



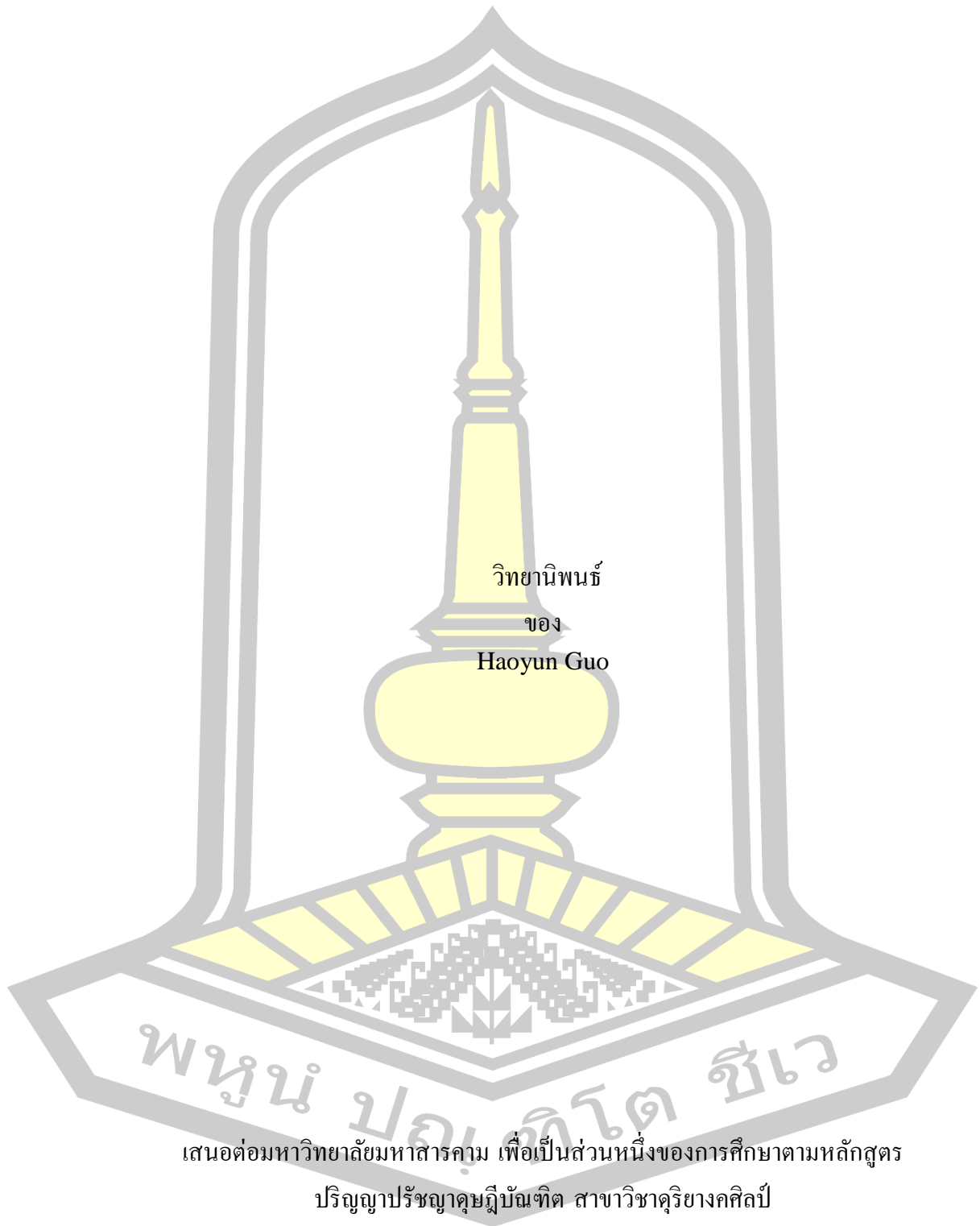
New saxophone works recomposed from Chinese folk music

Haoyun Guo

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
February 2025

Copyright of Mahasarakham University

ผลงานเซกโซโฟนรูปแบบใหม่ผ่านการเรียบเรียงจากดนตรีพื้นบ้านของจีน



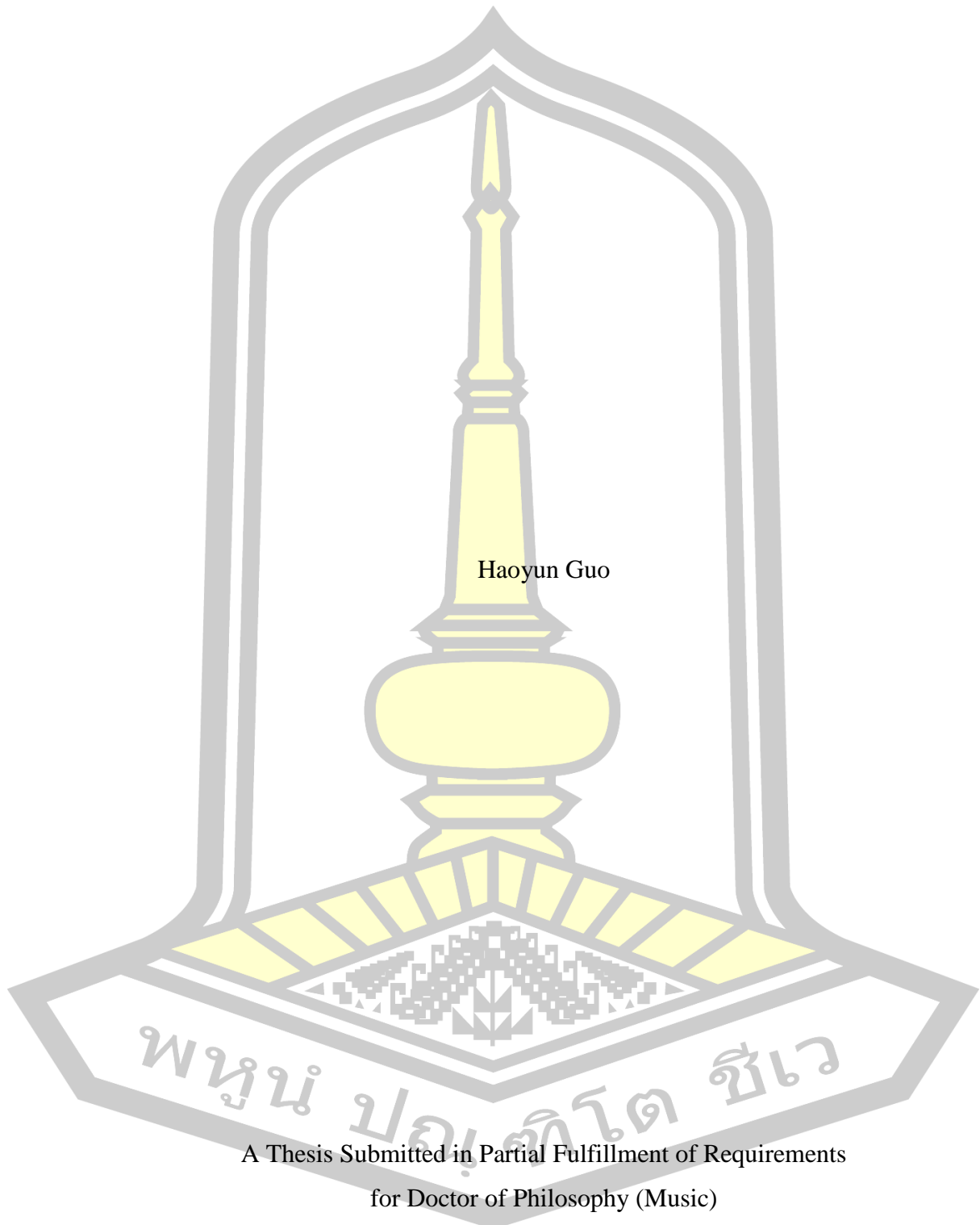
วิทยานิพนธ์
ของ
Haoyun Guo

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

กุมภาพันธ์ 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

New saxophone works recomposed from Chinese folk music



Haoyun Guo

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

February 2025

Copyright of Mahasarakham University



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

Examining Committee

(Assoc. Prof. Wang Guangguo , Ph.D.)	Chairman
(Asst. Prof. Peerapong Sensai , Ph.D.)	Advisor
(Asst. Prof. Khomkrich Karin , Ph.D.)	Co-advisor
(Asst. Prof. Waraporn Cherdchoo , Ph.D.)	Committee
(Tawanchai Suanmonta , Ph.D.)	Committee

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Sayam Chuangprakhon , Ph.D.) Dean of College of Music	(Prof. Anongrit Kangrang , Ph.D.) Acting Dean of Graduate School
--	---

พจน ปรณ ทิโต ชัย

TITLE New saxophone works recomposed from Chinese folk music
AUTHOR Haoyun Guo
ADVISORS Assistant Professor Peerapong Sensai , Ph.D.
 Assistant Professor Khomkrich Karin , Ph.D.
DEGREE Doctor of Philosophy **MAJOR** Music
UNIVERSITY Maharakham **YEAR** 2025
 University

ABSTRACT

The dissertation is concerned with the study of New saxophone works recomposed from Chinese folk music. The purpose of the study is as follows: 1) To investigate the contemporary change of saxophones in recomposed Chinese folk music. 2) To analyze the characteristics of saxophone in recomposed Chinese folk music selected works. 3) To propose guidelines for the artistic innovation of saxophone in recomposed Chinese folk music.

The result follows: 1) The saxophone, when integrated with traditional Chinese folk music, showcases remarkable charm. This unique blend has garnered attention from numerous composers and saxophonists who are now actively involved in advancing this musical genre. The Chinese New Works of Saxophone Conference serves as a fertile ground for its development. 2) It is essential for composers and saxophonists to engage in extensive collaboration during the composition process. This interaction helps to fully explore their combined potential, enabling the saxophonist to perform pieces that more accurately reflect the composer's intent, while also utilizing the saxophone's inherent characteristics to enhance the music. 3) The art innovation of saxophone on these four key areas: musical creativity, performance, cultural, and social impact. As cross-cultural works become increasingly prevalent in today's globalized society, finding fresh ways to merge the saxophone a relatively modern instrument with the ancient traditions of Chinese music is essential. This integration demands not just inventive musical adaptations but also experimental performance practices that introduce new elements, transforming these compositions into truly artistic expressions.

Keyword : Saxophone, Chinese folk music, The Chinese New Works of Saxophone Conference, Contemporary music, Artistic innovation of saxophone

ACKNOWLEDGEMENTS

Time has flown by, and I find myself at the conclusion of my final semester at MSU. As I prepare to leave, I am filled with a deep sense of gratitude and reluctance to part with this incredible chapter of my life.

First and foremost, I extend my heartfelt thanks to my advisor, Asst. Prof. Dr. Peerapong Sensai, and my co-advisor, Asst. Prof. Dr. Khomkrich Karin, for their invaluable guidance and unwavering support throughout my academic journey. Their insights and mentorship have been instrumental in shaping the direction and quality of my research. I also express my sincere gratitude to the members of my defense committee, Asst. Prof. Dr. Sayam Chuangprakhon, Dr. Tawanchai Suanmonta, Assoc. Prof. Narongchai Pidokraj, and Asst. Prof. Dr. Waraporn Cherdchoo whose constructive feedback and thoughtful suggestions have significantly enriched this work.

I am deeply thankful to the scholars who generously provided essential information for my study, including Yusheng Li, Guisen Han, Shyen Lee, Lei Liang, and Jin Yan. Their contributions have been vital to the development of my research. Furthermore, I am indebted to the broader academic community, whose prior studies laid the foundation and offered critical perspectives that informed this work.

Lastly, I am profoundly grateful for the steadfast support of my family. To my wife, who is also pursuing her doctoral degree at MSU, thank you for accompanying me through this journey and being a constant source of strength and encouragement.

To all who have been part of this journey, I wish you success in achieving your dreams, as I hold the deepest hope for mine to continue taking shape

Haoyun Guo

พหุบัณฑิต ชีวะ

TABLE OF CONTENTS

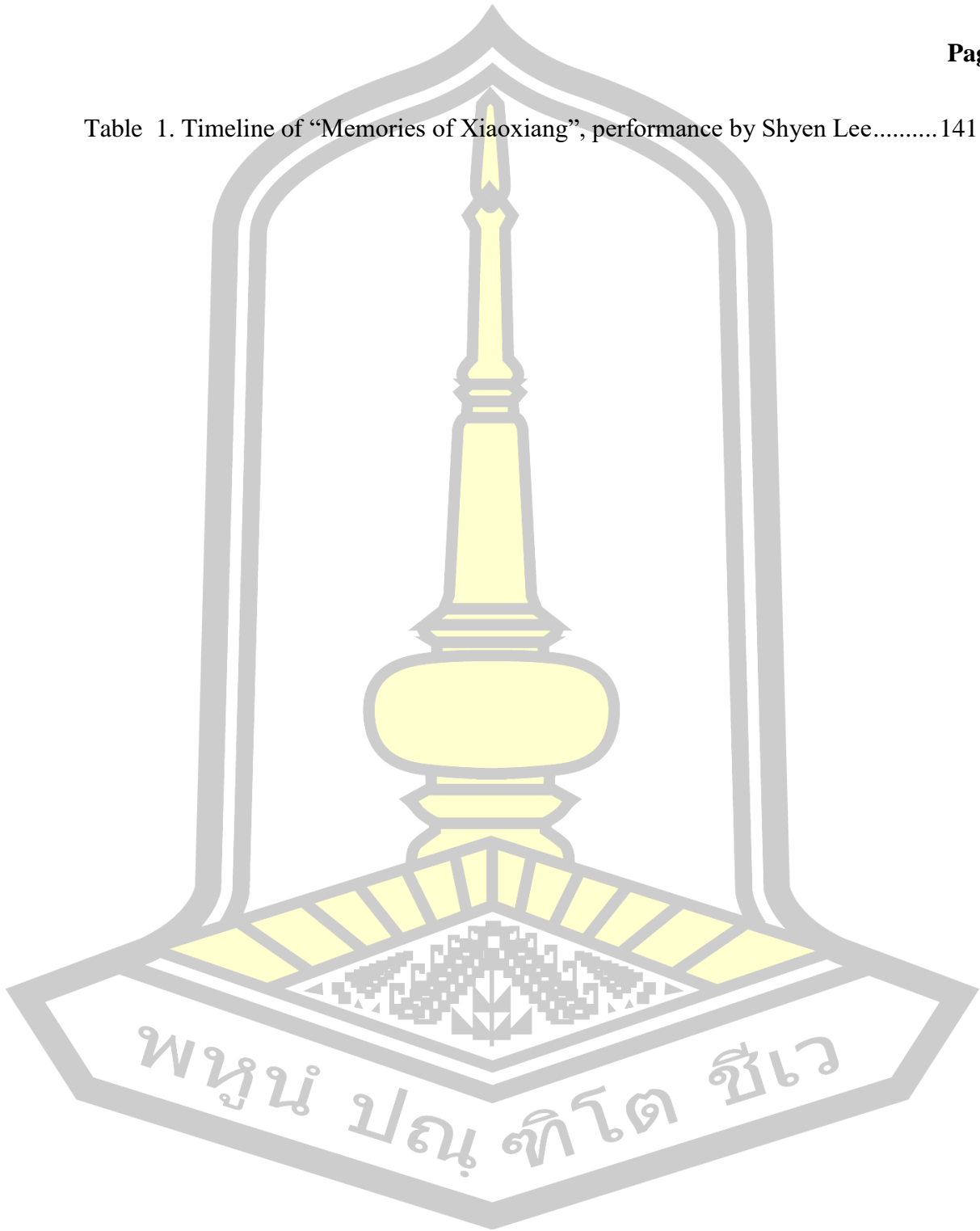
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
CHAPTER I Introduction.....	1
1. Research Background.....	1
2. Research Objectives.....	4
3. Research Questions.....	4
4. Research Benefits.....	4
5. Research Definitions.....	4
6. Research Conceptual Framework.....	5
CHAPTER II Literature Review.....	7
1. General Saxophone Practice in Chinese Music.....	8
2. General Recomposition and composition theory:.....	12
3. General Artistic Innovation in Music:.....	15
4. General elements of Saxophone Education:.....	18
5. General Cultural Significance of Music and Contemporary Music Landscape:.....	26
6. Related Research.....	31
CHAPTER III Research Methodology.....	37
1. Research Scope.....	37
2. Research Process.....	39
CHAPTER IV The Contemporary Change of Saxophones in Recomposed Chinese Folk Music.....	58
1. Transcription of Folk Music for The Saxophone.....	59
2. Adaptation Of Folk Music for The Saxophone.....	64

3. Inspired Saxophone Music by Folk Music	77
4. Chinese New Work of Saxophone Conference	84
5. Conclusion	95
CHAPTER V The Characteristics of Saxophone in Recomposed Chinese Folk Music	
Selected Works	97
1. Little River Flows	98
2. Lovely Red Flowers.....	114
3. Memories of Xiaoxiang	128
4. Conclusion	161
CHAPTER VI The Artistic Innovation of Saxophone in Recomposed Chinese Folk Music.....	162
1. Innovative Approaches to Reinterpretation	163
2. Performance Innovation of Recomposed Chinese Folk Music for The	168
3. Incorporation of Cross-Cultural Influence.....	176
4. Motivation From the Society Function.....	177
5. Conclusion	182
CHAPTER VII Conclusion, Discussion and Suggestions.....	184
1. Conclusion	184
2. Discussion.....	185
3. Suggestion.....	189
4. Future research.....	190
REFERENCES	192
APPENDIX.....	196
Appendix I: Music Score	196
BIOGRAPHY.....	211

LIST OF TABLES

Page

Table 1. Timeline of “Memories of Xiaoxiang”, performance by Shyen Lee..... 141



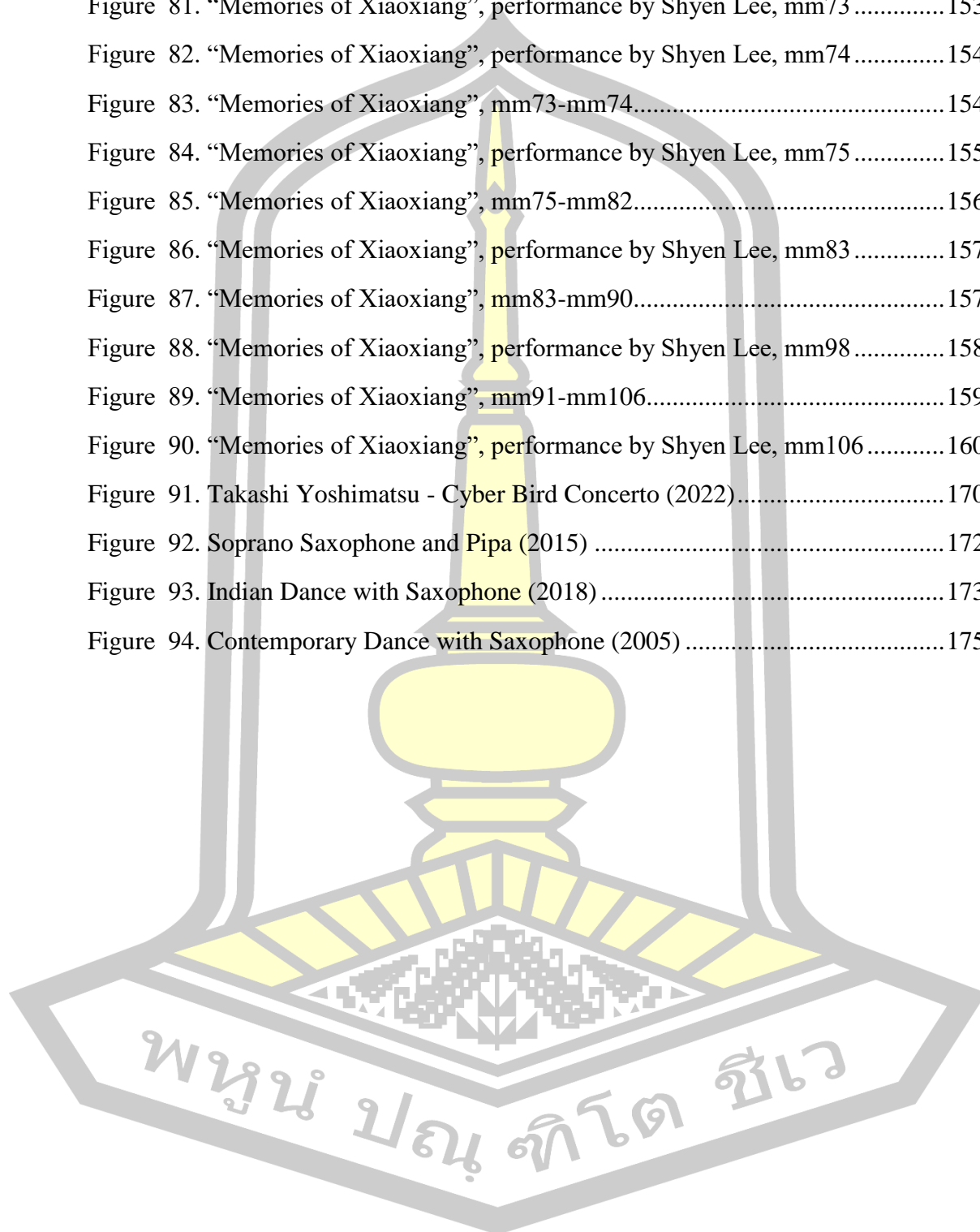
LIST OF FIGURES

	Page
Figure 1. Map of China.....	40
Figure 2. Map of Chongzhou, Sichuan, China.....	41
Figure 3. Sign of Jiezi	41
Figure 4. Picture of musician –Yusheng Li	43
Figure 5. Picture of musician –Shyen Lee	44
Figure 6. Picture of musician –Guisen Han	45
Figure 7. Yan Jin.....	46
Figure 8. Lei Liang	47
Figure 9. 2021 Chinese New Works of Saxophone Conference Post.....	85
Figure 10. Yusheng Li Spoke at the Conference	87
Figure 11. Composers and Saxophonists Discussed Chinese Saxophone Works at the Conference	89
Figure 12. Composers Discussed Chinese Saxophone Works at the Conference	89
Figure 13. Group Photo of Who Attended to That Meeting	90
Figure 14. The Committee was Grading	91
Figure 15. Xie Liang was Performing.....	92
Figure 16. Haoyun Guo was Performing	92
Figure 17. Haoyun Guo with the composer Ziwei Shi	93
Figure 18. Haoyun Guo was Performing Jin Yan’s new work.....	93
Figure 19. Haoyun Guo(L) with the composer Jin Yan(R) and pianist Yuanhanyu He(M).....	94
Figure 20. The composer and saxophonist who got the final performance opportunity (some was performance online)	94
Figure 21. Original Music Score of Little River Flows	100
Figure 22. Transcription of Little River Flows	101
Figure 23. Measure 1- 14 of Adaption of Little River Flows by Xiaoyu	101

Figure 24. Measure 15-26 of Adaption of Little River Flows by Xiaoyu	102
Figure 25. Measure 14-17 of Transcription of Little River Flows	103
Figure 26. Measure 39 of Adaption of Little River Flows by Xiaoyu.....	103
Figure 27. Measure 20-21 of Transcription of Little River Flows	104
Figure 28. Measure 44-50 of Adaption of Little River Flows Source:.....	104
Figure 29. Measure 1-9 of Little River Flows by Jin Yan.....	106
Figure 30. Soprano Saxophone. Measure 19-36 of Little River Flows by Jin Yan..	108
Figure 31. Alto Saxophone. Measure 41-52 of Little River Flows by Jin Yan	108
Figure 32. Soprano Saxophone. Measure 53-60 of Little River Flows by Jin Yan..	109
Figure 33. Music Score. Measure 58-63 of Little River Flows by Jin Yan.....	109
Figure 34. Music Score. Measure 82-85 of Little River Flows by Jin Yan.....	110
Figure 35. Baritone Saxophone. Measure 85-89 of Little River Flows by Jin Yan .	110
Figure 36. Recomposed Baritone Saxophone. Measure 85-89 of Little River Flows by Jin Yan	111
Figure 37. Notation of slap tonguing.....	111
Figure 38Figure 39. Specific notation, Baritone Saxophone. Measure 85-89 of Little River Flows by Jin Yan.....	112
Figure 40. Measure 41-45 of Memory of Xiaoxiang.....	113
Figure 41. New Flower Music Journal	116
Figure 42. Lovely Red Flowers score in New Flower Music Journal	117
Figure 43. Lovely Red Flowers score for Mixed Chorus with Piano	119
Figure 44. Measure 1-8 of Lovely Red Flowers score for Saxophone Quartet.....	121
Figure 45. Measure 9-16 of Lovely Red Flowers score for Saxophone Quartet.....	122
Figure 46. Grace Note Notation.....	123
Figure 47. Measure 67-40, tenor saxophone of Lovely Red Flowers score for Saxophone Quartet.....	123
Figure 48. A Yu scale.	124
Figure 49. A Yu scale with quarter raised 3 rd and sharp 7 th	124
Figure 50. Fingering of quarter D.	125
Figure 51. Photo Fingering of quarter D.....	126

Figure 52. Measure 45-50 of Lovely Red Flowers score for Saxophone Quartet. ...	127
Figure 53. Saxophone Sonata in C# by Fernade Decruck	128
Figure 54. Measure 45-50 with tonguing technique of Lovely Red Flowers score for Saxophone Quartet.....	128
Figure 55. Program Note by Liang Lei	132
Figure 56. Notation Note by Liang Lei.....	134
Figure 57. “Memories of Xiaoxiang”, mm1-mm8.....	135
Figure 58. “Memories of Xiaoxiang”, mm1-mm8.....	135
Figure 59. “Memories of Xiaoxiang”, mm1-mm8.....	136
Figure 60. “Memories of Xiaoxiang”, mm33-mm40.....	136
Figure 61. “Memories of Xiaoxiang”, mm49-mm56.....	137
Figure 62. “Memories of Xiaoxiang”, mm65-mm72.....	137
Figure 63. “Memories of Xiaoxiang”, mm49-mm56.....	138
Figure 64. “Memories of Xiaoxiang”, mm57-mm64.....	138
Figure 65. “Memories of Xiaoxiang”, mm49-mm56.....	139
Figure 66. “Memories of Xiaoxiang”, mm65-mm72.....	139
Figure 67. “Memories of Xiaoxiang”, mm65-mm72.....	140
Figure 68. “Memories of Xiaoxiang”, mm1-mm8.....	145
Figure 69. “Memories of Xiaoxiang”, mm1-mm8.....	145
Figure 70. “Memories of Xiaoxiang”, performance by Shyen Lee, mm2-mm3	146
Figure 71. “Memories of Xiaoxiang”, performance by Shyen Lee, mm3	147
Figure 72. “Memories of Xiaoxiang”, performance by Shyen Lee, mm4	147
Figure 73. “Memories of Xiaoxiang”, mm1-mm8.....	148
Figure 74. “Memories of Xiaoxiang”, performance by Shyen Lee, mm11	148
Figure 75. “Memories of Xiaoxiang”, mm9-mm16.....	149
Figure 76. “Memories of Xiaoxiang”, performance by Shyen Lee, mm16	149
Figure 77. “Memories of Xiaoxiang”, mm9-mm24.....	150
Figure 78. “Memories of Xiaoxiang”, performance by Shyen Lee, mm35	151
Figure 79. “Memories of Xiaoxiang”, performance by Shyen Lee, mm39	151

Figure 80. “Memories of Xiaoxiang”, mm33-mm39.....	152
Figure 81. “Memories of Xiaoxiang”, performance by Shyen Lee, mm73	153
Figure 82. “Memories of Xiaoxiang”, performance by Shyen Lee, mm74	154
Figure 83. “Memories of Xiaoxiang”, mm73-mm74.....	154
Figure 84. “Memories of Xiaoxiang”, performance by Shyen Lee, mm75	155
Figure 85. “Memories of Xiaoxiang”, mm75-mm82.....	156
Figure 86. “Memories of Xiaoxiang”, performance by Shyen Lee, mm83	157
Figure 87. “Memories of Xiaoxiang”, mm83-mm90.....	157
Figure 88. “Memories of Xiaoxiang”, performance by Shyen Lee, mm98	158
Figure 89. “Memories of Xiaoxiang”, mm91-mm106.....	159
Figure 90. “Memories of Xiaoxiang”, performance by Shyen Lee, mm106	160
Figure 91. Takashi Yoshimatsu - Cyber Bird Concerto (2022).....	170
Figure 92. Soprano Saxophone and Pipa (2015)	172
Figure 93. Indian Dance with Saxophone (2018)	173
Figure 94. Contemporary Dance with Saxophone (2005)	175



CHAPTER I

Introduction

1. Research Background

Contemporary classical music often pushes the boundaries of how instruments should be played and what kinds of sounds they should produce. A great deal of contemporary music requires the player to utilize playing techniques that may seem very strange and difficult to those who are unfamiliar with them. These unusual practices, known as extended techniques, can include playing in extreme ranges, manipulating pitches in particular ways, and applying abnormal articulations. While once seen as a sort of novelty, these extended techniques are becoming increasingly essential to the contemporary musician. This is especially true of the saxophonist.

