotions through four variations. In the works, the whole shows the

progressive and progressive band thinking. The composer has injected fresh vitality into the traditional folk songs with distinctive Chinese characteristics with his exquisite band writing skills.

4.1.4 Lady Lan Huahua

4.1.4.1 Relevant background and performance content .

Lady Lan Huahua narrates a complete story with the same tune: the tragedy of the woman resisting the tragedy of feudal arranged marriage in pursuit of free love. The fate of the blue flower is typical of The Times in the rural areas of old China. The spirit and cultural connotation of this work have opened a window for contemporary teenagers to understand and understand the depressed situation of the bottom female class in China in a specific historical period. This folk song is the most popular song in northern Shaanxi. Xintianyou is a folk song popular in northern Shaanxi. From the name "Xin tianyou", it is a free, lively, flexible, and impromptu form of folk song. The song effectively criticizes the feudal marriage system, and enthusiastically praises the rebellious spirit of breaking through the old ethics and the pursuit of the freedom of marriage. The melody composed of the upper and lower phrases is built on the six-tone tone. The last melody of the two four degrees jump into and four degrees of the cavity, highlighting the distinctive local characteristics. In singing, with the different content of the lyrics and the change of the mood, the tune is also different and different, forming a form of different song. The whole song sounds vivid and delicate, real and touching.

4.1.4.2 Analysis of the creation techniques

4.1.4.2.1 Introduction (Bars 1 to 8)



Figure 19. appendix2

At the beginning of 4 bars, the string band slowly and deeply showed the backbone notes of the theme of "Blue Flower", during which the tone was marked by timpanine roll and the contrast of strength from pp to f, so as to create a dramatic sad atmosphere. After the next 4 bars, the horn and the first violin will sing the melody of the second sentence (b) of the folk song, and the tone is sad and sad.

4.1.4.2.2 Part I: Theme Presentation and three Variations (Bars 9 to 48)

This paragraph is a non-square structure of three sentences, and the three music sentences reflect the language organization characteristics of one point. A feather tone, sorry tone, deep mood, metaphor for the life fate of the blue flowers for the feudal rule of persecution.

The oboe plays the main musical instrument, harp and string accompaniment, delineating the pure emotional appeal of the protagonist. Composer in this part of the middle scene layer, focus on the foil and echo the role of the sound line. For example, in Bars 11, in the long tone of the oboe theme, the violin has a supporting melody presented by two tones, which is a continuous descending sigh tone; in Bars 13, the string group divides more parts with harmonic foil and simple counterpoint; at the end (Bars 17), the cello fills the long melody, and thus connects to the first variation of the theme (A¹).

Main cello tone vigorous, plump, harp with more flowing lines, band configuration than the previous also give corresponding adjustment, including the bell melody, the resulting cello melancholy tone and the bright tone contrast echo, in the creation of sound space at the same time, won a similar "echo" effect.

The composer uses a mixture of multiple instruments to form multiple octaves to highlight the more powerful sound of this Bars. Two flutes, a clarinet, violin and viola share the theme melody, especially the sharp timbre of the flute and the I violin in the high pitch area, which naturally brings out the artistic expression of excitement and fine tremor. The ns, big and bass string instruments start from the Bars 29 and complement the theme, so that the theme variation shows the dialogue and mutual answers of the music in the high and low tones. The band adds timpanine, bell organ, harp, gong and other colorful instruments, highlighting the full and heavy sound style. Representative such as Bars 32~35: the melody is I, composed of the violin and viola, so that the sound has a broad sense of space; the internal part uses flute, clarinet, horn, etc., to make the sound more round and integrated.

The first phrase of the variation (Bar 36~38, sentence a) has changed, mainly manifested in: the melody range makes the tone fluctuate more volatile, and the and other tones make the sound more dynamic and add the driving force to the musical statement; plays along with the change of musical mood. Specific situation: the theme is stated by flute, violin, viola, and cello; the inner voice harmony is filled by oboe, clarinet, large, tube, horn, and trombone; the low part is double by bass and fixed drum, with the time of high voice and last voice, like the other voice, pushing the music development to the high point; then (eight break marks), expressing the artistic effect of "silent sound here".

After that, the band continued to state other phrases with a delicate and quiet sound (the string instrument, the harp and the triple arpeggios), the melody form was restored to the theme prototype, and the third phrase (c) was repeated with the main instrument (woodwind).

4.1.4.2.3 Part II (Bars 49 to 66)



Figure 20. appendix2

This part is more use of chords and harmony, strengthen the sound tension, rendering or sad or angry struggle emotions.

With brass, percussion and other heavily colored instruments as the leading, the curtain fought against the feudal ethics through the dramatic sound scroll. This Bars includes two phases. The first stage (Bars 49~54): the fast and strong ascending scale of the string group of the wind group follows the theme variation of the wind group, and the sound has a high sense of tension inherent tension. The second stage (Bars 54~59): The timpani presents the theme of the variant folk songs, and the loud sound quality of the stress implies the unshakable firm determination of the blue flowers under the power of the feudal ethics.

The growing growth and the constantly changing rhythm, focusing on rendering the story that happened in a certain era, is bound to face an irresistible tragic ending.

The double-sentence body structure of the expanded writing method. The first phrase (a²), the string band strengthens the melody with a combination of multiple octaves, giving the sound with stronger concentration and hardness; the second phrase (b¹), rendering the sound, the combination of brass instruments and percussion instruments further highlights the hardness of the sound, showing the unyielding spirit of the hero in the face of insurmountable traditional forces.

The background layer is the evenly split rhythm of the timpani, like fate knocking on the door; the music and music groups simulate tragic crying. This part hints at the tragic outcome of the blue flower.

4.1.4.2.4 Part 3: Two variations of the theme (Bars 78-102)



Figure 21. appendix2

Choose the most expressive string instruments to play the main theme melody, presenting a warm and sad sound tone, like a stirring elegy. The composer asked the violin and viola to play on the G strings, and the bass, cello, and the fixed tone of the main melody, and added.

The last repetition of the non-square theme paragraph, as the end of the whole piece. The oboe and the clarinet share the theme, showing the infinite regret and memory of the deceased. The whole string group mobilizes the delicate change of strength to foil the theme. The harp is supplemented by chord changes, and this background arrangement can better reflect the sad mood of the main voice part. The last sentence of the whole song is a violin solo, repeated presents a broad phrase (c), not only forms the timbre contrast with the

previous paragraph, but also seems to simulate the character image of alone, weak and helpless, the whole music followed in a kind of indescribable loneliness and sad, sigh.

4.1.4.3 Brief comments

The work is repeated many times, and each time presents a different matching design. The composer takes the rich sound of the band as the color palette. Through the contrast of shades, the theme of folk songs is constantly faint, setting off a gradual sound context, and depicting the image of traditional Chinese women persecuted by the feudal system in many aspects.

4.5 Going to West Pass

4.5.1 Relevant background and performance content of folk songs:

Going to West Pass is "the most famous five migration" one of events, from the middle of the Ming dynasty to the early years of the republic of China history of more than four hundred years, countless Shanxi, shaanxi, Hebei people uprooted, through the central plains and Mongolian grassland economic and cultural channels, driving the prosperity and development of the northern region. The work "going to west " shows a pair of lovers forced by life, brother leaving and sister seeing them off. The melody is full of the different mood of parting sorrow.

4.5.2 Analysis of Going to West Pass.

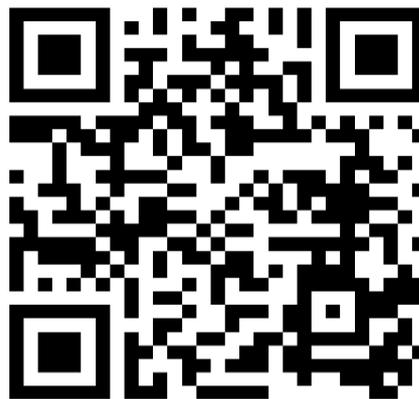


Figure 22. appendix2

4.5.2.1 Introduction (Bars1-3): In order to establish the continuous parallel chords on the E eigcharacter, the harmony tension is large, showing the uneasy mood.

4.5.2.2 Show Part I (Bars 4-21): the relationship of paragraph repetition, the theme paragraph is 4 + 5 irregular double sentence structure. The melody takes the main tone E as the central tone, and jumps up and down into the melody line in the wave form. The beginning tone of the paragraph and the end tone are separated. The sad and emotional color brought by the drop in the tone area makes the image of the music very obvious. The last Bars of the second phrase is actually a supplementary nature, with the meaning of the hero's murmur and a Bars of the music. After the first presentation of the theme, the theme was repeated. It should be noted that the repeated first phrase (Bars 13-16) changed the melody of E to A, and after some comparison in the color, the second phrase changed to E, which further improved the theme music and deepened the music image depicted by the theme.

4.5.2.3 Expand Part II (Bars 22-47): For the repeated relationship of the music paragraph, the endless phrase structure of 5 + 6 continues to maintain the unstable state of the work. The c phrase (Bars 22-26) can be divided as 2 + 2 + 1 are the changes of the first two bars, and the last one is expanded. The d phrase (Bars 27-32 bars) is a continuous downward melody line, and the emotion of not giving up rises on the paper. However, the two short phrases are far from expressing the content of the work, so followed, the composer repeated the music with different timbre configuration techniques.

Connection (Bars 44-47): The parallel chord progression material comes from the introduction. The difference is that the original 3 bars are expanded to 4 bars. This expanded bar is the continuation of Bars 3, which is the time need for strings to change from strong to weak. The short 4 bars brings the music image from the contrast theme to the theme, which is also a change of strength, which can also be seen as another emotional catharsis of the unfolding Bars.

4.5.2.4 Regeneration Bars A1 (Bars 48-56): The theme Bars has been deepened on the device, and does not follow the structure mode of the complex Bars.

4.5.2.5 Coda (Bars 57-61): from the change of the second sentence of the theme paragraph, quickly and intensified the end of the music, thousands of give up but the real factors, free and heroic is more profound sad, people can not help but fall into it, endless aftertaste.

4.5.3 Brief comments

From Bao Yuankai's work, we can basically see the exquisite technology he displayed when he integrated the western composition technology with the works of Chinese

national style. He has a keen sense of touch when exploring the theme connotation of the original folk songs, which not only shows the original folk songs in a more complete image, but also exudes charming charm in the background of the new era in a new form of expression. This work is very worthy of careful study and careful experience.

4.1.6 Purple Bamboo-flute Tune

4.1.6.1 Relevant background and performance content of folk songs:

“Purple Bamboo-flute Tune” is a traditional folk song ditty and love tune in the south of the Yangtze River. The actors sway their hands to filter soybean milk when singing. The filtered cloth is supported by two spotted bamboo sticks, and the actors just hold the two swaying bamboo sticks. The spotted bamboo sticks are called "purple bamboo", and the folk song has since been called "purple bamboo tune". It was originally a folk song with beautiful mountains and rivers, rich in fish and rice. Its melody ups and downs, optimistic and friendly, a tune, lively and lively rhythm, rich in the Jiangnan area working people simple and industrious character.

4.1.6.2 Analysis of the creative techniques .



Figure 23. appendix2

4.1.6.2.1 There is no introduction in the music, and the theme first appears in the right hand of Bars 1. F feather tone, moderate speed, presentation, and large structure. The left hand accompanies the texture to decompose the arpeggio upward, giving the music the feeling of progress. In Bars 11-14, the composer uses the harmonic connection method to keep the bass steady down, and the sound effect is low, reversing with the high sound side of the right hand, injecting new vitality without changing the original melody, and enriching the sound level.

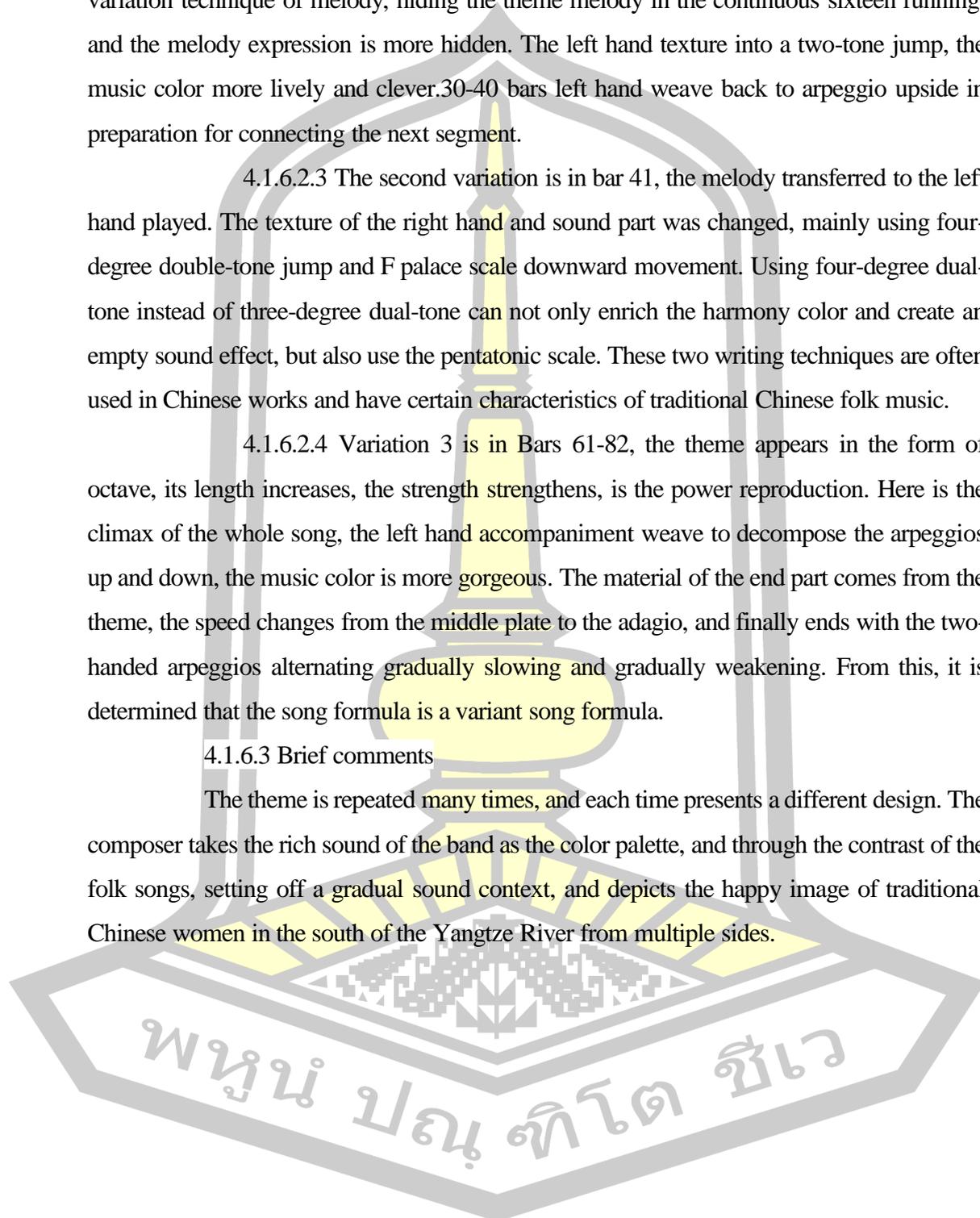
4.1.6.2.2 The first variation appears in bars 21-40, using the decorative variation technique of melody, hiding the theme melody in the continuous sixteen running, and the melody expression is more hidden. The left hand texture into a two-tone jump, the music color more lively and clever. 30-40 bars left hand weave back to arpeggio upside in preparation for connecting the next segment.

4.1.6.2.3 The second variation is in bar 41, the melody transferred to the left hand played. The texture of the right hand and sound part was changed, mainly using four-degree double-tone jump and F palace scale downward movement. Using four-degree dual-tone instead of three-degree dual-tone can not only enrich the harmony color and create an empty sound effect, but also use the pentatonic scale. These two writing techniques are often used in Chinese works and have certain characteristics of traditional Chinese folk music.

4.1.6.2.4 Variation 3 is in Bars 61-82, the theme appears in the form of octave, its length increases, the strength strengthens, is the power reproduction. Here is the climax of the whole song, the left hand accompaniment weave to decompose the arpeggios up and down, the music color is more gorgeous. The material of the end part comes from the theme, the speed changes from the middle plate to the adagio, and finally ends with the two-handed arpeggios alternating gradually slowing and gradually weakening. From this, it is determined that the song formula is a variant song formula.

4.1.6.3 Brief comments

The theme is repeated many times, and each time presents a different design. The composer takes the rich sound of the band as the color palette, and through the contrast of the folk songs, setting off a gradual sound context, and depicts the happy image of traditional Chinese women in the south of the Yangtze River from multiple sides.



4.2 The composing techniques of Bao Yuankai

Below, I can explain the composing techniques of the composer Bao Yuankai

Table 1. the composing techniques of the composer Bao Yuankai

The songs of name	Harmony	Melody	Tempo	The emotions conveyed	Playing Method
Dialogue on Flowers	 <p>The rapid alternation between the main chord and the dominant chord</p>	 <p>Simple five sound melody structure, in four-phrase groups</p>	 <p>Mostly 7/8 time, simple and easy to play and remember</p>	<p>Depict tea farmers labor and life, realistic language, emotional expression, vivid life scenes</p>	<p>Natural and realistic playing method, mostly improvisational. focus on smooth melody and emotional expression</p>
Flowing Stream	 <p>The use of seventh chord color lines</p>	 <p>More varied melodies added dance elements, enriched melody lines enhanced expressiveness</p>	<p>Rich rhythms, often 2/4 and 4/4 time, varied rhythm patterns, suitable for dance performance</p>	<p>Rich dance content, including labor and storytelling, use of figurative language and vivid imagery</p>	<p>Playing method closely integrated with dance performance, emphasis on emotional expression and vividness</p>

Table 1 (Continued)

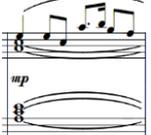
The songs of name	Harmony	Melody	Tempo	The emotions conveyed	Playing Method
Lady Lan Huahua	 <p>Rich modes, using heptatonic and key changes, enhancing musical color</p>	 <p>Complex and varied melody structures, multi-segment forms, dramatic expression and emotional depth</p>	 <p>Rich rhythm patterns, often combining various rhythm types</p>	<p>Deep play content, emphasizing narrative and lyrical balance, detailed and poetic expressions</p>	<p>strong overall impact Professional Playing method requiring advanced skills. precise emotional expression closely integrated with performance.</p>
Going to West Pass	 <p>The use of parallel chords makes people feel in a heavy mood.</p>	 <p>The five-tone melody is very full of Chinese characteristics.</p>	 <p>The pace of 4 / 4 is slow and perfect for narrative expression.</p>	<p>Rich performance content, include love, life, history.</p>	<p>Natural and realistic playing method.</p>

Table 1 (Continued)

The songs of name	Harmony	Melody	Tempo	The emotions conveyed	Playing Method
Purple Bamboo-flute Tune	 <p>The Chinese national decomposition of the chords, very warm.</p>	 <p>The melodic characteristics of the Chinese national increase the complex melody and make the music gorgeous.</p>	 <p>Rich rhythm patterns, often combining various rhythm types</p>	In Chinese cities, the role of entertainment is reflected	The use of Chinese national musical instruments concert is more flavor and ethnic characteristics.