While nearly every other major instrument was developed gradually over extremely long periods of time, the saxophone was explicitly invented in 1841. As such, a relatively high percentage of saxophone literature was written in the twentieth century and beyond. It is this contemporary literature that frequently demands the use of the aforementioned extended techniques. It is crucial for the modern saxophonist to have at least a basic understanding of these techniques in order to approach much of this literature. This project discusses the implication of several extended techniques that commonly occur throughout the saxophone works. The extended techniques covered include playing in the altissimo register, pitch bending, double tonguing, flutter tonguing, slap tonguing, growling, playing multiphonic pitches, and circular breathing. (Tyler Bokman, 2015).

Music, as a universal language, carries the imprints of cultural narratives, historical legacies, and artistic expressions. In this intricate tapestry of musical evolution, the saxophone emerges as a resonant thread, weaving its melodies through the rich fabric of traditional Chinese folk music. This dissertation embarks on a journey to explore the profound intersection of the saxophone and recomposed Chinese folk songs, delving into the historical, cultural, and artistic dimensions that define this harmonious synthesis. The historical and cultural context of recomposed Chinese folk songs for the saxophone serves as the initial focal point of inquiry. An

understanding of the saxophone's introduction into the intricate tapestry of Chinese musical traditions requires an exploration of its historical trajectory within the context of traditional melodies. By tracing the evolution of the saxophone in this milieu, we aim to unravel the nuanced interactions that have shaped the musical landscape over time. (Yang Lou, 2021)

Moving beyond historical narratives, the dissertation endeavors to dissect the techniques and processes employed in the recompositions of selected works. These musical examinations seek to unveil the intricacies of artistic expression, offering insights into the methods used by composers to reinterpret and breathe new life into age-old Chinese folk melodies. By scrutinizing specific compositions, we aim to discern the musical elements and structural nuances that define the recomposed works and contribute to their transformative power. As we navigate the musical terrain, our exploration extends to the cultural significance and artistic innovation arising from the fusion of saxophone and Chinese folk melodies. This examination delves into the broader implications of recomposed music, not only within the realm of contemporary musical landscapes but also in its role as a custodian of cultural heritage. How does this fusion resonate culturally, and how does it contribute to the ongoing narrative of artistic innovation in the ever-evolving musical landscape? (Yang Lou, 2021)

In unraveling new saxophone works recomposed from Chinese folk music, this dissertation seeks to contribute to the scholarly discourse surrounding the transformative power of music. Beyond a mere exploration of notes and rhythms, it aspires to illuminate the cultural, historical, and artistic dimensions that converge in this unique intersection, offering a nuanced understanding of the harmonies that emerge when tradition and innovation entwine.

The saxophone, a quintessentially Western instrument, has progressively found its resonance within the intricate tapestry of Chinese musical traditions. (Yusheng Li, 2007) The allure of its distinctive timbre and the vast array of playing techniques have fueled its popularity, carving out a niche in the realm of contemporary music creation, particularly in the recompositions of Chinese folk songs. This study embarks on a comprehensive exploration, delving into the historical trajectory and status of saxophone works recomposed from Chinese folk songs. The overarching aim is to scrutinize the musical expressiveness and unique characteristics

inherent in the saxophone and discern how these qualities are harnessed in the intricate process of recomposing Chinese folk melodies. Within the scope of this investigation, the study sets out to evaluate the musical characteristics and artistic value of saxophone works recomposed from Chinese folk songs, focusing specifically on their presentation at the Chinese New Works of Saxophone Conference. Through an exhaustive examination of existing literature on the subject and the undertaking of empirical research, this research seeks to uncover the significance and potential of this emerging musical genre. By bridging the realms of Western instruments and traditional Chinese musical forms, the study aspires not only to deepen our understanding of the evolving musical landscape but also to contribute substantially to the existing body of knowledge surrounding the integration and impact of Western instruments in the context of Chinese music. (Yusheng Li, 2007)

The integration of the saxophone into the intricate and diverse realm of Chinese folk music presents a compelling phenomenon, reflecting the broader narrative of musical cultural fusion in today's interconnected world. This study emerges from the recognition of an urgent need to address the underexplored role of the saxophone within Chinese music culture, particularly in how it shapes and redefines the application of traditional and folk melodies. The saxophone, with its Western roots in classical and jazz traditions, serves as a bridge between global and local musical identities, uniquely suited to interpreting the modal scales, microtonalities, and expressive nuances characteristic of Chinese folk music. This research highlights a phenomenon where the saxophone transcends its Western origins to become an instrument of innovation in Chinese music. Its timbral versatility and dynamic range provide a platform for reimagining traditional songs, enabling the development of new techniques and interpretative approaches that resonate with contemporary audiences. The study investigates how the saxophone not only adapts to but also elevates the expressive potential of Chinese folk music, offering fresh insights into its stylistic transformation and cultural significance. The focus on this intersection addresses a critical problem: how to preserve the authenticity of Chinese folk music while embracing the opportunities for innovation afforded by the saxophone. By exploring its role as a vehicle for artistic exploration in a world of musical cultural fusion, this research aims to provide a framework for understanding

and advancing the creative possibilities of recomposed Chinese folk music. It underscores the importance of this phenomenon as both a cultural and technical study, encouraging further exploration and development within this dynamic field.

2. Research Objectives

2.1 To investigate the contemporary change of saxophones in recomposed Chinese folk music.

2.2 To analyze the characteristics of saxophone in recomposed Chinese folk music selected works.

2.3 To propose guidelines for the artistic innovation of saxophone in recomposed Chinese folk music.

3. Research Questions

3.1 What is the contemporary change of saxophones in recomposed Chinese folk music?

3.2 What are the characteristics of saxophone in recomposed Chinese folk music selected works?

3.3 What is the artistic innovation of recomposed Chinese folk music for saxophone?

4. Research Benefits

4.1 We can know the contemporary change of saxophones in recomposed Chinese folk music

4.2 We can know the characteristics of saxophone in recomposed Chinese folk music selected works

4.3 We can propose guidelines for the artistic innovation of saxophone in recomposed Chinese folk music.

5. Research Definitions

5.1 Innovation: Refers to the creation and change in saxophone works and technique.

5.2 Recomposed: Refers to the process of reinterpreting or rearranging existing musical compositions.

5.3 Contemporary saxophone music: Refers to the current period or the modern era, encompassing ideas, styles, and practices that are reflective of the present time.

5.4 Development Refers to from the beginning of the 20th century to the present, saxophone and folk music fusion experience and changes.

5.5 Performance Innovation Refers to something different from just standing on stage in a suit and performing the saxophone; instead, it incorporates more performance elements, such as lighting, dance, props, electronic equipment, and more.

5.6 Cross-cultural influences Refer to the interaction, exchange, and blending of cultural elements, ideas, practices, or artifacts between different cultural groups. This phenomenon occurs when two or more cultures come into contact through various means such as trade, migration, colonization, globalization, or media. These influences can manifest in various domains, including language, art, music, cuisine, religion, and social practices.

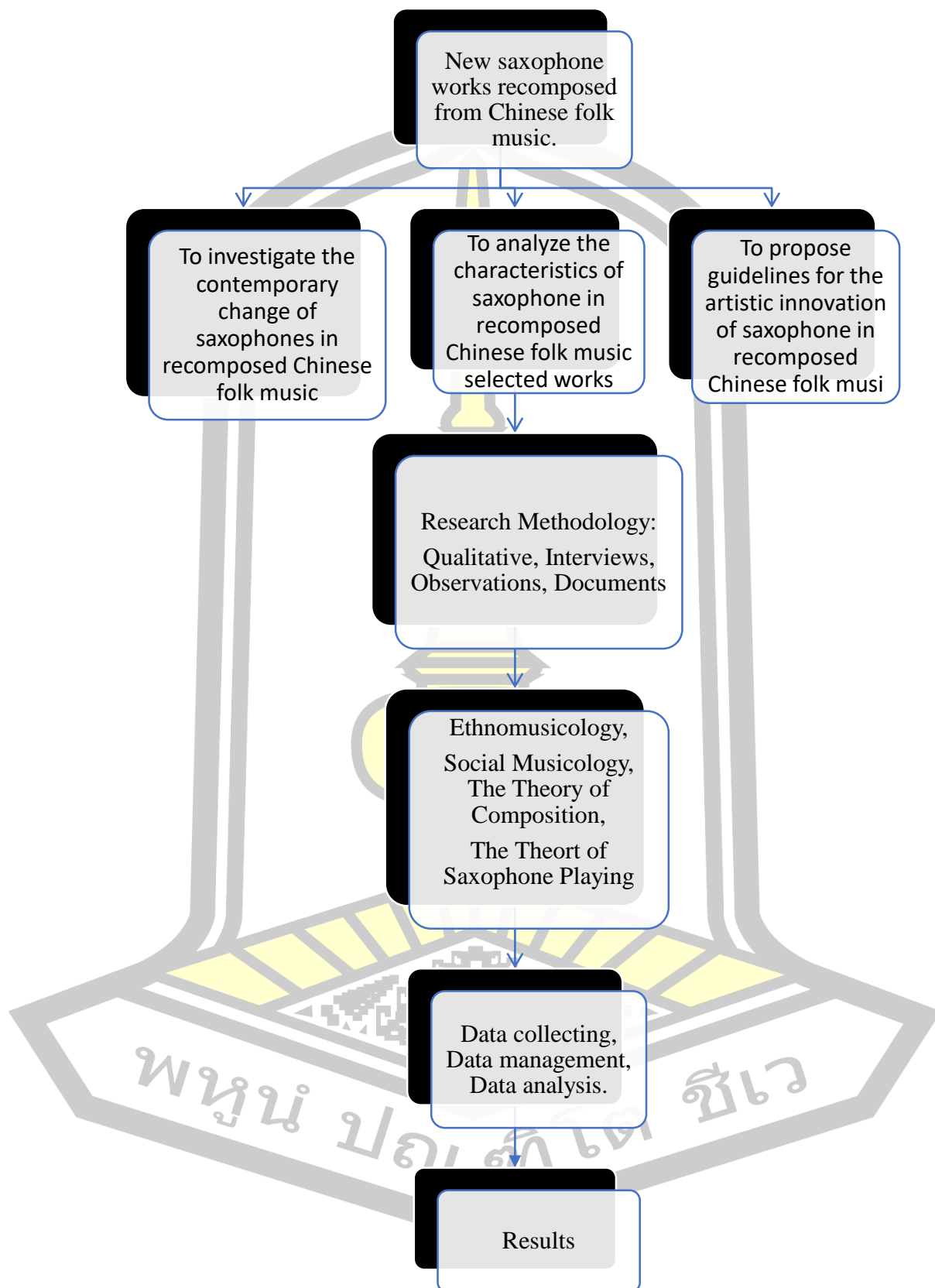
5.7 Global Musical Trends Refer to the dominant patterns, styles, and movements in music that gain widespread popularity across different regions and cultures. These trends often emerge from a combination of technological advancements, cultural exchanges, and shifts in societal values.

5.8 Characteristics Refers to the uniqueness of the saxophone in its timbre, rhythm, new sections, technique, and musical presentation.

5.9 Balance Refers to in the adaptation of traditional music to find a suitable position, not only to retain the core of the original folk music, but also to be innovative enough.

6. Research Conceptual Framework

This dissertation takes recomposed Chinese folk songs for the saxophone as the research object. The data is mainly obtained through four research methods: qualitative, interview, observation, and literature. These materials can be explained by theories of ethnomusicology, historical musicology, and sociology of music.



CHAPTER II

Literature Review

In this chapter, five topics will be presented as follows:

1. General Knowledge of Saxophone Practice in Chinese Music
2. General Knowledge of Composition Theory
3. General Knowledge of Artistic Innovation in Music
4. General Knowledge of Elements of Saxophone Techniques
5. General Knowledge of Cultural Significance of Music in Contemporary
6. Research Theories Used
7. Research Related

The investigation into "The Resonance of Saxophone in Recomposed Chinese Folk Music" necessitates a comprehensive exploration of existing scholarly discourse to lay the foundation for this thesis. The synthesis of saxophone and Chinese folk music presents a unique confluence of historical, cultural, and artistic dimensions, demanding a thorough understanding of the relevant literature. In this literature review, I have meticulously examined an array of documents, encompassing diverse topics that collectively contribute to a nuanced comprehension of this complex musical intersection.

The first thematic strand explored is the role of the saxophone in Chinese music. This involves an in-depth analysis of historical narratives to trace the introduction and evolution of the saxophone within the context of Chinese musical traditions. Unraveling this historical trajectory provides insights into the transformative impact of the saxophone on traditional Chinese music.

The second focus area delves into recompositions in music, where I have reviewed literature addressing the broader discourse on musical recompositions. This includes discussions on the techniques, methodologies, and the artistic implications involved in the reinterpretation of existing musical works. This exploration is crucial for understanding how composers navigate the creative process of recomposing Chinese folk melodies for the saxophone.

A third dimension of the literature review centers on artistic innovation in music. This involves an examination of references discussing the broader concept of artistic innovation, with a specific focus on how the fusion of the saxophone and Chinese folk melodies fosters novel creative expressions. Understanding the artistic dimensions of this musical synthesis is pivotal for contextualizing the contributions of recomposed saxophone music to the broader musical landscape.

The subsequent themes encompass the impact of music on cultural heritage, exploring the challenges and gaps in the preservation of Chinese folk music heritage. This is complemented by an exploration of the cultural significance of music, particularly the fusion of traditional Chinese folk music and the saxophone, shedding light on how this amalgamation contributes to cultural identity and heritage.

Finally, the literature review extends into the contemporary music landscape, investigating current trends, influences, and the reception of innovative musical expressions. This exploration provides a contextual backdrop for understanding the evolving dynamics of contemporary music and how recomposed saxophone music fits into this intricate musical tapestry.

By synthesizing insights from these diverse thematic strands, this literature review establishes a robust foundation for understanding the multifaceted aspects of "The Resonance of Saxophone in Recomposed Chinese Folk Music" and positions the research within the broader scholarly discourse.

1. General Saxophone Practice in Chinese Music

Investigate the historical introduction and evolution of the saxophone in the context of Chinese music.

The saxophone's journey in China, from its introduction in the mid-1800s to its contemporary prominence, reflects a dynamic interplay of historical and cultural forces. Initially gaining traction in urban areas where jazz held sway, the instrument witnessed early popularity within Chinese brass bands and European-dominated nightclubs in the treaty port of Shanghai. However, the tumultuous Cultural Revolution of the 1960s and 1970s brought a draconian halt to the saxophone's presence as Western popular music faced a ban. This abrupt intermission marked a period of silence for the saxophone on the Chinese music scene. The paragraph

poignantly underscores the stifling impact of political events on cultural expression. Nevertheless, the saxophone experienced a renaissance following China's opening to the world in 1978. Emerging from the shadows imposed by political restrictions, the saxophone found a resurgence in popularity, symbolizing a renewed cultural openness and an embrace of global musical influences. The paragraph encapsulates the instrument's journey, offering a succinct narrative that spans its initial introduction, the challenges posed by political upheavals, and its triumphant return to the forefront of Chinese music in the wake of societal transformations. Hernandez's (2018) historical overview thus serves as a lens through which the saxophone's complex relationship with Chinese culture unfolds, revealing both moments of suppression and resurgence in its sonic journey. (Javier C Hernandez, 2018)

The exploration of saxophone works in Chinese National Music by Qu offers a comprehensive journey into the history and development of this iconic instrument. Delving into the origins, the study enlightens us on the saxophone's genesis, attributed to the inventive prowess of Adolphe Sax. Not only does it shed light on the challenges faced during the saxophone's infancy, where resistance from local instrument makers posed hurdles, but it also unveils the instrument's eventual ascendancy to popularity in France. This rise to prominence transformed the saxophone into a staple in military bands and an independent artistic medium. Through Qu's lens, readers gain valuable insights into the intricate evolution of the saxophone, unveiling the complexities of its early days and the transformative influence of Adolphe Sax on the world of wind instruments. Moreover, the passage outlines the saxophone's expansive journey from its French roots to becoming a global musical phenomenon. Its integration into various music genres, particularly its pivotal role in jazz, signifies a transcultural evolution. The saxophone, with its diverse sizes and types, has woven itself into the fabric of musical expression worldwide. By understanding the historical context provided by Qu's study, saxophonists can deepen their appreciation for the instrument's versatility and unique qualities. This knowledge not only aids musicians in selecting the most suitable saxophone for their artistic pursuits but also serves as a wellspring of inspiration, encouraging them to explore new creative avenues and contribute to the ever-evolving tapestry of musical innovation (Mengxue Qu. 2017).

In his comprehensive exploration of the saxophone's history, Larry Teal delves into the unique origin of this modern-day instrument, emphasizing its distinction as one of the few creations rather than an instrument that evolved gradually over time. The narrative unfolds with an introduction to Adolph Sax, the visionary behind the saxophone, who ingeniously amalgamated elements from brass and woodwind instruments to birth its distinctive design. While Teal notes minor enhancements to the instrument's bore and key mechanism over the years, the fundamental design has remained remarkably consistent since its inception. The passage further traces the saxophone's early reception by French military bands, its gradual acceptance in concert orchestras, and its eventual establishment as a versatile solo and ensemble instrument. The historical journey recounted by Teal concludes with a reflection on the contemporary landscape, highlighting a positive trend of integrating the saxophone into music school curricula. This development is viewed as a welcome opportunity for formal and comprehensive study of the instrument, recognizing its growing significance in academic settings. Ultimately, Teal contends that the saxophone's stature will hinge upon the standards set by its performance, emphasizing the crucial interplay between formal education and the instrumentalist's artistry. (Larry Teal, 1963)

The history of saxophone in China was not very clear, Leng's research filled up this gap. According to the current data, saxophone first appeared in China about 1850s. French saxophonist Souallé brought saxophone to China. Saxophone is first time into Chinese eyes. After his traveling, he composed pieces such as "java memories" and "Shanghai memories" to memories his experience in China. After that, the Qing government set up a wind ensemble with included saxophones. However, it was a symbolic setting, people didn't know saxophone very much, cannot play it with deep skill neither. After that, because of the Taiping Heavenly Kingdom period, saxophone disappeared for a time until 1930s. Saxophone was widely used in ballrooms in Shanghai. At that time, Shanghai was the second great city in east Asia, only under Tokyo. This place became a hub for the intersection of Chinese and Western cultures. In the context of the influx of many foreign immigrants, Saxophone and Saxophone music in Shanghai has been a preliminary development. In 1941, Pan Hong is back from Western, he was sent to study by the Republic of China

government. He set up Chinese first professional wind ensemble which saxophone was in. This was the first-time saxophone became a serious art in China. However, Saxophone did not spread widely because of continued war and unrest in the later years. During the period of liberation, the saxophone was considered a product of capitalism and once again disappeared from China. In its 100-year history, the saxophone has gone through many ups and downs. After China's reform and opening-up, saxophone is finally stay in China and began to develop and spread. From 1990s, the saxophone became a serious subject and was added to the university curriculum. (Mo Leng, 2013)

Yang Lou's work, titled "Research on the Integration of National Elements and Modern Techniques in Saxophone Works," delves deeply into the fusion of traditional Chinese elements with contemporary saxophone techniques. This comprehensive study meticulously explores how national motifs find expression through the prism of modern saxophone compositions. The core focus of the article revolves around an in-depth examination of saxophone playing techniques, with an illustrative array of Chinese national works serving as vivid examples. Through an insightful analysis, Lou elucidates the intricate interplay between the saxophone's versatile capabilities and the rich tapestry of Chinese musical heritage, showcasing the instrument's adaptability in bridging traditional and modern musical realms.

While the saxophone stands as a contemporary instrument, the prevalence of Chinese music on this versatile medium primarily comprises transcriptions. Despite the abundance of transcribed pieces, they often fall short of fully unleashing the saxophone's vast sonic potential due to the instrument's diverse tonal palette. Lou underscores the limitations of transcriptions in showcasing the saxophone's maximum expressive range, prompting an acknowledgment of the inherent value of original Chinese compositions tailored specifically for this instrument. Recognizing the diverse sonic landscape that saxophones can traverse, the article advocates for the creation of original pieces, positing them as invaluable contributions that authentically showcase the instrument's capabilities while seamlessly integrating traditional Chinese musical elements into the contemporary musical landscape.

In the piece "Night Rain in Bashan", slap tonguing is complicated. There are two kinds of slap tonguing mentioned in this article, with air and without air. Slap

tonguing with air can play a percussion sound with pitch, slap tonguing without air is only a percussion sound, every fingering is the same. Slap tonguing with air requires the player to control the breath, the suction does not need to be too large, and the pitch sounds like the sound of a violin plucking effect. For the slap tonguing without air, the player needs to strongly hold the reed, maintain sufficient air pressure, and make a strong snapping sound. Though there are more kinds of slap tonguing, the notation is the same. Therefore, program notes and index notes are very important for performers. In traditional Chinese music, the sound of thunder is usually played by a Chinese drum. So, slap tonguing is imitating the Chinese drum and plays the sound of thunder. (Yang Lou, 2021)

2. General Recomposition and composition theory:

Examine literature on musical recomposition, including discussions on techniques, methodologies, and the artistic implications of reinterpreting existing musical works.

In the realm of musical recomposition, the fusion of traditional Chinese folk music and the expressive possibilities of Western instruments has led to groundbreaking innovations. One such example is found in the piano composition "Er Quan Ying Yue" by Chu Wanghua. Boldly drawing inspiration from the emotive techniques of the erhu, a traditional Chinese bowed instrument, the composer employs an abundance of second and third intervals to simulate the erhu's expressive sliding tones. Through this technique, the pianist can convey a profound range of emotions, from inner sorrow and bitterness to poignant reflections on societal challenges. Despite the piano's inherent limitations in replicating the nuances of instruments like the erhu, such as bowing speed and finger pressure variations, it compensates with its robust capacity for harmony and polyphony. Traditional Chinese music places a historical emphasis on horizontal melodic lines, a characteristic recognized globally for its richness. Adapted Chinese piano compositions skillfully integrate these traditional melodies while leveraging the piano's polyphonic capabilities through techniques like harmony and counterpoint. This synthesis of horizontal melodies and vertical layering in piano compositions offers a profound exploration of content and style. Composers further enrich the piano's expressive palette by incorporating

elements of traditional functional harmony and ethnic tonalities, especially in the nuanced application of color and harmony. This approach unveils a diverse and innovative dimension of piano polyphony, paving the way for an exploration of a more ethnicized piano language in the realm of musical recomposition. (Jinglin Wu, 2006)

Within the realm of musical recomposition, the convergence of traditional Chinese folk songs, often characterized by their single melodic lines, with the polyphonic emphasis of Western music, represents a captivating intersection of diverse musical traditions. Chinese folk songs, deeply rooted in a single-voice tradition, starkly contrast with the Western penchant for intricate harmonies and multifaceted voices. This dichotomy is particularly evident when considering the preference for horizontal melodic lines in Chinese music, as opposed to the vertical integration of voices emphasized in Western compositions. However, the introduction of the saxophone introduces a remarkable bridge between these contrasting traditions. Despite being inherently a single-voice instrument, the saxophone, whether in solo performances, ensemble arrangements, or collaborative pieces with other instruments, remarkably and dynamically interprets polyphonic musical structures. This unique capability of the saxophone opens new vistas for the reinterpretation of traditional Chinese folk songs within the framework of Western-style harmonies and counterpoint, breaking down the conventional barriers between single and multiple voices. Moreover, the saxophone's exceptional flexibility further distinguishes it in the realm of recomposition. Beyond its ability to seamlessly integrate into polyphonic arrangements, the saxophone excels in mimicking the tonal nuances of folk songs, deftly emulating pitch bending and glissando techniques. This flexibility positions the saxophone as a powerful and versatile tool in reshaping and enriching the expressive palette of Chinese traditional music. The fusion of single-voice traditions with the saxophone's adaptability transcends conventional boundaries, fostering the creation of an innovative and expressive musical language that harmoniously blends elements from both Eastern and Western musical landscapes. (Hui Bao, 2022)

The harmonic dimension plays a pivotal role in instrumental adaptations of folk songs, introducing a fascinating interplay between traditional Chinese tonalities and Western harmonic structures. Beyond the longitudinal harmony based on the

national five tones of the fourth and fifth, composers infuse these adaptations with the layered richness of Western superimposed thirds. This deliberate blending of harmonic elements contributes significantly to the sonic tapestry, bestowing a heightened depth and complexity upon the music. The incorporation of diversified harmony becomes a conduit for innovation, elevating the instrumental renditions to a new level of musical expression. Within the realm of instrumental folk song adaptations, the harmonious marriage of the Western and national harmonic systems emerges as a distinctive feature. The juxtaposition of Western superimposed thirds with traditional national harmonies achieves a delicate balance that not only accentuates the inherent national style but also extends the original material into a realm of unique expression. This fusion not only preserves the authenticity of folk songs but also facilitates their metamorphosis, enabling them to transcend temporal and cultural boundaries. In this harmonically rich landscape, the music gains a nuanced and profound quality, representing an artistic synthesis that resonates with both tradition and modernity. The adoption of polyphony in Chinese music, a practice embraced since its introduction to the country, has resulted in a prolific output of works across various genres, including folk music. Composers have ingeniously employed a myriad of polyphonic techniques, such as imitation polyphony, contrast polyphony, and reflection polyphony, to elevate their creations. This multifaceted approach imparts a three-dimensional quality to the music, enhancing the original material and imbuing the melody with newfound richness. The interplay between different parts not only fills the melodic lines but also significantly enhances the overall performance. The utilization of these polyphonic techniques not only presents diverse auditory effects to the audience but also caters to their ever-evolving sonic preferences, thereby contributing to the continual enrichment of folk song instrumental writing techniques. (Hui Bao, 2022)

In the realm of folk music, the incorporation of polyphony proves to be a transformative force, expanding the expressive possibilities of traditional melodies. Composers leverage the versatility of polyphonic techniques to craft intricate layers within the music, creating a dynamic interweaving of voices. This not only serves to satisfy the auditory appetites of the audience but also introduces novel dimensions to the instrumental renditions of folk songs. By embracing polyphony, folk music

experiences a profound evolution, where the spatial and harmonic complexities introduced by these techniques contribute to a more immersive and engaging musical experience. The continued exploration and integration of polyphony in folk music underscore its enduring relevance as a dynamic and evolving component of the Chinese musical landscape.

3. General Artistic Innovation in Music:

Search for references discussing artistic innovation in music, with a focus on how the saxophone's integration with Chinese folk melodies brings about new creative expressions.

The inherent familiarity of the melody to the broader audience ensures that both learners and listeners can effortlessly grasp and relish the musical composition. This pre-existing familiarity becomes a steppingstone for cultivating artistic interest, offering a quick acclimatization to various musical textures and an enhanced ability to recognize their significance in music performance. By commencing with well-known melodies, individuals can systematically develop an understanding of the overall structure inherent in Chinese music. This method serves as a convenient and engaging pathway, particularly beneficial for novices and amateur music enthusiasts, providing them with an accessible entry into the intricate realm of artistic expression. As individuals engage with melodies already embedded in popular consciousness, a natural artistic curiosity is sparked. This curiosity, fueled by the recognition of familiar tunes, allows for a rapid assimilation of diverse musical elements, fostering a more nuanced appreciation for their roles within the broader musical context. Starting the musical journey with these well-trodden paths offers an enjoyable and progressive approach for beginners and enthusiasts alike, creating a seamless transition into the multifaceted world of artistic expression. The process of delving into familiar melodies not only expedites the learning curve for novices but also acts as a gateway to unlocking the intricate structure of Chinese music. Gradually transitioning from known tunes to more complex compositions, learners can navigate the artistic landscape with increasing confidence. This progressive approach not only facilitates a comprehensive understanding of musical structures but also serves as a dynamic and

accessible avenue for individuals to explore and embrace the rich heritage of Chinese music. (Wei Yue, 2002)

Van Aalst's article delves into the intricate dynamics that contribute to the perceived lack of appeal of Chinese music to foreigners. The exploration suggests that fundamental distinctions in the structural elements of Chinese and European music play a pivotal role in shaping this perception. One key aspect highlighted is the non-tempered nature of Chinese scales, which, according to the author, introduces an element of unrealness and dissonance to certain notes, potentially distancing foreign listeners. Additionally, the article underscores a precision disparity between Chinese and European instruments, indicating that the inherent characteristics of Chinese instruments may not fully align with the precision standards upheld by their European counterparts, affecting the overall tonal quality and intonation. Another facet of the analysis revolves around the consistency found in Chinese melodies, with the suggestion that this uniformity might contribute to a perceived monotony when compared to the intricate complexities often found in European counterparts. The absence of a strict adherence to traditional major or minor keys in Chinese melodies is identified as a further departure from Western musical norms, potentially leading to a perceived lack of emotional depth and variety. In essence, the article emphasizes the critical role of cultural context in shaping not only musical preferences but also the expectations that listeners bring to diverse musical traditions, shedding light on the complex interplay between cultural nuances and musical perception (Van Aalst, 2012).

In Alibeckoff insightful exploration, Alibeckoff delves into the nuanced considerations surrounding a quartet's performance, one that strategically harnessed the distinctive qualities Adolphe Sax envisioned for the saxophone. The saxophone, as conceived by its inventor, embodies a unique sonic identity, and the quartet, mindful of this essence, meticulously selected pieces that not only showcased the instrument's powerful sound but also underscored its technical prowess. This deliberate choice in works served as a testament to the quartet's keen understanding of the saxophone's capabilities and the potential for it to seamlessly integrate within a larger ensemble. Central to the quartet's approach was an emphasis on collaboration and the pursuit of a harmonious blend with the other 15 instruments sharing the stage.

The careful orchestration extended beyond mere technical precision; it encompassed a meticulous matching of tone, intonation, articulation, and stylistic elements. This intricate choreography of musical elements aimed at achieving a unified, cohesive performance that transcended individual instrumental contributions. Through this emphasis on collaborative synergy, the quartet demonstrated a profound appreciation for the interplay of instruments within an ensemble context, underscoring the importance of collective cohesion in elevating the saxophone's inherent qualities.

At the core of the quartet's lecture recital lay a purposeful selection of musical pieces designed not only to showcase the saxophone's inherent strengths but also to immerse the audience in a captivating and cohesive musical narrative. This intentional curation of compositions aimed to highlight not just the technical prowess but also the expressive potential of the saxophone. Through a thoughtful selection process, the quartet masterfully crafted a performance that went beyond a mere exhibition of instrumental abilities; it was a celebration of the saxophone's distinctive qualities, beckoning the audience to explore the instrument's vast sonic richness. Central to Alibeckoff's exploration within this quarter's performance is the underlying theme of works selection in music performance. The meticulous process of choosing compositions that not only align with an instrument's unique characteristics but also contribute to a broader narrative of collaborative excellence becomes apparent. This raises an important consideration for musicians and ensembles — the significance of thoughtful works selection in creating a holistic and engaging musical experience. Alibeckoff's work exemplifies the symbiotic relationship between performer and works, emphasizing that the thoughtful curation of pieces not only serves to showcase individual skills but also contributes to the overall narrative of a collaborative and artistically rich musical performance. In essence, the quartet's approach reflects a broader perspective on the art of music performance. Beyond technical proficiency, the deliberate choice of works becomes a crucial factor in shaping the narrative of a musical presentation. Alibeckoff's exploration underscores the profound impact that works selection can have on the audience's experience, emphasizing the potential for a deeper connection when the chosen pieces resonate with the unique characteristics of the saxophone, creating a harmonious and immersive musical journey.

In conclusion, Alibeckoff's analysis provides a nuanced perspective on the quartet's performance, emphasizing the symbiotic relationship between an instrument's inherent qualities and the thoughtful curation of works. The quartet's dedication to showcasing the saxophone's power and versatility, coupled with a meticulous attention to collaborative nuances, serves as a valuable insight into the artistry of ensemble performance. Through this examination, Alibeckoff not only sheds light on the intricacies of saxophone performance but also contributes to the broader discourse on the art of selecting works that enhances an instrument's unique identity within a collective musical context. (Alibeckoff M, 2021)

4. General elements of Saxophone Education:

Look for literature that discusses the role of music, specifically in education and the gap and problem of Chinese folk music heritage.

To discuss the culture heritage, education must be a part of it. According to the data collected by Leng, until 2013, 82% of Chinese college students studied saxophone in classical major, 5% of Chinese college students studied saxophone in pop music major, and 0% of Chinese college students studied saxophone in jazz major. There are only two colleges in China that have all three majors. According to the survey of students' learning intention, only 10% of students want to focus on classical study, the same number of students want to focus on jazz and pop, accounting for 18% of the total number, and 54% of students want to cover all three styles. (Mo Leng,2013)

The evolving landscape of music education has prompted a heightened focus on the preservation and promotion of folk music culture. This article delves into the specific realm of Chinese colleges, exploring how folk music is experienced within the educational framework. Central to the discussion is the pivotal role folk music plays in shaping cultural identity and fostering a deep connection with heritage. Qin, in his analysis, not only underscores the significance of folk music but also sheds light on the existing challenges within Chinese music education in effectively incorporating folk elements. This critical examination serves as a foundation for proposing insightful suggestions aimed at advancing the integration of folk music into the educational curriculum.

The responsibility of Chinese colleges in inheriting and developing folk music culture is a theme that resonates throughout Qin's exploration. Colleges, by virtue of their resources and academic prowess, possess the ideal conditions for not only analyzing folk music but also transmitting its essence to the next generation. However, the article underscores a pervasive gap in awareness and implementation, as not every college has fully recognized this responsibility. This realization prompts contemplation on the considerable distance that remains to be covered in realizing the full potential of integrating folk music into the fabric of higher education. In contemporary times, as folk music culture gains heightened recognition and protection, it becomes imperative for educational institutions to embrace their role as torchbearers of this cultural heritage. The contemporary resurgence of interest in folk music culture signals a paradigm shift in societal attitudes toward traditional art forms. A growing number of individuals now recognize the intrinsic value embedded in folk culture, prompting a reevaluation of its place within the educational sphere. Experts advocate for a holistic approach, asserting that the incorporation of folk culture into college music education serves as a potent strategy for nurturing and developing this rich cultural tapestry. This assertion aligns with the broader movement to not merely preserve folk traditions but to actively integrate them into educational frameworks, ensuring that future generations are not only exposed to but also actively engage with the profound legacy of folk music. As the article navigates the intersection of folk music culture and higher education, it underscores the evolving landscape where awareness is gradually transforming into action. The recognition of challenges within the existing educational paradigm paves the way for constructive suggestions aimed at propelling meaningful progress. The journey towards a more comprehensive integration of folk music into Chinese college education is depicted as a dynamic process, one that requires collective effort, and a heightened awareness of the profound cultural significance encapsulated within folk traditions. In essence, this exploration serves as a call to action, urging Chinese colleges to embrace their pivotal role in preserving, promoting, and advancing the vibrant legacy of folk music culture. (Weihong Qin, 2022)

There are challenges of folk culture in college music education. First, consciousness is weak. Consciousness is the most basic element to start a movement.

During the period of vigorous economic development, the development of traditional culture stopped. As people focus on the rapid economy, folk culture is gradually forgotten. After the economy reaches a certain level, scholars and the government realize the importance of protecting traditional culture. However, the government's efforts to promote and support traditional culture in society have neglected the huge role education can play here. Secondly, there are too few textbooks. Many traditional cultures are lost in the process of inheritance, either because the way of inheritance is not recorded in documents, such as oral transmission, or because it is lost in history. Some of the existing textbooks were recorded by modern scholars based on what they saw and heard. Finally, education resources are insufficient. Many working teachers do not know traditional music, so they cannot add it to their education. When teachers don't know a lot about it, they don't teach a lot about it. Then, schools are saturated with jobs. Scholars of contemporary traditional music do not have many opportunities to enter the educational sector. In China, traditional music education is not compulsory, and both students and schools ignore such knowledge to complete necessary exams. (Weihong Qin, 2022)

In the context of more prosperous development of global culture, the government should further realize the importance of cultural protection and inheritance, and further strengthen the education of traditional music culture in colleges and universities. This requires universities to integrate folk music culture and music education and give full play to their advantages. Local colleges and universities should analyze the situation of their music education and make a comprehensive analysis of the development of folk music culture, and then deeply explore the sustainable circular effect of local colleges and universities in the construction of folk music culture and the development of folk culture. Schools and education authorities should encourage scholars to write authoritative textbooks. Scholars should comprehensively analyze folk music and select representative knowledge. Textbooks not only need to help students understand traditional music but also need to increase students' interest in the subject. In the background of the development of information technology, the pace of people's lives is gradually accelerated, and more popular music has appeared in people's vision. (Weihong Qin, 2022)

In the vast expanse of the music market, a diverse array of mixed music works exists, yet there remains a discernible void when it comes to exemplary pieces rooted in folk culture. Addressing this lacuna necessitates a concerted effort from local colleges and universities to embark on a transformative journey that integrates folk music with information technology. This collaborative endeavor represents the inaugural step in reshaping the landscape of folk music culture. The infusion of information technology not only makes the teaching approach engaging and sustainable but also serves as a catalyst for innovation in folk music education. This methodology not only captures the students' interest but also provides a gateway for them to explore a richer understanding of folk culture through the lens of new technology and network resources. By sourcing knowledge about folk music culture from online platforms, students can expand their cultural horizons, fostering a profound connection to their native heritage. The marriage of information technology and folk music education extends beyond the classroom, becoming a potent tool for cultural dissemination and preservation. As students accumulate knowledge and insights, their learning outcomes evolve into valuable educational materials. Information technology plays a pivotal role in facilitating cultural inheritance, ensuring that the rich tapestry of folk music culture is woven into the educational fabric of the next generation. To bolster these efforts, a collaborative synergy between the government and educational institutions is imperative. Setting up relevant majors and recruiting adept teachers not only signifies a commitment to nurturing the cultural custodians of tomorrow but also establishes a framework for the sustainable development of folk music education. However, the scope of folk music education should transcend the confines of academia. Schools are encouraged not only to impart theoretical knowledge but also to actively bridge the gap between academic learning and societal engagement. This involves orchestrating a medley of activities, including off-campus performances, lectures, and volunteer initiatives. By disseminating academic knowledge beyond the classroom, schools not only contribute to the cultural enrichment of society but also instill a sense of responsibility in students to be ambassadors of their cultural heritage. The symbiotic relationship between academic institutions and the broader community is essential for creating a cultural ecosystem

where the vibrancy of folk music resonates far beyond the hallowed halls of academia. (Weihong Qin, 2022)

Dr. Liu's article delves into three key issues regarding traditional folk songs in modern music education: identity absence, identity misplacement, and identity dislocation. Identity absence refers to the lack and suspension of recognition of native music culture in traditional music teaching. Identity misplacement points to the resistance of adolescents towards traditional music. Identity dislocation indicates the relatively low status of traditional music in the minds of music teachers. (Jiangxia Liu, 2019)

The concept of identity absence underscores the deficiency and neglect of recognition for indigenous music culture within traditional music education. It reflects a broader challenge of integrating traditional music into the contemporary educational framework, where native cultural elements might be sidelined or overlooked. This absence of acknowledgment poses a substantial hurdle in preserving and passing on traditional musical heritage to future generations. Recognizing and rectifying this identity absence is crucial for fostering a more comprehensive and culturally inclusive music education environment. (Jiangxia Liu, 2019)

Identity misplacement delves into the resistance that adolescents exhibit toward traditional music. This phenomenon suggests a disconnect between the younger generation and the appreciation of traditional musical forms. Factors contributing to this resistance may include the perceived gap in relevance, cultural dissonance, or an inclination towards more contemporary and globally popular music genres. Addressing the issue of identity misplacement involves finding effective ways to bridge the generational gap, making traditional music more accessible and engaging for younger audiences, and highlighting its enduring cultural significance. (Jiangxia Liu, 2019)

Identity dislocation highlights the marginalized status of traditional music in the minds of music educators. Despite its rich cultural heritage, traditional music may not hold a prominent position in the curriculum or teaching priorities. This dislocation can lead to a lack of emphasis on traditional musical forms, limiting students' exposure and understanding of their own cultural heritage. Addressing identity dislocation involves reevaluating the curriculum and pedagogical approaches to

ensure that traditional music is given due recognition and integrated into the broader music education landscape. (Jiangxia Liu, 2019)

In conclusion, the transformation of folk music culture requires a multifaceted approach that intertwines education, technology, and community engagement. Local colleges and universities must assume a pioneering role in this endeavor by infusing innovative teaching methods that leverage information technology. The collaborative efforts of government, educational institutions, and the broader community are paramount in nurturing a generation of individuals deeply connected to and enriched by their folk music heritage. Through this holistic approach, folk music can transcend its traditional boundaries, resonating dynamically in the contemporary cultural milieu.

Mastering the slap tongue technique in classical saxophone represents a significant challenge for both students and educators. Defined by the creation of suction between the tongue and reed, slap tongue produces a percussive “pop” sound upon release. According to experts like Marie-Bernadette Charrier and John Sampen, understanding and differentiating between open and closed slaps are crucial initial steps. Open slaps, involving an open mouth after tonguing, are generally easier for beginners, contrasting with closed slaps that demand precise tongue control and sustained closure. (Matthew Taylor, 2012)

Effective pedagogical strategies are pivotal in overcoming the complexities of slap tongue. Educators emphasize starting with foundational exercises that isolate tongue movements, often using mirrors to visualize technique independent of jaw motion. Geoffrey Deibel’s analogy of a suction cup highlights the challenge in achieving the necessary pressure for successful slap tongue, underscoring the importance of clear, step-by-step instruction tailored to individual anatomical variations in tongue shape and length, as noted by Timothy McAllister. (Matthew Taylor, 2012)

Progression through different saxophone members, beginning with lower-pitched instruments like tenor or baritone, is widely recommended. This sequential approach leverages larger reed and mouthpiece sizes, facilitating easier suction and initial success for students. Rhonda Taylor and Jeffrey Heisler advocate this method to build foundational skills before advancing to alto or soprano saxophones. Integration of slap tongue into musical works is also essential, with educators like

John Sampen emphasizing the need for structured exercises that include scales and dynamic contrasts to enhance technical proficiency and prepare students for diverse performance contexts. (Matthew Taylor, 2012)

In conclusion, mastering slap tongue requires a comprehensive approach that combines technical precision, adaptive teaching methods, and structured practice routines. By addressing anatomical variability, refining instructional techniques, and integrating systematic exercises, educators empower students to navigate the challenges of slap tongue effectively. Continued research and development of resources tailored to varying student needs will further enhance pedagogical strategies and support saxophonists in achieving proficiency with this distinctive technique. (Matthew Taylor, 2012)

The study of multiphonics in classical saxophone presents a unique challenge compared to other techniques due to its varied and individualized nature. Unlike singular techniques, each multiphonic requires specific mastery of its unique set of challenges. Achieving proficiency in multiphonics involves understanding fundamental principles of sound production, which integrates technical, physiological, and aural elements crucial for interpretation and performance. French educators advocate for early integration of multiphonics in saxophone training, emphasizing its role in enhancing embouchure flexibility and overall artistry. In contrast, American educators, predominantly from band-focused teaching backgrounds, tend to introduce multiphonics later in undergraduate studies, reflecting differing educational philosophies and curricular approaches. (Matthew Taylor, 2012)

Early exposure to multiphonics is viewed positively by proponents like Serge Bertocchi and Geoffrey Deibel, who assert that starting young facilitates easier grasp and integration of contemporary techniques. Bertocchi's methodical approach includes introducing simplified multiphonics early on, fostering student enthusiasm and creativity in composition. This approach contrasts with educators who introduce multiphonics primarily through works demands at more advanced stages of education, such as works by composers like Noda and Denisov. Regardless of timing, pedagogical strategies uniformly emphasize meticulous practice to isolate and voice individual pitches within multiphonics, akin to developing altissimo register notes, as outlined by Rhonda Taylor and Marie-Bernadette Charrier. (Matthew Taylor, 2012)

A critical aspect of mastering multiphonics lies in adapting fingerings to ensure successful execution, a practice acknowledged across participants. John Sampen emphasizes the performer's confidence in choosing reliable fingerings or substituting when necessary to maintain artistic integrity. Charrier underscores the interpreter's role in honoring the composer's intentions despite technical challenges, often consulting with fellow saxophonists or composers for optimal fingering solutions. Additionally, the importance of suitable equipment, such as mouthpieces and reeds, is highlighted by educators like David Dees and John Sampen, who stress its impact on multiphonic production, akin to the precision required for altissimo register mastery. (Matthew Taylor, 2012)

In summary, the study of multiphonics in classical saxophone demands a nuanced approach that integrates technical precision, early exposure strategies, adaptive fingering practices, and optimal equipment selection. These elements collectively contribute to the development of saxophonists capable of navigating the complexities of multiphonics, enhancing their interpretive abilities and expanding the expressive range of the instrument in contemporary music contexts. Future research should continue to explore effective pedagogical methodologies and technological advancements to support saxophonists in mastering this intricate yet rewarding technique. (Matthew Taylor, 2012)

Quarter tones, the intervals halfway between traditional Western semitones, have long fascinated composers and performers for their ability to enrich harmonic and melodic palettes with microtonal subtleties. This review explores the historical evolution, compositional techniques, performance challenges, and educational approaches related to quarter tones in music.

Quarter tones have been integral to non-Western musical traditions for centuries, notably in Middle Eastern, Indian, and Persian music, where they form essential elements of scales and melodic structures (Yusef Lateef, 1981). In Western classical music, the exploration of quarter tones gained prominence during the late 19th and early 20th centuries, notably championed by composers like Charles Ives and Alois Hába (Meadows, 1999). Ives' "Three Quarter-Tone Pieces" (1924) and Hába's microtonal compositions exemplify early attempts to incorporate quarter tones

into Western classical works, challenging traditional tuning systems and expanding harmonic possibilities.

Compositional techniques involving quarter tones vary widely, from microtonal scales and harmonic progressions to intricate melodic ornamentation and structural experimentation (Mandelbaum, 2007). The use of quarter tones enables composers to evoke unique emotional nuances and explore unconventional harmonic relationships, as evidenced in the works of modern composers such as György Ligeti and Krzysztof Penderecki (Wierzbicki, 1998). Ligeti's "Lontano" (1967) and Penderecki's "Threnody for the Victims of Hiroshima" (1960) illustrate the expressive potential of quarter tones in creating ethereal textures and evoking intense emotional landscapes.

Performing quarter tones poses significant challenges for musicians, particularly in terms of intonation, embouchure control (for wind instruments), and auditory perception (Parncutt, 1989). Studies on quarter tone performance techniques emphasize the importance of ear training, physical conditioning, and instrument modification to facilitate accurate execution (Fokkema, 2010). Educational methodologies increasingly incorporate quarter tones into music curricula at advanced levels, focusing on systematic training in microtonal intervals and their practical application in works (Bassett, 2003). The integration of quarter tones in contemporary music education reflects a broader recognition of microtonal techniques as essential tools for expanding expressive possibilities and cultivating versatile musicianship.

In conclusion, quarter tones represent a rich and evolving facet of musical expression, bridging cultural traditions and challenging conventional Western tonality. Their integration in both composition and performance continues to inspire innovation and expand the sonic vocabulary of contemporary music. Future research could explore technological advancements in microtonal tuning systems, pedagogical strategies for teaching quarter tones across diverse musical traditions, and their impact on musical aesthetics in the 21st century.

5. General Cultural Significance of Music and Contemporary Music Landscape:

Investigate the current state of contemporary music, paying attention to trends, influences, and the reception of innovative musical expressions; Investigate studies

that explore how music, particularly the fusion of traditional Chinese folk music and the saxophone, contributes to cultural identity and heritage.

Zoltán Kodály, a renowned music educator in the 20th century, championed the concept of “mother tongue music education.” Around 1930, Kodály and Béla Bartók led efforts to promote ethnic music education in Hungary, centering on Hungarian folk music. They developed music textbooks based on Hungarian folk songs, establishing the Kodály Music Education System, which became a hallmark of Hungarian musical education. This educational approach emphasizes native music traditions. Kodály emphasized the importance of starting musical education with a focus on Hungarian culture, akin to language education. He argued that without a solid foundation rooted in a clear and systematic approach, musical understanding could become fragmented. The pentatonic scale, according to Kodály, serves as a gateway to understanding various global music traditions, spanning from ancient Gregorian chants to Chinese and Debussy’s compositions. (Zhen Wang, 2017)

Today, many countries not only in Europe, like Hungary, but also across Asia such as India, Thailand, Myanmar, and Arab nations, base their music education on their indigenous musical traditions. India, for instance, has built a robust educational system around its own music, fostering a cadre of highly skilled traditional musicians. Similarly, Japan, while influenced by European music education methods, has integrated its unique musical heritage into its educational framework, thereby promoting and enriching its traditional music culture. Even in countries like the United States, where diverse immigrant influences abound, there is a recognition of the importance of grounding music education in local traditions. (Zhen Wang, 2017)

In contrast, despite its ancient musical heritage and historical emphasis on “music as governance,” modern China has increasingly diverged from a native-language-based music education model. With a cultural history spanning millennia and a diverse ethnic and linguistic landscape, China possesses a wealth of folk music traditions that differ significantly from Western musical education systems.

There is renewed focus in China on music education in the 21st century. The introduction of new “Music Curriculum Standards” underscores a shift towards incorporating the rich traditional music of its various ethnic groups into mainstream music education. This initiative aims to deepen students’ appreciation and

understanding of their own cultural music while fostering respect and appreciation for the diverse musical traditions around the world. (Zhen Wang, 2017)

Folk songs within the vast tapestry of Chinese music culture are revered not merely as melodic expressions but as invaluable repositories of cultural heritage, serving as eloquent testaments to the enduring traditions of the nation. These musical gems transcend the boundaries of mere notes, encapsulating narratives, emotions, and the collective identity of a people. Embedded within each note and lyric is a profound connection to the past, a living testament to the stories and experiences that have shaped the cultural fabric of China. The significance of these folk songs lies not only in their aesthetic appeal but in their role as carriers of intangible cultural heritage, fostering a sense of continuity and belonging for generations. In the ever-evolving landscape of contemporary music, a discernible paradigm shift is underway, reflective of a growing inclination among composers to weave the rich materials of folk songs into instrumental compositions. This transformative trend, extending beyond a mere creative exercise, signifies a deliberate and conscious effort to safeguard and perpetuate the cultural essence embedded within these traditional musical narratives. Composers, recognizing the intrinsic value of folk songs as repositories of cultural identity, engage in a nuanced dialogue between tradition and innovation. The fusion of folk melodies into instrumental compositions emerges as a dynamic means of cultural preservation, where the enduring resonance of these traditional tunes finds a new and vibrant expression, resonating with audiences in novel and compelling ways. As composers navigate this intersection of tradition and contemporary musical expression, they embark on a journey to explore not only the aesthetic possibilities of folk melodies but also their broader cultural implications. The conscious integration of folk songs into instrumental compositions becomes a narrative of cultural resilience, where the melodies of the past, enriched with historical narratives and emotional depth, find a renewed life within the evolving context of contemporary music. This paradigm shift reflects a profound recognition of the cultural wealth encapsulated in folk songs, ensuring their continued relevance and vibrancy in the ever-changing landscape of musical expression.

The narrative of reinterpretation within the musical realm is underscored by a compelling exploration of the fusion between ethnic elements and Western musical

techniques. This transformative journey is marked by the creative endeavors of composers who, assuming the roles of cultural conduits, deftly interweave the distinctive tonalities intrinsic to folk songs with the expansive and innovative possibilities afforded by Western musical traditions. This artistic interplay goes beyond a mere synthesis of cultural influences; it represents a harmonious marriage that breathes new life into traditional tunes. Through this intricate fusion, composers not only revitalize age-old melodies but also venture into uncharted territories of compositional expression, exploring novel approaches that enrich the musical landscape. At the heart of this artistic endeavor is the alchemy created by the interplay of ethnic and Western influences. Composers engage in a delicate balancing act, navigating the nuanced terrain between tradition and innovation. The resulting musical synergy transcends cultural and stylistic boundaries, giving rise to works that exist at the nexus of reverence for tradition and an embrace of the avant-garde. This synthesis manifests as a powerful testament to the transformative potential inherent in the cross-pollination of diverse musical elements. It is within this synergy that the essence of the reinterpretation journey unfolds, capturing the imagination and evoking a profound appreciation for the dynamic interplay of cultural and artistic forces. The fusion of ethnic elements with Western musical techniques serves as a catalyst for a broader exploration of musical expression. It encapsulates a profound dialogue between tradition and modernity, where the richness of ethnic tonalities converges with the boundless creativity of Western musical innovation. This transformative journey not only reshapes the sonic landscape of traditional tunes but also propels musical composition into new realms of artistic possibility. Through the harmonious marriage of diverse influences, composers navigate the intricate tapestry of cultural intersections, crafting works that not only honor the roots of folk songs but also push the boundaries of contemporary compositional exploration.

The metamorphosis of folk songs through successive adaptations serves as a compelling testament to their resilience and adaptability over time. In the pursuit of innovation, composers exhibit a profound capacity to transcend the constraints of original song lyrics and traditional genre frameworks. Within the context of saxophone adaptations, a Western lens is skillfully applied, introducing elements of the improvisational spirit intrinsic to jazz and the rhythmic dynamism characteristic of

Western pop music. This transformative process results in a departure from the conventional one-piece structure of the original folk songs, giving rise to a dynamic variation structure. This structural evolution allows for a multifaceted exploration of music, encouraging an expansive perspective that transcends cultural boundaries. The evolution described is a product of the synthesis of diverse cultural influences, signifying a paradigm shift in the conceptualization and execution of folk song adaptations. The infusion of Western elements into these adaptations not only alters the sonic landscape but also introduces novel approaches to musical expression. This dynamic and evolving relationship between folk songs and the saxophone, characterized by a fusion of cultural influences, underscores the broader impact of cross-cultural interactions on musical creativity. It signifies an era where folk songs become a canvas for artistic experimentation, reflecting the dynamic interplay between tradition and innovation in the realm of musical adaptation.

Contemporary instrumental creation is characterized by an exuberant exploration of diversity and experimentation, revealing a kaleidoscopic panorama of musical innovation. At the heart of this creative resurgence lies the revitalization of folk songs, which undergo a transformative process that extends beyond conventional harmonies and forms. Composers, recognizing the inherent power within the fusion of tradition and innovation, deploy a spectrum of creation techniques to infuse new vitality into these timeless melodies. The saxophone, renowned for its unparalleled flexibility, emerges as a pivotal vehicle for this artistic exploration. Negotiating the delicate balance between preserving tradition and ushering in innovation, the saxophone contributes to a renaissance within the folk music genre. This revitalization unfolds in unforeseen ways, mirroring the dynamic spirit of cultural evolution and breathing new life into the fabric of musical expression. In this dynamic landscape, the saxophone serves as a conduit for the convergence of tradition and contemporary creativity. Composers harness its expressive capabilities to reimagine and invigorate folk melodies, transcending conventional boundaries. The resulting renaissance in folk music reflects a profound symbiosis between the saxophone and cultural evolution. This evolution is not confined to the mere replication of traditional harmonies; rather, it entails a vibrant exploration that captures the essence of both continuity and change. The saxophone, with its adaptability and emotive range,

emerges as a catalyst for the flourishing of folk music, contributing to an unexpected and vibrant chapter in the ongoing narrative of musical innovation.

In this intricate dance between tradition and modernity, instrumental reinterpretations of folk songs become not only a means of preservation but also a catalyst for evolution. The genre and types of folk music, once confined to specific regional nuances, now traverse global landscapes through their instrumental adaptations. This transcultural dissemination enriches the genre, ensuring its continued relevance and resonance in an ever-changing musical panorama. Composers, as stewards of cultural continuity, breathe new life into folk songs, transforming them into vibrant threads woven into the global fabric of contemporary musical expression.

The saxophone is a Western instrument that has gained popularity in China over the years. Its unique sound and diverse playing techniques have made it a popular choice for contemporary music creation, particularly in the recomposition of Chinese folk songs. The purpose of this study is to explore the history and current situation of saxophone works recomposed from Chinese folk songs, investigate the musical expressiveness and characteristics of the saxophone and how they can be utilized in the recomposition of Chinese folk songs, and evaluate the musical characteristics and artistic value of the performance of saxophone works recomposed from Chinese folk songs at the Chinese new works of saxophone conference. By examining the existing literature on the topic and conducting empirical research, this study aims to shed light on the significance and potential of this emerging musical genre, while contributing to the existing knowledge on the utilization of Western instruments in Chinese music.

6. Related Research

Dr. Cai elucidates the concept of "having elements of Chinese folk music" by breaking down these elements into five distinct categories: melody and mode, rhythm and speed, structure and harmony, polyphony and orchestration, and singing and timbre. He aligns these elements with the four major components of composition, namely harmony, musical form, polyphony, and orchestration. Each of these elements encapsulates China's unique musical traditions. However, given the significant

amalgamation of Chinese and Western music since the 20th century, it has become less common for all five elements to coexist in Chinese music creation. Instead, the prevalent creative approach involves selectively incorporating one or several of these elements and fusing them with Western musical elements. In practice, this means that traditional elements like melody and mode from pieces like "Shepherd Boy Piccolo" might be intertwined with Western musical structures, or the traditional melodies and modes in works like Butterfly Lovers could be coupled with Western orchestration. Hence, if any one or more of these five elements are present in a musical composition, it is deemed to have incorporated Chinese folk music elements. The blending of these elements in various permutations showcases the dynamic evolution and synthesis of traditional Chinese musical components with Western influences in contemporary musical creation. (Wei Cai, 2014)

In Liang Lei's Chinese-style music, unexpected collisions characterize the interplay of various musical elements. Yi's exploration of Liang's compositions highlights the incorporation of a unique aspect – the "blank element." This concept, drawing inspiration from Chinese painting and calligraphy, involves intentionally leaving blank spaces in the overall structure, akin to the spatial creativity seen in Oriental aesthetics. While Western art often achieves three-dimensional space through architectural means, Chinese calligraphy and painting embrace an Oriental sense of space through purposeful inclusion of "white space." (Yi Zhang, 2020)

Lei Liang (梁雷), a Chinese-born American composer, has garnered acclaim for his compositions, characterized as "hauntingly beautiful and sonically colorful" by The New York Times and "far, far out of the ordinary, brilliantly original and inarguably gorgeous" by The Washington Post. Recipient of the 2011 Rome Prize, Lei Liang has been honored with a Guggenheim Fellowship, an Aaron Copland Award, a Koussevitzky Music Foundation Commission, a Creative Capital Award, and the Goddard Lieberon Fellowship from the American Academy of Arts and Letters. His saxophone and orchestra concerto, "Xiaoxiang," was a finalist for the 2015 Pulitzer Prize in Music, while his orchestral piece, "A Thousand Mountains, A Million Streams," earned the prestigious 2021 Grawemeyer Award for Music Composition. Having studied composition with notable figures such as Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky, Lei Liang holds

degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD). Currently, he holds the position of Chancellor's Distinguished Professor of Music at the University of California, San Diego, where he has served as chair of the composition area and Acting Chair of the Music Department.