4.2.1 Bao Yuankai's harmonic techniques.

In the following example, the artistic expression of the original folk song is enriched by the alternating chord of various tunes and the large use of the seven chords. The connection of the seventh chord and the special main chord of the end of the introduction all greatly enrich the harmonic color and sound effects of the music. (See figure 24)



Figure 24. Flowing Stream
Source: Wang Wei (2024)

The following case at the end of the walk west, with # C system uplone scale after D end end, the characteristics of the phenomenon in the hot yellow amorous feelings, and the shostakovich, Prokofiev composer in the 20th century composer neoclassical style works tone floating technique is very similar, so that the sound has modern feeling.(See figure 25)



Figure 25. The walk west
Source: Wang Wei (2024)

In addition, in "Yanhuang Style", the composer also used a large number of bass half and scale style, reflecting the style characteristics of some middle and late romantic music, the large use of the bass part of harmony and scale down to strengthen the musical artistic conception.

In short, the rich and diverse harmony styles, in terms of multi-sound and three-dimensional sense of music, greatly make up for the lack of solo folk song melody, so that the artistry of the music can be highlighted.

4.2.2. Use technology of bass lines

Generally speaking, melody and bass are the two most important parts in multimodal music. In the Yanhuang style, the melody of the original folk song is mostly in the upper melody part. In order to highlight the characteristics of the horizontal line movement of the folk song on the whole, the bass becomes the soul of its linear thinking, and its treatment determines the harmony style of the whole music.

In western classical music, the guiding music is the driving force of music advancement, but at the same time, because it is the "off the tone". Therefore, how to maintain the unique and rich tone colors of the Han nation, and there is no lack of

driving force needed by music, has become the first important problem to be solved in the harmony of the orchestral music created with complete folk songs as materials.

In "Yanhuang Style", the composer uses a lot of descending bass lines. (See figure 26)

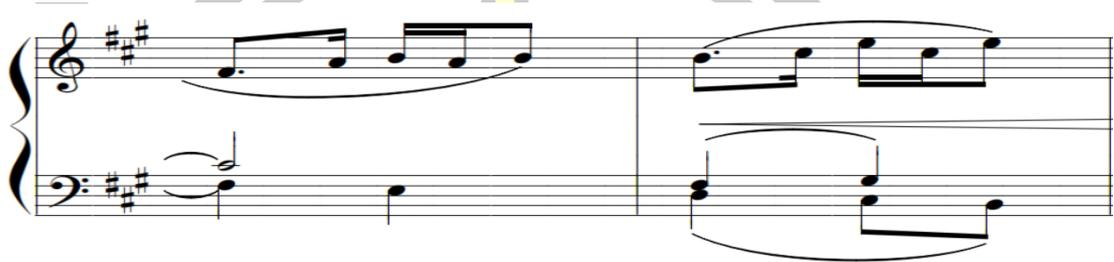


Figure 26. The walk west
Source: Wang Wei (2024)

In this termination, the five descending bass are strengthened by the addition of the double bass, which makes the connection between the melody for the sound of the melody from the second violin to the first violin, and highlights the layers. Above this bass, the two lower three-degree relations are smoothly connected by the passing sound of the bass. The first is a large chord built on a quotient with a variable sign, and then the bass smoothly introduces a descending level II chord (the feather tone is invaded by the angular tone) and leads it to the main chord. The upper guide produced by the bass part produces a certain impetus to the tonic, but because the contrast in the chord color is very prominent here, the function is weakened. The typical termination of four degrees on the bass does not appear until after the melody has expanded. However, although the bass there maintains the first four degrees of power, but the chord is actually three degrees of relationship, but the first chord is the first turn. Such bass keeps the force unweakened, which reminds us of Debussy's practice of dropping the first turn chord in Moonlight, which replaces the genus (See figure 27)



Figure 27. Flowing Stream

Source: Wang Wei (2024)

This technique of using Frigia from section 5 to strengthen the bass power is widely used in The Yellow Style, an example of extending the Frigia-like bass, from the full half tone at the end to the main bass line. The first variable tone chord is a grade VII grade IV chord in the E major of the same name, and this chord sound is very fresh here. It then reaches the level VI three-four chord in a parallel fashion, and the bass follows the semitone movement to the descending III tone in E major, which lowers the five tones of the level VI chord and introduces the quotient chord with four tones instead of the three. Here, the feather chord as the commercial genus chord does not adopt the in situ form, and the half-tone movement below the bass line moves instead of the upper four degree. In this termination, the power of functional propulsion weakens, and the bass line of the half tone and the chord color produced by its lateral movement become important factors, making an important supplement to themusicalimage.(See figure 28)

Figure 28. Lan Huahua

Source: Wang Wei (2024)

These are several examples of bass level descending to the genus and then to the tonic at the end. In "Yan Huang Style", this kind of usage is more common than the previous kind of direct end to the tonic usage. As the 13 bars of this example of Blue Flower, the descending bass line enters from the golden section point, which forms a

clear counterpoint line with the thematic thematic melody. The chord sequence is mainly four degrees, but except for the end of the typical four degrees bass, the rest of the bass appear in the form of progression. In addition to the line processing of the sound part, the chord with strong functional sequence is hidden by the prominent horizontal lines.

In "Yanhuang Style", on the basis of the typical progressive and descending bass lines, for the processing of the tone, where the music needs power, the composer will timely introduce the tone with strong tendency. However, through the clever collocation between the voices, it will not not adapt to the tone style of the melody. The composer's treatment of the conduction (or the above form; or concealing the inner part is introduced by the line; or replaced by the adjacent sound; sometimes omitted) to reflect the characteristics of the folk tune and make the bass line have rich tone color.

4.1.3 The use of the modulation technology

In folk music, but in the orchestral work based on folk songs, such transformation is the main type of its tune development. The transformation between the tones of various relations greatly enriches the color of the original folk songs, and also plays an important role in displaying and deepening the musical content from different sides.

In the poem, ci and song, the first sentence of the top sentence of the word, up and down, exhibition, called "Dingzhen", also known as "continued hemp" or "lianzhu". In the music, the end of the first sentence and the top of the melody, Qian Renkang called the top true melody. This is a common form of melody in Chinese folk music (especially in instrumental music). The top technique can be used not only to form the melody, but also to develop the theme. Both are using the top true tone as the intermediary to achieve the transfer modulation, and this technique provides a wide range of possibilities for the modulation connection. It is the concrete embodiment of the linear thinking in the development of the work.(See figure 29)



Figure 29. Lan Huahua
Source: Wang Wei (2024)

This example is also through the top of the true sound to feather for the palace, in the lower small three degrees of tuning with a leisurely, slow rhythm flowing out. The color contrast between the three tones (A and F#) works with some other factors to successfully shape two pieces of music with different personalities. (See figure 30)



Figure 30. On Flower
Source: Wang Wei (2024)

The theme of "On Flower" in D feather tone depicts a lively song scene with changeable rhythm and rich strength changes. Then, the top true tone (D tone) takes the middle of the adagio to the next to the second G tone. Here, the contrast of different palace tones and different tones makes the two paragraphs very different, bringing the viewer into different scenes. In the Flower, a distant relationship transition is achieved through the continuous use of top true tones as a hub. Here G first enters the G feather through the main tone, and the top tone g is transmitted between the two parts. At the same time, the Bb system, the Eb system was transferred to the palace. Here, the composer cleverly made a small supplement to the original folk song melody, before the repeated theme, and used the repeated Bb sound in the melody as the top tone to

make the two tones closely connected. The alternating intermediary tone is so short, but it completes the gradual transition of the distant relationship tone. The continuous use of the top true tone makes the two turns interlocking, smooth and natural. Then, in the later paragraph, the composer used the same technique twice in a row, so that the middle theme was transferred to the B and the G respectively, and the resulting color changes were very obvious. (See figure 31)

The image displays two staves of musical notation. The top staff, labeled 46, is in 3/4 time and features a treble clef with a melodic line that includes a large slur over a series of notes. The bottom staff, labeled 47, is in 4/4 time and features a bass clef with a piano accompaniment consisting of rhythmic patterns and chords. The music is in a key with three flats (B-flat major or D-flat minor).

Figure 31. The river
Source: Wang Wei (2024)

On the last variation of The River, it went from g to b. Here, the distant relationship of three changes is completed through the middle sound. At the end of the previous paragraph, a small connection consisting of the lead material appeared. Start, is the previous paragraph of the main G consecutive two contain G of half minus seven chord (E G D and G B F) — first to G as three, then as the root, the last is built on the G feather of the main chord (G feather on five tone seven chord) of three is emphasized in multiple parts, then the sound as a top palace for feather introduced small three degrees above the new paragraph.

Transfer technology is an important means to achieve comparison in the development of music. Bao Yuankai's transfer technology, combined with its color

changes, depends on the comprehensive application of harmony, polyphony and accessories.

4.2.4 The use of the polyphonic technique

Music texture with mono-part melody as the main body is one of the important features of Chinese folk music, especially the folk songs. However, in order to satisfy the "critical" ears of the professional concert hall listeners, the harmonic or polyphonic multipart music texture is the main body of western professional music. Therefore, when the composer uses folk songs to create, the use of rich and diverse polyphonic techniques is an important creative technique.

Polyphonic texture is widely used. In addition to the contrast polyphonic of two or three parts, various kinds of imitation polyphonic texture are also used. However, in the music is always combined with the main tone texture, not completely with the polyphonic texture. Usually, on the basis of retaining the melody and melody of the original folk songs, the symphony and artistry are highlighted through the mutual imitation, rotation and polyphonic alignment, and sometimes similar fugue transfer is processed in the imitation.(See figure 32)

The image shows two systems of a musical score for 'The River Drips Water'. The first system, starting at measure 47, features a complex polyphonic texture with multiple voices in the right hand and a supporting bass line in the left hand. The second system, starting at measure 49, continues this texture. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' (forte). There is a small watermark '截图(Alt + A)' in the second system.

Figure 32. The River Drips Water

Source: Wang Wei (2024)

For example, in this case, from section 47 of "The River Drips Water", the thematic melody played by the bass and the high pitch forms a polytone to expand the imitative relationship, like a happy conversation between two lovers. In addition, "Yanhuang Style" also uses a large number of texture with polyphonic, as well as the music texture with some contrast polyphonic characteristics caused by the melody of the sound part, which makes the texture of the whole song very diverse. Composer is give full play to the orchestra texture type advantages of plasticity, combined with the traditional Chinese music culture pay attention to continuous development, artistic conception and atmosphere rendering aesthetic habits, through professional composition, complicated music texture, thus greatly enhance the solo melody folk music expression and artistry.

The interweaving development of main and polyphonic tones is also the most typical feature of this work, and the writing techniques of polyphonic tones are also extremely rich. In the west, the kanon and counterposition unfolding segments are more. (See figure 33)

The image displays two systems of musical notation for the piece "The River Drips Water". The first system, labeled with a box containing the number 21, shows a piano introduction. It consists of a treble clef staff and a bass clef staff. The bass staff features a melodic line with a polyphonic texture, marked with *mp* and *mf*. The second system, labeled with a box containing the number 25, continues the melodic development. It also consists of a treble clef staff and a bass clef staff. The bass staff features a melodic line with a polyphonic texture, marked with *f* and *mp*. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 33. The River Drips Water

Source: Wang Wei (2024)

For example, the 22 bars are separated by two beats, creating a "you chase me" scene, like the moving picture of the brother walking ahead, the sister chasing behind; the repeated two shots and two octave of the opposite position, the effect is the same as the 22 bars. These two polyphonic techniques are properly arranged in the development of music, which are in line with the content expressed by the folk song prototype and extract the content vividly. The application of counterpoint technology in the works is also very effective. Because the use is relatively trivial, no specific analysis will be carried out.

4.3 Summary:

Through the previous analysis I found In the creation of "Yanhuang Style", Bao Yuankai fully integrates the melody and rhyme of Chinese folk songs with western composition techniques through rich diversity, reasonable, appropriate and creative techniques. Bao Yuankai once said, " My fusion requires one and another in the works, but it must not erase the characteristics of that and this; to put 'elements' of different properties together, but only let them merge, not the dissolution in chemistry." I found this is the composer's core creative concept, which can also be said to be the key to the success of" Yanhuang Style ", and this concept has been fully reflected in the song. Here is my summary of several techniques of creation:

1.Harmony color

Harmony color is a word often used to describe a dispenser. For example, In the song of go to west pass , It can be seen that color is very important in the dispenser, just like the timbre in the painting. It is to be closely related to the content of the musical performance. For example, if you compose the music of "River and Water" with the texture and rhythm of "Happy Goat", then the result is unknown. In fact, just after a little change in the arrangement, the music will change a lot. For example, to change the two small flutes of "Pleasant Goat" into two suona horns, it will become noisy rather than jubilant.

Therefore, the harmony color is very important, it must be closely related to the content of the music, to use accurate.

2. Contrast

In the music, the contrast is very critical. Do not have exactly the same large paragraph copy. It doesn't have to be big, but there. Of course, this also depends on the specific content of the music. In the arrangement, there are two main techniques of comparison:

(1) Comparison of different emotions. For example, in the song of River Flower is played greatly and played vigorously, but the second Bars only uses one instruments: Ob. This is a great contrast, contrast out of the back of the leisurely, deep emotion. You can also use the strength of the sound to increase or decrease (borrow terms and marks to make the volume increase and decrease). The change of chords and the combination of musical instrument groups are based on the change of the musical color of the whole music.

(2) The same melody but the different. The same theme, but the use of different accessories, the same melody is made in many aspects of the performance, so that the music shows different feelings. Or a deeper development. For example, in the song of River Flower, different instruments were used for playing the same melody.

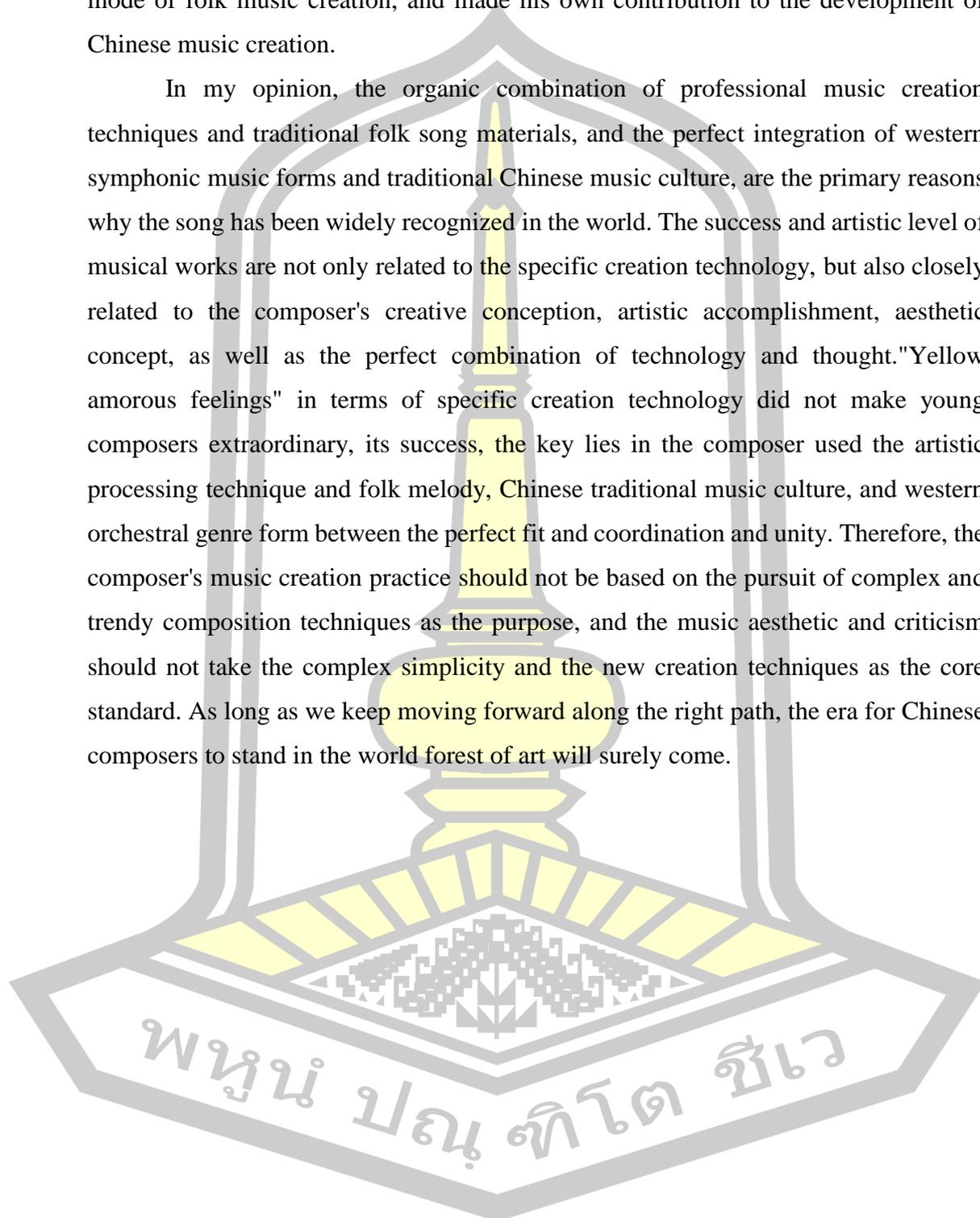
3. Variable modulation conversion

Variable modulation conversion has always been an important technique for the development of music. For example, a song of go to the west, the author constantly changes the tone to express the hero's feelings of missing home.