Delving into Liang's playing techniques, the glissando on the mouthpiece emerges as a versatile tool triggering diverse musical possibilities. Liang's use of hands, lips, and limbs to complement playing methods adds layers to his performances, creating captivating effects. These techniques are thoughtfully employed by Liang, aiming to convey emotional nuances, akin to the act of crying within the musical narrative. (Yi Zhang, 2020)

Furthermore, Liang's adaptation of traditional Chinese elements extends to the realm of atmospheric effects. In Chinese music, drums often simulate adverse weather conditions. Liang, transposing this tradition to the saxophone, ingeniously employs slap tonguing to replicate drumming sounds, creating an immersive experience akin to a thunderstorm. This innovative utilization of saxophone techniques not only pays homage to traditional Chinese musical elements but also showcases Liang's artistic ingenuity in adapting them to a Western instrument. (Lixia Ban, 2016)

On the technical front of Western music, a systematic approach to methods and techniques has evolved, encompassing the comprehension and integration of various technical elements. This progression involves a journey from understanding and borrowing techniques, combining and blending technology, to the mastery and selection of skills. It traverses through functional harmony, polyphony, atonality, and extends to include aspects like chromaticism in harmony. The exploration extends from imitative counterpoint, contrasting counterpoint, free counterpoint, to micro-counterpoint. The structural dimension extends from three-part forms, sonata forms, variations, to free forms. This exploration further delves into various aspects such as pitch, rhythm, texture, structure, timbre, and extends to incorporate elements like noise, electronic elements, collage, quotation, imitation, chance, and uncertainty. This journey encompasses diverse historical periods, progressing through classical, romantic, impressionist, post-impressionist, modernist, and post-modernist eras, witnessing an ever-growing array of compositional techniques. This systematic approach has established itself as a comprehensive set of creative tools and

construction methods, signifying a pivotal role played by the Western music technical theory over an extended historical period. (Qiao Zhou, 2019)

After looking at the previous studies, the research results in this category are very few. For centuries, folk music has exerted a significant influence on Western classical music. From the early 20th century to the present day, traces of folk influence can be discerned within classical saxophone works. While there exists dedicated scholarship on the impact of Japanese and Brazilian composers and their respective traditional music on the saxophone, a comprehensive examination of how composers from various cultures utilized folk music through the lens of the saxophone is notably absent. Despite searches across multiple digital repositories, no paper, whether written or performance-oriented, has explored how composers from different cultures employed folk music through the specific perspective of the saxophone across various historical periods. (Carolyn Clare Braus, 2021)

This gap in the scholarly discourse represents an intriguing opportunity for further investigation. Understanding how different cultural contexts and historical periods shaped the incorporation of folk music into classical saxophone compositions could provide valuable insights into the dynamic interplay between diverse musical traditions and this versatile instrument. Examining the unique timbral and expressive capabilities of the saxophone within the context of folk-influenced compositions might unveil nuanced interactions between cultural heritage and musical innovation. (Carolyn Clare Braus, 2021)

As we delve into this uncharted territory, it becomes evident that there is untapped potential for uncovering the rich tapestry of saxophone compositions influenced by folk traditions across the globe. By exploring this intersection, scholars and musicians can contribute to a more comprehensive understanding of how folk elements have been woven into the fabric of classical saxophone music, shedding light on the diverse ways in which cultures have resonated through this dynamic and expressive instrument. (Carolyn Clare Braus, 2021)

Dr. Zhang Yi's insightful research on the compositions of Liang Lei into my dissertation for several compelling reasons. Liang Lei stands as a distinguished figure in the realm of musical composition, particularly for his remarkable success in creating works with a distinct Chinese style that have garnered international acclaim

and numerous awards. Dr. Zhang Yi's study offers a comprehensive analysis of Liang Lei's background, motivations, technical skills, and playing techniques, providing an in-depth understanding of the artistic prowess behind his acclaimed compositions. Moreover, the focus on a piece with the style of Peking Opera within Dr. Zhang Yi's thesis aligns closely with my research direction, which centres on the recomposition of Chinese folk music for the saxophone. The inclusion of Peking Opera-style compositions in the research not only adds relevance but also provides a valuable parallel to the folk songs I aim to investigate. By drawing on this well-regarded study, I seek to benefit from the rich insights it offers into the successful fusion of traditional Chinese elements with contemporary musical expressions, contributing to the depth and context of my own research endeavours.

As Dr. Liu's exploration of traditional folk songs in modern music education reveals a triad of challenges: identity absence, identity misplacement, and identity dislocation. These issues underscore the need for a more comprehensive and culturally inclusive approach to music education, ensuring the preservation and appreciation of traditional musical heritage.

The concept of identity absence emphasizes the critical necessity of recognizing and incorporating native music culture within the educational framework. Bridging this gap is essential for sustaining traditional musical forms and passing them on to future generations. Identity misplacement signals a generational disconnection, necessitating efforts to make traditional music more relevant and engaging for adolescents. By addressing resistance and highlighting cultural significance, educators can foster a renewed interest in traditional musical forms among the younger demographic. Finally, identity dislocation highlights the marginalized status of traditional music in educational priorities. Reevaluating curricular approaches can ensure that traditional music is rightfully recognized and integrated into the broader music education landscape. (Jiangxia Liu, 2019)

In essence, Liu's insights call for a paradigm shift in music education, where traditional folk songs are not merely artifacts of the past but integral components of a dynamic and culturally enriched musical journey. Addressing these challenges will contribute to a more holistic and harmonious music education environment,

celebrating the diversity and enduring legacy of traditional music within the modern educational landscape.

Numbered musical notation uses numbers to represent the pitches of the notes, with additional symbols to indicate rhythm and articulation. This method contrasts with the Western staff notation, offering a more straightforward and intuitive way to read music. For example, the numbers 1 to 7 correspond to the diatonic scale degrees, and dots above or below these numbers indicate octave shifts. This simplicity allows learners to focus more on the musicality and expression rather than the complexities of reading traditional staff notation. (Yohanes Suyanto, 2018)

The widespread use of numbered musical notation has significant implications for the transcription of "Little River Flows" for the saxophone. Since the melody and rhythm are clearly outlined in numbered musical notation, it becomes relatively straightforward to transcribe the piece accurately for any instrument, including the saxophone. The performer can easily interpret the notation without the need for extensive conversion or re-interpretation, preserving the integrity of the original music.

The familiarity with numbered musical notation among Chinese musicians and enthusiasts means that a wide audience can appreciate and perform "Little River Flows" on various instruments. This accessibility helps in the preservation and dissemination of traditional folk music, ensuring that it continues to be a vibrant part of contemporary musical life in China. By transcribing the piece for the saxophone using numbered musical notation, musicians can maintain a direct link to the song's cultural roots while exploring new and creative ways to express its timeless beauty.

In conclusion, existing research has yielded valuable insights into the techniques employed by composers and saxophonists, as well as the current landscape of research and education. However, it is notable that there is a scarcity of literature in this domain, with limited analysis of both writing and playing techniques. The author underscores the importance of emphasizing the necessity and specificity inherent in studying the integration of different cultures. Consequently, numerous gaps persist in this field, leaving ample room for future research endeavours to explore and address these uncharted territories.

CHAPTER III

Research Methodology

In this chapter, the research methodology will be conducted by the following:

1. Research Scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research Process
 - 2.1 Selection of the research site
 - 2.2 Selection of the key informants
 - 2.3 Selection of the music
 - 2.4 Research tools
 - 2.5 Data collection
 - 2.6 Data management
 - 2.7 Data analysis
 - 2.8 Data Presentation

1. Research Scope

1.1 Scope of content

This research title is *The Resonance of Saxophone in Recomposed Chinese Folk Music*. It has 3 objectives. The research methodology for this study is crafted to seamlessly address the three defined objectives. It integrates a contemporary lens for exploring the development and status of recomposed Chinese folk music for the saxophone. Simultaneously, a detailed examination of techniques and musical characteristics in selected works is undertaken, complemented by performance evaluations. To guide artistic innovation, the methodology engages both composers and saxophonists, drawing insights from successful compositions and exploring collaborative opportunities. This holistic approach aims to provide a comprehensive understanding of new saxophone works recomposed from Chinese folk music. The research scope encompasses a comprehensive exploration of recomposed Chinese

folk music for the saxophone, focusing on the development, content, saxophonists, and composers within this genre.

In tracing the development, the study will delve into the historical trajectory of recomposed Chinese folk music for the saxophone. This includes an examination of key periods, influential events, and factors contributing to the evolution of this musical form. Attention will be given to understanding how cultural shifts, technological advancements, and educational influences have shaped the genre over time.

A significant facet of the research involves a detailed analysis of the content within selected works. Compositions will be scrutinized to uncover the specific techniques employed by composers. The study will explore how traditional Chinese elements are seamlessly integrated with the unique characteristics of the saxophone. Additionally, a thematic exploration will be undertaken to identify recurring themes and examine how cultural or emotive aspects are consistently addressed and expressed musically.

In investigating the role of saxophonists in recomposed Chinese folk music, the study will focus on interpretative approaches. Saxophonists' methods of conveying the nuances of this genre will be scrutinized, with an emphasis on identifying distinct interpretative styles. Furthermore, the research will address the technical challenges faced by saxophonists in effectively performing recomposed Chinese folk music, offering insights into specific aspects that may pose difficulties.

The study also places a spotlight on the influential role of composers in shaping the genre. It will feature profiles of notable composers within recomposed Chinese folk music for the saxophone, providing a deeper understanding of their backgrounds, motivations, and distinctive contributions. Special attention will be given to identifying compositions that have significantly contributed to the genre's development, shedding light on the innovative elements introduced by these composers.

Throughout the research, a nuanced geographical focus will be considered, examining potential regional variations or influences that contribute to the characteristics of recomposed Chinese folk music for the saxophone. The study will

adopt a contemporary lens, ensuring a balanced exploration of both historical roots and present-day dynamics within the genre.

This section will detail the specific research design, sampling techniques, data collection methods, and ethical considerations that will guide the comprehensive exploration of the research questions posed in this study. The ensuing steps will further elucidate the intricacies of the chosen methodology, facilitating a structured and rigorous investigation into the resonance of the saxophone in the realm of recomposed Chinese folk music.

This study adopts a mixed-methods research design, integrating historical analysis, musical examination, and qualitative exploration. The utilization of multiple methods allows for a holistic investigation into new saxophone works recomposed from Chinese folk music, capturing both the historical evolution and the artistic intricacies of the musical fusion.

The research involves a combination of primary and secondary sources. Primary sources include musical scores, historical documents, and interviews with composers or musicians involved in the recomposition process. Secondary sources encompass existing literature, academic articles, and recordings of recomposed Chinese folk music for the saxophone. This dual-source approach ensures a comprehensive examination of the chosen subject, blending historical context with contemporary perspectives.

1.2 Scope of time

Research Activities Timeline: October 2022 - April 2025.

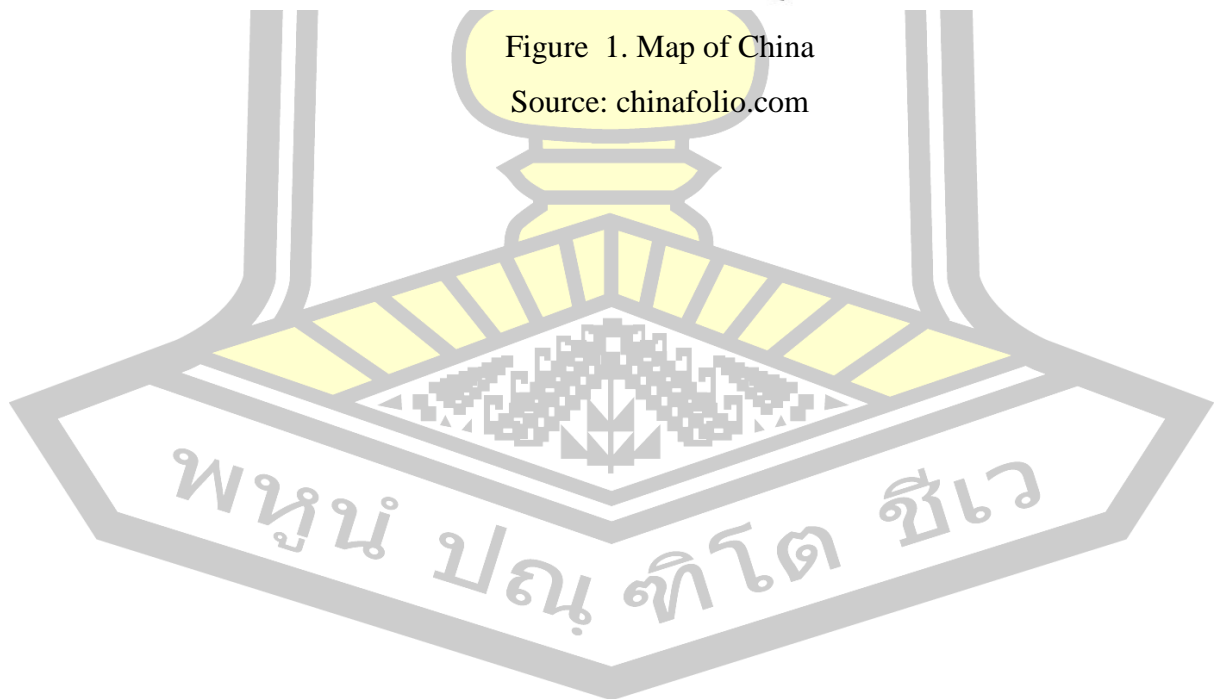
2. Research Process

2.1 Selection of the research site

พหุ ม ประถมศึกษา



Figure 1. Map of China
Source: chinafolio.com



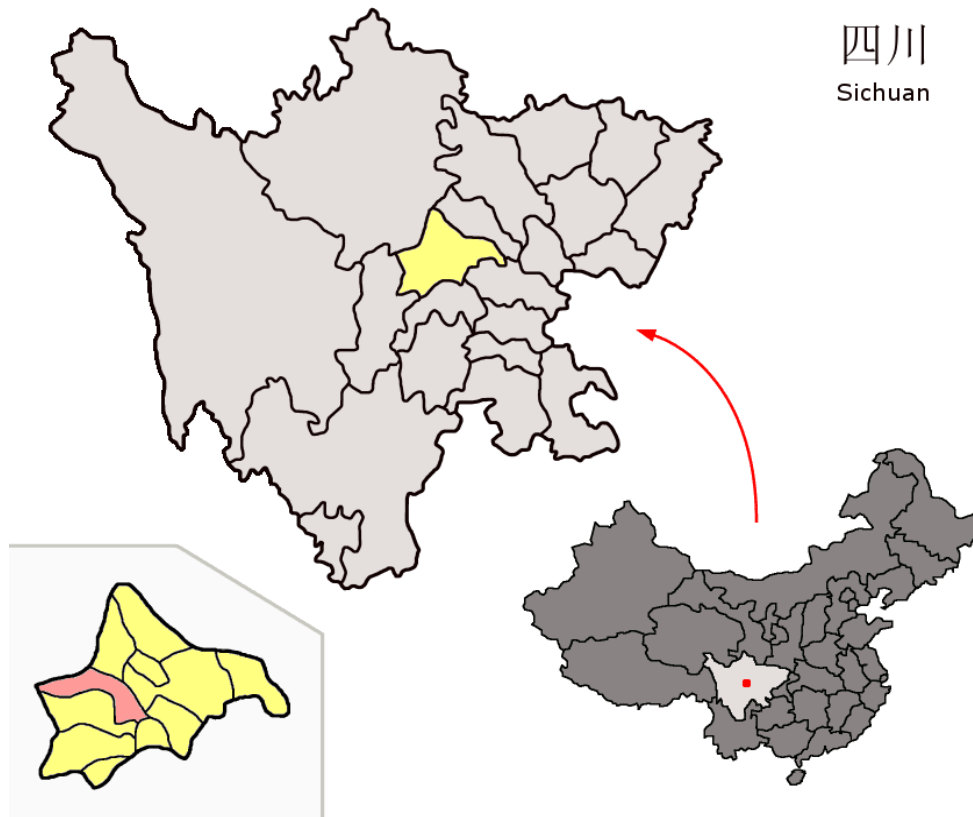


Figure 2. Map of Chongzhou, Sichuan, China
Revised: Photo: en.wikipedia.org (Jan 12, 2024)



Figure 3. Sign of Jiezi

Source: Chinese New Works of Saxophone Conference Committee

Selecting Chongzhou City in Sichuan Province as the research location holds significant merit for my study. Since 2019, the annual China Saxophone New Music Conference has been convened in this locale. This conference serves as a pivotal gathering for accomplished composers and saxophonists in China, providing a collaborative platform to explore the development of the saxophone in the country. The synergy of high-caliber talents at this event has led to the emergence of numerous outstanding Chinese saxophone compositions each year. Consequently, the conference has become a fertile ground, fostering increased opportunities to produce both Chinese saxophone music and innovative compositions.

The unique environment created by the China Saxophone New Music Conference in Chongzhou City has cultivated a rich soil where the saxophone community can thrive. The annual congregation of influential figures in the Chinese saxophone scene facilitates in-depth discussions, knowledge exchange, and the exploration of creative avenues. Moreover, the conference acts as a catalyst for the birth of remarkable saxophone compositions, contributing significantly to the landscape of contemporary Chinese music. By situating my research in Chongzhou City, I aim to tap into this vibrant hub of saxophone innovation, gaining valuable insights into the evolution and artistic expressions within the realm of recomposed Chinese folk music for the saxophone.

2.2 Selection of the key informants

The criteria for selected.

- a. Have experience with Saxophone or composition for more than 20 years.
- b. Have the article more than 10 international journal articles.
- c. Have old over 40 years old.
- d. Got the prize or accepted by Nations organize.
- e. Who has supported creating new saxophone works especially recomposing from folk music.

2.2.1 Yusheng Li



Figure 4. Picture of musician –Yusheng Li
Photo by Wu Dao

Yusheng Li (李雨生) is a Professor of Saxophone, artist, and saxophone educator at Sichuan Conservatory of Music. Additionally, he serves as an expert reviewer for the Academic Degrees Committee of the Ministry of Education, the Chair of the National Higher Art Institutions Saxophone Professional Committee (preparatory), and the Director of the Saxophone Professional Committee. In the realm of music associations, Yusheng Li holds the position of President of the Wind and Brass Joint Association of the Sichuan Musicians Association. Furthermore, he is the Director of the Saxophone Professional Committee. He is the initiator of the Chinese Saxophone New Music Conference and the initiator of the Chinese Saxophone new works collection.

2.2.2 Shyen Lee

พหุบัณฑิต ชีเว



Figure 5. Picture of musician –Shyen Lee

Photo: Mahidol Music

Shyen Lee (李贤) presently holds the position of saxophone professor at Mahidol University in Thailand. His solo performances have graced prestigious venues such as Lincoln Center, Harvard University's Paine Hall, as well as stages in Montreal, Minneapolis, Paris, Bordeaux, and beyond. Noteworthy as a champion of contemporary music, Lee has commissioned and premiered works by acclaimed composers like John Harbison, Frank Ticheli, Larry Bell, Gunther Schuller, Bernard Rands, and leading Chinese composers. He has also been a catalyst for the creation of new pieces by emerging Thai composers, including Narong Prangcharoen, Jiradej Setabundhu, and Boomrat Sirirattanapan. Demonstrating his commitment to fostering saxophone performance in Asia, Lee annually organizes saxophone summer camps in Bangkok, Taiwan, and China. His influence extends to Taiwan, where he has successfully established a tradition and pedagogy for concert saxophone. Lee's educational journey includes studies with Kenneth Radnofsky at the New England Conservatory (BM, '96) and Dr. John Sampen at Bowling Green University (MM, '98).

2.2.3 Guisen Han



Figure 6. Picture of musician –Guisen Han
Photo by Haoyun Guo

Guisen Han, composer, national first-class composer. Composer of saxophone quartet piece “Lovely Red Flowers”, recomposed from Chinese folk song “Lovely Red Flowers (好花红)”. He was the chief editor of Campus Singing and the standing vice chairman of Guiyang Musicians Association. He is currently the honorary chairman of Guiyang Musicians Association, the vice chairman of Guizhou Music Education Research Association, the director of Guizhou Piano Association, and the consultant of "Campus Singing" periodical.

2.2.4 General informants

The criteria for selected.

- a. Have experience with Saxophone or composition for more than 10 years.
- b. Have the article more than 10 international journal articles.
- c. Have old over 40 years old.

d. Got the prize or accepted by Nations organize.

e. Who has supported creating new saxophone works especially

2.2.4.1 Jin Yan:



Figure 7. Yan Jin

Photo by Fang Xiao

Yan Jin, doctoral degree in composition of the School of Music of Capital Normal University in 2019, under Professor Gao Ping. Representative works: Chamber music "Flower in the Rain (雨中花)" premiered by the New Zealand trio at Capital Normal University, and won the finalist award of the 2020 National Higher Education Composition Technology Theory Conference; National chamber music "Spring Dawn I (春晓I)" won the second "Dunhuang Award" in 2021. Chinese national chamber music new works exhibition and evaluation activities comprehensive chamber music Excellent Award, and premiered by the "Wujie" National Chamber Orchestra. In January 2022, he was invited to participate in the 2021 Chengdu Jiezi Saxophone conference. The work "Flowering Tone (开花调)" (made for saxophone and piano) was premiered and collected into the "Saxophone Chinese Original Works Collection" and published by the People's Music Publishing House. In addition, he also composed works such as orchestral music "Life", string quartet "What is Home (何以为家)", chamber music "Foggy Mountain (雾山)", and "No Title (无题)" for clarinet, violin and cello. In June 2021, he was selected for the

"Jiangxi Culture and Art Foundation Talent Training Project - "National Non-heritage National Mountain Song Performing Art Talent Training Project", and composed "Oh, whatever you want" and the art song "Under the camphor tree", which were widely praised; he was selected into the 2022 Art Talent Training Funding Project of the National Art Foundation. ——"The Nationalization of Piano Works Creative Talent Training", the piano solo "Four Folk Songs of the Left Power" composed by himself was selected for the final concert display. Finally, the writing of the paper has been selected into the National Composition Theory Academic Seminar for many times; the applied topic has been selected for the 2021 high-level academic project of Capital Normal University and other honors. The write is the saxophone player who premiered his music "Flowering Tone (开花调)". (Jin Yan, 2013)

2.2.4.2 Lei Liang



Figure 8. Lei Liang

Photo by Alex Matthews

Lei Liang is a renowned Chinese-American composer celebrated for his innovative contributions to contemporary music. He holds a bachelor's and master's degree from the New England Conservatory in Boston and earned his doctorate from Harvard University. Currently, he serves as a "Distinguished Professor" at the

University of California, San Diego (UCSD), where he is also a doctoral advisor. Previously, he held leadership roles as the Chair of the Department of Music and the Head of Composition Studies.

In recent years, Lei Liang has garnered numerous prestigious international accolades, including the “Rome Prize” from the American Academy in Rome, the Guggenheim Fellowship, the Serge Koussevitzky Music Foundation Award, the National Endowment for the Arts Award, the New York Creative Award, and the Walter Hinrichsen Award from the American Academy of Arts and Letters. His saxophone and orchestra composition, *XiaoXiang*, was a finalist for the 2015 Pulitzer Prize in Music. In 2021, his orchestral work, *A Thousand Mountains, A Million Streams*, received the coveted Grawemeyer Award, one of the highest honors in the field of composition.

2.3 Selection of the music

2.3.1 Selection Criteria

According to previous study and advises from key informants. The selection of works for analysis will be guided by specific criteria to ensure a focused and representative sample. Criteria may include the historical period of the recomposed Chinese folk songs, the geographic origin of the melodies, and the diversity of composers or arrangers. By establishing clear criteria, the study aims to provide a well-rounded representation of recomposed works, allowing for a comprehensive analysis.

The three selected pieces were obtained through direct contact with the composer. The reasons for choosing works are as follows:

a. Little River Flows

This piece has undergone a very clear developmental process, evolving from transcription to adaptation, and finally to being inspired by the original material. The work has been analyzed using a comparative research method, examining the differences between its three versions.

b. Lovely Red Flowers

This piece is adapted from a Buyi folk song. The reason for choosing this piece is that the composer preserved the original melody while adding new sections and adjusting based on the characteristics of the saxophone. Additionally, the

composer transformed the originally solo Buyi folk song into a saxophone quartet. In this research, this piece holds significant importance.

c. Memories of Xiaoxiang

This piece is well-known in the saxophone works, having been a finalist for the 2015 Pulitzer Prize. Several scholars have already analyzed this work, and their conclusions have been very useful for this study. However, the focus of this research is on the performance of the piece, as it represents a revolutionary innovation. Such innovation aligns perfectly with the goals of this study.

2.3.2 Sampling Method

A purposive sampling method will be employed to deliberately select works that align with the established criteria. This method ensures that the chosen sample is relevant to the research objectives and contributes meaningfully to the overall understanding of new saxophone works recomposed from Chinese folk music. The selection process will be documented and transparent, enhancing the study's credibility.

2.4 Research tools

2.4.1. Observation

The progress of observation is:

- a. Create the observation.
- b. Give it to adviser for check.
- c. Update it according to advises.
- d. Final check and confirm.

Observation serves as a foundational tool in understanding the practical aspects of saxophone performance and the nuances of recomposing Chinese folk melodies. Live performances, rehearsals, and educational settings are observed to capture the subtleties that may not be fully conveyed through other methods. This hands-on approach provides a real-time understanding of the interaction between the saxophone and traditional Chinese musical elements.

Observing the China Saxophone New Music Conference provides a unique opportunity to witness numerous outstanding composers and saxophonists in one place. This gathering holds significant importance for your research.

Firstly, the conference allows you to gain real-time insights and in-depth analysis of numerous new saxophone compositions, even before their official publication. This enables you to thoroughly study and analyze these works, providing timely research material for your dissertation.

Moreover, through direct interaction with composers and saxophonists, you can understand their creative motivations, technical choices, and perspectives on incorporating traditional elements. This direct exchange enriches the content of your research, offering profound insights derived from the creators themselves.

Observing performances by diverse saxophonists allows you to gain a comprehensive understanding of different styles and playing techniques. This contributes to a deeper understanding of the selected works, offering a wealth of material for the musical analysis component of your research.

Additionally, face-to-face interactions with professionals at the conference facilitate the establishment of a professional network. These connections may not only support your current research but also create opportunities for future collaborations and information sharing.

In summary, attending the China Saxophone New Music Conference not only provides a dynamic environment to comprehensively study new saxophone compositions but also allows for direct interactions with industry leaders, injecting depth and breadth into your research.

2.4.2. Interviews

The progress of interviews is:

- a. Create the interviews.
- b. Give it to adviser for check.
- c. Update it according to advises.
- d. Final check and confirm.

In the quest for a nuanced understanding of recomposed Chinese folk music for the saxophone, interviews serve as a pivotal methodological choice. The key participants, including the chairperson of the China Saxophone New Music Conference, a seasoned saxophonist, and a distinguished composer, have been deliberately selected to offer diverse insights into the genre's development, techniques, and artistic innovation.

These interviews are designed with multifaceted objectives. They aim to capture a spectrum of perspectives on the genre, delving into motivations, challenges, and aspirations. By directly engaging with individuals actively shaping the music, the research seeks to unveil personal experiences and insights that might elude other investigative approaches.

The rationale behind selecting these specific interviewees is rooted in their unique roles within the realm of recomposed Chinese folk music. The chairperson's overarching view provides a panoramic understanding of contemporary saxophone music trends in China. In contrast, interviews with a prominent saxophonist and a distinguished composer bring the crucial perspectives of a performer and a creative mind, respectively.

To ensure methodological rigor, the interviews will adopt an open-ended question approach. This strategy grants interviewees the space to express their perspectives fully, aiming to extract rich, context-specific data that is indispensable for a thorough analysis of recomposed Chinese folk music for the saxophone.

In summary, the interview methodology embraced in this research promises an immersive exploration into the intricate layers of recomposed Chinese folk music for the saxophone. Through direct conversations with key contributors, the study aspires to offer a firsthand glimpse into the motivations and experiences that shape this vibrant musical landscape.