I found Bao Yuankai borrowed the familiar folk song melodies, but it is far more than matching the melody of folk songs. Composer make full use of the harmony technology, polyphonic technology, music development, orchestral instruments and other creation technology, and through the various creative artistic processing and carve, after keeping the original folk melody and lively rhythm, and simple sincere emotional expression at the same time, make the music become more exquisite, inner and profound, but also into the composer his inner rich emotion, artistic expression to greatly improve, and the original folk songs. Artistic processing can not only make the spread of these folk songs more widely, accept more diverse, to add new way for the inheritance of folk music, and in terms of the orchestral form of the song, and has its romantic flavor and Oriental flavor, for the popularity of the western music genre also has positive significance. Bao Yuankai gave the traditional folk songs a new look and

life in the book "Yan and Huang Style", and promoted the development of the artistic mode of folk music creation, and made his own contribution to the development of Chinese music creation.

In my opinion, the organic combination of professional music creation techniques and traditional folk song materials, and the perfect integration of western symphonic music forms and traditional Chinese music culture, are the primary reasons why the song has been widely recognized in the world. The success and artistic level of musical works are not only related to the specific creation technology, but also closely related to the composer's creative conception, artistic accomplishment, aesthetic concept, as well as the perfect combination of technology and thought."Yellow amorous feelings" in terms of specific creation technology did not make young composers extraordinary, its success, the key lies in the composer used the artistic processing technique and folk melody, Chinese traditional music culture, and western orchestral genre form between the perfect fit and coordination and unity. Therefore, the composer's music creation practice should not be based on the pursuit of complex and trendy composition techniques as the purpose, and the music aesthetic and criticism should not take the complex simplicity and the new creation techniques as the core standard. As long as we keep moving forward along the right path, the era for Chinese composers to stand in the world forest of art will surely come.



CHAPTER V

Rearrange these six pieces of music using the new form of Chinese national orchestra

In this chapter, As the result of my research, I have rearranged these six works into the new form of Chinese national orchestral, and how to rearrange the form of Chinese national orchestra?

5.1 Dialogue on Flowers

5.2 Flowing Stream

5.3 Going to Jiangzhou

5.4 Lady Lan Huahua

5.5 Going to West Pass

5.6 Purple Bamboo-flute Tune

5.7 Summary

5.1 Dialogue on Flowers

5.1.1 The score of rearranged Dialogue on Flowers (see Appendix1)

5.1.2 The comparison of Bao Yuankai's creation with my rearrange and the techniques(See figure 34)



Figure 34. The introduction

Source: Wang Wei (2024)

Table 2. The comparison of the instrument arrangement of Bao Yuankai and mine:

The introduction	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Flauto,Oboe,Clarinetto,Fagotto,	Suona,
	Corno,Tromba,Tbombone,	Liuqin,Pipa,Zhongruan,Daruan,
	Violino1,Violino2,Viola,	Gaohu,Erhu,Zhonghu,
	Violoncello,Contrabasso,	Violoncello,Contrabasso,

As in the above example the use of Suona is used instead of used by Bao Yuankai the brass group instrument, creating a warm atmosphere. The plucked music replaces the violin, playing the fast running character, which makes the music full of impact. Bao Yankai's harmony technology is used, which is the rapid alternation of the main chord. In the work of the introduction (1 to 2 bars), I adopted the Chinese national strings and wind set and plucked instrument set play fast melody, because of the form of the problem of the flute range (range high octave) let string group vitality and increased the brightness of the tone, rapid granular pronunciation plucked instruments, also let the sound of the orchestra show clear and bright, this is all before the characteristics of the symphony orchestra does not have the group. A group of sheng and a group of Suona are composed in high and low parts, which effectively promote the development of musical emotion. (See figure 35)



Figure 35. In the first theme

Source: Wang Wei (2024)

Table 3. The comparison of the instrument arrangement of Bao Yuankai and mine:

In the first theme	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Flauto,Oboe	Zhudi,Sheng,
	Corno,Tbombone,	Liuqin,Daruan,
	Violino1, Violino2, Viola,	Gaohu,Erhu,Zhonghu,
	Violoncello,Contrabasso,	Violoncello,Contrabasso,

I used the Zhudi, a Chinese national musical instrument, instead of the flute used by Bao Yuankai. The effect was clear and moving, In the first theme presentation of the work , the form of string instruments and flute dialogue is adopted. The difference in timbre and performance methods makes the dialogue between the two parts appear very lively, and the plucked instrument makes a fast connection between the parts, which makes the dialogue more lively.(See figure 36)

The image shows a piano score for two systems of music. The first system starts at bar 27 and ends at bar 32. The second system starts at bar 30 and ends at bar 32. The music is in 4/4 time. The right hand (treble clef) plays chords and melodic lines, while the left hand (bass clef) plays a steady bass line. Dynamics include *mp*, *mf*, *p*, and *mp*.

Figure 36. Bars 27 to 32

Source: Wang Wei (2024)

Table 4. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 27 to 32	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Flauto,	Zhudi,
	Corno,Tromba,	Liuqin,Pipa,
	Violino1, Violino2,	Gaohu,Erhu,
	Violoncello,Contrabasso,	Violoncello,Contrabasso,

From the Bars 27, the two groups of instruments in the original dialogue are reversed to each other, thus increasing the charm and emotion of the new music. The repetition of plucked music and wind music from less to more makes the mood of the music constantly rising and effectively ends the music of this paragraph. In the second paragraph, the Chinese bamboo flute is used instead of the flute, and the music is more vivid and playful. The Chinese suona is played in polyphonic, just like a dialogue between a child and an old man. Into the dulcimer and flute clever chord let music suddenly lively, erhu and cello transfer imitation make music low a lot, composed of three phrases, the first sentence, the second sentence for contrast material relationship, the third sentence repeat the second sentence, emphasize the effect of supplement, each phrase 4 Bars, for the whole Bars. Material of the first phrase A: Sound range: small groups to small groups, octave range, high pitch area, bright timbre, granular. The re of the three groups of the melody line enters the higher to the higher mi, and then the re of the three groups of the small line jumps down four degrees to la, and turns back to the re of the small groups. The melody direction is the wave down. Rhythm is given priority to with the average quarter notes, relatively loose, with the melody part by the plucked instrument dulcimer, willow and pipa, melody have lively jumping feeling, yen, hu, low hu played four notes strong beat jump, ruan, erhu, hu played weak jump, alternately, highlights the three beat rhythm, steel piano playing with two notes of mainre, octave. (See figure 37)

Figure 37. Bars 46 to 51
Source: Wang Wei (2024)

Table 5. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 46 to 51	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Flauto,	Zhudi,
	Corno,	Pipa,
	Violoncello, Contrabasso,	Violoncello, Contrabasso,

Here, I used the bamboo flute instead of Bao Yuankai's flute. The tone is G, close the music sentence. The second sentence b sentence: range: small word two groups of re to small word three groups of sol, high range, timbre floating far, with the characteristics of Chinese folk music melody line music at the beginning of the small word group of re five degrees up jump back to the small word group of sol, after the melody smoothly down. The melody direction is the same as in the first sentence. Tonal character is d sign, close the music sentence. The third phrase b ': is the repetition of

the second phrase, has the role of emphasizing supplement. The presentation Bars changes repeated, the melody part by the flute, high hu, erhu, middle hu, the addition of the flute part, make the melody tone more bright and cheerful. The whole music Bars is a closed music Bars, with the characteristics of presentation statement.(See Figure 38)



Figure 38. Bars118 to 120
Source: Wang Wei (2024)

Table 6. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 118 to 120	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Flauto,ob,cl	Zhudi,sheng,suona
	Corno,Tromba,	Liuqin,Pipa,
	Violino1,Violino2,	Gaohu,Erhu,
	Violoncello,Contrabasso,	Violoncello,Contrabasso,

At the Bars 118, the set of plucked instruments is used. Compared with the strings used before, it has the style and charm of the Chinese nation. The preparation of sheng and suona and sound type repeats the previous adaptation technique in the later reproduction Bars.

5.2 Flowing Stream

5.2.1 The score of rearranged <Flowing Stream> (see Appendix1)

5.2.2 The comparison of BaoYuankai's creation with my rearrange and the techniques:(SeeFigure39)

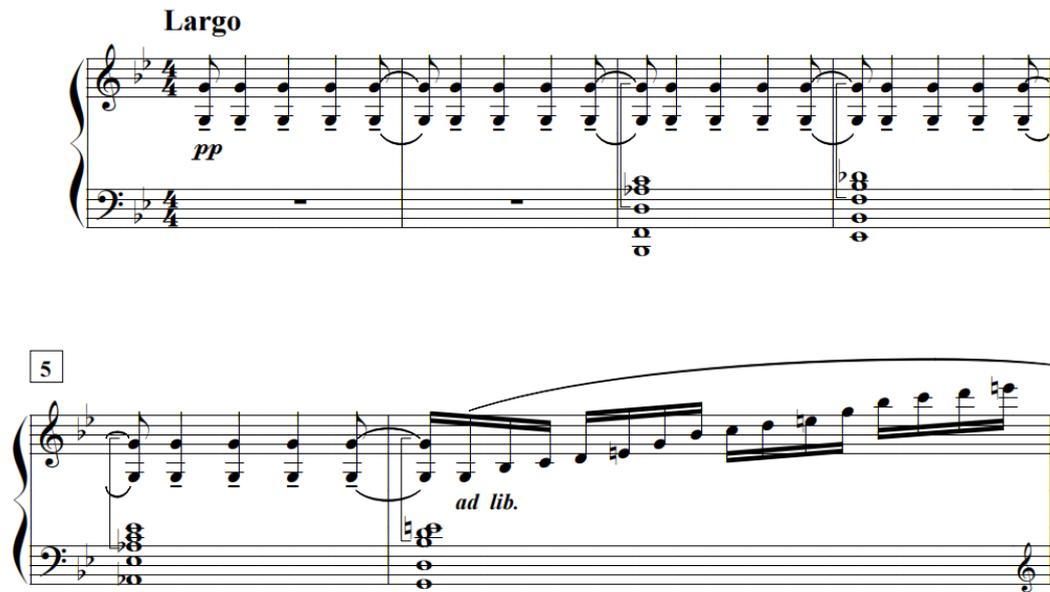


Figure 39. Flowing Stream
Source: Wang Wei (2024)

Table 7. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 1 to 6	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Flauto,	Zhudi,
	Corno,Tromba,	Liuqin,Pipa,
	Violino1,Violino2,	Gaohu,Erhu,
	Violoncello,Contrabasso,	Violoncello,Contrabasso,

In the first six Bars of the work, using the sheng as an imported instrument, parallel octave of continuous segmentation, let the music is very river wave images, then use the introduction of plucked musical instrument group theme melody, with instrument melody part by plucked musical instrument, willow and pipa, melody has a

warm feeling, bass instruments down, medium Ruan, erhu, hu played long, alternately, highlights the four beat of rhythm, two phrases, contrast material relationship, the first phrase 6 bars, the second phrase 6 bars, external form.(See Figure 40)



Figure 40. Bars 46 to 51
Source: Wang Wei (2024)

Table 8. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 46 to 51	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Flauto,ob,cl	Zhudi,Sheng,Suona
	Corno,Tromba,	Liuqin,Pipa,
	Violino1, Violino2,	Gaohu,Erhu,
	Violoncello,Contrabasso,	Violoncello,Contrabasso,

Here, I used the bamboo flute instead of Bao Yuankai's flute.The tone is G, close the music sentence. The second sentence b sentence: range: small word two groups of re to small word three groups of sol, high range, timbre floating far, with the

characteristics of Chinese folk music melody line music at the beginning of the small word group of re five degrees up jump back to the small word group of sol, after the melody smoothly down. The melody direction is the same as in the first sentence. Tonal character is d sign, close the music sentence. The third phrase b ' : is the repetition of the second phrase, has the role of emphasizing supplement. The presentation Bars changes repeated, the melody part by the flute, high hu, erhu, middle hu, the addition of the flute part, make the melody tone more bright and cheerful. The whole music Bars is a closed music Bars, with the characteristics of presentation statement. (See Figure 41)



Figure 41. Bars 118 to 120
Source: Wang Wei (2024)

Table 9. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 118 to 120	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Corno, Tromba,	Liuqin, Pipa,
	Violino1, Violino2,	Gaohu, Erhu,
	Violoncello, Contrabasso,	Violoncello, Contrabasso,

At the Bars 118, the set of plucked instruments is used. Compared with the strings used before, it has the style and charm of the Chinese nation. The preparation of sheng and suona and sound type repeats the previous adaptation technique in the later reproduction Bars.

5.3 Going to Jiangzhou

5.3.1 The score of rearranged Going to Jiangzhou (see Appendix1)

5.3.2 The comparison of BaoYuankai's creation with my rearrange and the techniques:(SeeFigure42)



Figure 42. Bars 1 to 4

Source: Wang Wei (2024)

Table 10. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 1 to 4	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Violino1, Violino2,	Gaohu, Erhu, Zhonghu
	Violoncello, Contrabasso,	Violoncello, Contrabasso,

In the beginning of the 4 Bars, using the plucked big jump down and reverse scale rapid upward, shows the music is playful and lively, instead of the symphony orchestra before pull string played.(See Figure43)

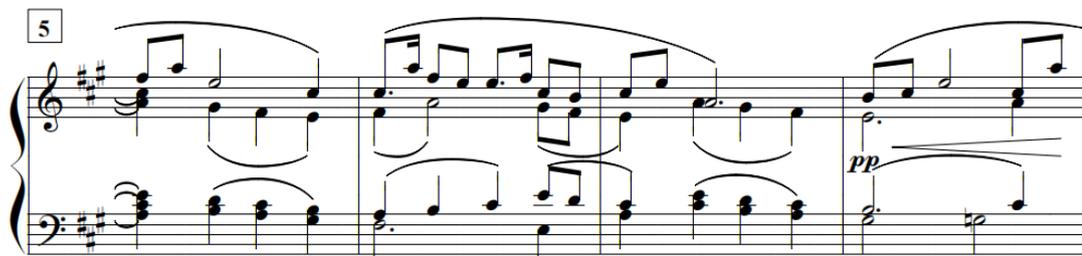


Figure 43. Bars 5 to 8

Source: Wang Wei (2024)

Table 11. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 5 to 8	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Violino1, Violino2,	Gaohu, Erhu, Zhonghu
	Violoncello, Contrabasso,	Violoncello, Contrabasso,

from 5 Bars, using the theme paragraph, the theme paragraph in the accompaniment used the cello and plucked instrument set, music relaxed, sound resonance is reasonable, the theme paragraph structure contains the structure of the transition characteristics and tone. The first sentence comes straight to the point and plays the theme motivation of this song, which takes the classic "Go to Jiangzhou" melody as the theme motivation, and the whole song is also developed around this theme motivation. Theme paragraph of the second sentence is the first sentence of repeat and extended development, the third melody in high octave range jump into the present and turn, to the music added turn power, the fourth sentence and the third expansion development and continue to transfer, obviously summative statement, the last long gradually strong push in the arrival of the paragraph. (See Figure 44)

Figure 44 shows two systems of musical notation for piano accompaniment. The first system, labeled '17', covers bars 17 to 20. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music begins with a mezzo-piano (*mp*) dynamic. The second system, labeled '21', covers bars 21 to 24. It continues the piece with a piano (*p*) dynamic in the first two bars, followed by a mezzo-forte (*mf*) dynamic in the final two bars. The notation includes various rhythmic values, accidentals, and dynamic markings.

Figure 44. Bars 17 to 24

Source: Wang Wei (2024)

Table 12. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 17 to 24	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Violino1, Violino2,	Gaohu, Erhu, Zhonghu
	Violoncello, Contrabasso,	Violoncello, Contrabasso,

The first two sentences use the main tone G major, the second half of the third sentence enters the D major, highlighting the structural tension of the third sentence, the fourth sentence first undertakes the development of the tonality of the third sentence D major, and enters the F major in the second half. The sudden change of tonality, this creative technique, not only enriches the color of the melody, but also keeps the melody fresh and enhances the power of music development. In adaptation, the first sentence used except all the strings of plucked instruments, with the most full strength to play the theme motivation, string group of unique playing tension and plucked instruments, the toughness of the combination of overall tone full and tension, plus the piano group densely arranged long chord and in the form of intensive trill and percussion with xylophone quickly scraping, so overall suddenly into, reveals the characters of drama and conflict, for the whole music character laid a strong creative foundation and style. In the third line with the octave, Plus the cello reduced octave, This is changed from the previous string group to the two pure octaves of the string group, On this basis, the corresponding voice enhancement of the music is added, The whole sound appears tall and straight and bright and three-dimensional plump, And at the end of the third sentence as in the first two sentences, Instead, it uses the passage chord of the entire pull string group, With a very strong musical impetus, The tone of the third sentence is clearly expressed, So in the adaptation and creation, To compare the development of the theme, Sound range change, Tonal shift, The increase or decrease of musical instruments, And acoustic texture changes, Are fully expressed. The second paragraph is divided into two long sentences, 18 to 25 and 26 to 33. Two sentence relationship for change imitation of parallel double body relationship, rhythm by the introduction 2 / 4 rhythm increased more dynamic and pentium character 3 / 8 rhythm, also reflects the upcoming hero optimistic character, through the sound of transfer technique, not only let the melody is full of development, but also let the melody has the rich and colorful romantic atmosphere. It

starts in G major, The motivation of the core tone is shown, Then with a retrograde way the melody falls back, After falling back, the reverse octave expansion technique was used to prepare for off-tune, Using off-harmonic drop B with step 3 in Bars 22, D,F, This technique of lowering three levels in G major is equal to lowering one level in B major, It naturally changed the melody from G major to B major, Six-level accessory chord D in reduced B major was used in Bars 25, F#, A, so that 26 bars smoothly transferred to G major in B major, It can also be seen as a major chord of 25 bars G major to 26 bars, This kind of equal chord is also the conversion technique is one of the characteristics of the song, Make the melody color contrast and change rich and colorful, Each melody is filled with the fresh color of changes. In the first melody presented, also many times using the use of the suddenly turn technique, such as 22 Bars from G major to B major, to 26 Bars, from drop B major back to G major, to continue to 28 Bars to drop E major, 30 Bars to drop B major, and then use drop B major six subordinate chord is equal to the chord of G major turn technology, for development behind the arrival of G major. The constantly changing tone colors in the presentation Bars, coupled with the dynamic rhythm of the changeable rhythm, make the melody appear like a colorful and sparkling rainbow, full of vitality, the picturesque beauty of the Jiangnan water town vividly in the music, giving people infinite romantic reverie.

5.4 Lady Lan Huahua

5.4.1 The score of rearranged < Lady Lan Huahua >(see Appendix 1)

5.4.2 The comparison of BaoYuankai's creation with my rearrange and the techniques:(See Figure 45)

Adagio

Figure 45. Bars 1 to 4

Source: Wang Wei (2024)

Table 13. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 1 to 4	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Flauto,ob,cl	Zhudi,Sheng,Suona
	Corno,Tromba,	Liuqin,Pipa,
	Violino1,Violino2,	Gaohu,Erhu,
	Violoncello,Contrabasso,	Violoncello,Contrabasso,

In the beginning of the work 1 to 4 Bars using the plucked instrument group and cello together, sound low and coherent, joined the erhu and the sheng highlights the strike tone character of the heroine, after the theme paragraph, the first phrase using the theme motivation and enlarge the theme motivation range creation technique, and combining the theme motivation of constant tone model into and harmony change creative technique, the development of the theme of tone development, further promote the forward impetus of music, very accord with the theme of the structure of dynamic structure. The second sentence through the first sentence of the material of the second mold into the turn, vigorously promote the development of the music, the third sentence again below the big second turn, combined with the theme fixed tone in each Bars in the form of arch turn into, formed a huge power, push behind the arrival of the climax paragraph. In the second paragraph, the work uses the continuous repetition of the theme motivation and the technique of music expansion, which not only strengthens the subject position of the theme motivation, but also enhances the impetus of music expansion in the continuous adjustment. In the fittings and texture of the second paragraph, most of the method of the previous paragraph is retained. The sound part of the blowing pipe changes from a fast six-link to a more fluid eight-link, highlighting the dynamic change of the development segment. The first sentence calls for the reproduction of the theme motivation, the theme tone of the rhythm of the expansion and smooth, very in line with the character requirements of the climax paragraph. The change of the second sentence imitates the melody of the first sentence, forming the acceptance of the first sentence and strengthening the sense of tone. The third sentence is the extended development and expansion of the theme of the second sentence, which forms the climax point of the work and the eruption point of the emotion. The last Bars,

firmly and forcefully ends brilliantly on the theme of the whole prelude, and the emotional foreshadowing of the introduction, makes the musical image of the whole overture appear full and firm, and makes the overall tone of the whole music clearly depicted. In the third climax, the second harmonic mode at the bottom of the string instrument group is used. The continuous harmony mode forms a huge explosive force, which makes the music end brilliantly in the climax.(See Figure 46)

Figure 46 shows two systems of musical notation. The first system, labeled '39', begins with a treble clef and a key signature of one flat. It features a piano accompaniment with dynamic markings of *ff*, *mf*, and *ff*. The tempo is marked 'Allegro'. The second system, labeled '42', continues the piece with similar dynamics and rhythmic patterns. The score includes various musical notations such as triplets, sixteenth notes, and dynamic hairpins.

Figure 46. Bars 39 to 44

Source: Wang Wei (2024)

Table 14. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 39 to 43	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Flauto,ob,cl	Zhudi,Sheng,Suona
	Corno,Tromba,	Liuqin,Pipa,
	Violino1,Violino2,	Gaohu,Erhu,
	Violoncello,Contrabasso,	Violoncello,Contrabasso,

In the 39bars, plucked group of fast strong and long, accompanied by string group of passionate eight vocal and rapid decompositionJ of chord, blowing tube set

with the plump column chords play the theme melody, again with the whole bass part solid powerful supplement, this rendering the brilliant full and the atmosphere of music image. These creative techniques are very worth our careful summary and practice study. High paragraph is 4 sentence 4 Bars complete paragraph structure, G major, the core of the paragraph motivation is this core motivation intercept and retrograde and form, keep and the whole theme motivation, the third Bars of the first sentence is the Bars of the first two extended development, also use the core motivation deformation, the paragraph is the second sentence changes, is also on the structure, and in the second half of the sentence to E major, make the music produced new power and color. The third sentence uses two small sentence structures, showing the author's control of the overall sense of structure. The two small sentences use the writing technique of entering from the mold, and the third sentence is the interception and reverse transition of the second sentence.

5.5 Going to West Pass

5.5.1 The score of rearranged Going to West Pass (see Appendix 1)

5.5.2 The comparison of BaoYuankai's creation with my rearrange and the techniques: (See Figure 47)

The image displays a musical score for the piece 'Going to West Pass'. It is divided into two sections: 'Adagio' and 'Andante cantabile'. The 'Adagio' section is in 4/4 time and begins with a piano (*pp*) dynamic. The 'Andante cantabile' section is in 3/4 time and starts with a mezzo-piano (*mp*) dynamic, featuring a *rit.* (ritardando) marking. The score is written for piano, with both treble and bass staves shown. The key signature is G major (one sharp).

Figure 47. Bars 1 to 4

Source: Wang Wei (2024)

Table 15. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 1 to 4	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Flauto,ob,cl	Zhudi,Sheng,Suona
	Corno,Tromba,	Liuqin,Pipa,
	Violino1,Violino2,	Gaohu,Erhu,
	Violoncello,Contrabasso,	Violoncello,Contrabasso,

Introduction (Bars1-4) continuous parallel chord, using the form of plucked instrument group and string instrument group, harmony tension is large, showing the uneasy mood. (See Figure 48)

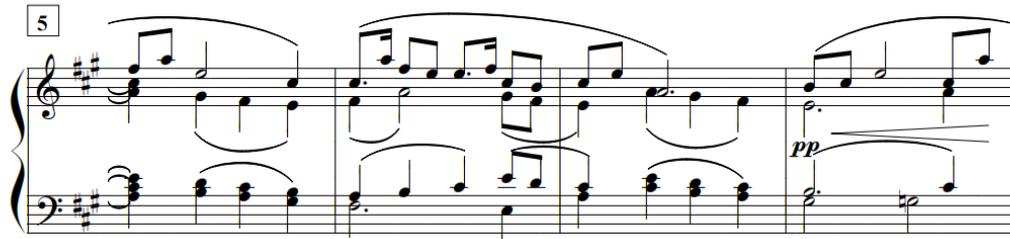


Figure 48. Bars 5 to 12

Source: Wang Wei (2024)

Table 16. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 5 to 12	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Flauto,ob,cl	Zhudi,Sheng,Suona
	Corno,Tromba,	Liuqin,Pipa,
	Violino1,Violino2,	Gaohu,Erhu,
	Violoncello,Contrabasso,	Violoncello,Contrabasso,

In the first paragraph (Bars 5-12): the repeated relationship of the music paragraph, the theme music paragraph is a 4 + 3 irregular double sentence structure music paragraph. Melody will be more suitable for Chinese national instruments playing tone D as the center using high hu instead of before the violin, and with three, four degrees and jump up and down into a wave form melody line, beginning and end sound octave, pitch drop sad and the emotional color of the image of the music is very obvious. The last Bars of the second phrase is actually a supplementary nature, with the meaning of the hero's murmur and a Bars of the music. After the first presentation of the theme, the cello and the Chinese repeated the theme again. It should be noted that the first sentence of the repetition (Bars 13-16). After a little contrast in the color, the second phrase changed to D tone, which further improves the theme music thought and the music image depicted by the theme. Expand Bars B (Bars 22-43): Also for the repeated relationship of the Bars, the dialogue between the instruments inside the music group is used, and the endless phrase structure of 5 + 6 continues to maintain the unstable state of the work. The c phrase (Bars 22-26) can be classified as a small clause of 2 + 2 + 1. The middle two bars are the changes of the first two bars, and the last one is expanded. The d phrase (Bars 27-32) is the continuous downward melody line, and the emotion of giving up rises on the paper. However, the two short phrases are far from expressing the content of the work, so they followed closely and repeated the music with different timbre configuration techniques. (See Figure 49)

43

Figure 49. Bars 43 to 46

Source: Wang Wei (2024)

Table 17. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 43 to 46	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Violino1, Violino2,	Gaohu, Erhu,
	Violoncello, Contrabasso,	Violoncello, Contrabasso,

Connection (Bars 43-46): The parallel chord progression material comes from the introduction, but the difference is that the original 3 bars are expanded to 4 bars. This expanded bar is the continuation of Bars 3, which is the time need for strings to change from strong to weak. The short 4 bars brings the music image from the contrast theme to the theme, which is also a change of strength, which can also be seen as another emotional catharsis of the unfolding Bars.

A1 (Bars 48-56): The theme Bars is deepened on the device, the main melody uses bamboo flute, and with the decomposition of plucked music, full of infinite reverie. However, the structure pattern of complex music Bars is not used.

Coda (Bars 57-61): from the second sentence of the theme Bars to the use of plucked instruments and string group, quickly and quickly intensified the end of the music, thousands of give up ultimately match the real factors, free and easy and heroic is more profound sad, people can not help but fall into it, endless aftertaste.

5.6 Purple Bamboo-flute Tune

5.6.1 The score of rearranged Purple Bamboo-flute Tune (see Appendix1)

5.6.2 The comparison of BaoYuankai's creation with my rearrange and the techniques: (See Figure 50)



Figure 50. Bars 1 to 3

Source: Wang Wei (2024)

Table 18. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars1 to 3	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Flauto,ob,	Zhudi,Sheng,
	Corno,	Liuqin,Pipa,
	Violino1, Violino2,	Gaohu,Erhu,

Paragraph: it is composed of three phrases, with the pulled string instrument and the plucked instrument playing together. The first sentence and the second sentence are the contrast material relationship, and the second sentence repeats the first sentence to emphasize the role of supplement. Each phrase is 4 bars for the non-square whole paragraph. Material of the first phrase A: Sound range: small groups to small groups, octave range, high pitch area, bright timbre, granular. The re of the three groups of the melody line enters the higher to the higher mi, and then the re of the three groups of the small line jumps down four degrees to la, and turns back to the re of the small groups. The melody direction is the wave down. Rhythm is given priority to with the average

quarter notes, relatively loose, with the melody part by the plucked instrument dulcimer, willow and pipa master, melody have lively jumping feeling, yen, hu, low hu played four notes strong beat jump, ruan, erhu, hu played weak beat jump, alternate, highlights the three beat rhythm, steel piano playing two notes of the main re, octave. The tone is d levy tone, close the music sentence. The second sentence b sentence: range: small word two groups of re to small word three groups of sol, high range, timbre floating far, with the characteristics of Chinese folk music melody line music at the beginning of the small word two group of re five degrees up jump back to the small word two group of sol, after the melody smoothly down. The melody direction is the same as in the first sentence. Tonal character is d sign, close the music sentence. The third phrase b is the repetition of the second phrase, has the role of emphasizing supplement. The own change is repeated, the melody part by the flute, high hu, erhu, middle hu, the addition of the flute part, make the melody tone more bright and cheerful. The whole music Bars is a closed music Bars, with the characteristics of presentation statement. Middle Bars: composed of two phrases, contrast the material relationship, the first phrase 8 bars, the second phrase 8 bars, the external form is whole. The first phrase c sentence: range: sol of small word group to la of small word group, the range is low, in sharp contrast to the presented segment area. The rhythm is mainly four notes, two notes, more loose, the melody line level into and down, more stable. It develops from the presenting segment. In the device, hu, hu main play, gao Sheng, embrace sheng as foil. The tonality uses the subordinate direction of the G sign tone formula, ending in the c tune. Open phrase. Second sentence d sentence: vocal range: sol of small word group to sol of small word group, octave range. The rhythm adds eight notes on the basis of the first sentence, and the rhythm is fine and broken. Tonal is G sign tone, open phrase. In the middle Bars itself, the tone area is increased octave, the high hu, erhu, hu, hu, flute, willow qin, dulcimer play the melody, the volume is increased, and the expression is more rich. The whole music is an open segment, with the characteristics of presenting presentation. Reproduction paragraph: the melody line is solo by the flute, the timbre is clear and bright, penetrating. Among the accompaniment instruments, willow qin, dulcimer, pipa. (See Figure 51)

Figure 51. Bars 75 to 82

Source: Wang Wei (2024)

Table 19. The comparison of the instrument arrangement of Bao Yuankai and mine:

Bars 75 to 82	The instrument arrangement of Bao Yuankai	The instrument arrangement of mine
	Flauto,ob,cl	Zhudi,Sheng,Suona
	Corno,Tromba,	Liuqin,Pipa,
	Violino1,Violino2,	Gaohu,Erhu,
	Violoncello,Contrabasso,	Violoncello,Contrabasso,

The 75bars is written by the presentation part, which is composed of two phrases, parallel material relationship, each phrase is 8 bars, and the external form is whole. The first phrase e sentence: the range of small group re to small group sol, a wide range. The rhythm is mainly four notes and two notes, the melody line is big waves, and the melody is three, six and eight degrees, the melody is unstable and the power is strong. In the accompaniment, the erhu plays the main melody, strong, with a soft and rigid music style. In the accompaniment part, the big and the players are the

continuous tone, and the Ruan, the pipa play the chord and the dulcimer. The main tone is the direction of f sign tone, the phrase ends in c quotient tone, open phrase. The second sentence e'sentence is a variation repetition of the first sentence. Tonal tone is F, open phrase. In the middle of the repetition itself, the melody uses the variation of the willow qin, the pipa, the main play of the Chinese Ruan and the dulcimer, and the erhu echoes the main melody with the counterpositional writing method. Other instruments use a four-note tone-type accompaniment. The whole segment forms an open segment, which has the characteristics of presentation statement.

The reproduction department adopts the method of reduction and reproduction, which only reproduces the presentation Bars of the first part, using the flute and string instrument group to highlight the theme material of the music and return to the theme.

5.7 Summary

The birth and development of Chinese national orchestral music has a history of thousands of years. Every musical instrument is a bright pearl, and they are connected together into the Chinese national orchestra, this dazzling necklace.

The biggest advantage of Chinese national Musical Instruments is that each instrument is due to its structure, material and performance method, which makes some western instruments have their diverse performance methods, rich expressive force, strong appeal, and magical sense of rhythm. But when these distinctive instruments form a large band, their strengths are just a weakness. Because the band is under a unified standard, with standard and unified performance method for cooperative ensemble. Any personality of Zhang Yang, special abrupt will destroy the perfection and harmony of music.

Here, there is a contradiction between a single instrument and the band as a whole, personality play and common deployment. There is no doubt that any band that controls or basically controls the personality of the instrument playing is relatively harmonious and unified.

There is no denying that over the years, the reference we have used to judge and examine the effect of national orchestra performance has always been a more scientific, systematic and standardized western orchestral music than we have. At the same time, our composers are also using symphonic thinking to create large-scale works, in which

they try to avoid and deliberately reduce the personality characteristics of the instrument. Even if there is, it is carefully placed in solo, leading, or specially needed passages. To be sure, in a certain period of time, it is the consensus and efforts of conductors and composers that today's our national orchestra has begun to take shape. But it is regrettable that the traditional playing skills of our national instruments have disappeared in many large national orchestral works. What we often hear is that our national instruments imitate the playing methods of western instruments, and our national bands play the effect and sound close to that of western bands. When we face this embarrassing reality, whether we should think about such a question: whether our band, while learning from the scientific and systematic aspects of the West, can use as many traditional performance techniques as possible, so as to establish a national orchestral music with more national characteristics. This requires us to do a profound and serious reflection on the problem of the symphonic thinking of creating large-scale folk music works, and to adjust and reposition them.

One of the signs of the maturity of Chinese national orchestral music is a large number of large works with symphonic nature. Only the works created with symphonic thinking have symphonic nature. However, Chinese national orchestral works just lack of this symphony, which is also the original intention of why I adapted these works. Symphonic thinking is a complex process of creating large-scale works. Symphony thinking is a kind of high-level, three-dimensional and multi-dimensional intellectual activities formed by composers through the systematic use and research of harmony, polyphony, music forms, fittings (four parts) and composers. Of course, other aspects of the composer's cultivation, as well as the composer's life experience, may affect the quality and level of symphonic thinking. Mr. Liu Wenjin pointed out: " The concept of symphony is the concentrated embodiment of the composer's comprehensive use of artistic forms and technical means through complex musical thinking. That is to say, the symphony that we usually talk about is, first of all, a thinking activity of music creation.

The Chinese music circle about whether Chinese national orchestra is symphonic or symphonic, no matter which is right or wrong, all affirmed the creation of national orchestral works with symphonic thinking. Therefore, he also encouraged and created a large number of composers who were trained in western symphonic

creation thinking, and began to create large-scale folk music works with symphonic nature thinking. Thus, a large number of successful symphonic national instrumental music works came into being.

The development process of our national orchestra is also a process of learning and absorbing the excellent musical achievements of other ethnic groups. As Mr.Liu Wenjin said: " In the self-development, Chinese traditional folk music, on the one hand, has a very tenacious inheritance, on the other hand, it has the courage to absorb and willing to resolve within the possible scope."

Nowadays, many instruments in the national orchestra, such as erhu, suona and dulcimer, were introduced and absorbed from other ethnic groups, improved and optimized. At present, this large national orchestra is the result of large-scale imitation and reference. This kind of imitation and reference once practice, immediate results, make the national orchestra in a short period of time. As a style and style of national orchestral music creation, a large number of famous orchestral works and a large number of symphonic works have emerged, making the national orchestral music circle face a prosperous scene, so some works unconsciously go into a misunderstanding in the applause and applause. This myth is characterized by the harmonic system as the universal "national food stamps," the trumpet means of the trumpet, the flute, the guzheng as the harp, the erhu, along the violin, and so on. The performance personality of various instruments is gone, and its special effects are more shelved. These maturity, imperfection and instability, as a developing art category, are actually a normal phenomenon and an inevitable process. However, should cause us to think is, those full of national style and charm of the personality stunt has been outdated? How far do we go along the western orchestra? We all know the fact that some western musicians were amazed after listening to our pipa song "House of Flying Daggers": The Chinese people used their modern techniques to compose the music in ancient times! Isn't the improvisation; the twists and turns of the effect of swords and guns, and not the avant-garde effect they pursue and advocate? There are also the surprise and admiration of westerners after listening to the erhu performance "River Water" and "Two quan reflecting the Moon"; and the shock and impact of bamboo flute and suona, isn't it the result of our rich playing skills, extreme personality and unique style rhythm? So, are our unique playing skills and extreme personality publicity of our instruments just

special items for their solos? In the large works created with symphonic thinking, can they be given the space to show these playing skills? Or, can we integrate the unique traditional playing skills and extreme personality skills of these Musical Instruments into the symphonic thinking of creation?