2.4.3 Questionnaires

The progress of Questionnaires is:

- a. Create the Questionnaires.
- b. Give it to adviser for check.
- c. Update it according to advises.
- d. Final check and confirm.

Supplementing qualitative data with quantitative perspectives, structured questionnaires are distributed to a diverse sample of saxophonists and composers who involved in saxophone performances and Chinese folk music. The questionnaires seek to gather standardized responses on specific aspects, providing a broader perspective on the preferences, challenges, and perceptions surrounding the

integration of saxophone and Chinese folk melodies. This method allows for a systematic analysis of trends and patterns within the broader community.

2.5 Data collection

- This multi-pronged data collection approach ensures a rich and multifaceted exploration of new saxophone works recomposed from Chinese folk music.

2.5.1 Instrumentation

a. Musical Score Analysis

Musical scores of selected recomposed Chinese folk songs will be examined to identify specific techniques, stylistic elements, and structural nuances. This involves a detailed analysis of musical notation, harmonies, and instrumentation to uncover the artistic choices made by composers.

b. Historical Documents

Historical documents, including written accounts or publications related to the introduction of the saxophone in Chinese music, will be reviewed to provide contextual insights into the historical evolution of the saxophone's role.

c. Interviews

Interviews with composers, musicians, or experts in the field will be conducted to gather qualitative data on the techniques and intentions behind recomposing Chinese folk songs for the saxophone. These interviews aim to capture firsthand perspectives on the cultural significance and artistic innovation in the recomposition process.

2.5.2 Procedures

a. Musical Score Analysis

The selected musical scores will be systematically analyzed using established musicological methods, including but not limited to thematic analysis, harmonic analysis, and structural analysis.

b. Historical Documents

Historical documents will be reviewed through archival research, accessing relevant materials from libraries or digital archives. The information obtained will be synthesized to provide a contextual foundation for the historical analysis.

c. Interviews

Conduct semi-structured interviews with composers, musicians, or experts. The interviews will be recorded and transcribed for thorough analysis. The themes emerging from interviews will be compared with the findings from musical score analysis to provide a comprehensive understanding.

2.5.3 Selected works

The three selected pieces were obtained through direct contact with the composer. The reasons for choosing works are as follows:

d. Little River Flows

This piece has undergone a very clear developmental process, evolving from transcription to adaptation, and finally to being inspired by the original material. The work has been analyzed using a comparative research method, examining the differences between its three versions.

e. Lovely Red Flowers

This piece is adapted from a Buyi folk song. The reason for choosing this piece is that the composer preserved the original melody while adding new sections and adjusting based on the characteristics of the saxophone. Additionally, the composer transformed the originally solo Buyi folk song into a saxophone quartet. In this research, this piece holds significant importance.

f. Memories of Xiaoxiang

This piece is well-known in the saxophone works, having been a finalist for the 2015 Pulitzer Prize. Several scholars have already analyzed this work, and their conclusions have been very useful for this study. However, the focus of this research is on the performance of the piece, as it represents a revolutionary innovation. Such innovation aligns perfectly with the goals of this study.

2.6 Data management

This detailed data management plan ensures systematic organization and preparatory steps for the diverse types of data collected, including visual and sound data from the field. The outlined procedures aim to streamline the analysis process by addressing potential challenges and enhancing the overall quality of the data.

2.6.1 Organization and Pre-Analysis Handling

a. Data Classification

Classify collected data into distinct categories based on source types, such as musical scores, historical documents, and interview transcripts.

b. File Naming Conventions

Establish a standardized file naming convention to ensure consistency and ease of identification. Include relevant details such as date, location, and content type in file names.

c. Metadata Documentation

Create metadata documentation for each piece of data, recording essential details like the date of collection, location, and any specific characteristics or context associated with the data.

d. Audio-Visual Data Handling

For visual and sound data collected from the field, organize files systematically, incorporating tags or descriptors that capture key visual and auditory characteristics.

2.6.2 Audio Data Processing

a. File Format Standardization

Standardize audio file formats to facilitate compatibility across analysis tools. Convert recordings to a consistent format suitable for musicological analysis.

b. Quality Checks

Conduct quality checks on audio recordings, addressing issues such as background noise, distortions, or inconsistencies. Document any observed anomalies for consideration during analysis.

c. Transcription and Annotation

If applicable, transcribe interviews or spoken content in audio recordings. Annotate musical scores with relevant information, such as compositional techniques or historical context gleaned from interviews.

d. Digital Signal Processing (DSP)

Apply basic digital signal processing techniques if needed, addressing issues like normalization, equalization, or noise reduction to enhance the quality of audio data for analysis.

2.6.3 Visual Data Processing

a. Image Annotation

Annotate visual data, such as images or visual artifacts, with contextual information obtained during field collection. Include details on cultural significance, historical context, or notable features.

b. Image Format and Resolution

Standardize image formats and resolutions for consistency. Consider the requirements of any image analysis tools or software that may be used during subsequent analysis.

2.6.4 Overall Data Backup

a. Backup Protocols

Implement robust backup protocols for all data, ensuring redundancy and protection against potential loss. Regularly back up files to secure storage locations.

b. Data Access and Permissions

Establish access controls and permissions for different team members involved in data management. Clearly define who can access, modify, or analyze specific datasets.

c. Data Security Measures

Implement security measures to protect sensitive data. This includes encryption for files containing personal information and the use of secure channels for data transfer.

2.7 Data analysis

This comprehensive data analysis approach aims to uncover intricate details about the historical evolution, musical techniques, and cultural implications of recomposed Chinese folk music for the saxophone.

2.7.1 Objective 1

a. Timeline of Development:

Create a chronological timeline illustrating the development of recomposed Chinese folk music for the saxophone. Highlight key milestones, influential compositions, and shifts in stylistic approaches over the years.

b. Genre Classification:

Classify the recomposed Chinese folk music for the saxophone into genres or styles. Identify common characteristics within each genre and explore how they have evolved over time.

c. Survey or Interviews:

Conduct surveys or interviews with composers, performers, and scholars in the field to gather qualitative insights. Explore their perspectives on the current state of recomposed Chinese folk music for the saxophone, challenges faced, and potential future directions.

d. Performance Analysis:

Analyze recorded performances of recomposed Chinese folk music for the saxophone. Evaluate the technical aspects, interpretative choices, and the impact of different performers on the genre.

e. Publication and Recognition:

Analyze publication trends, awards, and recognition received by works in recomposed Chinese folk music for the saxophone. Identify patterns that indicate the genre's impact and acceptance within the broader music community.

f. Comparison with Traditional Folk Music:

Compare recomposed Chinese folk music for the saxophone with traditional Chinese folk music. Identify elements retained, modified, or innovated upon in the recomposed versions.

g. Analysis of Technical Challenges:

Investigate the technical challenges faced by saxophonists in performing recomposed Chinese folk music. Explore the specific techniques, extended playing methods, or adaptations required for effective interpretation.

h. Synthesis and Conclusion:

Synthesize the findings from the various analyses to draw conclusions about the current state and development of recomposed Chinese folk music for the saxophone. Highlight emerging trends, challenges, and potential future directions for the genre.

2.7.2 Objective 2

a. Musical Score Analysis

Employ established musicological techniques to analyze the selected musical scores. This may include thematic analysis to identify recurring motifs, harmonic analysis to understand tonal structures, and structural analysis to examine compositional forms.

b. Interviews

Utilize thematic analysis for the qualitative data gathered from interviews. Identify recurring themes, perspectives, and insights provided by composers and musicians regarding the cultural significance and artistic innovation of recomposed Chinese folk music for the saxophone.

2.7.3 Objective 3

a. Synthesis of Musical Score Analysis

Synthesize findings from musical score analysis to construct a narrative of how recomposed Chinese folk songs for the saxophone exhibit unique artistic elements and reflect the interplay between traditional melodies and contemporary interpretation.

b. Historical Context Interpretation

Interpret information gathered from historical documents to elucidate the historical context of the saxophone's integration into Chinese music. Explore how historical events and cultural shifts influenced the saxophone's role in Chinese musical traditions.

c. Integration of Interview Data

Integrate insights from interviews with composers and musicians to deepen the understanding of the cultural significance and artistic innovation inherent in the recomposition of Chinese folk music for the saxophone. Provide a nuanced interpretation of the qualitative data.

2.8 Data Presentation

Chapter I	Introduction
Chapter II	Literature Review
Chapter III	Research Methodology
Chapter IV	The Contemporary Change of Saxophones in Recomposed Chinese Folk Music.
Chapter V	The Characteristics of Saxophone in Recomposed Chinese Folk Music Selected Works
Chapter VI	The Artistic Innovation of Saxophone in Recomposed Chinese Folk Music
Chapter VII	Conclusion Discussion and Suggestions

CHAPTER IV

The Contemporary Change of Saxophones in Recomposed Chinese Folk Music

This chapter will state the New saxophone works recomposed from Chinese folk music with the contemporary change of saxophone in recomposed Chinese folk music. The research will be conducted by following:

1. Transcription of Folk Music for the Saxophone
 - 1.1 Definition and Purpose of Transcription
 - 1.2 Methodological Approach: Techniques and Challenges
2. Adaptation of Folk Music for the Saxophone
 - 2.1 Definition and Scope of Adaptation
 - 2.1.1 Adjusting the Instrumentation
 - 2.1.2 Harmonic Adaptation
 - 2.1.3 Rhythmic Adaptation
 - 2.1.4 Cultural Sensitivity
 - 2.2 Methodological Approach: Strategies and Considerations
 - 2.2.1 Cultural Understanding
 - 2.2.2 Analyzing Rhythmic Patterns
 - 2.2.3 Instrumental Capabilities
 - 2.2.4 Adaptation Techniques
 - 2.2.5 Consultation and Collaboration
 - 2.2.6 Audience Engagement
 - 2.2.7 Balancing Tradition and Innovation
 - 2.2.8 Documentation and Reflection
3. Inspired Saxophone Music by Folk Music
 - 3.1 Definition and Concept of Inspired Saxophone Music by Folk Music
 - 3.1.1 Definition And Exploration Of Inspired Saxophone Music By Folk Music
 - 3.1.2 Artistic Freedom and Innovation
 - 3.2 Methodological Approach: Creative Processes and Innovations

3.2.1 Creative Techniques in Recomposition

3.2.2 Harmonic And Textural Innovations In Inspired Saxophone Music By Folk Music

3.2.3 Rhythmic Exploration and Interpretation

3.2.4 Interdisciplinary Perspectives

4. The Chinese New Work of Saxophone Conference

4.1 Introduction of the Chinese New Work of Saxophone Conference.

4.2 Content of the Chinese New Work of Saxophone Conference.

4.3 Saxophone works recomposed from national folk music in the Chinese New Work of Saxophone Conference.

5. Conclusion

In exploring the development and contemporary status of recomposed Chinese folk music for the saxophone, this chapter employs a structured research methodology that encompasses three distinct approaches. Firstly, the saxophone performs traditional folk melodies through direct transcription, preserving the original compositions without alteration in form, thereby highlighting the instrument's capability to reinterpret cultural motifs. Secondly, the chapter delves into adaptations of these folk tunes, where subtle modifications are introduced while maintaining the overarching integrity of the music. These adaptations may involve structural adjustments, harmonic variations, or the incorporation of new segments to enrich the saxophone rendition. Lastly, the chapter examines inspired saxophone music by folk music, a process involving innovative reinterpretations that retain minimal elements from the original melodies, such as brief motifs or stylistic characteristics, while introducing entirely new musical ideas. This approach aims to explore the saxophone's potential in creating fresh interpretations that bear traces of their folk origins yet present them in novel and evocative forms.

1. Transcription of Folk Music for The Saxophone

In recomposing Chinese folk music for the saxophone, the methodology starts with the transcription of traditional folk melodies directly onto the saxophone, preserving their musical structure and content while highlighting the saxophone's

unique timbre and expressive capabilities. This meticulous transcription process ensures faithful replication of each note and phrasing of the original folk songs, aiming to showcase these melodies in their authentic form without innovation or reinterpretation. The saxophonist explores the nuances of traditional Chinese folk music, examining how its melodies resonate with the saxophone's tonal qualities and expressive range. This approach underscores the saxophone's adaptability in interpreting melodies originally intended for other instruments or vocals. The research aims to contribute to the preservation and contemporary presentation of Chinese musical traditions, illustrating how a Western instrument like the saxophone can serve as a medium for exploring and disseminating traditional Chinese music. By preserving the original song's structure and form while utilizing the saxophone's expressive capabilities, the transcription process fosters cross-cultural musical dialogue and innovation, enriching cultural understanding and exchange across diverse musical traditions. (Pockrus, 2015)

1.1 Definition and Purpose of Transcription

In the context of recomposed Chinese folk music for the saxophone, the methodology begins with the transcription of traditional folk melodies directly onto the saxophone. This approach involves faithfully performing the folk songs without altering their musical structure or content, thereby showcasing the melodies through the unique timbre and expressive capabilities of the saxophone. This method aims to preserve the original essence and cultural integrity of the folk music while presenting it in a new instrumental context. By transcribing these melodies, the saxophonist seeks to explore how the inherent characteristics of the saxophone can enhance the interpretation and presentation of traditional Chinese musical motifs.

This transcription process involves meticulous attention to detail, ensuring that each note and phrasing of the original folk songs is faithfully replicated on the saxophone. The goal is not to innovate or reinterpret the melodies but rather to showcase them in their authentic form through a different musical medium. Through this method, the saxophonist delves into the nuances of traditional Chinese folk music, examining how its melodies resonate and interact with the saxophone's tonal qualities and expressive range. This approach also serves to highlight the adaptability

of the saxophone as it interprets melodies originally intended for other instruments or vocal performances.

By transcribing folk music for the saxophone, this research aims to contribute to the broader understanding of how traditional Chinese musical traditions can be preserved and presented in contemporary contexts. It provides insights into the role of the saxophone in cultural preservation and musical adaptation, illustrating how a Western instrument can serve as a medium for the exploration and dissemination of traditional Chinese musical heritage. Through this methodological approach, the saxophonist not only pays homage to the rich tapestry of Chinese folk music but also explores its potential for cross-cultural musical dialogue and innovation.

When transcribing traditional folk music for saxophone performance, the process involves translating the original musical symbols and structure into a format suitable for saxophone. The primary goal of transcription is to preserve and disseminate the musical content of the original folk song while utilizing the saxophone's unique timbre and expressive capabilities.

The basic steps of transcription include translating the musical notation of the original folk song into symbols that can be accurately played on the saxophone. This may involve adjusting elements such as pitch, rhythm, and ornaments to fit the saxophone's capabilities while maintaining the original song's structure and form. Adapting the range of the saxophone to accommodate the original song's range is also crucial to ensure fidelity without distortion or alteration of the musical content.

While the aim of transcription is fidelity to the original music, saxophonists still interpret and adjust the performance artistically. This includes nuances in dynamics, ornaments, and rhythmic phrasing to convey the emotional and expressive qualities of the original music effectively.

Through music transcription, the saxophone, as a Western instrument, facilitates the cross-cultural exchange of traditional folk songs beyond cultural boundaries, contributing to global music dissemination and cultural preservation. This process not only enhances the saxophone's role in interpreting traditional music but also enriches cultural understanding and exchange across diverse musical traditions.

Examples of transcription is so many. Theoretically, any existing folk music melody has the potential to be transcribed for performance on various musical

instruments. This method allows for a wide range of adaptations, offering a significant advantage in terms of quantity. By transcribing folk melodies, musicians can explore countless interpretations and expressions, ensuring that these traditional tunes remain vibrant and accessible. This approach not only preserves the essence of the original music but also enriches the musical landscape by introducing folk melodies to new and diverse instrumental contexts.

1.2 Methodological Approach: Techniques and Challenges

Firstly, transcribers must possess strong music theory and analytical skills. This foundation enables them to understand the structure, melody, and harmonic elements of the original music deeply. It involves deciphering musical symbols, rhythms, and other technical aspects to faithfully translate the music into a format suitable for saxophone performance. This requires meticulous attention to detail to ensure the accuracy and integrity of the transcribed version while preserving the authenticity of the original piece.

Secondly, transcribe folk music for saxophone involves leveraging the instrument's unique performance techniques and characteristics. The saxophone's expressive capabilities, range, and timbre must be considered to effectively convey the emotional and stylistic nuances of the original music. Transcribers face challenges such as navigating the saxophone's different registers, articulations, and dynamics to capture the essence of the music faithfully. This process requires a deep understanding of saxophone performance techniques and the ability to interpret the original music in a way that respects its cultural and musical context.

Furthermore, cultural and musical background knowledge is essential in transcribing folk music for saxophone. While the notes and rhythms may remain unchanged, transcribers must grasp the cultural nuances, instrumentations, and stylistic conventions of the original music. This understanding ensures that the transcribed version retains the intended mood, character, and aesthetic qualities of the folk music, allowing it to resonate authentically with audiences familiar with the original traditions.

Lastly, the aesthetic and expressive dimensions of saxophone performance play a crucial role in transcription. Transcribers strive to maintain the artistic integrity of the original music while harnessing the saxophone's capabilities to enhance its

emotive impact. This involves making thoughtful decisions about phrasing, dynamics, and interpretation to bring out the inherent beauty and depth of the folk melodies through saxophone performance. Thus, while the process of transcribing folk music for saxophone may seem straightforward in concept, it demands a nuanced approach and a blend of technical proficiency, cultural sensitivity, and artistic interpretation to achieve a compelling and faithful rendition of the original music.

Transcribing folk music for saxophone performance, despite its straightforward approach in not altering or composing new music, comes with inherent limitations. One significant constraint lies in the saxophone's inherent differences from traditional folk instruments. While the saxophone is versatile and expressive, it may not always capture the timbral and tonal qualities unique to the original folk instruments. This can affect the authenticity and cultural resonance of the transcribed music, as certain nuances and subtleties intrinsic to the original instruments may be lost in translation.

Another limitation is related to the technical adaptations required for saxophone performance. Folk music often employs ornamentation, microtonal inflections, or specific playing techniques that are idiomatic to its original instruments. Adapting these aspects to the saxophone can be challenging and may necessitate compromises in fidelity to the original sound. Transcribers must carefully navigate these challenges to ensure that the essence and character of the folk music are preserved while accommodating the saxophone's technical capabilities.

The process of transcribing folk music for saxophone may encounter issues of cultural authenticity and interpretation. Folk music is deeply rooted in cultural traditions, historical narratives, and societal contexts that shape its meaning and significance. When transcribed for saxophone, there is a risk of diluting or misinterpreting these cultural elements, especially if the transcriber lacks sufficient cultural background or expertise. This could result in a performance that, while technically accurate, fails to convey the intended emotional depth or cultural essence of the original folk music.

Audience perception and reception play a crucial role in assessing the success of transcriptions. Listeners familiar with the original folk music may have expectations rooted in its traditional performance practices and stylistic conventions.

Transcriptions for saxophone may not always meet these expectations, leading to challenges in acceptance and appreciation, particularly among purists or traditionalists within the folk music community.

In summary, while transcribing folk music for saxophone offers accessibility and new interpretive possibilities, it also presents limitations related to instrument-specific adaptations, cultural authenticity, and audience reception. Navigating these challenges requires a balanced approach that respects the integrity of the original music while leveraging the saxophone's capabilities to convey its essence effectively.

2. Adaptation Of Folk Music for The Saxophone

In this section, we will explore an advanced form of adaptation that goes beyond mere transcription. This type of adaptation retains much of the folk music's original melody but reimagines its structure, rhythm, and other musical elements. Such a re-creation is complex, requiring the composer to balance the preservation of the familiar melody with introducing innovative elements that surprise the audience. This approach challenges listeners familiar with the original folk song, as the main challenge is to elicit praise rather than criticism when they hear the transformed yet recognizable melody.

2.1 Definition and Scope of Adaptation

2.1.1. Adjusting the Instrumentation

Adapting folk music for the saxophone involves more than simply transcribing it, it requires modifying the original music to suit the saxophone's characteristics while maintaining the essence of the folk genre. This process often involves several techniques and considerations to ensure a successful adaptation.

One key aspect of adapting folk music for the saxophone is adjusting the instrumentation and orchestration. Folk music compositions may originally feature instruments that are absent in saxophone ensembles or whose timbres don't easily translate to saxophone sounds. Adapting involves rearranging parts, potentially redistributing melodic lines or harmonies to fit the saxophone's range and capabilities. This adjustment ensures that the adapted piece not only remains faithful to the original composition but also effectively utilizes the saxophone's strengths in expressing the music's emotional and thematic content.

Adapting folk music for the saxophone entails a meticulous process of reconfiguring the instrumentation and orchestration to suit the saxophone's unique characteristics and performance capabilities. Folk music compositions often include instruments that are not traditionally part of saxophone ensembles, such as traditional strings or wind instruments specific to the region of origin. These instruments contribute distinct timbres and textures that may not directly translate to the saxophone's sound palette.

To adapt, composers and arrangers must carefully rearrange musical parts, sometimes redistributing melodic lines or harmonic structures across the saxophone's range. This adjustment is essential to maintain the integrity of the original composition while harnessing the saxophone's expressive strengths. For instance, melodic lines originally played on string instruments may need to be redistributed among different saxophone voices or registers to achieve a balanced and effective performance.

Adapting orchestration involves considering how different saxophone voices—such as soprano, alto, tenor, and baritone—can best convey the emotional and thematic content of the folk music. Each saxophone voice has its own timbral characteristics and expressive capabilities, which composers strategically utilize to enhance the adapted piece's richness and depth. This orchestration process may involve exploring various combinations of saxophone voices to achieve the desired tonal colors and textures that align with the emotional nuances of the original folk composition.

Ultimately, adjusting instrumentation and orchestration for the saxophone ensures that the adapted piece not only respects the integrity of the folk music but also maximizes the saxophone's potential to convey the music's emotional depth and cultural resonance. By carefully reimagining how the original instrumentation translates to saxophone voices, composers can create adaptations that resonate authentically with audiences while showcasing the saxophone's versatility and expressive range in interpreting folk music traditions.

2.1.2 Harmonic Adaptation

Harmonic adaptation is another critical element. Many folk melodies are harmonically straightforward or adhere to traditional modal structures that may not

align perfectly with Western tonal systems or jazz-influenced saxophone techniques. Adapting folk music for saxophone often involves enriching harmonies, adding chordal textures, or incorporating jazz improvisational elements to enhance the saxophone's expressive range. This adaptation process aims to preserve the integrity of the original folk melody while imbuing it with new harmonic complexities that resonate with saxophone performance traditions.

Harmonic adaptation in the context of adapting folk music for the saxophone requires careful navigation of the musical landscape between traditional folk melodies and the stylistic demands of saxophone performance. Many folk melodies, rooted in their cultural origins, may utilize harmonies that differ from Western tonal conventions or the harmonically richer textures typical in jazz and contemporary saxophone music. These melodies often adhere to modal structures or feature simple harmonic progressions that may not fully exploit the saxophone's capabilities for harmonic expression.

To adapt folk music for saxophone effectively, musicians often enrich the harmonic palette by adding depth to the existing harmonies. This can involve enhancing chordal textures, introducing subtle harmonic variations, or incorporating jazz-influenced improvisational elements. By doing so, the adaptation process not only respects the integrity of the original folk melody but also elevates it to new expressive heights that resonate with saxophone performance traditions.

Adding harmonic complexities to folk music for saxophone allows for a more nuanced and dynamic interpretation. It enables saxophonists to explore different tonal colors, harmonic tensions, and structural variations that enhance the emotional and dramatic impact of the music. This approach not only expands the saxophone's expressive range but also connects the adapted folk music more deeply with contemporary audiences familiar with jazz and Western classical music idioms.

Furthermore, harmonic adaptation in folk music for saxophone underscores the symbiotic relationship between tradition and innovation. It preserves the cultural authenticity and historical significance of folk melodies while embracing the saxophone's capacity for creative reinterpretation. This fusion of traditions facilitates a richer musical dialogue where saxophonists can honor the roots of the music while contributing to its ongoing evolution in a contemporary context.

Harmonic adaptation in adapting folk music for saxophone represents a transformative process that bridges cultural heritage with modern expressive possibilities. It showcases the saxophone's versatility and adaptability while ensuring that the essence and emotional resonance of the original folk melodies endure through harmonically enriched interpretations.

2.1.3 Rhythmic Adaptation

Rhythmic adaptation plays a crucial role in adapting folk music for saxophone. Folk music often features rhythmic patterns and nuances that are integral to its cultural and regional identity. Adapting these rhythms for saxophone may involve modifying articulation, tempo, or rhythmic accents to align with saxophone performance techniques. This adjustment ensures that the adapted piece maintains the rhythmic vitality and authenticity of the original folk music while accommodating the saxophone's capabilities for dynamic and expressive rhythmic interpretation.

Rhythmic adaptation is pivotal when transposing folk music for the saxophone, as folk melodies are often characterized by intricate rhythmic patterns that embody their cultural and regional origins. These rhythmic nuances are deeply ingrained in the identity and storytelling of folk traditions, making their faithful adaptation crucial for maintaining the music's authenticity and emotional impact.

When adapting these rhythms for saxophone, several adjustments may be necessary to ensure the music retains its rhythmic vitality while fitting within the saxophone's performance capabilities. This adaptation process involves modifying articulation, adjusting tempos, and emphasizing rhythmic accents to align with saxophone techniques and idiomatic expressions. For instance, saxophonists may alter the attack and release of notes, vary the intensity of articulation, or adjust the tempo to capture the essence of the original folk rhythm while showcasing the saxophone's dynamic and expressive potential.

Adapting folk rhythms for saxophone allows for creative reinterpretations that can enhance the rhythmic complexity of the music. Saxophonists may introduce syncopations, polyrhythms, or improvisational elements inspired by jazz traditions, enriching the rhythmic texture of the adapted piece while respecting its cultural roots. This approach not only preserves the rhythmic authenticity of the folk music but also

highlights the saxophone's versatility in interpreting diverse rhythmic traditions from around the world.

2.1.4 Cultural Sensitivity

Cultural sensitivity remains integral throughout this adaptation process, ensuring that modifications to rhythmic patterns honour the original context and intent of the folk music. Saxophonists approach rhythmic adaptation with a deep appreciation for the cultural significance embedded in each rhythmic motif, striving to convey its essence through nuanced performance techniques. By carefully balancing fidelity to tradition with innovative expression, saxophonists can create adaptations that resonate authentically with audiences, bridging cultural heritage with contemporary musical expression through the unique voice of the saxophone.

Beyond technical considerations, cultural sensitivity and authenticity are paramount in adapting folk music for saxophone. Adapting folk music involves understanding its cultural context, historical significance, and societal meanings. It requires a deep appreciation of the traditions and values embedded in the original music to ensure respectful and accurate adaptation. This cultural awareness informs decisions regarding instrumentation, harmonic choices, and rhythmic adaptations, aiming to preserve the cultural essence and emotional resonance of the folk music within the new saxophone arrangement. About that, the write will give more details in Chapter VI.

In conclusion, adapting folk music for saxophone is a nuanced process that combines technical expertise with cultural sensitivity. It involves modifying instrumentation, harmonies, and rhythms to suit the saxophone while preserving the authenticity and emotional depth of the original folk music. Successful adaptation requires a deep understanding of both saxophone performance techniques and the cultural context of the folk music being adapted, ensuring that the resulting arrangement resonates authentically with audiences while showcasing the saxophone's expressive capabilities.

2.2 Methodological Approach: Strategies and Considerations

2.2.1 Cultural Understanding

Cultural understanding forms the bedrock of any adaptation process, especially when transcribing folk music for the saxophone. Before embarking on

adaptation, it is essential to delve deeply into the cultural context and significance of the folk music being transcribed. This involves more than just deciphering notes and rhythms; it requires a comprehensive exploration of the music's origins, its embedded meanings within the community, and its role in cultural practices.

Understanding regional musical traditions is crucial. Folk music often reflects specific regional styles, scales, and rhythmic patterns that are unique to geographical areas. For instance, Chinese folk music may employ pentatonic scales and distinct melodic motifs that have evolved over centuries within various ethnic communities. By studying these traditions, saxophonists gain insights into the stylistic nuances and expressive techniques that define the music's character.

Cultural narratives play a significant role in shaping folk music. These narratives encompass historical events, myths, rituals, and everyday experiences that are passed down through generations. Folk songs serve as repositories of cultural memory, preserving the collective identity and values of the community. Adapting folk music with a deep understanding of these narratives ensures that the essence of the music—its emotional depth, storytelling power, and cultural significance—is preserved in the saxophone rendition.

Moreover, recognizing the role of music within the community is essential. Folk music often fulfills diverse functions, ranging from ceremonial rituals and social gatherings to expressions of identity and resistance. It serves as a medium for communal bonding, transmitting cultural heritage, and fostering solidarity among community members. Saxophonists engaged in adaptation must respect these functions and ensure that their interpretations honor the music's intended purposes and meanings.

Cultural understanding fosters a respectful approach to adaptation. It involves consulting with cultural custodians, historians, or community members who possess knowledge of the music's origins and traditions. This collaborative process not only enriches the saxophonist's interpretation but also deepens their appreciation for the cultural legacy embedded within the folk music. By upholding respect for the origins of the music, saxophonists can create adaptations that resonate authentically with both the musical traditions and the communities from which they originate.