The proposal of this question and the speculation of this question should be an important topic affecting the creation direction of national orchestral symphony works. The means to solve this problem, and the experiment of this means, is a difficult process of our creation and application. In the process of speculation and experiment, we will find that the performance of ethnic instruments plays an important and important role. For national orchestral music, harmony can be introduced, compiled and imitated, and the music style can be copied, but only the instrument playing method is derived from our instruments, irreplaceable. Therefore, we should reverently reface the national musical instrument playing methods that we seem to know well, and try to find new inspiration and ways to use them.

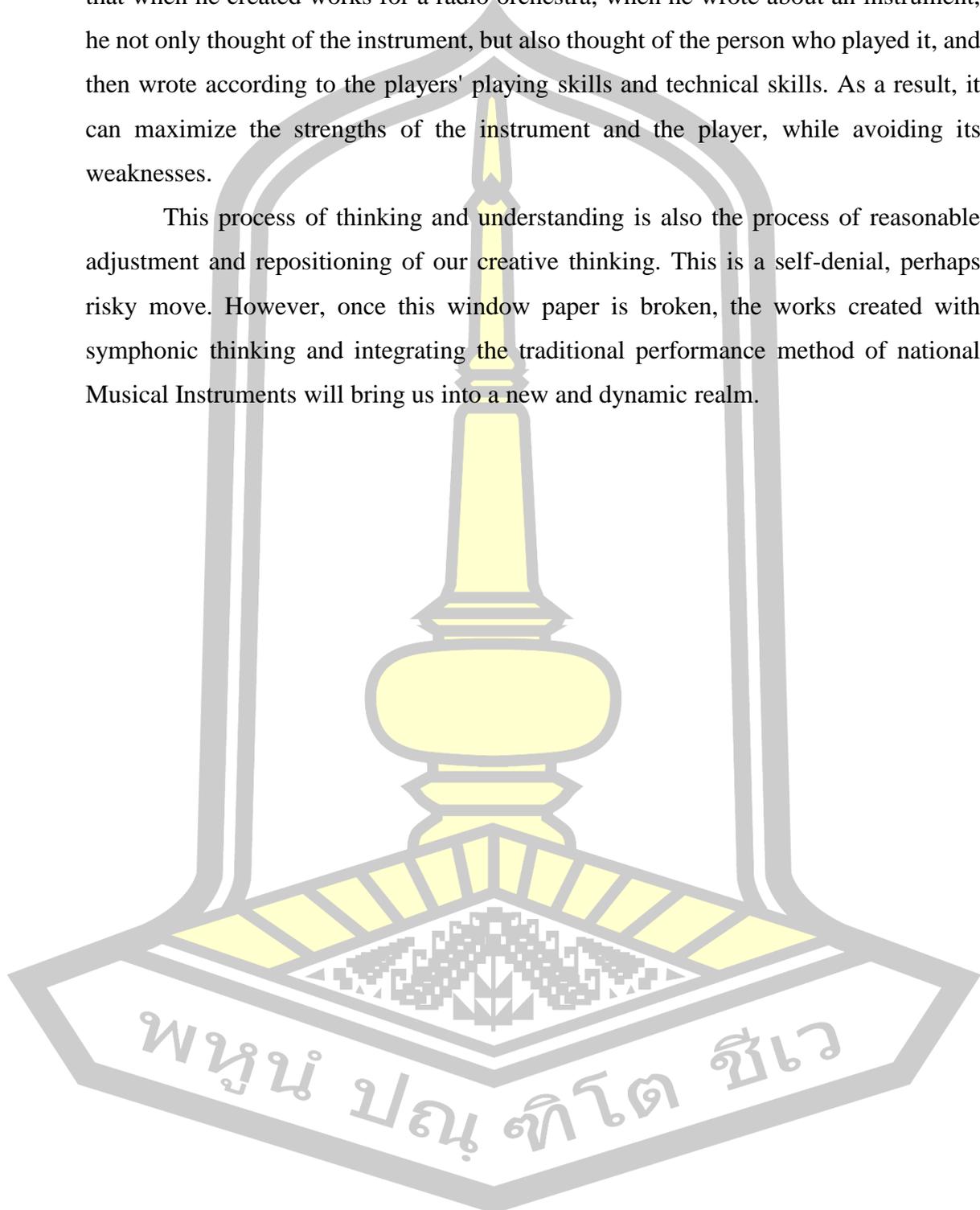
In fact, for composers, musical instrument performance is just one of the many factors and means in music creation. Master and flexible use of musical instruments is a required course and basic skills for composers.

Due to their scientific technological production and systematic formation and matching, the western orchestral music is concise, standardized and unified, which provides convenience for specific creation. In contrast, our national orchestral instruments do have outstanding problems. However, it is precisely these outstanding personalized characteristics that provide us with the materials and means to create large-scale works with colorful timbre, mysterious and strange style, vivid and vivid images.

Here is a premise of mastering the national instrument method, so that every instrument is like the palm of the hand, especially the special performance skills and vocal effect of these instruments, should be well aware of the principle. In this way, we can rationally use all kinds of musical instruments, optimize the combination, and foster strengths and avoid weaknesses, so that the national orchestral instrument performance becomes an irreplaceable material and a special and effective means in the symphonic thinking. Only in this way can works with more national color and style charm be created.

Mr.Peng Xiuwen, the master of national orchestra, once said about his creation that when he created works for a radio orchestra, when he wrote about an instrument, he not only thought of the instrument, but also thought of the person who played it, and then wrote according to the players' playing skills and technical skills. As a result, it can maximize the strengths of the instrument and the player, while avoiding its weaknesses.

This process of thinking and understanding is also the process of reasonable adjustment and repositioning of our creative thinking. This is a self-denial, perhaps risky move. However, once this window paper is broken, the works created with symphonic thinking and integrating the traditional performance method of national Musical Instruments will bring us into a new and dynamic realm.



CHAPTER VI

Conclusion Discussion and Suggestion

"Yan Huang Style" is a large-scale orchestral suite composed by Bao Yuankai in the early 1990s with the melody of Chinese folk songs as the material. It is a rare model of Chinese contemporary music works. The reason for its success is that the creative mode of artistic processing of folk music and the extraordinary creativity and the perfect unity of music expression in the process of artistic processing. After in-depth study, the following conclusions are drawn:

6.1 Conclusion

6.2 Discussion

6.3 Suggestion

6.1 Conclusion

As an important folk art form, the folk songs in "Yan Huang Style" not only contain rich emotions and have obvious artistic qualities, but also often have outstanding social functions and practicality. Sometimes, the practicality of folk music is even far greater than its artistry, especially those accompanied by various rituals and folk activities. Because of these social functions, traditional folk music is mostly performed in non-special music performance venues, and spontaneously inherited orally among groups of non-professional artists with ordinary people and folk artists as the main body. It is this characteristic of folk music that determines the diversity of its value and the relative limitation of its artistry. However, since the 20th century, the West Ledong has gradually brought new opportunities and challenges to the dissemination and transmission of folk music, and professional composers also began to consciously use folk music materials in music creation. In this way, in order to provide the audience to enjoy in the concert hall, while the artistic folk music disappears, its artistry is fully explored and highlighted, which also makes the spread of folk music wider to some extent. Moreover, this way of drawing lessons from folk music elements in music creation, or artistically processing folk music, is recognized as one of the effective paths for music creation, and has also become one of the

important means for Chinese contemporary composers to show their national characteristics of music. At the same time, the use of symphony, concerto, orchestral ensemble and other western music genres has also become one of the important trends of the localization development of these music genres in China. The idea of combining Chinese and Western music culture, called Chinese and YanHuang Style, is not only loved by many contemporary composers, but also has a considerable number of excellent works created by this mode. With the gradual popularization of traditional western composition techniques, Chinese composers have never forgotten to draw nourishment from folk music in their creation, and explore and try to art the folk music in the way they are good at and love. Since the 1920s, when Xiao Youmei proposed "collecting materials from old music and folk music as the basis for creating new national music", many excellent works with folk songs, opera singing, instrumental music and traditional music as the basis of theme melody. Although composers have their own understanding of the artistic methods and methods of folk music, and their works also show different personalities, it is not difficult to find that after those important and successful works, there are indeed some commonalities in creative ideas between them. This can be reflected from the artistic processing technique of folk song melody in "Yan Huang Style". The novel allows Chinese audiences to understand western musical forms through familiar melodies, but also understands the artistic charm and profound connotation of Chinese music through familiar musical forms. In my opinion, the organic combination of professional music creation techniques and traditional folk song materials, and the perfect integration of western symphonic music forms and traditional Chinese music culture, are the primary reasons why the song has been widely recognized in the world. The success and artistic level of musical works are not only related to the specific creation technology, but also closely related to the composer's creative conception, artistic accomplishment, aesthetic concept, as well as the perfect combination of technology and thought. "YanHuang amorous feelings" in terms of specific creation technology did not make young composers extraordinary, its success, the key lies in the composer used the artistic processing technique and folk melody, Chinese traditional music culture, and western orchestral genre form between the perfect fit and coordination and unity. Therefore, the composer's music creation practice should not be based on the pursuit of complex and trendy composition

techniques as the purpose, and the music aesthetic and criticism should not take the complex simplicity and the new creation techniques as the core standard. As long as we keep moving forward along the right path, the era for Chinese composers to stand in the world forest of art will surely come.

There are numerous successful examples of the application of the performance system of national instruments in symphonic works. Now I will express my experience and examples of some applications and experiments in the adaptation of these six works to encourage you.

1. The use of wind blowing group

If the national orchestra and the western orchestra, we will find that the blowing group of the national orchestra carries the dual responsibilities and functions of the wooden pipe group and the brass group, and thus plays multi-faceted roles. This kind of multifunctional control of a music group, widely used in the works and throughout the writing method, is practical and effective.

2. The use of Pop the instrument group

The group is a combination of distinctive characteristics and rich expressions in national orchestra. Because it has no reference in the analogy with western orchestral music, it has become the iconic group of national orchestral music used to distinguish western orchestral music. Therefore, whether the use of the performance system of the music group is good is related to the color deployment, characteristics and style establishment of the whole band.

The Musical Instruments of the plucked group can be said to be the most varied, complex and detailed among the many kinds of music in the world. As far as the pipa alone is concerned, there are more than 40 kinds of playing instruments, which provides the unique potential and foundation for the plucked instruments to play various combinations by using the playing method system.

3. The use of the pull-string group

Pull string group is generally corresponding to the symphony orchestra, but the comparison of Chinese national string group more and more disappointing, its narrow range and resonance difficult to add, make it difficult to base for the band should have minor and responsibility, so in order to change this kind of situation, I usually increase plucked or blowing wind and its way to fill.

4. The cooperative application of string group and pop group

It is very appropriate to use these two groups together. The pronunciation of the pull string group is very good at uninterrupted horizontal lines, while the plucked group is very good at playing dotted notes. The pronunciation of the two is completely different, which gives the music a variety of different texture choices.

5. The cooperative application of the pull string group and the wind-blowing group

Use between the two music group is also very appropriate, although the pronunciation of the structure is completely different.

Practice has proved that if we free from the shackles of western orchestra, the national orchestra in the creation of symphony thinking, open eyes, bold imagination, every instrument, every kind of playing, as a material or parts, put it cleverly reasonable use or installed in the most appropriate place, so, waiting for us will be an open sky. We are in the treasure house of Chinese national orchestral music, its music is endless, endless joy.

6.2 Discussion

In terms of the analysis of Bao Yuankai's creation techniques of "Yan Huang Style", I agree with Mr. Wu Guodong's point of view. He said the orchestral music of "Yan Huang Style" is all based on the melody of Chinese folk songs and made through a series of creative artistic processing. After my research, the results are the same. The reasons are as following:

In the works, the quotation of the theme and melody of Chinese folk songs is relatively direct, and the statement structure of the musical language is consistent with that of the original folk songs, but it is also distinct from the creation way of simple and pure adaptation of the melody of folk songs. Composer music content and emotional expression, in the structure, the band, multi-voice texture technology made deep thinking and careful design, through the creation of folk songs artistic processing mode, in the form of a symphony more profoundly explained the meaning and connotation of Chinese folk songs, make its artistic quality, really from form to content on the perfect fusion of eastern and western music culture.

In terms of composing technique, I agree with Mr.Cai Meng's point of view.He said the combination of a variety of western composition techniques and Chinese folk songs is a kind of innovation, which gives new vitality to Chinese folk songs.

According to the previous literature retrieval and field survey, I only discuss the following six aspects from band arrangement, music structure, harmony style, theme development, texture form and accessory sound.

1. A variety of band arrangements
2. Logicality of the curved-type structure
3. Variety of harmony styles
4. Integration of theme development
5. Complicated texture morphology
6. Personof and personalization

6.2.1 A variety of band arrangements

According to the different needs of each small song, the composer chose a very diverse form of band arrangement. In addition to the conventional double-tube compilation and three-tube compilation, it also uses some characteristic small orchestral compilation, mixed Chinese and Western instrument combination and orchestra compilation, and simple string band compilation. In addition to "flower", "Blue Flower" and other several songs used a complete orchestra, "Go West" and other only string bands, resulting in timbre diversity.

6.2.2 Logicality of the curved-type structure

As a large-scale orchestral work, "Yan Huang Style" not only forms many small music with subtitles that can be played alone in rich types and novel structure, but also its overall structure and layout are very logical. The composer's elaborate design not only improves the artistry of the work, but also forms the overall sound and structural contrast, but also adds some symphony.

In the processing of folk songs in "Yan Huang Style", each piece of music will develop the melody of folk songs through repetition, variation, comparison, reproduction, etc., so as to form a structure in line with the structure of professional music works and with the organizational logic of complex structure, so that its artistry is significantly enhanced. After the composer carefully processing, with two sentences, four sentences a type structure of the original folk songs in "the YanHuang amorous

feelings" mostly with single two, reproduce single three parts, variation type structure, even using a type structure, also within the corresponding extension, to make the structure of the whole work more rich and diverse, and logical. Moreover, on the basis of retaining the melody of the original folk songs, Bao Wenkai often adds introduction, interplay, end and other ancillary parts to the layout of the music, so as to enhance the overall sense and structural beauty of the music. These accessory parts are often created by the composer according to the mood and content of the music, such as the introduction in " Going to West Pass " .

6.2.3 Diversified harmony styles

The linear thinking and aesthetic concept of Chinese music determine that folk songs take melody line as the core artistic expression means. In Yan Huang Style, the composer makes full use of harmony, the most important expressive element of western multi-sound music, to expand the artistry of the original folk songs. In addition to use the size of the three overlapping chord of the basis of alternating, frequent transition and far relationship and the traditional harmony technique, also used the high chord, the four overlapping chord, additional chord, pipa chord, the three folding chord and union harmony, and parallel chords, semitonal, compound tonality, fuzzy tonality more modern harmony means, greatly enrich the traditional Chinese folk songs.

In "inflammation YanHuang amorous feelings", the composer also extensive use of bass sememography and scale, reflects the some romantic late music style characteristics, in short, rich variety of harmony style, in terms of the music character and stereo feeling, greatly make up for the shortage of folk melody solo, thus highlight the artistic quality of music.

6.2.4 Integration of theme development

In the creation of "Yan Huang Style", the music theme mostly takes folk song tunes as the prototype and develops. But as a whole, in addition to some turn, expand, connecting part, in the development of the theme itself is not emphasize the core motivation or a material to split, die, repetition, cut the western symphony music, the main theme of development technique has repeated, repeated, flower variation, free variation, answer echo type, acoustic filling, etc., draw lessons from many Chinese elements, with national characteristics.

6.2.5 Complex texture morphology

Music texture with mono-part melody as the main body is one of the important features of Chinese folk music, especially the folk songs. However, in order to satisfy the "critical" ears of the concert hall professional music listeners, the harmonic or polyphonic multipart music texture is the main body of western professional music. Therefore, when the composer uses folk song materials to create, the rich and diverse woven forms and the complex combination of sounds are the important artistic processing techniques.

First of all, the main tuning texture is extremely rich. In addition to the extensive use of various kinds of column chord and rhythmic chord type and the stereo harmony support of the theme melody, it also uses more solo and unison melody with no harmony. Secondly, the polyphonic texture is widely used. In addition to the contrast polyphony of two or three parts, it also uses various kinds of imitation polyphonic, but in the music, it is always combined with the main tone texture, not completely in the whole work. Usually, on the basis of retaining the melody and melody of the original folk songs, the symmetry and artistry are highlighted by the mutual imitation, rotation and polyphonic alignment, and sometimes similar fugue forms are processed in the imitation. For example, from the 46th Bars of "The River", the bass part of the bass and the theme melody part of the other strings constitute the polyphonic texture that expands the imitation relationship. In addition, "Yan Huang Style" also uses a large number of texture with polyphonic, as well as the music texture with some contrast polyphonic characteristics due to the melody of the sound part, which makes the texture of the whole song very diverse. Composer is give full play to the orchestra texture type advantages of plasticity, combined with the traditional Chinese music culture pay attention to continuous development, artistic conception and atmosphere rendering aesthetic habits, through professional composition, complicated the music texture, thus greatly enhance the solo melody folk music expression and artistry.