2.2.2 Analyzing Rhythmic Patterns

Analyzing the original folk music's rhythmic patterns is a meticulous process that forms the foundation for effective adaptation to the saxophone.

There is a thorough examination of the original folk music that involves dissecting its rhythmic intricacies. This includes identifying recurring motifs, accents, and overarching rhythmic structures that define its character. Each folk tradition carries unique rhythmic signatures that reflect cultural practices, social contexts, and historical influences. For instance, Chinese folk music often features rhythmic patterns intricately tied to traditional dances or agricultural rituals, characterized by distinct rhythmic cycles and percussive elements.

By scrutinizing these rhythmic elements, saxophonists gain insights into the music's rhythmic vocabulary and expressive nuances. This analysis serves as a roadmap for determining which rhythmic components are fundamental to preserve during adaptation. Essential motifs and rhythmic accents are pinpointed to maintain the authenticity and integrity of the music, ensuring that the saxophone rendition resonates with the spirit of the original composition.

In addition, translating these rhythmic patterns to saxophone performance involves strategic considerations. Saxophonists must assess how to convey the rhythmic vitality and cultural essence of the folk music using saxophone-specific techniques. This may entail adjusting articulation, tempo, dynamics, and phrasing to align with saxophone capabilities while remaining faithful to the original rhythmic framework. For instance, the adaption of a lively dance rhythm from Chinese folk music might involve emphasizing syncopations or adjusting tempo fluctuations to enhance expressive interpretation on the saxophone.

Effective translation also requires a nuanced understanding of how saxophone timbre and articulation can complement or enhance the rhythmic motifs inherent in folk music. This involves experimenting with different saxophone registers, embouchure techniques, and rhythmic accents to capture the music's rhythmic diversity and emotional depth. By exploring these possibilities, saxophonists can create adaptations that not only preserve the rhythmic integrity of the original folk music but also imbue it with new dimensions of expressive interpretation and artistic innovation.

In general, analyzing the rhythmic patterns of original folk music provides saxophonists with a critical framework for adaptation. It guides decisions on which rhythmic elements to emphasize, how to translate them effectively to saxophone performance, and how to maintain cultural authenticity in the adaptation process. This analytical approach fosters a deeper appreciation of the rhythmic complexities within folk music traditions. It enhances the saxophone's role in conveying the rhythmic vitality and cultural significance of these musical forms.

2.2.3 Instrumental Capabilities

Exploring the instrumental capabilities of the saxophone is pivotal in adapting folk music, particularly when it comes to handling rhythmic articulation, dynamics, and timbre across different saxophone types—soprano, alto, tenor, and baritone. Each saxophone variant possesses unique tonal qualities and technical nuances that influence how rhythmic patterns are interpreted and conveyed.

Soprano saxophones, known for their higher register and bright timbre, excel in capturing intricate rhythmic details with clarity and agility. They can articulate rapid rhythmic motifs with precision, often enhancing the music's lively and vibrant character. In contrast, the alto saxophone, with its balanced tonal range and versatility, adapts well to a wide spectrum of rhythmic complexities. Its ability to navigate both melodic intricacies and rhythmic accents makes it suitable for nuanced adaptations that emphasize rhythmic subtleties.

Moving to the tenor saxophone, characterized by a robust and resonant sound in the mid-range, adaptations often highlight rhythmic phrases with warmth and depth. Its broader tonal palette allows for expressive interpretations of rhythmic patterns, balancing power with sensitivity. Lastly, the baritone saxophone, known for its rich, sonorous timbre and lower register, brings a profound depth to rhythmic adaptations. It can amplify the rhythmic foundation with its resonant low tones, providing a solid anchor for rhythmic structures while adding a sense of gravitas to the music.

Considering these instrumental characteristics, saxophonists tailor their adaptations to harness each saxophone's strengths. They explore how rhythmic articulation, from staccato to legato, can highlight different aspects of folk music's rhythmic vocabulary. Dynamics play a crucial role, with saxophonists using the

saxophone's range from pianissimo to fortissimo to shape rhythmic accents and intensify musical expression. Timbral variations further enhance adaptation, with saxophonists experimenting with vibrato, growls, and other techniques to imbue rhythmic patterns with texture and color.

Ultimately, understanding the technical capabilities of each saxophone type allows for nuanced adaptations that honor the rhythmic integrity of folk music while leveraging the saxophone's expressive potential. This approach ensures that adaptations not only preserve the cultural essence of the music but also breathe new life into rhythmic traditions through the diverse sonic possibilities offered by the saxophone family.

2.2.4 Adaptation Techniques

Adaptation techniques in the context of folk music for saxophone involve a nuanced exploration of how to translate the essence of traditional rhythms while harnessing the saxophone's expressive capabilities. One primary approach is to experiment with different articulation styles such as staccato and legato. Staccato articulation, characterized by short, detached notes, can emphasize rhythmic clarity and highlight specific accents within the folk music. On the other hand, legato articulation, where notes are smoothly connected, allows for a seamless flow of phrases, enhancing melodic continuity while integrating rhythmic nuances.

Another critical aspect of adaptation involves adjusting tempos and rhythmic accents. Tempos play a crucial role in shaping the mood and energy of the music. By varying tempos appropriately, saxophonists can maintain the rhythmic vitality of the original folk music or introduce contrasting tempos to create dynamic tension and release. Rhythmic accents, such as emphasizing off-beats or syncopated rhythms, add complexity and interest to saxophone adaptations. Syncopation involves placing accents on unexpected beats, thereby injecting a sense of groove and unpredictability into the music.

Exploring different rhythmic interpretations further expands the adaptive possibilities. Polyrhythms, for instance, involve layering multiple rhythmic patterns simultaneously, creating intricate textures that reflect the complexity of folk music traditions. Saxophonists may experiment with polyrhythmic elements to evoke a sense of cultural authenticity and rhythmic diversity. Additionally, variations in rhythmic

phrasing and interpretation allow for personalized expressions that resonate with both the saxophonist's artistic vision and the cultural origins of the folk music.

Overall, these adaptation techniques serve as creative tools for saxophonists to capture the spirit and authenticity of traditional rhythms while optimizing the saxophone's expressive potential. By integrating varied articulation, tempo adjustments, rhythmic accents, and exploratory interpretations, saxophonists can craft adaptations that not only honor the heritage of folk music but also breathe new life into these rhythmic traditions within contemporary contexts. This approach not only enriches saxophone works but also fosters a deeper appreciation for the cultural significance embedded in folk music adaptations for the saxophone.

2.2.5 Consultation and Collaboration

Consultation and collaboration are pivotal when adapting folk music for the saxophone, particularly to ensure authenticity and fidelity to the original traditions. Engaging with musicians who possess expertise in both folk music traditions and saxophone performance provides valuable insights and guidance throughout the adaptation process. These collaborators may include composers well-versed in the nuances of folk music, ethnomusicologists with a deep understanding of cultural contexts, or folk music experts intimately familiar with regional styles and rhythmic intricacies.

By consulting with these specialists, saxophonists can gain a deeper appreciation for the cultural significance embedded in folk music and receive informed feedback on how best to adapt rhythmic patterns, melodic motifs, and stylistic elements for saxophone performance. Collaborations with composers can yield innovative approaches to adaptation, exploring new interpretations while maintaining respect for the original musical identity.

Ethnomusicologists contribute essential scholarly perspectives, offering historical context and cultural insights that guide nuanced adaptations. Their expertise helps saxophonists navigate the complexities of folk music traditions, ensuring that adaptations resonate authentically with the cultural origins of the music. Collaborating with folk music experts facilitates a respectful representation of the original music, fostering cultural sensitivity and awareness within the adaptation process. These

collaborations not only enrich the artistic quality of saxophone adaptations but also contribute to preserving and celebrating diverse musical heritages.

In summary, consultation and collaboration with musicians, composers, ethnomusicologists, and folk music experts are integral to the adaptation of folk music for the saxophone. By leveraging their collective knowledge and expertise, saxophonists can create adaptations that honor the integrity of folk traditions while showcasing the expressive potential of the saxophone in interpreting and reimagining cultural musical legacies.

2.2.6 Audience Engagement

Audience engagement is a crucial consideration when adapting folk music for the saxophone, as it bridges the cultural and artistic dimensions of musical performance. Understanding the audience's familiarity with the original folk music helps shape adaptation strategies that resonate effectively during performances. Preserving recognizable elements of the original folk music ensures that listeners can connect with familiar melodies, rhythmic patterns, and cultural nuances. This preservation maintains authenticity and acknowledges the music's historical and cultural significance, providing a foundation upon which saxophone adaptations can build.

At the same time, saxophonists strive to offer new insights and interpretations through their performances. This might involve highlighting unique saxophone techniques, exploring dynamic contrasts, or incorporating improvisational elements that enrich the listening experience. By doing so, adaptations not only celebrate the legacy of folk music but also showcase the saxophone's versatility and expressive range.

Engaging the audience effectively also entails contextualizing the adapted music within its cultural framework. Introducing background information about the folk music's origins, its traditional instruments, or its narrative themes enhances audience appreciation and understanding. This educational aspect deepens the audience's connection to the music, fostering a richer and more immersive listening experience.

Considering the audience's demographic and cultural diversity plays a role in adaptation. Adapting folk music for the saxophone can appeal to a wide range of

listeners, from those deeply rooted in the cultural traditions to those encountering the music for the first time. Flexibility in adaptation approaches allows saxophonists to cater to diverse audience preferences and expectations, ensuring that the music resonates across different contexts and settings. Audience engagement in saxophone adaptations of folk music involves a delicate balance of preserving authenticity, offering innovation, and fostering cultural appreciation. By thoughtfully considering the audience's familiarity and expectations, saxophonists can create performances that captivate, educate, and celebrate the enduring allure of folk music through the expressive lens of the saxophone.

2.2.7 Balancing Tradition and Innovation

Balancing tradition and innovation are a pivotal aspect when adapting folk music for the saxophone, as it navigates the fine line between preserving cultural authenticity and fostering creative exploration. This approach not only respects the roots and essence of the original folk music but also allows for the saxophonist's artistic interpretation and expression.

Respecting tradition involves understanding the cultural context, historical significance, and stylistic nuances embedded within the folk music. This requires meticulous research into the music's origins, regional variations, and traditional performance practices. By delving into these aspects, saxophonists gain insights that guide respectful adaptation, ensuring that core elements such as melodic motifs, rhythmic structures, and tonal qualities remain faithful to the original composition.

Simultaneously, embracing innovation encourages saxophonists to infuse fresh perspectives and creative interpretations into their performances. This can involve exploring unconventional saxophone techniques, experimenting with varied tempos and dynamics, or incorporating improvisational elements that breathe new life into familiar melodies. Such innovations not only highlight the saxophone's expressive capabilities but also offer audiences novel ways to experience and appreciate traditional folk music.

The balance between tradition and innovation is a dynamic process that allows saxophonists to strike a chord between authenticity and creativity. It requires sensitivity to cultural sensitivities and a deep appreciation for the music's heritage, ensuring that adaptations resonate authentically while also resonating with

contemporary audiences. By honoring tradition while embracing innovation, saxophonists contribute to the ongoing evolution and relevance of folk music, fostering a meaningful dialogue between past and present through the expressive medium of the saxophone.

2.2.8 Documentation and Reflection

Documentation and reflection are essential components of the adaptation process when transcribing folk music for the saxophone. As saxophonists embark on adapting traditional folk melodies, meticulous documentation of each step becomes crucial. This includes recording initial observations of rhythmic patterns, melodic motifs, and structural elements inherent in the original music.

Throughout the adaptation journey, saxophonists must document the decisions made regarding rhythmic adjustments, articulation choices, and the exploration of various saxophone techniques. Detailed notes help in maintaining clarity and transparency in the adaptation process, serving as a reference for future performances and scholarly analysis.

Reflection plays a pivotal role in evaluating the effectiveness of the adaptation in conveying cultural and musical meanings. Saxophonists often engage in critical self-assessment, examining how well the adapted piece captures the essence and spirit of the original folk music. They consider whether the adaptation successfully communicates the intended emotions, cultural narratives, and stylistic characteristics inherent in the folk tradition.

Moreover, reflection involves seeking feedback from peers, mentors, and collaborators who bring diverse perspectives to the adaptation process. This external input provides valuable insights into the adaptation's authenticity and impact on audiences. It also fosters continuous improvement and refinement, ensuring that subsequent adaptations benefit from lessons learned and insights gained from previous experiences.

By documenting and reflecting on the adaptation process, saxophonists contribute to the scholarly discourse surrounding folk music transcriptions for saxophone. Their insights enrich understanding of the intricate relationship between tradition and innovation in music adaptation, highlighting the saxophone's role as a

versatile vehicle for preserving, interpreting, and reimagining cultural heritage through sound.

3. Inspired Saxophone Music by Folk Music

In this section, we delve into the concept of inspired saxophone music by folk music, exploring how composers reinterpret traditional melodies to create new artistic expressions. Inspired saxophone music by folk music involves not merely transcribing or adapting existing melodies but rather employing creative processes that blend tradition with innovation, enriching the saxophone works with unique cultural resonances.

3.1 Definition And Concept of Inspired Saxophone Music by Folk Music

3.1.1 Definition And Exploration Of Inspired Saxophone Music By Folk Music

Inspired Saxophone Music by Folk Music represents a unique genre where traditional folk melodies are creatively transformed using the saxophone. This genre involves taking existing folk songs, known for their cultural and historical significance, and reinterpreting them through a modern, versatile instrument. Unlike simple transcription, which is a faithful reproduction of the original melody, or adaptation, which involves slight modifications, inspired saxophone music often involves recomposition. This allows for a broader scope of artistic freedom and innovation.

In the process of recomposition, composers select distinctive elements from the original folk music—such as melodic fragments, harmonic sequences, rhythmic motifs, or even stylistic nuances—and weave them into newly crafted compositions. These new pieces showcase the expressive range and technical capabilities of the saxophone, creating a fusion of traditional and contemporary sounds. The transformation of these melodies is not just a technical exercise but an artistic one, bringing new life and emotional depth to well-loved tunes.

Exploring this genre involves understanding how the saxophone can interpret the nuances of folk music. The instrument's ability to produce a wide range of tones, from soft and mellow to bold and brassy, makes it an ideal medium for capturing the varied emotions embedded in folk melodies. By reimagining these

traditional tunes, composers and performers can introduce them to new audiences, ensuring their continued relevance and appreciation in the modern musical landscape.

Inspired Saxophone Music by Folk Music emphasizes the transformative nature of recomposition. By blending the traditional elements of folk music with the expressive potential of the saxophone, this genre fosters artistic innovation and cultural dialogue. It preserves the essence of folk melodies while allowing for creative reinterpretation, thus contributing to the broader discourse on cultural preservation and artistic evolution. This approach not only enriches the works of the saxophone but also ensures that the rich heritage of folk music remains vibrant and accessible to contemporary audiences.

3.1.2 Artistic Freedom and Innovation

In the realm of inspired saxophone music by folk music, composers are not bound by strict adherence to traditional structures or performance conventions. Instead, they are encouraged to experiment with novel harmonies, explore unconventional rhythmic interpretations, and integrate personal artistic visions. This approach not only revitalizes the inherent cultural heritage embedded within these melodies but also fosters new dialogues between tradition and modernity.

By harnessing the saxophone's versatility and expressive potential, composers can reimagine and recontextualize traditional folk themes in ways that resonate with contemporary audiences. The saxophone, known for its rich tonal qualities and wide dynamic range, offers a unique platform for innovation. Composers can select distinctive elements from original folk music, such as melodic fragments, harmonic sequences, rhythmic motifs, or even stylistic nuances, and weave them into newly crafted compositions that highlight the instrument's capabilities.

This artistic freedom allows for a blending of the traditional music and the adaption, where traditional folk melodies serve as a foundation for creative exploration. Composers can introduce new harmonic structures, shift rhythmic patterns, and infuse the music with their own emotional and artistic expressions. This process not only honors the original melodies but also breathes new life into them, making them relevant to modern listeners.

This innovative approach to recomposition underscores the importance of cultural exchange and the evolving nature of musical traditions. By pushing the

boundaries of conventional music-making, composers contribute to the ongoing dialogue between different musical eras and styles. This fusion of tradition and innovation enriches the musical landscape, ensuring that folk music remains a dynamic and living art form.

In general, artistic freedom and innovation are at the heart of inspired saxophone music by folk music. By encouraging composers to break free from traditional constraints and explore new creative possibilities, this approach fosters a deeper appreciation of cultural heritage while simultaneously advancing the art of music. The result is a vibrant and evolving musical tradition that bridges the gap between the past and the present, inviting audiences to experience the timeless beauty of folk melodies in fresh and exciting ways.

3.2 Methodological Approach: Creative Processes and Innovations

3.2.1. Creative Techniques in Recomposition

Inspired saxophone music by folk music is a nuanced artistic endeavor that involves innovative approaches to transforming traditional melodies into contemporary expressions. Unlike transcription or adaptation, which maintain fidelity to original structures, recomposition allows composers to creatively reinterpret folk melodies through a variety of artistic techniques.

At the heart of recomposition lies the process of selection and integration of elements from the original folk music. Composers carefully extract melodic motifs, harmonic progressions, rhythmic patterns, and stylistic nuances that resonate with both cultural authenticity and personal artistic vision. These elements serve as the foundation for creating compositions that bridge traditional roots with modern interpretations.

Melodic reinterpretation is a key aspect of recomposition, where composers explore new ways to develop and expand upon existing folk melodies. This can involve fragmenting, embellishing, or developing motifs into larger thematic statements that reflect the saxophone's expressive capabilities. By manipulating melodic contours and phrasing, composers infuse the music with fresh perspectives while honoring the melodic integrity of the original folk tunes.

Structural innovation plays a pivotal role in recomposed saxophone music, allowing composers to experiment with new formal arrangements and developmental

techniques. This may include juxtaposing contrasting sections, exploring thematic transformations, or creating narrative arcs that unfold across the composition. Such structural innovations not only enhance the coherence and impact of the music but also invite listeners on a journey of discovery through familiar yet reimagined musical landscapes.

Expressive techniques unique to the saxophone further enrich recomposed folk music. Composers leverage the instrument's wide dynamic range, tonal flexibility, and expressive capabilities to convey the emotional depth inherent in folk melodies. Techniques such as vibrato, portamento, and nuanced articulations enable saxophonists to imbue the music with subtle shades of interpretation, enhancing its communicative power and emotional resonance.

Cultural dialogue and thematic exploration are integral to the recomposition process. Composers often draw inspiration from the cultural narratives embedded within folk melodies, weaving them into contemporary contexts that resonate with universal themes. This intersection of tradition and innovation fosters a deeper appreciation for cultural heritage while promoting creative dialogue across musical traditions and genres.

In conclusion, creative techniques in inspired saxophone music by folk music offer composers a platform to reimagine and reinterpret traditional melodies in compelling ways. By embracing melodic reinterpretation, structural innovation, expressive techniques, and cultural dialogue, composers enrich the saxophone works with diverse and evocative musical narratives. Through these creative endeavors, recomposed saxophone music not only preserves cultural heritage but also revitalizes it for new generations of listeners, ensuring its relevance and resonance in the ever-evolving landscape of contemporary music.

3.2.2. Harmonic And Textural Innovations In Inspired Saxophone Music By Folk Music

Harmonic and textural innovations play a pivotal role in the inspired saxophone music by folk music, offering composers a canvas to explore new dimensions of musical expression. Unlike transcription or adaptation, which often adhere closely to traditional harmonic structures and textures, recomposition allows

for inventive approaches that recontextualize folk melodies within contemporary frameworks.

One of the primary avenues for innovation lies in the introduction of novel harmonic structures tailored to the saxophone's expressive capabilities. Composers delve into unexplored harmonic territories, experimenting with chord progressions, harmonic rhythm, and modal interchange to enrich the tonal palette of recomposed works. By integrating sophisticated harmonies that resonate with both the saxophone's timbral characteristics and the emotive essence of folk melodies, composers create compositions that offer fresh perspectives while maintaining a profound connection to cultural roots.

Textural variations further enhance the depth and complexity of saxophone compositions. Composers layer diverse textures, ranging from lush, orchestral-like arrangements to intimate, chamber-like settings, to evoke different emotional landscapes within the music. These textural contrasts not only amplify the narrative power of recomposed pieces but also showcase the saxophone's versatility in conveying nuanced musical expressions.

Instrumental techniques serve as another cornerstone of harmonic and textural innovations in recomposed folk music. Composers exploit the saxophone's dynamic range and tonal flexibility through techniques such as multiphonics, pitch bends, and extended techniques, pushing the boundaries of traditional saxophone performance. These techniques not only enhance the sonic palette but also deepen the interpretive possibilities, allowing saxophonists to capture the intricate emotional nuances embedded in folk melodies.

By embracing harmonic exploration, textural richness, and innovative instrumental techniques, composers navigate the intricate balance between tradition and contemporary musical idioms. This creative process not only revitalizes folk music but also propels it into new artistic dimensions, fostering a vibrant dialogue between cultural heritage and modern innovation.

3.2.3 Rhythmic Exploration and Interpretation

Rhythmic exploration and interpretation form the rhythmic heartbeat of inspired saxophone music by folk music, offering composers a dynamic platform to reimagine traditional rhythms through innovative lenses. Unlike transcription or

straightforward adaptation, which may adhere closely to original rhythmic structures, inspired saxophone music involves creative liberties that infuse folk melodies with new rhythmic vitality and expressive depth.

At the core of rhythmic reinterpretation lies the creative manipulation and reinterpretation of traditional rhythmic patterns from folk music. Composers delve into the rhythmic nuances embedded within these melodies, extracting motifs, syncopations, and rhythmic motifs that define their cultural essence. This process involves not just preserving rhythmic integrity but also reinterpreting it through the lens of the saxophone's expressive capabilities, enabling the music to resonate in contemporary contexts.

Inspired saxophone music by folk music involves exploring innovative rhythmic techniques that breathe new life into traditional melodies. Composers experiment with rhythmic variations such as syncopation, polymeters, and polyrhythms, introducing complex rhythmic layers that enrich the sonic tapestry of the composition. These rhythmic innovations serve to captivate listeners and highlight the saxophone's ability to articulate intricate rhythmic patterns with precision and flair.

Expressive rhythmic techniques play a crucial role in conveying the emotional essence of folk melodies through saxophone performance. Composers harness the instrument's rhythmic flexibility and nuanced articulations—such as accents, phrasing, and tempo fluctuations—to imbue the music with dynamic energy and emotional depth. This interpretive approach not only enhances the communicative power of inspired saxophone music by folk music but also invites listeners to engage with the cultural narratives embedded within the music.

The impact of rhythmic exploration extends beyond technical proficiency, influencing the overall performance and reception of inspired saxophone music by folk music. By strategically manipulating rhythmic elements, composers shape the narrative arc and emotional trajectory of the music, creating compelling musical narratives that resonate across cultural boundaries. This intersection of rhythmic innovation and interpretive freedom underscores the transformative potential of inspired saxophone music by folk music, enriching the saxophone works with vibrant rhythmic textures and narrative richness.

3.2.4 Interdisciplinary Perspectives

In the realm of Inspired Saxophone Music by Folk Music, collaborative endeavors play a pivotal role in ensuring authenticity and depth in reinterpretations of traditional melodies. This genre thrives on synergy among composers, performers, and cultural experts who collaborate closely to navigate the intricate nuances embedded within folk melodies. Composers work hand in hand with performers who possess a profound understanding of cultural subtleties, while cultural experts provide essential insights into historical contexts and traditional practices. This collaborative approach not only enhances the accuracy of musical representations but also enriches the creative process through cross-disciplinary dialogue. By blending artistic vision with cultural expertise, composers strive to authentically reflect the essence of folk traditions, fostering a deeper appreciation for cultural heritage in contemporary musical expressions.

Technological integration has revolutionized the landscape of Inspired Saxophone Music by Folk Music, offering composers innovative tools to expand compositional techniques and performance practices. The advent of digital composition software and electronic instrumentation has empowered composers to explore new sonic frontiers and experiment with unconventional approaches. These technological advancements enable the integration of electronic elements and digital effects that complement the saxophone's expressive capabilities, enriching the palette of sounds available for reinterpretation. By embracing technology, composers not only push the boundaries of traditional folk melodies but also maintain fidelity to cultural authenticity and artistic integrity. The fusion of traditional motifs with modern technological advancements reflects a dynamic evolution in musical expression, resonating with contemporary audiences while preserving the essence of cultural heritage.

Reflecting on the cultural significance of Inspired Saxophone Music by Folk Music illuminates its role in preserving and revitalizing heritage through artistic innovation. This genre serves as a transformative bridge between past and present, breathing new life into traditional folk melodies while honoring their cultural origins. By reimagining these melodies, composers stimulate meaningful conversations about identity, tradition, and artistic expression in today's diverse musical landscape. The

reinterpretation of folk music not only ensures its relevance to contemporary audiences but also sparks curiosity and appreciation for diverse cultural narratives. Through inspired saxophone music, cultural traditions endure as vibrant and accessible expressions of human experience, fostering a deeper understanding and appreciation of our shared cultural heritage.

4. Chinese New Work of Saxophone Conference

4.1 Introduction of the Chinese New Work of Saxophone Conference.

In 2020, the Sichuan Saxophone Professional Committee initiated a landmark event, the inaugural Chinese Saxophone Works Creation Forum, held in Chengdu's Jiezi Ancient Town. Composers and saxophonists from various domestic universities convened to participate in this significant gathering. Within a mere year, the forum yielded remarkable outcomes, paving the way for subsequent collaborations.

Building upon this success, in collaboration with the Chongzhou Municipal Bureau of Culture, Sports, and Tourism, the Chongzhou Cultural Center, and the Xiyun Academy, the 2021 Saxophone Chinese New Works Exhibition and Symposium was organized. During this event, talented young performers from across the country passionately interpreted a collection of solo, ensemble, and orchestral works composed for the forum by both Chinese and international composers. (Yusheng Li, 2022)

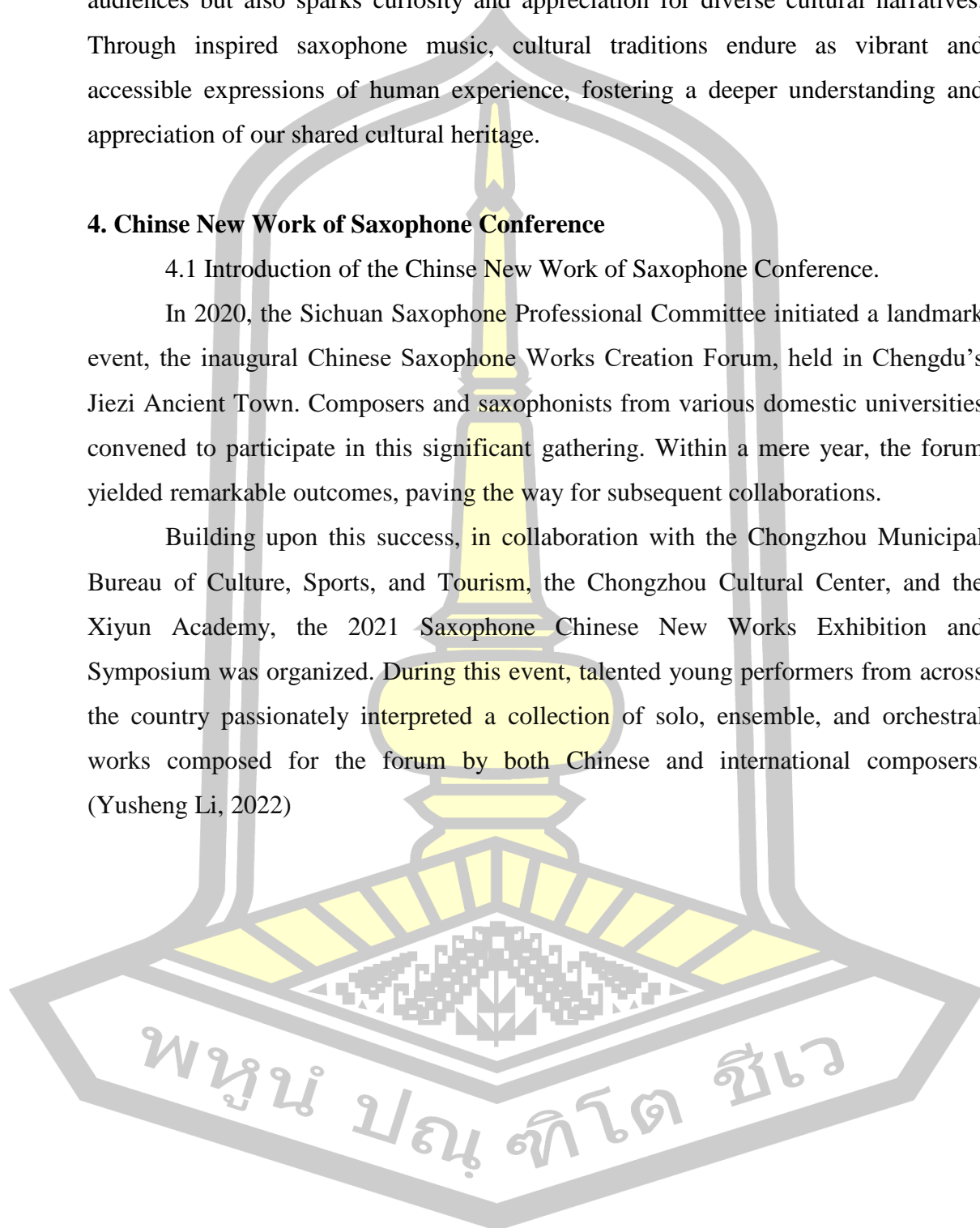




Figure 9. 2021 Chinese New Works of Saxophone Conference Post
Source: Chinese New Works of Saxophone Conference Committee

Notably, selected saxophone and piano compositions from these events have been compiled and are slated for publication by People's Music Publishing House in 2022. These initiatives have garnered attention among domestic composers, igniting their interest and passion for creating new saxophone works. Importantly, they have laid a foundational pathway forward in this creative endeavor.

4.2 Content of the Chinese New Work of Saxophone Conference

4.2.1 Discussion on the music works of the Saxophone in China

In the process of advancing saxophone music in China, the initiator of the conference, Sichuan Conservatory of Music Saxophone professor Li Yusheng's perspectives offer crucial insights and guidance. He emphasizes the brief history of the saxophone in China and the current lack of internationally renowned Chinese-

style saxophone works. To foster long-term development, he argues that it's imperative to promote the ethnicization of Chinese saxophone compositions.

Firstly, Li Yusheng notes that despite some recent compositions tailored for the saxophone, the quantity remains limited compared to China's status as a country with profound cultural traditions. He underscores the importance of education, advocating for a shift away from reliance on foreign works towards cultivating saxophonists with distinct Chinese characteristics. This is seen as pivotal not only for localizing saxophone music but also for ensuring widespread acceptance and development within Chinese society.

Furthermore, Li Yusheng highlights the uniqueness and rich heritage of Chinese culture. He asserts that any compositions aimed at Chinese music should delve into elements unique to Chinese language, writing, ideas, customs, and concepts. This deep-rooted localization should transcend mere stylistic transplantation, aiming instead to authentically convey the essence and spirit of Chinese culture through musical works.

Additionally, Li Yusheng points out the challenges of classical saxophone music, which demands high thresholds and significant audience sophistication. To broaden saxophone music's appeal among the general Chinese population, he advocates for the creation of more works imbued with Chinese characteristics. These works not only enrich the forms and content of Chinese music but also lay a solid foundation for the long-term development of Chinese saxophone music.

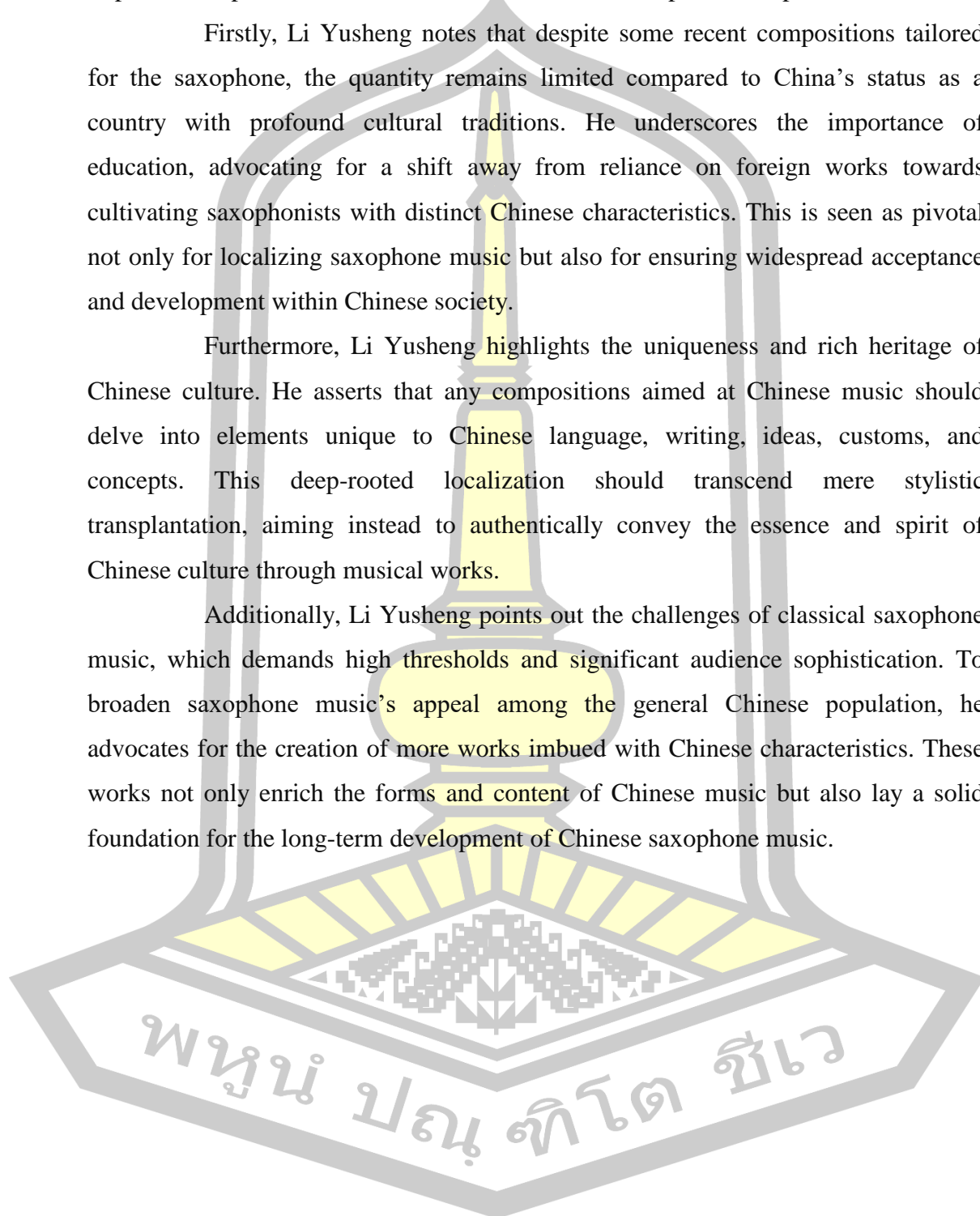




Figure 10. Yusheng Li Spoke at the Conference

Source: Chinese New Works of Saxophone Conference Committee

In conclusion, Li Yusheng's insights provide valuable reference and direction for the development of saxophone music in China. In today's globalized context, striking a balance between preserving local identity and embracing international perspectives is critical to advancing Chinese saxophone music. Through enhanced education, creative exploration, and expanded performance exchanges, Chinese saxophone music is poised to showcase unique charm and influence on the world stage.

4.2.2 Opportunities for New Works

The Chinese Saxophone Composition Forum, initiated by the Sichuan Saxophone Professional Committee in 2020, marked a significant milestone in the development of saxophone music infused with Chinese cultural elements. Held annually in the ancient town of Jiezi, located within the Chongzhou district of Sichuan province, the forum has become a pivotal platform for composers and saxophonists nationwide to converge and innovate.

Since its inception, the forum has garnered substantial interest and participation. In 2022, for example, the Chinese Saxophone Composition Selection Activity commenced on April 2nd, receiving a total of 31 submissions. By November 1st of the same year, after rigorous preliminary evaluations, 12 exceptional works

were selected to advance to the final stage of the competition. Among the composers were emerging talents mentored by renowned figures like Ye Xiaogang, Wen Deqing, and Gao Ping, showcasing a blend of youthful creativity and expert guidance. Notably, the youngest participant, 16-year-old Jin Yuhao from the Central Conservatory Middle School, demonstrated remarkable promise.

The submissions spanned various formats, including saxophone and piano collaborations, solo performances, as well as quartets and quintets. They encompassed adaptations of traditional Chinese music genres such as folk songs, operatic pieces, and cinematic scores, alongside innovative contemporary compositions. Each piece was distinguished by its novel thematic approach, innovative conceptualization, sophisticated compositional techniques, and compelling artistic expression. Several contemporary compositions posed technical challenges, highlighting the saxophone's versatility and demanding prowess from performers. The selection process was rigorous, underscoring the depth and quality of the entries.

The saxophone, originating during the Industrial Revolution, boasts a robust and lyrical sound ideal for both solo performances and ensemble arrangements. Despite its expressive capabilities, composers face unique challenges due to its limited range and agility compared to more nimble instruments like the flute. Therefore, crafting compositions specifically tailored to the saxophone requires a deliberate approach, moving beyond mere adaptations to bold experimentation that resonates with both Chinese traditions and global musical trends.

In this context, fostering collaboration between composers and saxophonists is paramount. Regular dialogue and mutual exploration are essential in discovering how the saxophone can seamlessly integrate with and enrich distinctively Chinese musical styles. This collaborative spirit not only nurtures artistic innovation but also cultivates a deeper appreciation and understanding of saxophone music within the broader cultural landscape.

Looking ahead, the emphasis remains on quantity as a precursor to quality. By encouraging a robust volume of compositions, the forum lays the groundwork for the emergence of high-caliber Chinese saxophone music. Continued collaboration and exploration will undoubtedly yield a diverse works that celebrates the saxophone's versatility while honoring China's rich musical heritage.



Figure 11. Composers and Saxophonists Discussed Chinese Saxophone Works at the Conference

Source: Chinese New Works of Saxophone Conference Committee



Figure 12. Composers Discussed Chinese Saxophone Works at the Conference

Source: Chinese New Works of Saxophone Conference Committee



Figure 13. Group Photo of Who Attended to That Meeting

Source: Chinese New Works of Saxophone Conference Committee

The Chinese Saxophone Composition Forum stands as a beacon of innovation and collaboration, driving forward the evolution of saxophone music with distinctly Chinese characteristics. It represents not just a competition but a transformative platform where tradition meets innovation, setting the stage for a vibrant future of Chinese saxophone compositions.

4.2.3 Performance in the Chinese New Work of Saxophone Conference

In a celebration of musical innovation and technical prowess, the recent competition gathered some of the world's most distinguished ensembles and soloists in the realm of saxophone performance. Held under the banner of artistic collaboration, the event featured illustrious groups like the “H2 Saxophone Quartet” from the United States, the “SAXOPHONIE Saxophone Quartet” representing Italy's prestigious Rossini Music Academy, and Taiwan's acclaimed “Impression Taipei Saxophone Quartet.” These ensembles, renowned for their interpretative skills and dynamic stage presence, were joined by the distinguished classical saxophonist Lexie Aguilar from Minnesota, USA, adding to the event's international flair.

The competition not only showcased the compositional prowess of its participants but also highlighted the exceptional technical abilities and captivating

stage charisma of the performers. Audiences were treated to a unique blend of musical enjoyment and unparalleled artistic beauty throughout the performances.



Figure 14. The Committee was Grading

Source: Chinese New Works of Saxophone Conference Committee

A notable aspect of the event was the spotlight on young Chinese musicians, who are making waves both on stage and in educational settings across the country. Performers such as Liang Jie, Yi Lian, Shi Xueqi, Guo Haoyun, and Xu Peikai, along with emerging talent Cheng Lingxuan, captivated audiences with their skillful interpretations. The contributions of young pianists Li Shuli and Wang Ziru added further depth and dimension to the musical showcase.

From the "Echo" Saxophone Quartet of Zhejiang Conservatory of Music to the Saxophone Ensemble of Ningxia Normal University, each group brought a unique perspective to their performances, enriching the concert hall with diverse interpretations and creative expressions. The event served as a vibrant canvas where various musical styles, genres, and performance forms converged, creating a rich tapestry of artistic expression.

More than a mere competition, this gathering underscored the spirit of global collaboration and artistic excellence thriving within China's contemporary composition scene. It celebrated not only the diversity of musical expression but also

the collaborative efforts that transcend borders and cultures, shaping the future of saxophone music on the international stage.



Figure 15. Xie Liang was Performing

Source: Chinese New Works of Saxophone Conference Committee



Figure 16. Haoyun Guo was Performing

Source: Chinese New Works of Saxophone Conference Committee



Figure 17. Haoyun Guo with the composer Ziwei Shi

Source: Chinese New Works of Saxophone Conference Committee



Figure 18. Haoyun Guo was Performing Jin Yan's new work

Source: Chinese New Works of Saxophone Conference Committee



Figure 19. Haoyun Guo(L) with the composer Jin Yan(R) and pianist Yuanhanyu He(M)

Source: Chinese New Works of Saxophone Conference Committee



Figure 20. The composer and saxophonist who got the final performance opportunity (some was performance online)

Source: Chinese New Works of Saxophone Conference Committee

5. Conclusion

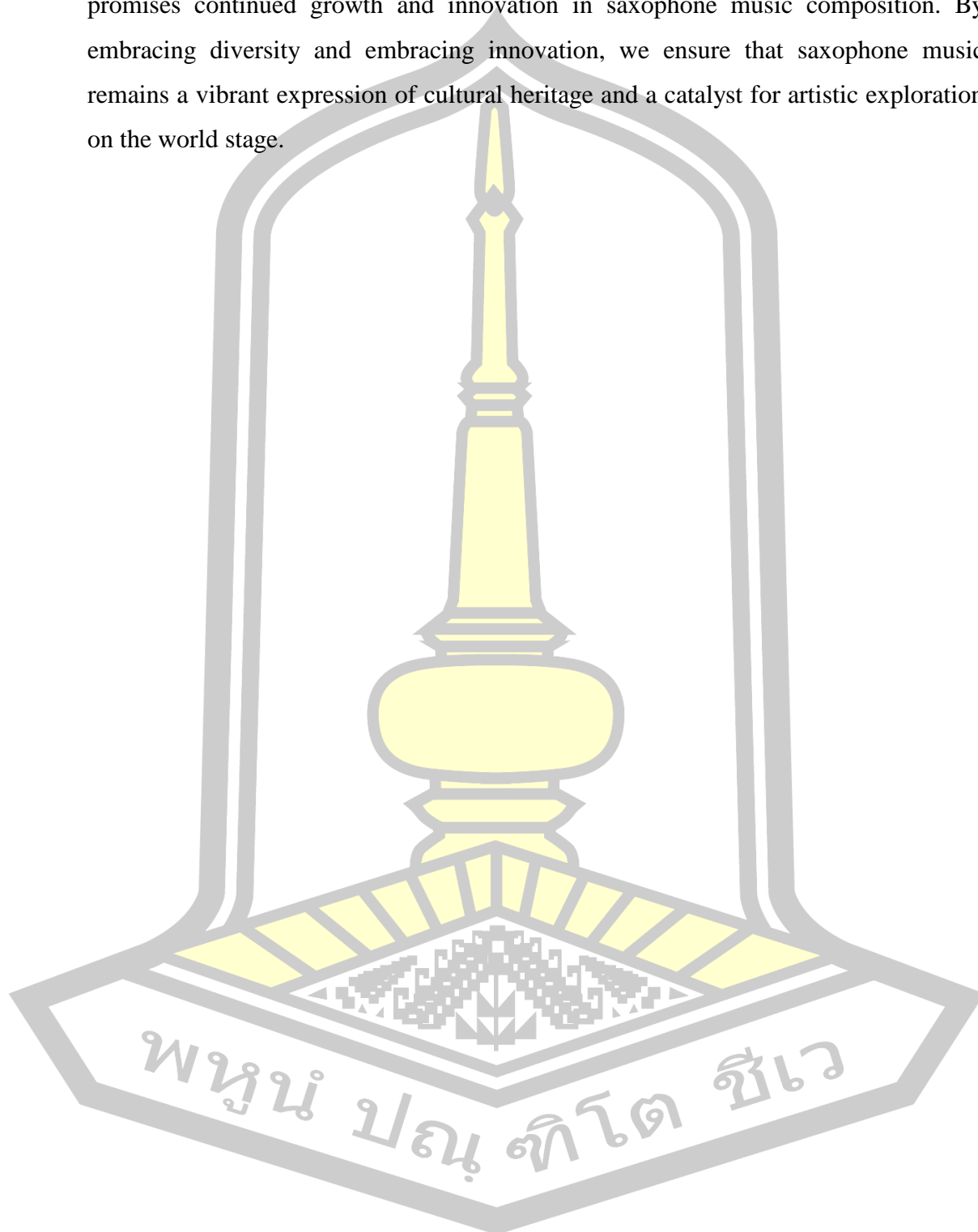
Briefly summarize. In exploring the development and contemporary status of recomposed Chinese folk music for the saxophone, this chapter employs a structured research methodology that encompasses three distinct approaches. Firstly, it delves into the direct transcription of traditional folk melodies adapted for the saxophone, demonstrating the instrument's ability to faithfully reinterpret cultural themes. Secondly, it investigates the adaptability of these melodies, introducing subtle modifications while maintaining overall musical integrity through structural adjustments and harmonic variations. Lastly, the chapter explores inspired saxophone music by folk music, focusing on innovative reinterpretations that retain minimal elements from the original melodies while introducing entirely new musical concepts. These research findings will be shared and discussed at the ongoing International Saxophone Music Conference, exploring its characteristics and technical challenges from multiple perspectives including musical instruments, composition, performance, and culture.

The exploration of saxophone music within the context of Chinese composition highlights a journey marked by innovation, cultural richness, and global collaboration. Today's discussion has illuminated the multifaceted approach taken by composers and performers in integrating Chinese musical elements with the expressive capabilities of the saxophone. This creative fusion not only preserves traditional cultural heritage but also propels it forward into new dimensions, resonating with audiences worldwide.

Through initiatives like the Chinese New Work of Saxophone Conference and international competitions, we witness a flourishing landscape where artistic styles converge and evolve. Composers and musicians, guided by a commitment to authenticity and creativity, continuously push the boundaries of what saxophone music can achieve. They navigate complexities in performance while honoring the deep-rooted traditions that define Chinese musical identity.

Moreover, the platform provided by these events not only nurtures emerging talent but also fosters meaningful exchanges among musicians from diverse backgrounds. It encourages a dialogue that transcends geographical boundaries, enriching the global musical discourse and enhancing mutual understanding.

As we look to the future, the momentum generated by these endeavors promises continued growth and innovation in saxophone music composition. By embracing diversity and embracing innovation, we ensure that saxophone music remains a vibrant expression of cultural heritage and a catalyst for artistic exploration on the world stage.



CHAPTER V

The Characteristics of Saxophone in Recomposed Chinese Folk Music Selected Works

This chapter will state the new saxophone works recomposed from Chinese folk music with the characteristics of saxophone in recomposed Chinese folk music selected works. The author will further investigate by analyzing three pieces of music. Little River Flows and Lovely Red Flowers will focus on objective1 and 2, and Memories of Xiaoxiang will focus on objective3. The research will be conducted by following:

1. Little River Flows
 - 1.1 Background of "Little River Flows"
 - 1.2 Adaption of "Little River Flows"
 - 1.3 Inspired Creation of "Little River Flows"
 - 1.4 Summary
2. Lovely Red Flowers
 - 2.1 Background of "Lovely Red Flowers"
 - 2.2 Development of "Lovely Red Flowers"
 - 2.3 Music Analysis
 - 2.4 Summary
3. Memories of Xiaoxiang
 - 3.1 Background of "Memories of Xiaoxiang"
 - 3.2 Notation of "Memories of Xiaoxiang"
 - 3.3 Performance of "Memories of Xiaoxiang" by Shyen Lee
 - 3.4 Summary
4. Conclusion

This chapter delves into a comprehensive analysis of recomposed Chinese folk music for the saxophone across three distinct dimensions. Firstly, it explores the intricate composition techniques employed in transforming traditional folk melodies into contemporary saxophone compositions. This analysis sheds light on how

composers select, adapt, and innovate upon original folk motifs to create new artistic expressions. Secondly, the chapter examines the saxophone playing techniques specific to recomposed folk music, highlighting the instrument's unique role in interpreting cultural narratives and emotional nuances embedded within the melodies. Lastly, it delves into the musical characteristics that define recomposed Chinese folk music for the saxophone, examining themes of rhythmic vitality, harmonic richness, and cultural resonance that distinguish these compositions. By examining these facets, this chapter seeks to deepen our understanding of how recomposed folk music not only preserves cultural heritage but also enriches the saxophone works with innovative interpretations and evocative performances.

1. Little River Flows

In this section, the writer will use the Yunnan folk song “Little River Flows” (“小河淌水”) as an example. It both has transcription, adaption, and inspired creation. This is a very famous folk song in China. When a performer plays this piece on the saxophone without any alterations, simply transcribing the original score, it can be understood as merely changing the instrument without making any modifications. The melody, rhythm, tempo, structure, and other elements remain unchanged. This kind of transcription is the most basic way to perform traditional folk music with the saxophone.

1.1 Background of "Little River Flows"

The song "Little River Flows" narrates a touching love story. Yue is a beautiful and kind-hearted girl. One day, while Liang was passing by the river, he happened to hear her singing. Captivated by her beautiful voice, he began to sing along with Yue. Through their singing, they expressed their mutual feelings for each other. However, their happiness was short-lived. Soon, the caravan that Liang was traveling with was about to depart. Despite this, the two had already decided to spend their lives together. Liang asked Yue to wait for his return, promising to marry her. After Liang left, Yue longed for his return day and night. But instead of his return, she received the heartbreaking news that Liang had met with an accident. Devastated, Yue realized she would never see her beloved again. From that moment on, she would sing

alone by the river, conveying her deep longing and sorrow for Liang. Understanding this story allows us to more accurately express the emotions embedded in this song.

“Little River Flows” is a poignant and beautiful song that carries the essence of Yunnan’s rich cultural heritage. Its simple yet evocative melody has made it a beloved piece among many generations. When transcribed directly for the saxophone, the performer must capture the song’s original spirit and emotion, despite the change in instrumentation. This approach emphasizes the universality of music, demonstrating how a piece rooted in a specific cultural context can be reinterpreted through different instruments while retaining its core identity.

In this process, the saxophone, typically associated with jazz and Western music, takes on a new role. It becomes a bridge connecting different musical traditions, showing how versatile and adaptable it can be. The unchanged elements of the melody, rhythm, tempo, and structure ensure that the song remains recognizable and true to its origins. This method of transcription honors the integrity of the original composition while offering a fresh auditory experience.

Furthermore, this kind of transcription highlights the importance of preserving traditional music in its purest form. By not altering any elements, the performer pays homage to the original creators and the cultural significance of the song. It also allows audiences unfamiliar with the traditional instrumentation to appreciate the beauty and complexity of the music through a more familiar instrument. This practice can be seen to foster greater understanding and appreciation of different musical traditions across diverse audiences.

The process of transcribing “Little River Flows” for the saxophone without modifications also underscores the technical skills required by the performer. The saxophonist must be adept at conveying the nuances and emotional depth of the piece, ensuring that the essence of the song is not lost in translation. This demands a high level of sensitivity and musicality, as the performer navigates the unique challenges posed by the different timbral qualities of the saxophone compared to traditional Chinese instruments.

In addition, it is worth noting that “Little River Flows,” like much of Chinese folk music, is traditionally notated using numbered musical notation, or jianpu. In China, numbered musical notation is the foundation of music education. Both in

formal music education and among amateur musicians, numbered musical notation is widely used due to its simplicity and accessibility. This system of notation makes it easier for a broad range of people to learn and perform music, which is why most traditional and folk music in China is recorded in this format.

The use of numbered musical notation in Chinese music education and its prevalence among amateur musicians has played a crucial role in the documentation and preservation of folk music like "Little River Flows." Transcribing this song for the saxophone using numbered musical notation allows for an authentic and straightforward adaptation, enabling the performer to honor the original composition while introducing it to new audiences and contexts. This practice underscores the versatility and enduring appeal of traditional music, bridging cultural and instrumental divides in a meaningful way (Chinese notation see Appendix I).

Little river flows
(小河淌水)

Yunnan Folk Songs



哎! 月亮出来亮汪汪, 亮汪汪,
ai yue liang chu lai liang wang wang liang wang wang

6
想起我的阿哥在山: 哥像月亮天上走,
xiang qi wo de a ge zai shan ge xiang yue liang tian shang zou

12
天上走, 哥啊! 哥啊! 哥啊!
tian shang zou ge a ge a ge a

18
山下小河淌水清悠悠。
shan xia xiao he tang shui qing you you



Video Link

Figure 211. Original Music Score of Little River Flows

Remake: Haoyun Guo

1.2 Adaption of "Little River Flows"

In the adaptation, the original melody is faithfully retained throughout the first phrase. This foundational melody serves as the basis for subsequent developments in the original piece, thereby allowing significant creative latitude for adaptation and

reinterpretation. This approach grants composer's considerable freedom to explore new musical directions while maintaining a connection to the traditional roots of the melody.

Little river flows
(小河淌水)

Yunnan Folk Songs



哎! 月亮出来亮汪汪, 亮汪汪,
ai yue liang chu lai liang wang wang liang wang wang

6
想起我的阿哥在山; 哥像月亮天上走,
xiang qi wo de a ge zai shan ge xiang yue liang tian shang zou

12
天上走, 哥啊! 哥啊! 哥啊!
tian shang zou ge a ge a ge a


18
山下小河淌水清悠悠
shan xia xiao he tang shui qing you you

Figure 22. Transcription of Little River Flows
Remake: Haoyun Guo

Little river flows
(小河淌水)

Yunnan Folk Songs

Lento 2 3 4 5 6



7 8 9 10 11 12

13 14 15 16 17

Figure 23. Measure 1- 14 of Adaption of Little River Flows by Xiaoyu
Source: <https://www.qupu123.com>
Remake: Haoyun Guo

After performing the main melody once, the composer embarks on a transformative journey with the subsequent sections. Central to this adaptation is a deliberate focus on the interval of the fourth. Rooted in the Chinese “YU” mode, which commences from D, the composition strategically employs fourths starting from D: D-G-G-D, followed by G-C-C-G, and then C-F-F-C. Notably, just before the final G-C-C-G sequence, the composer introduces a compelling third relationship with G-Bb-Bb-G, heightening the intended impact of the last fourth. Interestingly, the inclusion of the extraneous note C, initially not belonging to the “YU” mode, is artfully resolved over the leading tone, imparting a directed and purposeful trajectory to the ensuing musical narrative. This creative adaptation not only preserves the essence of the original melody but also enhances its structural integrity, guiding listeners through a journey of nuanced musical exploration.

The first three phrases are wandering in the low register, middle register and high register respectively. When playing the phrases here, the volume should be gradually increased to push the climax of the musical atmosphere to the highest tone D. The subsequent octaplets and triplets should be played coherently and smoothly, and the breath should be gradually weakened. When weak blowing, the support of breath is more needed to ensure intonation and sound quality. (Mengxue Qu. 2017).

Figure 24. Measure 15-26 of Adaption of Little River Flows by Xiaoyu

Source: <https://www.qpu123.com>

Remake: Haoyun Guo

In the subsequent section, where the original composer skips a phrase and transitions directly into a development starting from a high note, the saxophone adaptation incorporates a widely used technique for this instrument: Grace note. Eight rapid embellishments are introduced, skillfully integrating into the high notes, thereby grounding them in context rather than abruptly. This use of ornamentation not only enhances the saxophone's expressive range but also maintains a cohesive flow within the adaptation, ensuring a seamless transition that resonates with the original musical intent.

哥 啊 ! 哥 啊 ! 哥 啊 !
ge a ge a ge a

Figure 25. Measure 14-17 of Transcription of Little River Flows

https://www.sohu.com/a/792921840_121124720

Remake: Haoyun Guo

39 40 41
6

Figure 26. Measure 39 of Adaption of Little River Flows by Xiaoyu

Source: <https://www.qupu123.com>

Remake: Haoyun Guo

At the end of this piece, the adaptation takes a bold artistic turn by transforming the final five notes into a seven-measure, freely expressive cadenza. It begins with a liberated extension from the low D, gradually building intensity with a succession of dense sixteenth notes that propel the music towards its climactic peak at high D. Following this peak, the cadenza gracefully winds down, the freely extended

notes tapering off slowly. This thoughtful conclusion leaves a poignant, lingering impression, resonating with a gentle melancholy that echoes softly in the musical space.



Figure 27. Measure 20-21 of Transcription of Little River Flows

https://www.sohu.com/a/792921840_121124720

Figure 28. Measure 44-50 of Adaptation of Little River Flows Source:

<https://www.qupu123.com>

Remake: Haoyun Guo

1.3 Inspired Creation of “Little River Flows”

This inspired creation, composed by Yan Jin in 2022 for saxophone quartet, draws from the Yunnan folk song "Little River Flows". The composition is structured with an introduction and four sections. The introduction utilizes vibrato and scale passages to evoke the rippling sensation of the river. Following this, the thematic transformation is presented, with the theme stated twice before incorporating material from the introduction into the second section. The second section contrasts with a lively mood from the previous section, while the original folk song material is hidden in expanded form within the middle voices. The third section is a

slow section derived directly from the original material. The fourth section mirrors the second section, ending the piece with the river flowing in exuberance and joy.