6.2.6 Personalization of the matching device and audio

The composer also gives full play to the advantages of the orchestra in its rich and changeable timbre, and enhanced the musical expression of folk melody through extremely personalized orchestral music techniques. Bao yuan kai control orchestra national style tone capability is very deep, often or with western instruments simulate national instrument timbre, or create, rendering specific artistic conception, scene, and

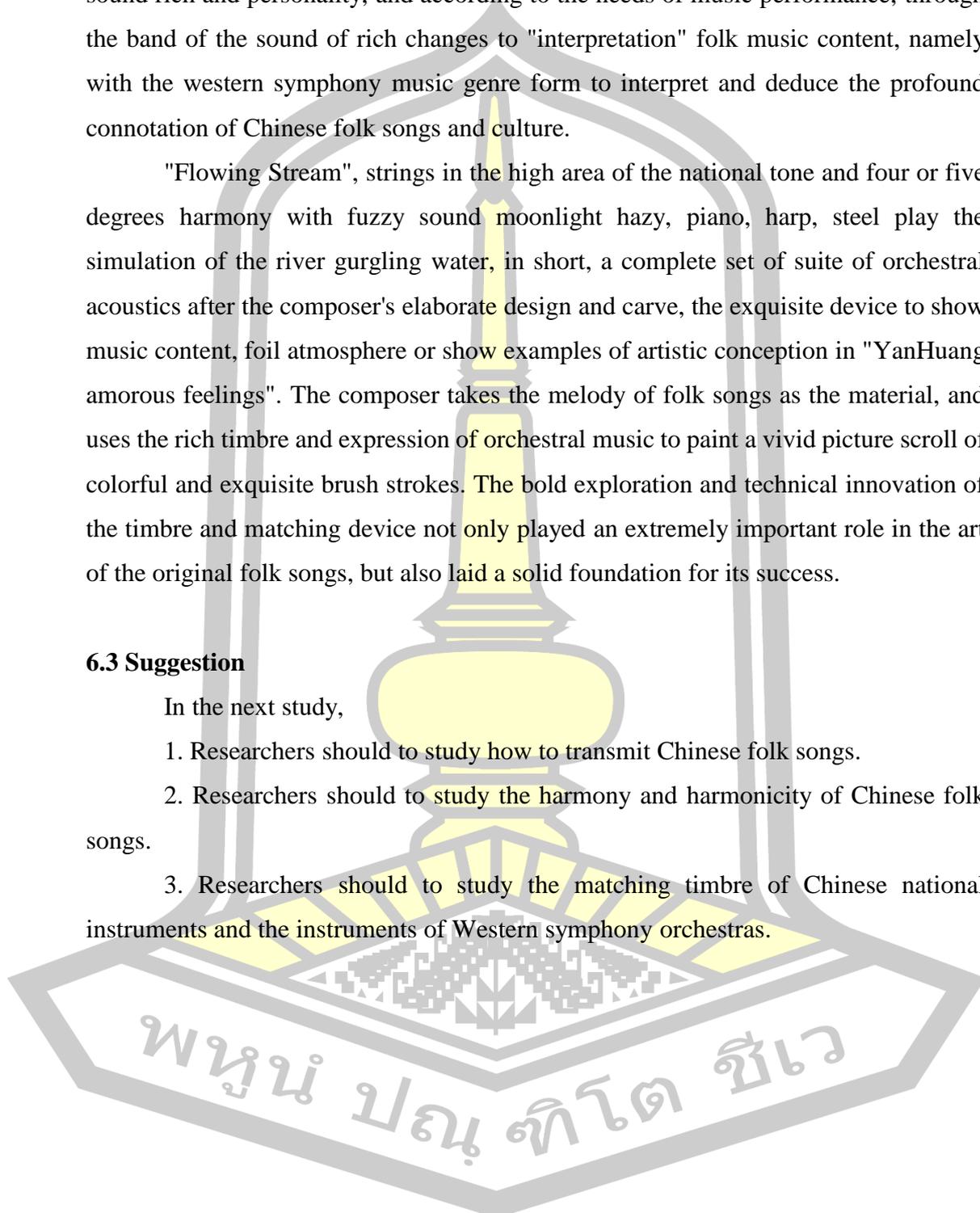
occasionally restrained use some characteristic ethnic instrument, so that the band sound rich and personality, and according to the needs of music performance, through the band of the sound of rich changes to "interpretation" folk music content, namely with the western symphony music genre form to interpret and deduce the profound connotation of Chinese folk songs and culture.

"Flowing Stream", strings in the high area of the national tone and four or five degrees harmony with fuzzy sound moonlight hazy, piano, harp, steel play the simulation of the river gurgling water, in short, a complete set of suite of orchestral acoustics after the composer's elaborate design and carve, the exquisite device to show music content, foil atmosphere or show examples of artistic conception in "YanHuang amorous feelings". The composer takes the melody of folk songs as the material, and uses the rich timbre and expression of orchestral music to paint a vivid picture scroll of colorful and exquisite brush strokes. The bold exploration and technical innovation of the timbre and matching device not only played an extremely important role in the art of the original folk songs, but also laid a solid foundation for its success.

6.3 Suggestion

In the next study,

1. Researchers should to study how to transmit Chinese folk songs.
2. Researchers should to study the harmony and harmonicity of Chinese folk songs.
3. Researchers should to study the matching timbre of Chinese national instruments and the instruments of Western symphony orchestras.



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APPENDIX

APPENDIX 1 Rearrange Music Score

1. The score of <Flowing Stream>

小河淌水 Flowing Stream

1 Adagio

The score is written for a large ensemble. The first system includes:

- Di 1 (笛1) and Di 2 (笛2): Flutes, both parts are silent.
- Gaosheng (高笙): High Sheng, melodic line starting with a *pp* dynamic.
- Zhongsheng (笙): Middle Sheng, accompaniment line.
- Liuqin (柳琴): Willow Flute, silent.
- Pipa (琵琶): Pipa, silent.
- Yangqin (扬琴): Yangqin, silent.
- Zhongruan1 (中阮1) and Zhongruan2 (中阮2): Middle Banhu, accompaniment lines.
- Daruan1 (大阮1) and Daruan2 (大阮2): Large Banhu, accompaniment lines.

The second system includes:

- Zheng1 (筝1) and Zheng2 (筝2): Zhen, melodic and accompaniment lines.
- Piano (钢琴): Piano, accompaniment line with *ad lib.* markings.

The third system includes:

- Gaohu (高胡), Erhu (二胡), and Zhonghu (中胡): Erhu family instruments, all silent.
- V-c (大提琴): Violin, accompaniment line with *con sord.* and *pp* markings.
- C-b (低音提琴): Double Bass, accompaniment line with *pp* marking.

2

9

笛1
笛2
笛3
高音
中音
低音
高音
中音
次中音
低音
柳琴
琵琶
扬琴
中阮
大阮
箫
定音鼓
云锣
响板
梆子
笙
高胡
二胡
中胡
大提琴
低音提琴

33

5

笛1

笛2

笛3

高弦

中弦

低弦

高喇叭

中喇叭

次中喇叭

低喇叭

柳琴

琵琶

扬琴

中阮

大阮

笙

定音鼓

云锣

响板

梆子

高胡

二胡

中胡

大提琴

低音提琴

6

41

笛1
笛2
笛3
高弦
中弦
低弦
高喇叭
中喇叭
次中喇叭
低喇叭
柳号
长号
小号
钢琴
定音鼓
云锣
响板
铙钹
竖琴
高胡
二胡
中胡
大提琴
低音提琴

46 Andante $\text{♩} = 64$ $\text{♩} = 2$

7

笛1 *mf*

笛2

笛3

高笙

中笙

低笙

高唢呐

中唢呐 *solo* *mf*

次中唢呐

低唢呐

柳琴

琵琶

扬琴

中阮

大阮 *mf* *mp*

箏

定音鼓

云锣

响板
竹板

竖琴 *mf*

高胡

二胡

中胡

大提琴 *piz* *mf* *mp*

低音提琴 *piz* *mf* *mp*

54

笛1
笛2
笛3
高音
中音
低音
高音呐
中音呐
次中音呐
低音呐
柳琴
琵琶
扬琴
中阮
大阮
定音鼓
云锣
响板
梆子
钢琴
A' B' D' E' F'
高胡
二胡
中胡
大提琴
低音提琴

10

72

笛1

笛2

笛3

高笙

中笙

低笙

高唢呐

中唢呐

次中唢呐

低唢呐

柳琴

琵琶

扬琴

中阮

大阮

定音鼓

云锣

响板
铃鼓

钢琴

高胡

二胡

中胡

大提琴

低音提琴

81

笛1
笛2
笛3
双簧
中笛
低音
高喇叭
中喇叭
次中喇叭
低喇叭
柳琴
琵琶
扬琴
中阮
大阮
笙
定音鼓
云锣
响板
竹板
钢琴
高胡
二胡
中胡
大提琴
低音提琴

mf
mp
arco
pizz

12

90

笛1
笛2
笛3
高笙
中笙
低笙
高唢呐
中唢呐
次中唢呐
低唢呐
柳琴
琵琶
扬琴
中阮
大阮
钢琴
二胡
中胡
低音提琴

Measures 90-94 are shown. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *pizz*.

16

124

笛1
笛2
笛3
高唱
中唱
次中唱
低唱
柳琴
琵琶
扬琴
中阮
大阮
箏
文音鼓
云锣
唢呐
竹板
钢琴
高胡
二胡
中胡
大提琴
低音提琴

2. The score of <Flowing Stream>

小河淌水
Flowing Stream

1 Adagio

Di 1 笛1

Di 2 笛2

Gaosheng 高笙

Zhongsheng 笙

Liuqin 柳琴

Pipa 琵琶

Yangqin 扬琴

Zhongruan1 中阮1

Zhongruan2 中阮2

Daruan1 大阮1

Daruan2 大阮2

Adagio

Zheng1 筝1

Zheng2 筝2

Piano 钢琴

Adagio

Gaohu 高胡

Erhu 二胡

Zhonghu 中胡

V-c 大提琴

C-b 低音提琴

The score is written for a large ensemble. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Adagio'. The score is divided into three systems. The first system includes Di 1, Di 2, Gaosheng, Zhongsheng, Liuqin, Pipa, Yangqin, Zhongruan1, Zhongruan2, Daruan1, and Daruan2. The second system includes Zheng1, Zheng2, and Piano. The third system includes Gaohu, Erhu, Zhonghu, V-c, and C-b. Dynamics include *pp*, *mf*, and *ad lib.*. The score includes various musical notations such as slurs, ties, and articulation marks.

63

The musical score for page 63 consists of several systems of staves. The first system includes staves 1 and 2 (treble clef), staves 3 and 4 (treble clef), and staves 5 and 6 (bass clef). The second system includes staves 7 and 8 (treble clef), staves 9 and 10 (bass clef), and staves 11 and 12 (bass clef). The third system includes staves 13 and 14 (treble clef), staves 15 and 16 (bass clef), and staves 17 and 18 (bass clef). The fourth system includes staves 19 and 20 (treble clef), staves 21 and 22 (bass clef), and staves 23 and 24 (bass clef). The fifth system includes staves 25 and 26 (treble clef), staves 27 and 28 (bass clef), and staves 29 and 30 (bass clef). The sixth system includes staves 31 and 32 (treble clef), staves 33 and 34 (bass clef), and staves 35 and 36 (bass clef). The seventh system includes staves 37 and 38 (treble clef), staves 39 and 40 (bass clef), and staves 41 and 42 (bass clef). The eighth system includes staves 43 and 44 (treble clef), staves 45 and 46 (bass clef), and staves 47 and 48 (bass clef). The score features various musical notations, including notes, rests, and dynamics. A *solo* marking is present in the fifth system, and a *mf* marking is present in the seventh system. The score concludes with a double bar line and repeat signs.

9 Adagio rit.

笛1
笛2
高音
中音
柳琴
琵琶
扬琴
中阮1
中阮2
大阮1
大阮2
箏1
箏2
钢琴
高胡
二胡
中胡
大提琴
低音提琴

p *pp* *mp* *rit.*

16 *a tempo*

笛1

笛2

高笙

中笙

a tempo

柳琴

琵琶

扬琴

中阮1

p

mf

中阮2

p

mf

大阮1

大阮2

mf

a tempo

筝1

筝2

钢琴

p

mf

a tempo

高胡

p

mf

二胡

p

mf

中胡

p

mf

大提琴

p

mf

低音提琴

22

笛1
笛2
高笙
中笙
柳琴
琵琶
扬琴
中阮1
中阮2
大阮1
大阮2
笙1
笙2
钢琴
高胡
二胡
中胡
大提琴
低音提琴

mf

mp

34

笛1
笛2
高笛
中笛
柳琴
琵琶
扬琴
中阮1
中阮2
大阮1
大阮2
笙1
笙2
钢琴
高胡
二胡
中胡
大提琴
低音提琴

mp
pp

40

笛1
笛2
高音
中音
柳琴
琵琶
扬琴
中阮1
中阮2
大阮1
大阮2
笙1
笙2
钢琴
高胡
二胡
中胡
大提琴
低音提琴

tr.
mp
mf
mf
mp
p
pp
mp
f
mp
mf
mp
div.
pp
div.
f
div.
f
div.
f
unis.
p
unis.
p
unis.
unis.
p

46

笛1
笛2
高音
中音
柳琴
琵琶
扬琴
中阮1
中阮2
大阮1
大阮2
笙1
笙2
钢琴
高胡
二胡
中胡
大提琴
低音提琴

50

笛1

笛2

高笙

中笙

柳琴

琵琶

扬琴

中阮1

中阮2

大阮1

大阮2

箫1

箫2

钢琴

高胡

二胡

中胡

大提琴

低音提琴

ff *mf* *f*

58

笛1
笛2
高笛
中笛
柳琴
琵琶
扬琴
中阮1
中阮2
大阮1
大阮2
笙1
笙2
钢琴
高胡
二胡
中胡
大提琴
低音提琴

f
f
mf
mf
mp
mp
p
p
p
p
p

3. The score of <Going to Jiangzhou>

走绛州

Going to Jiangzhou

Allegretto

1

The score is for the piece "Going to Jiangzhou" (走绛州) and is marked "Allegretto". It is written for a large ensemble including traditional Chinese instruments and a Western orchestra. The instruments listed are:

- Liuqin (柳琴)
- Pipa (琵琶)
- Yangqin (扬琴)
- Zhongruan (中阮)
- Daruan (大阮)
- Bangzi (梆子)
- Muqin (木琴)
- Piano (钢琴)
- Banhu (板胡)
- Sanxian (三弦)
- Gaohu (高胡)
- Rehu (二胡)
- Zhonghu (中胡)
- V-c (大提琴)
- C-b (低音提琴)

The score is in 2/4 time and includes dynamics such as *f*, *mf*, and *ff*. It features a key signature of one sharp (F#) and a 3/8 time signature change in the middle section. The score includes various musical notations such as accents, slurs, and articulation marks like *div.*, *bizz.*, *arc.*, and *pizz.*

9

柳琴 *mp* *mf* *f*

琵琶 *mp* *mf* *f*

扬琴 *mp* *mf* *f*

中阮 *mp* *mf* *f*

大阮 *mp* *mf* *f*

盆梆 *mf* *mf*

木琴 *f* *f*

钢琴

板胡

三弦

高胡 *f* *mf*

二胡 *f* *mf*

中胡 *f* *mf*

大提琴 *unis.* *div.* *mf* *f*

低音提琴 *mp* *mf* *f* *arco*

26

柳琴 *mf* *mp* *mf*

琵琶 *mf* *mp* *mf*

扬琴 *mf* *mp* *mf*

中阮 *mf* *mp* *mf*

大阮 *mf* *mp* *mf*

古筝

木琴

钢琴 *mf* *p*

板胡

三弦 *mf* *p*

高胡 *mf*

二胡 *mf*

中胡 *mf*

大提琴 *pizz* *mf* *arco*

低音提琴 *mf* *mp* *mf*

35

柳琴 *f* *mp*

琵琶 *f* *mp*

扬琴 *f* *f*

中阮 *f*

大阮 *f*

笙 *mf*

木琴 *f*

钢琴

板胡

三弦 *f* *mp*

高胡

二胡

中胡 *mp*

大提琴 *f* *f* *mf* *f* *mp* *pizz*

低音提琴 *f* *f* *mf* *f* *pizz*

43

柳琴 *p*

琵琶 *p*

扬琴 *p*

中阮 *p*

大阮 *f*

笙

木琴

钢琴 *f* *ff*

板胡

三弦

高胡 *f* *ff*

二胡 *f* *ff*

中胡 *f*

大提琴 *f* *ff*

低音提琴 *arco* *ff*

50

柳琴

琵琶

扬琴

中阮

大阮

笙

木琴

钢琴

板胡

三弦

高胡

二胡

中胡

大提琴

低音提琴

ff

mf

ff

mf

f

mf

ff

p

ff

mf

pizz

mf

pizz

mf

57

柳琴

琵琶

扬琴

中阮

大阮

金梆

木琴

钢琴

板胡

三弦

高胡

二胡

中胡

大提琴

低音提琴

p

mf

VII

79

柳琴

琵琶

扬琴

中阮

大阮

金柳

木琴

钢琴

板胡

三弦

高胡

二胡

中胡

大提琴

低音提琴

mf

p

mp

f

mf

mp

mf

mp

mf

mf

mf

mf

88

柳琴 *mp* *mf* *solo*

琵琶 *mf* *solo*

扬琴 *mf*

中阮 *f*

大阮 *ff*

金柳

木琴

钢琴

板胡 *mf* *mp*

三弦 *mf* *mp*

高胡 *mf*

二胡 *mf*

中胡

大提琴

低音提琴

96

柳琴

琵琶

扬琴

中阮

大阮

金柳

木琴

钢琴

板胡

三弦

高胡

二胡

中胡

大提琴

低音提琴

f *pizz.* *mf*

f *mf*

mf *mf*

mf *mf*

mf

f

mf

mf

mf *arco* *mf*

pizz. *arco* *mf*

Score for page 96, featuring multiple instruments including Pipa, Guqin, Yangqin, Zhonghu, Dahu, Gonghu, Muzi, Grand Piano, Banhu, Sanqin, Gaohu, Erhu, Zhonghu, Double Bass, and Double Bass. The score includes dynamic markings such as *f*, *mf*, and *pizz.* (pizzicato), and *arco* (arco) for the double basses. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

104

Violin I: *f* *mf*

Violin II: *f* *mf*

Viola: *f* *mf*

Violoncello: *f* *ff* *mf*

Double Bass: *f* *ff* *mf*

Erhu: *ff* *mf*

Piano: *ff* *mf*

Guqin: *ff* *mf*

Mandolin: *f*

Banjo: *f*

Upright Bass: *f*

Electric Bass: *f* *ff* *mf* *arco* *pizz*

112 *allargand*
o

Violin I
Violin II
Viola
Cello
Double Bass
Flute
Clarinet
Bassoon
Violin I
Violin II
Viola
Cello
Double Bass

f
f
f
pizz
pizz
mf
mf
ff
arco
pizz
arco
pizz

28

笛1

笛2

高笙

中笙

低笙

高唢呐

中唢呐

低唢呐

管子

柳琴

琵琶

扬琴

中阮

大阮

定音鼓

铜片琴

大锣

竖琴

高胡

二胡

中胡

大提琴

低音提琴

The musical score is arranged in a vertical stack of staves. The instruments listed on the left are: 笛1, 笛2, 高笙, 中笙, 低笙, 高唢呐, 中唢呐, 低唢呐, 管子, 柳琴, 琵琶, 扬琴, 中阮, 大阮, 定音鼓, 铜片琴, 大锣, 竖琴, 高胡, 二胡, 中胡, 大提琴, and 低音提琴. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, pp). The page number 28 is located at the top left of the score area.

Lento *allargando* **Adagio**

36

笛1 *f* *fff*

笛2 *f* *fff*

高笙 *f*

中笙 *f*

低笙 *f*

高唢呐 *f* *sfp* *fff*

中唢呐 *f* *sfp* *fff*

低唢呐 *f* *sfp* *fff*

管子 *allargando*

柳琴 *f* *p* *fff*

琵琶 *f* *p* *fff*

扬琴 *f* *p* *fff*

中阮 *f* *p* *fff*

大阮 *f* *p* *fff*

定音鼓 *f* *p* *fff*

钢琴

大鼓

竖琴 *a tempo* *mp* *p*

Lento *allargando* **Adagio**

高胡 *f* *p* *ff* *mp*

二胡 *f* *p* *ff* *mp*

中胡 *f* *p* *ff* *mp* *solo* *pizz* *p*

大提琴 *f* *p* *ff* *mp*

低音提琴 *f* *p* *ff*

42 Allegro

笛1
笛2
高笙
中笙
低笙
高唢呐
中唢呐
低唢呐
管子
柳琴
琵琶
扬琴
中阮
大阮
定音鼓
钢片琴
大鼓
竖琴
高胡
二胡
中胡
大提琴
低音提琴

p
p
p
p
p
p
pp
fff
pizz

Allegro

50

第1
第2
箫

高笙
中笙
低笙

高唢呐
中唢呐
低唢呐

管子

柳琴
琵琶
扬琴
中阮
大阮

定音鼓

钢琴

竖琴

高胡
二胡
中胡

大提琴
低音提琴

ff *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Adagio *accelerando*

Adagio *accelerando* 3 3 3 3

Allegro **Adagio** *accelerando*

ff *ff* *ff* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

58

笛1

笛2

笙

高笙

中笙

低笙

高唢呐

中唢呐

低唢呐

管子

柳琴

琵琶

扬琴

中阮

大阮

定音鼓

钢片琴

大锣

竖琴

高胡

二胡

中胡

大提琴

低音提琴

pp *ff*

pp *ff*

pp *ff*

pp *ff*

mf *ff* *pp* *fff*

Largo

ff *mp*

ff *mp*

ff *mp*

ff *mp*

80

笛1

笛2

箫

高笙

中笙

低笙

高唢呐

中唢呐

低唢呐

管子

柳琴

琵琶

扬琴

中阮

大阮

定音鼓

钢片琴

大锣

竖琴

高胡

二胡

中胡

大提琴

低音提琴

mf

mf

p

tutti.

p

p

p

p

p

mf

plz.

p

plz.

p

88

笛1

笛2

笙

高笙

中笙

低笙

高唢呐

中唢呐

低唢呐

管子

柳琴

琵琶

扬琴

中阮

大阮

定音鼓

钢片琴

大锣

竖琴

高胡

二胡

中胡

大提琴

低音提琴

94 *rit.* **Lento** *rit.*

笛1

笛2

箫

中箫

低箫

高唢呐

中唢呐

低唢呐

管子

柳琴 *mp* *mf* *pp*

琵琶 *mp* *mf* *pp*

扬琴 *mp* *mf* *pp*

中阮 *mp* *mf* *pp*

大阮 *mp* *mf* *pp*

定音鼓 *pp*

钢片琴

大锣

竖琴 *p* *pp*

Lento

高胡 *mp*

二胡

中胡

大提琴 *mp* *mf* *pp* *arco* *pp*

低音提琴 *mp* *mf* *pp* *arco* *pp*

17 *rit.* **Tempo**

笛

柳琴 *p* *pp* *mp*

琵琶 *pp* *mp*

中阮 *p* *mp*

大阮 *p* *mp*

高胡

二胡 *tutti.* *pp*

中胡 *mp* *pp*

大提琴 *mp* *p* *solo* *pp* *tutti.*

低音提琴 *p*

24

mf *f* *mp* *p*

mf *f* *mp* *p*

mf *mf* *f* *p*

mf *mf* *f* *sf*

mf *f* *mf* *mf*

mf *mf* *f* *mf*

mf *mf* *f* *sf*

32

笛

柳琴

琵琶

中阮

大阮

高胡

二胡

中胡

大提琴

低音提琴

39

Lento

6. The score of <Purple Bamboo-flute Tune >

紫竹调

Bamboo-flute Tune

Moderato

The score is for the piece "Purple Bamboo-flute Tune" (紫竹调) in the key of D major (one sharp) and 2/4 time. The tempo is marked "Moderato". The score is arranged for a large ensemble of instruments:

- Di 1, 2, 3** (笛子): Flutes, playing a melodic line with grace notes and slurs.
- Sheng 1, 2, 3** (笙): Sheng instruments, providing harmonic accompaniment.
- Liuqin** (柳琴): A traditional Chinese lute-like instrument.
- Pipa** (琵琶): A traditional Chinese four-stringed lute.
- Yangqin** (扬琴): A traditional Chinese hammered dulcimer.
- Zhongruan 1, 2** (中阮): Traditional Chinese阮 instruments.
- Daruan** (大阮): A larger traditional Chinese阮 instrument.
- Zheng** (筝): A traditional Chinese zither.
- Arpa** (竖琴): A harp.
- Piano** (钢琴): A piano.
- Gaohu** (高胡): A traditional Chinese bowed string instrument.
- Erhu** (二胡): A traditional Chinese bowed string instrument.
- Zhonghu** (中胡): A traditional Chinese bowed string instrument.
- V-c** (大提琴): Violoncello.
- C-b** (低音提琴): Double bass.

The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The piece concludes with a *mp* marking.

28

笛1
笛2
笛3
笙1
笙2
笙3
柳琴
琵琶
扬琴
中阮1
中阮2
大阮
鼓
竖琴
钢琴
钢片琴
高胡
一胡
中胡
大提琴
低音提琴

mp

mp

arco

Detailed description: This is a page of a musical score for a large ensemble. The page is numbered 28 in the top left corner. The score is arranged in a vertical column of staves. The instruments listed on the left are: 笛1, 笛2, 笛3 (Flutes 1, 2, 3); 笙1, 笙2, 笙3 (Sheng 1, 2, 3); 柳琴 (Liuqin); 琵琶 (Pipa); 扬琴 (Yangqin); 中阮1, 中阮2 (Zhongruan 1, 2); 大阮 (Daruhan); 鼓 (Drum); 竖琴 (Harp); 钢琴 (Piano); 钢片琴 (Celeste); 高胡 (Gao Hu), 一胡 (Yi Hu), 中胡 (Zhong Hu) (Erhu family); 大提琴 (Cello); 低音提琴 (Double Bass). The score includes various musical notations such as rests, notes, and dynamic markings like *mp* and *arco*. The key signature has one sharp (F#) and the time signature is 4/4. The page is partially obscured by a large grey watermark on the left side.

48

笛1
笛2
笛3
笙1
笙2
笙3
柳琴
琵琶
扬琴
中阮1
中阮2
大阮
箫
笙
钢琴
钢片琴
高胡
二胡
中胡
大提琴
低音提琴

mp

mp

mf

mf

mf

mf

61 **C**

笛1
笛2
笛3
笙1
笙2
笙3
柳琴
琵琶
扬琴
中阮1
中阮2
大阮
琴
竖琴
钢片琴
高胡
二胡
中胡
大提琴
低音提琴

mp

mp

mp

68

笛1
笛2
笛3
笙1
笙2
笙3
柳琴
琵琶
扬琴
中阮1
中阮2
大阮
箫
笙
钢琴
钢片琴
高胡
二胡
中胡
大提琴
低音提琴

mf

arco

pizz

arco

pizz

mf

Detailed description: This page of a musical score, numbered 68, features a complex arrangement of instruments. At the top, three flutes (笛1, 笛2, 笛3) and three shengs (笙1, 笙2, 笙3) are listed, with the second flute part starting a melodic line marked *mf*. Below these are traditional Chinese instruments: Liuqin, Pipa, Yangqin, Zhongruan 1 & 2, and Daruan. The Western instruments include Xiao, Sheng, Piano, and Steel Piano. At the bottom, four string instruments are listed: Gao Hu, Erhu, Zhonghu, and Double Bass/Cello. The Double Bass and Cello parts are marked *arco* and *pizz* in alternating measures. The Piano part features a prominent melodic line with triplets and a *mf* dynamic. The score is written in a key signature of one sharp (F#) and a common time signature (C).

81 D

新1
新2
新3
笙1
笙2
笙3
柳琴
琵琶
扬琴
中阮1
中阮2
大阮
箏
钢琴
钢片琴
高胡
二胡
中胡
大提琴
低音提琴

87

笛1
笛2
笛3
笙1
笙2
笙3
柳琴
琵琶
扬琴
中阮1
中阮2
大阮
筝
竖琴
钢琴
钢片琴
高胡
二胡
中胡
大提琴
低音提琴

mp

mf

mf

94

笛1
笛2
笛3
笙1
笙2
笙3
柳琴
琵琶
扬琴
中阮1
中阮2
大阮
箏
竖琴
钢琴
钢片琴
高胡
二胡
中胡
大提琴
低音提琴

The musical score for page 94 is arranged in a multi-stem format. It includes parts for three flutes (笛1, 笛2, 笛3), three shengs (笙1, 笙2, 笙3), a liuqin, pipa, yangqin, two zhongruan (中阮1, 中阮2), a da'ruan (大阮), zongzi (箏), harp (竖琴), piano (钢琴), celeste (钢片琴), gaohu (高胡), erhu (二胡), zhonghu (中胡), cello (大提琴), and double bass (低音提琴). The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments are grouped into three systems. The first system contains the flutes, shengs, and liuqin. The second system contains the pipa, yangqin, zhongruan, and da'ruan. The third system contains the zongzi, harp, piano, celeste, and gaohu. The fourth system contains the erhu, zhonghu, cello, and double bass. The score shows a variety of rhythmic patterns and melodic lines, with some instruments playing sustained notes while others play more active parts. Dynamics markings such as *f* (forte) are present in the lower systems.

108

笛1
笛2
笛3
笙1
笙2
笙3
柳琴
琵琶
扬琴
中阮1
中阮2
大阮
箏
竖琴
钢琴
钢片琴
高胡
二胡
中胡
大提琴
低音提琴

The musical score is written for a large ensemble. It begins with a treble clef and a key signature of one sharp (F#). The score is divided into several systems. The first system contains three flute parts (笛1, 笛2, 笛3) and three sheng parts (笙1, 笙2, 笙3). The second system contains the guqin (柳琴), pipa (琵琶), yangqin (扬琴), and two zhongruan parts (中阮1, 中阮2). The third system contains the daban (大阮), zhongruan (中阮), and zongzi (箏). The fourth system contains the upright piano (竖琴) and the piano (钢琴). The fifth system contains the steel piano (钢片琴). The sixth system contains the gaohu (高胡), erhu (二胡), and zhonghu (中胡). The seventh system contains the cello (大提琴) and double bass (低音提琴). The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp* and *mf*. A large grey watermark is visible on the left side of the page.

141 Adagio

rit

笛1

笛2

笛3

笙1

笙2

笙3

柳琴

琵琶

扬琴

中阮1

中阮2

大阮

筝

竖琴

钢琴

钢片琴

高胡

二胡

中胡

大提琴

低音提琴

solo

mp

tr.

mf

rit

mp

mp

mf

rit

mp

s

mf

mp

p

p

mp

rit

F[♯] C[♭]

mp

APPENDIX 2 Music Score From Bao Yuankai

1. Dialogue on Flowers

对花

Dialogue on Flowers

1 **Allegro vivace** $\text{♩} = 128$

The score is written for a full orchestra. It begins with a first movement, **Allegro vivace**, at a tempo of 128 beats per minute. The music is in 4/4 time and features a complex rhythmic pattern with frequent accents and dynamic markings such as *f*, *mf*, and *ff*. The woodwind section, including Flute, Piccolo, Oboe, Clarinet, and Bassoon, plays a melodic line with many accents. The brass section, including Cor Anglais, Trumpet, and Trombone, provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes Timp, Pat, C.g. Tamb., Vib., Silof., and Cast. W.b. The string section, including Violin I, Violin II, Viola, Violoncello, and Contrabasso, plays a rhythmic accompaniment. The score is divided into two systems, with the second system starting with the tempo marking **Allegro** at 128 bpm.

5

Fl.

Fl.Picc.

Ob.

Cl.

Fag.

短促 俏皮

Cr.

Trb.

Tb.

Timp.

Pat.

C.g.
Tamb.

Vibr.

Cast.
W.b.

A.

弱起 渐强

V.I.

V.II.

Vi.

Vc.

Cb.

9

Fl.

Fl. Picc.

Ob.

Cl.

Fag.

Cr.

Trb.

Tb.

Timp.

Pat.

C.g. Tamb.

Vibr.

Cast. W.b.

A.

VI.I

VI.II

Vle.

Vc.

Cb.

mp

p

solo

ppp

mf

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

14

趾高气扬 含蓄 趾高气扬 含蓄

Fl.

Fl. Picc.

Ob.

Cl.

Fag.

Cr.

Trib.

Tb.

Timp.

Pat.

C.g.
Tamb.

Vibr.

Cast.
W.b.

A.

VI I

VI II

Vle.

Vc.

Cb.

33

Fl. I

Fl. II/Picc.

Ob.

Cl.

Fag.

Cr.

Trb.

Tb.

Timp.

C.g.
Tamb.

Vibr.

Sltof.

A.

Vi. I

Vi. II

Vie.

Vc.

Cb.

mf

f

46 **Andante** $\text{♩} = 64$ $\text{♩} = \text{♩}$
solo

Fl. *mf* *solo*

Cl. *mf*

Cast. V.b. 在中国演出使用竹板

A. *mp*

51

Fl.

Cl.

Cast. V.b.

A.

56

Fl.

Cl.

Cast. V.b.

A.

61

Musical score for measures 61-65. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Vibraphone (Vibr.), Castanets (Cast. W.b.), Piano (A.), Violin I (VI.I), and Violin II (VI.II). The key signature is one sharp (F#). The Flute part has a *solo* marking. The Oboe part has a *solo* marking. The Clarinet part has a *mp* marking. The Piano part has a *div* marking. The Violin I and II parts have *mp* markings.

66

Musical score for measures 66-70. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cr.), Vibraphone (Vibr.), Castanets (Cast. Block), Piano (A.), Violin I (VI.I), Violin II (VI.II), Viola (Vie.), Violoncello (Vc.), and Contrabass (Cb.). The key signature changes to two flats (Bb, Eb). The Bassoon part has a *mf* marking. The Cor Anglais part has a *mf* marking. The Castanets part has a *mp* marking. The Piano part has a *mf* marking. The Violin I and II parts have *mf* markings. The Viola part has a *mf* marking. The Violoncello part has a *mf* marking. The Contrabass part has a *mf* marking. The Violin I and II parts have *unis.* markings.

71

Cl.
Fag.
Cast. W.b.
VI.I
VI.II
Vle.
Vc.
Cb.

Musical score for measures 71-75. The score includes parts for Clarinet (Cl.), Bassoon (Fag.), Castanets (Cast. W.b.), Violin I (VI.I), Violin II (VI.II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a minor key and features a variety of rhythmic patterns and dynamics.

76

Fl.
Cl.
Fag.
Cr.
Cast. W.b.
VI.I
VI.II
Vle.
Vc.
Cb.

Musical score for measures 76-80. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cr.), Castanets (Cast. W.b.), Violin I (VI.I), Violin II (VI.II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a minor key and features a variety of rhythmic patterns and dynamics. Dynamics include *mp* and *mf*. Performance instructions include *pizz. div.* for the strings.

84

Fl. *mf*

Ob. *mp* II.

Cl. *mf*

Fag. *mp*

Cr. *mp*

Vibr. *p*

Cast. W.b.

A. *mp*

VI.I

VI.II

Vle. *mp*

Vc. *mp*

Cb. *mp*

{

85

Fl. *mf*

Ob. *mp*

Cl. *mf*

Vibr. *p*

A. *mp*

Vle. *arco*

Vc. *mp*

Ob. *pizz.*

mp

89

passione

Fl. *a2*

Fl. Picc.

Ob.

Cl.

Fag.

Cr.

Trib.

Tb.

Timp.

Pat.

C.g.
Tamb.

Vibr.

Silof.

A.

passione

VI.I

VI.II

Vie. *unis*

Vc. *unis*

Cb. *arco*

93

Fl.
Fl. Picc.
Ob.
Cl.
Fag.
Cr.
Trb.
Tb.
Timp.
Pat.
C.g.
Tamb.
Vibr.
Slóf.
Cast.
W.b.
A.
VI. I.
VI. II.
Vle.
Vc.
Cb.

The musical score for page 93 is arranged in a standard orchestral format. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into two systems. The first system includes woodwinds (Flute, Flute Piccolo, Oboe, Clarinet, Bassoon), brass (Cornet, Trumpet, Trombone), percussion (Tympani, Snare Drum, Cymbal, Triangle, Vibraphone, Snare Drum, Castanets, Woodblock), and piano. The second system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns. The piano part is written in a grand staff with treble and bass clefs.

103

Fl.

Fl. Picc.

Ob.

Cl.

Fag.

Cr.

Trb.

Tb.

Timp.

Pat.

C.g.
Tamb.

Vibr.

Slif.

Cast.
W.b.

A.

VI.I

VI.II

Vle.

Vc.

Cb.

solo

mf

solo

mf

mp

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

107

Musical score for page 107, featuring woodwinds, strings, and percussion. The score is written in 7/8 time and includes the following parts:

- Fl. (Flute): *mp*
- Fl. Picc. (Flute Piccolo): *mp*
- Ob. (Oboe)
- Cl. (Clarinet): *mp*
- Fag. (Bassoon): *mp*
- Cr. (Corno): *p* and *mp*
- Trb. (Trumpet)
- Tb. (Tuba)
- Timp. (Timpani)
- Pat. (Snare Drum)
- C.g. Tamb. (Cymbal)
- Vibr. (Vibraphone)
- Silof. (Sitar)
- Cast. W.b. (Castanets): *cast.*
- A. (Acordeon)
- Vi. I (Violin I)
- Vi. II (Violin II)
- Vie. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The score includes dynamic markings such as *mp* and *p*, and features various musical notations including slurs, accents, and articulation marks. The woodwind and string parts are active throughout the page, while the percussion parts are mostly silent or have specific rhythmic patterns.

114 *solo* *a2*

Fl. *mp* *f* *mf* *f*

Fl. Picc. *f* *f* *f* *f*

Ob. *mp* *f* *mf* *f*

Cl. *f* *f* *mf* *f*

Fag. *mp* *f* *mf* *f*

Cr. *mp* *f* *mf* *f*

Trb. *f* *f* *f* *f*

Tb. *f* *f* *f* *f*

Timp. *f* *f* *f* *f*

Pat. *f* *f* *f* *f*

C.g. Tamb. *f* *f* *f* *f*

Vibr. *f* *f* *f* *f*

Slof. *f* *f* *f* *f*

A. *f* *f* *f* *f*

VI.I *f* *f* *f* *f*

VI.II *f* *f* *f* *f*

Vle. *f* *f* *f* *f*

Vc. *f* *f* *f* *f*

Cb. *f* *f* *f* *f*

119

Fl.

Fl. Picc.

Ob.

Cl.

Fag.

Cr.

Trb.

Tb.

Timp.

Pat.

C. g. Tamb.

Vibr.

Sl. of.

A.

Vi. I.

Vi. II.

Vle.

Vc.

Cb.

mp

mf

p

mp

mf

pizz

mp

mf

pizz

mf

124

Musical score for measures 124-128. The score includes parts for Flute (Fl.), Flute Piccolo (Fl. Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cr.), Trumpets (Trb.), Trombones (Tb.), Timpani (Timp.), Percussion (Pat.), Cymbals (C.g. Tamb.), Vibraphone (Vibr.), Snare Drum (Silof.), Castanets (Cast. VV.b.), and a double bass line (A.). The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. Dynamics include *mf* and *f*.

2. Flowing Stream

小河淌水

Flowing Stream

夜幕降临

1 **Largo**

Fl.

C-ingl.

Cl.

Fag.

Cr.
pp

Cmli.

P.

A.
A[♭] B[♭] E[♭] F[♭]
p

Larg

con sord.

VI.I
pp
con sord.

VI.II
pp
con sord.

Vie.
pp
con sord.

Vc.
pp
con sord.

Cb.
pp



14 月下小河

C-ingl. *mf*

P. *p* *s* *s* *s* *s*

VI.I *div.* *mp*

VI.II *div.* *mp*

Vle. *div.* *mp*

Vc.

Cb.

18

C-ingl. *mp*

P.

VI.I *p*

VI.II *p*

Vle. *p*

22 情歌

Fl.

C-ingl.

P.

A.

VI.I

VI.II

Vle.

Vc.

Cb.

mf

mp

26

Fl.

A.

VI.I

VI.II

Vle.

Vc.

Cb.

p

30

Fl. *p*

A.

VI.I *mf* *fp*

VI.II *mf* *fp*

Vle. *mf* *fp*

Vc. *mf* *fp*

Cb. *mf* *pizz.* *mf*

34

Fl. *mp*

Cl. *mp*

Fag. *mp*

Cr. *p*

P. *pp*

A.

VI.I

VI.II

Vle.

Vc.

Cb.

山间滴水

39

Fl. *tr.* *mp*

Cl.

Fag.

Cr. *mf*

Cmli.

P. *mp*

A. A' B' E' F'

VI.I *pp*

VI.II *pp*

Vle. *pp*

Vc.

Cb.

空谷回声

43

Fl. *mf* *tr*

Cl. *p*

Fag.

Cr.

Crml.

P. *tr*

A. $F^{\#} E^{\#} D^{\#} C^{\#}$

VI. I *mp*

VI. II *mp*

Vle. *mp*

Vc. *mp*

Cb.

Detailed description: This page contains the musical score for measures 43, 44, and 45. The score is for a full orchestra and includes parts for Flute I, Clarinet, Bassoon, Cor Anglais, Contrabassoon, Piano, Trumpet A, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 43 features a flute solo with a trill and a dynamic marking of *mf*. The piano part has a trill in the right hand. Measure 44 shows the flute continuing with a melodic line and a trill, while the piano part has a trill in the left hand. Measure 45 features a flute solo with a trill and a dynamic marking of *mf*. The piano part has a trill in the right hand. The trumpet A part has a dynamic marking of *mp*. The violin I and II parts have a dynamic marking of *mp*. The viola part has a dynamic marking of *mp*. The violoncello part has a dynamic marking of *mp*. The contrabass part has a dynamic marking of *mp*. The score is in a key signature of three flats and a common time signature.

46

Fl. *mf*

Cl. *mf*

Fag. *f*

Cr. *mf*

P. *mf*

A. *f* ^{8^{va}}

纵情歌唱

VI. I *f* *unis.*

VI. II *f*

Vle. *f* *unis.*

Vc. *f* *unis.*

Cb. *f* 阿哥应和

54

Fl.

Cl.

Fag.

Cr.

P.

A.

VI. I

VI. II

Vle.

Vc.

Cb.

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

58 安静 回到月夜河边

Fl. *mp*

Cl. *mp*

Fag.

Cr. *p*

P.

A.

VI.I *p*

VI.II *p*

Vle. *p*

Vc. *p*

Cb. *p*

unis.

63 *rit.*

Fl.

Cl.

Cr.

Cmli.

P.

A. 山泉依然

rit.

VI.I

VI.II

Vle.

Vc.

Cb.

mf

pp

3. Going to Jiangzhou

走 绛 州

Going to Jiangzhou

1 Allegretto

Cor.III. f

Trb.III. mf

W.b. f ff

Pn f ff

Banhu

Sanxian

VI.I $pizz.$ f mf f

VI.II f mf f

Vle. $pizz.$ f mf f

Vc. $pizz.$ mf f ff

Cb. mf f ff

5

w.b. f

P. mf

Bh. mf

VI.I $pizz.$ mf

VI.II $pizz.$ mf

Vle. $pizz.$ mf

Vc. $pizz.$ mf

Cb. mf mp

次谱

10

W.b. || - - - - - *f* - - - - -

Pn

Banhu

VI.I *mp*

VI.II *mp*

Vle. *mp*

Vc.

Cb.

15

w.b. || - - - - -

P.

Bh.

VI.I

VI.II

Vle.

Vc.

Cb.

20

Cor.II

W.b.

Pn

Banhu

Sanxian

VI

VII

Vle.

Vc.

Cb.

26

cor

w.b.

P.

sanxian

VI

VII

Vle.

Vc.

Cb.

solo 悠然自得 连贯 自信地

mf

mf pizz

pizz mf

pizz mf

pizz mf

mf

mp

mp

31

Cor.I.II

W.b.

Pn

Sanxian

VI.I

VI.II

Vle.

Vc.

Cb.

36

Cr.

P.

Cl.

VI.I

VI.II

Vle.

Vc.

Cb.

52

Cor.II.

Trb.II.

W.b.

Pn

VI.I

VI.II

Vie.

Vc.

Cb.

扁担上下忽闪

57

P.

VI.I

VI.II

Vie.

Vc.

Cb.

52

Cor.II.

Trb.II.

W.b.

Pn.

VI.I

VI.II

Vie.

Vc.

Cb.

扁担上下忽闪

57

P.

VI.I

VI.II

Vie.

Vc.

Cb.

62

W.b.

Pn

VI.I

VI.II

Vle.

Vc.

Cb.

67

P.

VI.II

Vle.

Vc.

Cb.

72

Cor.I.II

Trb.I.II

W.b.

Pn

Vi.I

Vi.II

Vle.

Vc.

Cb.

77

得意洋洋

Cor.

Tr.

w.b.

P.

vi.I

vi.II

vle.

V.c

c-b

81

Cor.I.II

Trb.I.II

W.b.

Pn.

Vi.I

Vi.II

Vle.

Vc.

Cb.

憧憬未来

mp

mp

86

Cor.

Trb.

w.b.

Pn.

Vi.I

Vi.II

Vle.

Vc.

Cb.

mf

mf

91

Cor.I.II

Trb.I.II

W.b.

VI.I

VI.II

Vle.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

96

cor.

Tr.

w.b.

Vi.I

Vi.II

Vle.

Vc.

C-b

mf

arco

arco

arco

101

Cor.I.II.

Trb.I.II.

W.b.

Pn.

Vi.I.

Vi.II.

Vle.

Vc.

Cb.

105

cor.

tr.

banhu

sanxian

Vi.I.

Vi.II.

Vle.

Vc.

Cb.

110

Cor.I.II

Trb.I.II

Banhu

Sanxian

VI.I

VI.II

Vle.

Vc.

Cb.

p

mp

mp

mp

115

cor.

tr.

w.b.

Pn.

banhu

sanxian

VI.I

VI.II

Vle.

Vc.

Cb.

mf

mf

mp

mp

120 **Adagio**

Cor.I.III
Trb.I.III
W.b.
Pn
Banhu
Sanxian
Vi.I
Vi.II
Vle.
Vc.
Cb.

124 **Allegro**

cor.
tr.
w.b.
P-n
banhu
sanxian
Vi.I
Vi.II
Vle.
Vc.
Cb.

轻轻远去

4. Lady Lan Huahua

蓝 花 花

Lan Huahua

1 Adagio

Fl.

Ob.

Cl. *a2*

Fag. *ff* *a2* *ff*

Cr.

Trb.

Timp. *pp* *ff*

Cml.

T.T. II

A.

Adagio 悲剧的预兆

VI.I *pp* *ff*

VI.II *pp* *ff*

Vle. *pp* *ff*

Vc. *pp* *ff*

Ob. *pp* *ff*

5

美丽的蓝花花

Fl. *mf*

Ob.

Cl. *mf*

Cr. *mp*

A. *mp*

VI.I *mf* *G sul* *div.*

VI.II *mf* *div.*

Vle. *mf* *div.*

Vc. *mf* *mp*

Cb. *mf* *mp* *pizz.*

10

娇羞 含情脉脉

Ob. *mf* *p*

A. *p*

VI.I *mf* *mp* *p*

VI.II *mf* *mp* *p*

Vle. *unis.* *p*

Vc. *p*

Cb. *p*

15

Ob.

Cmli.

A.

对爱情的憧憬

VI.I

VI.II

Vle.

Vc.

Cb.

mp

mp

p

mp

p

mp

mf

20

Cmli.

A.

VI.I

VI.II

Vle.

Vc.

p

mp

p

mp

25

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *a2* *f* *mf*

Cr. *mf* *f*

Trb. *mf* *f*

Timp.

Cml.

T.T.

A.

爱的颂歌 对唱

Vi.I *f*

Vi.II *f*

Vle. *f*

Vc. *f* *mf* *f*

Ob. *f* *mf* *f*

Detailed description: This page of a musical score covers measures 25 through 28. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cr.), and Trumpet (Trb.). The brass section includes Trombone (Trb.). The percussion section includes Timpani (Timp.), Cymbal (Cml.), and Tom-tom (T.T.). The piano (A.) has a melodic line in the right hand. The string section (VI.I, VI.II, Vle., Vc., Ob.) provides harmonic support. Dynamics range from *f* (forte) to *mf* (mezzo-forte). A section titled '爱的颂歌 对唱' (Love Song Duets) begins at measure 25. The score is written in a key with one sharp (F#) and a common time signature.

35

allargando

a2

Fl.

Ob.

Cl.

Fag.

Cr.

Trb.

Timp.

Cmli.

T.T.

A.

摧毁爱情的残暴礼教

allargando

8va.

VI.I

VI.II

Ve.

Vc.

Cb.

39 *a tempo*

A. *mp* *p*

面对残暴的无可奈何

VI.I *mp* *p*

VI.II *mp* *p*

Vle. *mp* *pizz.* *ppp*

Vc. *mp*

43

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

A. *pp*

VI.I

VI.II

Vle.

47

Allegro

Fl.

Ob.

Cl.

Fag.

Cr.

Trb.

Timp.

Cml.

T.T.

A.

凶残的礼教

Allegro

VI.I

VI.II

Vle.

Vc.

Cb.

50

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cr. *ff*

Trb. *ff*

Timp. *ff* *mf* *ff*

Cml. -

T.T. -

A. - **B^b E^b** -

Vi. I *ff* *mf* *ff*

Vi. II *ff* *mf* *ff*

Wie. *ff* *mf* *ff*

Vc. *ff* *mf* *ff*

Cb. *ff* *mf* *ff*

53 *Adagio*

Fl.

Ob.

Cl.

Fag.

Cr.

Trb.

Timp. *Adagio* *accel.*

T.T.

A.

Vi. I *mf* *fff*

Vi. II *mf* *fff*

Vle. *mf* *fff*

Vc. *mf* *fff*

Cb. *mf* *fff*

57

Largo

Timp. *mf* *ff*

哭天抢地 撕心裂肺

VI.I *ff*

VI.II *ff*

Vle. *ff*

Vc. *ff*

Cb.

62

Cr. *p* *mf*

Trb. *p* *mf*

Timp. *pp*

VI.I *mp* *f*

VI.II *mp* *f*

Vle. *mp* *f*

Vc. *mp* *f*

67 **Adagio**

Fl. *mp*

Ob. *mp*

Cl. *mp*

Fag.

Timp. **Adagio** 对殉情恋人的追念
fff *p*

T.T.

A. 悲剧 不可避免的悲剧 *ff*

VI.I

VI.II

VIe.

Vc.

Cb.

72

Fl.

Ob.

Cl.

Cr. *p*

Timp. *p*

77

Fl. *没有表情 欲哭无泪*

Ob. *solo mp*

Cl.

Fag.

Cr.

Trb.

Timp.

Cml.

T.T.

A.

悲歌

VI.I *G sul mp*

VI.II *G sul mp*

Vle. *G sul mp*

Vc. *mp*

Cb. *mp*

81

Fl.

Ob.

Cl.

Fag.

Cr.

Trb.

Timp.

Cmli.

T.T.

A.

VI.I *G sul*
p

VI.II *G sul*
p

Vle. *G sul*
p

Vc.

Cb.

90

Fl.

Ob.

Cl.

Fag.

Cr.

Trb.

Timp.

Cml.

T.T.

A.

Vi.I

Vi.II

Ve.

Vc.

Cb.

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

5. Going to West Pass

走西口

Going to the the West Gate

Adagio **Andante cantabile**

div. 5

Violini I. *pp* *f* *mp* *unis.*

Violini II. *pp* *f* *mp* *unis.*

Viola *pp* *f* *mp* *unis.*

Violoncelli *pp* *f* *mp* *unis.*

Contrabassi *pp* *f* *mp* *pizz.*

10

15

มหาวิทยาลัยเทคโนโลยีพระจอมเกล้าธนบุรี

20

Musical score for measures 20-24. The score is in G major (one sharp) and 4/4 time. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include *p*, *pp*, *mp*, *p*, and *pp*. Performance instructions include *arco*, *div. arco*, and *pizz*.

25

Musical score for measures 25-29. The score is in G major (one sharp) and 4/4 time. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include *mp* and *mf*. Performance instructions include *non div.* and *unis. arco*.

30

Musical score for measures 30-34. The score is in G major (one sharp) and 4/4 time. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include *f*, *mp*, *p*, *mf*, and *sf*. Performance instructions include *unis.*

35

pp *p* *div.*

40

f *mf*

45

div. *pp* *ff* *div.* *pp* *ff* *div.* *pp* *ff* *div.* *pp* *ff*

Violin solo

50

mf

pizz.

mp

pizz.

mp

pizz.

mp

55

Allargando

f

f

f

f

Grava

60

ff

arco

mp

sf

p

fff

11

A. *mf* *mp*

W.b.

VI.I *mf* *mp*

VI.II *mf* *mp*

Vle. *mf*

Vc. *mf*

Cb. *mf*

16

A.

W.b.

VI.I *mf*

VI.II *mf*

Vle. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

21 模拟竹笛

Musical score for measures 21-25. The score is for a full orchestra and includes the following parts:

- Fl. (Flute): Melodic line with slurs and ties.
- A. (Clarinet): Melodic line with slurs and ties.
- W.b. (Bassoon): Melodic line with slurs and ties.
- VI.I (Violin I): Rhythmic accompaniment with *pizz.* (pizzicato) markings.
- VI.II (Violin II): Rhythmic accompaniment with *pizz.* (pizzicato) markings.
- VIe. (Viola): Rhythmic accompaniment.
- Vc. (Cello): Rhythmic accompaniment.
- Cb. (Double Bass): Rhythmic accompaniment.

26

Musical score for measures 26-30. The score is for a full orchestra and includes the following parts:

- Fl. (Flute): Melodic line with slurs and ties.
- A. (Clarinet): Melodic line with slurs and ties.
- W.b. (Bassoon): Melodic line with slurs and ties.
- VI.I (Violin I): Rhythmic accompaniment.
- VI.II (Violin II): Rhythmic accompaniment.
- VIe. (Viola): Rhythmic accompaniment.
- Vc. (Cello): Rhythmic accompaniment.
- Cb. (Double Bass): Rhythmic accompaniment.

31

Fl.

A.

W.b.

VI.I

VI.II

Vle.

Vc.

Cb.

p *mp* *mf*

36

Fl.

A.

W.b.

VI.I

VI.II

Vle.

Vc.

Cb.

mp *mf*

41 模拟古筝

A.

W.b.

VI.I

VI.II

Vle.

Vc.

Cb.

模拟二胡 尽可能轻巧 勿笨拙

46

A.

W.b.

VI.I

VI.II

Vle.

Vc.

Cb.

51

A.

W.b.

VI.I

VI.II

Vle.

Vc.

Cb.

p *mp* *mf*

div.

56

A.

W.b.

VI.I

VI.II

Vle.

Vc.

Cb.

mp *mf*

unis.

61 *Adagio*

Fl. *II.*

A. *p*

W.b.

Adagio

VI.I

VI.II

Vle.

Vc.

Cb.

65

Fl.

A.

W.b.

VI.I *mp*

VI.II *mp*

Vle. *mp*

Vc. *mp*

Cb. *arco mp*

BIOGRAPHY

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