In Yan Jin's recomposition, the first note of the original was developed into a nine-bar introduction, with all three parts of the bass trill quickly to mimic the sound of water flow, concretizing the music from the beginning. The changing force also mimics how fast the water flows, how wide and narrow the channel is. In general, the dynamics of the three voices changes is the same, but the time of change is divided into sooner and later, which more shows the feeling of rippling river. At this time, the treble saxophone began to sing in the third bar, singing the first four notes of the original melody, but cleverly added the dissonance note as a grace note, creating a feeling of familiarity. After the last note of the soprano sax, the other three voices begin to mimic the flow with rapid, broken chords. Although it is still imitating the flow of water, but in a completely different way, it is like the river hear the chant, and responding to it.

This passage may seem short, but it really tests the Saxophone player's ability. First, the rate of dynamic change needs to be mastered accurately. There is a big change from *pp* to *f*, and how alto, tenor, and baritone cooperate to alternately change the force is very important. Not only that, the process of change also requires several rehearsals to achieve unity. Secondly, the speed of trill also needs to be controlled within a reasonable range, too slow will not be like water flow, too fast will destroy the overall mood.

This opening sets the tone for the entire composition, painting a vivid auditory landscape where the river's essence flows through the music. The rapid trilling in the bass parts vividly evokes the fluid movement of water, capturing its natural dynamism and the ever-changing currents. Simultaneously, the treble saxophone's introduction of the original melody's familiar phrases, adorned with dissonant grace notes, adds a layer of nostalgia and intrigue. It's as if the melody, heard amidst the rushing river sounds, becomes part of the natural environment, blending seamlessly with the flowing waters.

The interplay between the saxophone voices, with their synchronized yet subtly timed dynamic changes, further enhances the portrayal of the river's rhythmic undulations. The composition not only mirrors the physical attributes of the river—its speed, breadth, and varying intensities—but also resonates emotionally with the listener. As the piece progresses, shifting to rapid, broken chords in response to the soprano saxophone's final notes, the music evolves. It continues to mimic the river's movement, albeit through a different musical vocabulary,

suggesting a dialogue between the natural world and artistic interpretation. This fusion of imagery and melody invites listeners to immerse themselves in a journey where sound and sensation merge, revealing deeper layers of both musical and natural beauty.

小河淌水

为萨克斯管四重奏而作

创编：闫晋（2022）

$\text{♩} = 60$

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

pp *f* *pp* *f* *mf*



Video Link

pp *f* *pp* *f* *pp*

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

Figure 29. Measure 1-9 of Little River Flows by Jin Yan

Source: Yan Jin

Figure 14, Yan jin invited the writer's quartet to record this piece, so the score has been collected by the writer. However, it has not been published yet, but with the composer's consent, the writer is allowed to use this score in this research.

The passage begins with the soprano saxophone introducing the theme, which has undergone significant alterations from its original form. By raising the repeated A to a minor 3rd in the fifth note of bar 19, the music gains heightened tension, resolved swiftly by a return to G, intensifying the emotional charge. Bars 21 employs syncopation and rapid sixteenth notes, creating an auditory sense of acceleration. The use of semi-chromatic grace notes in bars 22 showcases the saxophone's versatility, a technique well-suited to its expressive capabilities. Grace notes are integral in saxophone performance, often used freely to embellish melodies, as seen here mimicking the style of a folk song.

In bar 23, the introduction of DmM7 with C# anticipates notes crucial to the section's development, setting the stage for bars 28 and 29. Here, emphasis on the composer's primary notes, C# and D, precedes a return to the original melody. This brief return stands out as the sole instance in the composition where the melody reverts to its initial form, unmistakably linking back to its inspirational source. Following a three-bar transition, the music seamlessly transitions into its second part, continuing the narrative established in the opening passage.

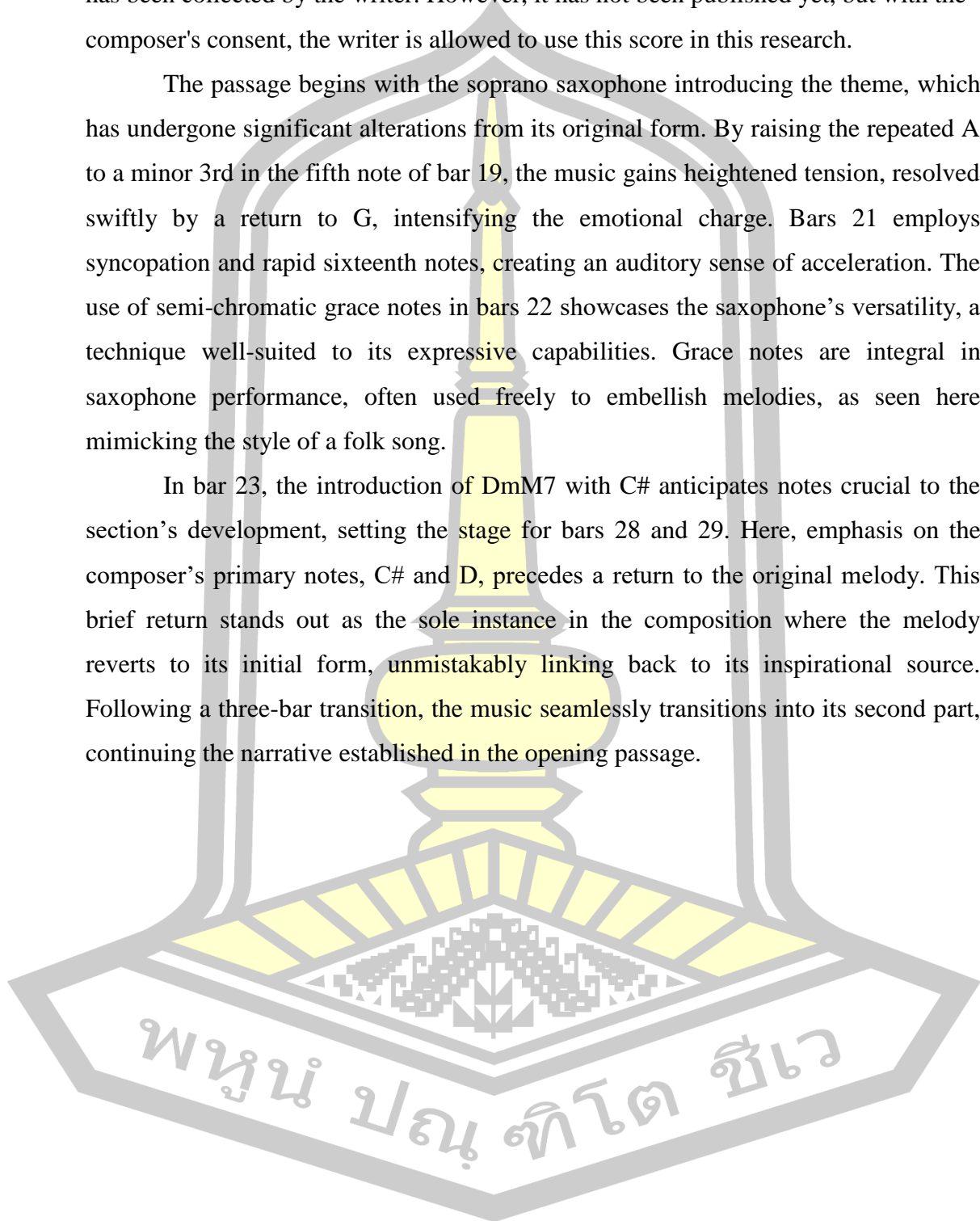


Figure 30. Soprano Saxophone. Measure 19-36 of Little River Flows by Jin Yan
Source: Yan Jin

After moving on to the second part, the composer used the original song as inspiration to create a second melody hidden in the alto saxophone. By the 53rd bar, the tune is transposed, and the soprano sax plays the melody.

Figure 31. Alto Saxophone. Measure 41-52 of Little River Flows by Jin Yan
Source: Yan Jin



Figure 32. Soprano Saxophone. Measure 53-60 of Little River Flows by Jin Yan
Source: Yan Jin

In this piece, rhythmic misalignment is used extensively, and the music continues to show the feeling of water flow through the four voices alternating. There is an example:

Figure 33. Music Score. Measure 58-63 of Little River Flows by Jin Yan
Source: Yan Jin

After this, the work more clearly uses polyphonic rhythmic misalignments. Here the composer uses the order from low to high, so that the music has a sense of direction and points somewhere. Such misalignment requires the performer to be consistent in speed, strength, timbre, and handling. By bar 85, baritone began to emphasize bass rhythm patterns.

Figure 34. Music Score. Measure 82-85 of Little River Flows by Jin Yan

Source: Yan Jin

From here, we enter the fourth and final part of the work. This part begins with a baritone saxophone. The composer uses the lowest register to repeat the rhythmic pattern, making the folk music style of the original song more modern. In the score, the composer uses staccato notation to indicate the first, third, and up-fourth beats, making the music more fluid. In the recording of this section, the use of slap tonguing makes the rhythmic pattern even more dynamic.

Figure 35. Baritone Saxophone. Measure 85-89 of Little River Flows by Jin Yan

Source: Yan Jin

The slap tonguing here should be careful not to play it as an open slap. Use stop-air to hold the air in the mouth while the tongue is holding the whistle. This will prevent the air from being too loud and covering up the proper pitch. If notation shows what played in the recording is:



Figure 36. Recomposed Baritone Saxophone. Measure 85-89 of Little River Flows by

Jin Yan

Music by: Haoyun Guo

However, in terms of saxophone music nation, slap tonguing has multiple ways of being a nation, and different notations more specifically represent different playing techniques.

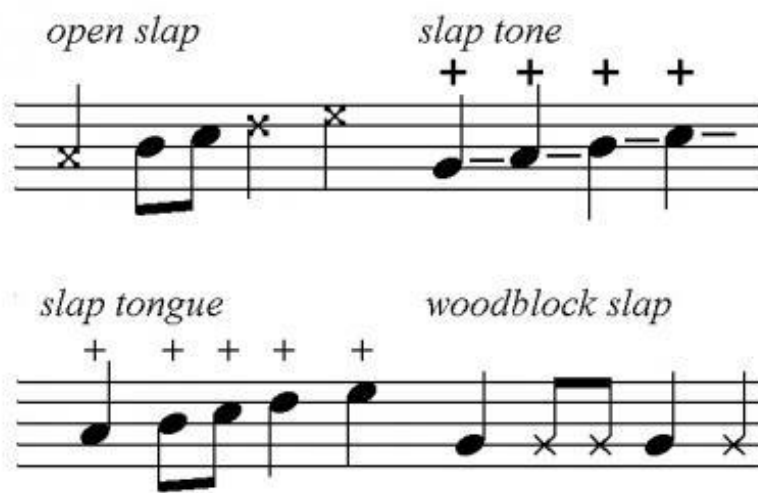


Figure 37. Notation of slap tonguing.

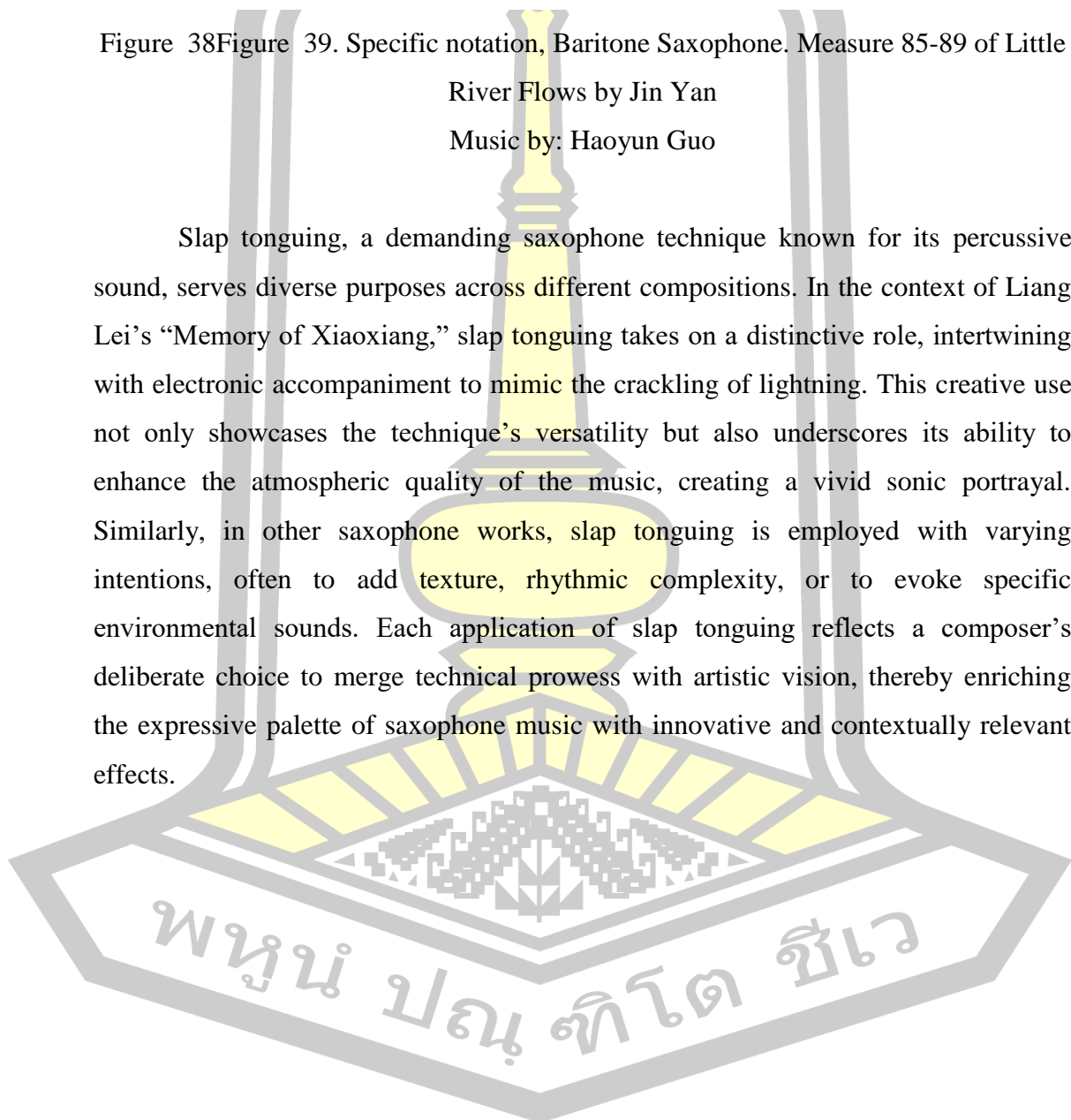
Source: Laboratorio de Artes Mixtas

Therefore, in this example, the music could also be written as:



Figure 38 Figure 39. Specific notation, Baritone Saxophone. Measure 85-89 of Little River Flows by Jin Yan
Music by: Haoyun Guo

Slap tonguing, a demanding saxophone technique known for its percussive sound, serves diverse purposes across different compositions. In the context of Liang Lei's "Memory of Xiaoxiang," slap tonguing takes on a distinctive role, intertwining with electronic accompaniment to mimic the crackling of lightning. This creative use not only showcases the technique's versatility but also underscores its ability to enhance the atmospheric quality of the music, creating a vivid sonic portrayal. Similarly, in other saxophone works, slap tonguing is employed with varying intentions, often to add texture, rhythmic complexity, or to evoke specific environmental sounds. Each application of slap tonguing reflects a composer's deliberate choice to merge technical prowess with artistic vision, thereby enriching the expressive palette of saxophone music with innovative and contextually relevant effects.



The image displays a musical score for measures 41-45 of the piece 'Memory of Xiaoxiang' by Liang Lei. It features two staves: 'A. Sax' (Alto Saxophone) and 'Tape'. The saxophone part begins with a circled measure number '41' and includes various rhythmic notations such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'mp' (mezzo-piano). The tape part shows a more complex rhythmic structure with dense clusters of notes and dynamic markings like 'f' (forte). The score is written in a standard musical notation style with a treble clef and a key signature of one flat.

Figure 40. Measure 41-45 of Memory of Xiaoxiang

Music by: Liang Lei

In this piece, Yan Jin takes the foundation of a traditional Chinese folk song and transforms it through melodic fragmentation, rhythmic displacement, and transitional melodies. The “sound wave” serves as an introduction that mimics the sound of water, setting the thematic tone for the entire composition. The introduction begins with tremolo and scalar passages, evoking a sense of rippling river waters. Following this, the main theme undergoes metamorphosis through two presentations, each interspersed with motifs from the introduction, which later segues into the second section. Contrasting with the lively emotions of the first part, the second section subtly embeds the original folk material in an expanded form within its middle voices. The third section transitions into a slower tempo, derived directly from the original source material. Mirroring the second section, the fourth part concludes with the exuberance and celebration of flowing river waters.

1.4 Summary

This composition employs a plethora of compositional techniques uncommon in folk music, such as dissonant intervals and rhythmic displacements. Coupled with saxophone-specific techniques like vibrato, grace notes, and slap tonguing, the piece dons a vibrant, modern musical attire. Yan Jin’s adept reinterpretation of the original folk song ensures its unmistakable origins, allowing audiences to continuously

unearth new elements within familiar melodies, eagerly anticipating the unfolding narrative.

2. Lovely Red Flowers

2.1 Background of “Lovely Red Flowers”

“Lovely Red Flowers” stands as a quintessential piece within the treasury of China’s national intangible cultural heritage, specifically representing the Buyi folk songs, celebrated as “Good Bonus”, “Lovely Red Flowers”, or “Red, Red Flowers”. Recorded on June 7, 2008, with the esteemed approval of the State Council of the People’s Republic of China, this melody holds a unique position as an informal song distinct from formal compositions. Originally sung by the Buyi people to express emotions and seek companionship, “Lovely Red Flowers” was traditionally reserved for specific occasions rather than casual singing. It served as a prelude to love songs, where men and women engaged in rounds of antiphonal singing to harmonize their affections before launching into spirited duets.

Over time, “Lovely Red Flowers” transcended its informal origins to become a celebrated fixture in performances across various settings, emblematic of the rich folk music traditions of the Buyi ethnic group in Guizhou. Its enchanting melodies and seamless rhythms have endeared it to the public, earning it recognition as a national intangible cultural heritage. The song’s title, “Lovely Red Flowers”, directly translates to the bright red bloom of the thorn pear flower, which holds profound symbolism within Buyi culture. Revered for its auspicious connotations of happiness and good fortune, the thorn pear flower also embodies the resilient spirit of the Buyi people.

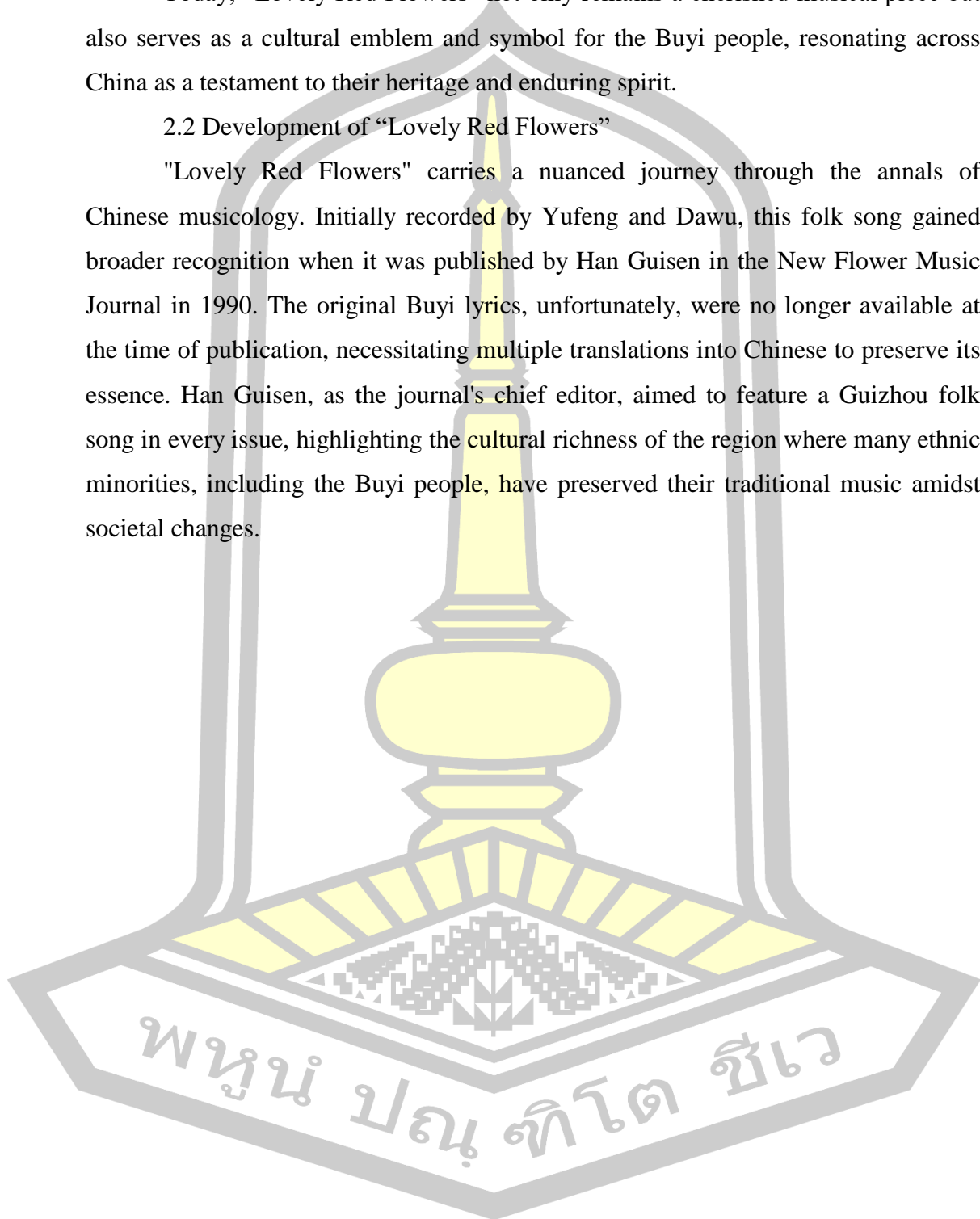
Since its rediscovery in the early 1950s, “Lovely Red Flowers” has been cherished and preserved through the ages, its melodious strains ingrained in the cultural fabric of central Guizhou, particularly in Huishui County, Guiding County, and Longli County within the Qiannan Buyi and Miao Autonomous Prefecture. Post-1949, the song took on additional significance, with the Buyi people likening themselves to the vibrant thorn pear flowers, basking in newfound freedom and the care provided by the Communist Party. As social awareness grew, “Lovely Red Flowers” evolved, its music and lyrics maturing into a refined expression of Buyi

cultural identity. (Di Zhang, 2021)

Today, “Lovely Red Flowers” not only remains a cherished musical piece but also serves as a cultural emblem and symbol for the Buyi people, resonating across China as a testament to their heritage and enduring spirit.

2.2 Development of “Lovely Red Flowers”

“Lovely Red Flowers” carries a nuanced journey through the annals of Chinese musicology. Initially recorded by Yufeng and Dawu, this folk song gained broader recognition when it was published by Han Guisen in the New Flower Music Journal in 1990. The original Buyi lyrics, unfortunately, were no longer available at the time of publication, necessitating multiple translations into Chinese to preserve its essence. Han Guisen, as the journal's chief editor, aimed to feature a Guizhou folk song in every issue, highlighting the cultural richness of the region where many ethnic minorities, including the Buyi people, have preserved their traditional music amidst societal changes.



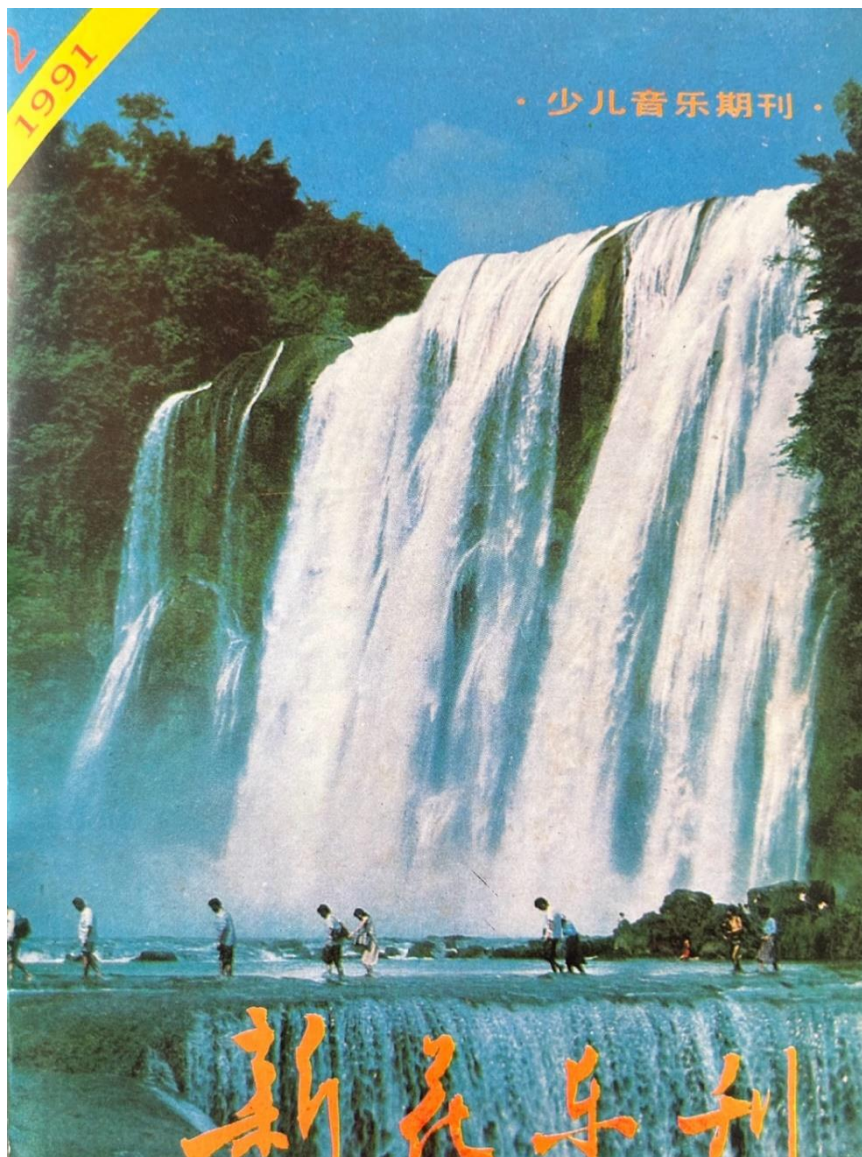
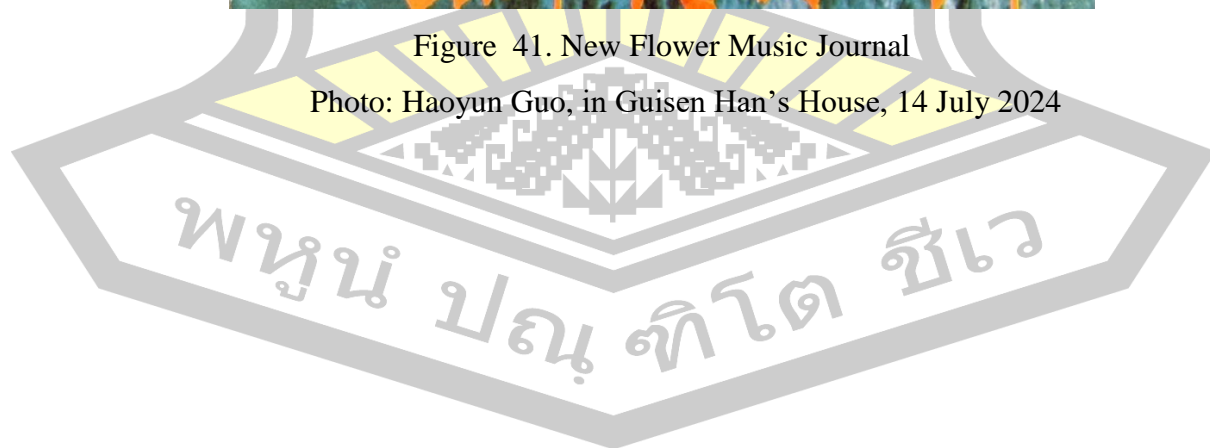


Figure 41. New Flower Music Journal

Photo: Haoyun Guo, in Guisen Han's House, 14 July 2024



好花红

音色: 弦乐
节奏: 华尔兹 中速·优美地

贵州布依族山歌
肖树文 编词
贵 森 编曲

好花 红 咪 好花 红 呢, 好花 开 在
好花 鲜 咪 好花 鲜 呢, 好花 开 在

百花 丛 呢, 好花 开 在 太阳 下 呢,
艳阳 天 呢, 好花 逢 时 开 不 败 呢,

太阳 越 照 花 越 红 呢。 好花 开 在
朵朵 向 阳 朵朵 鲜 呢。 好花 逢 时

太阳 下 呢, 太阳 越 照 花 越 红 呢。
开 不 败 呢, 朵朵 向 阳 朵朵 鲜 呢。

花 越 红 呢。 朵朵 向 阳 朵朵 鲜 呢。
朵朵 鲜 呢。

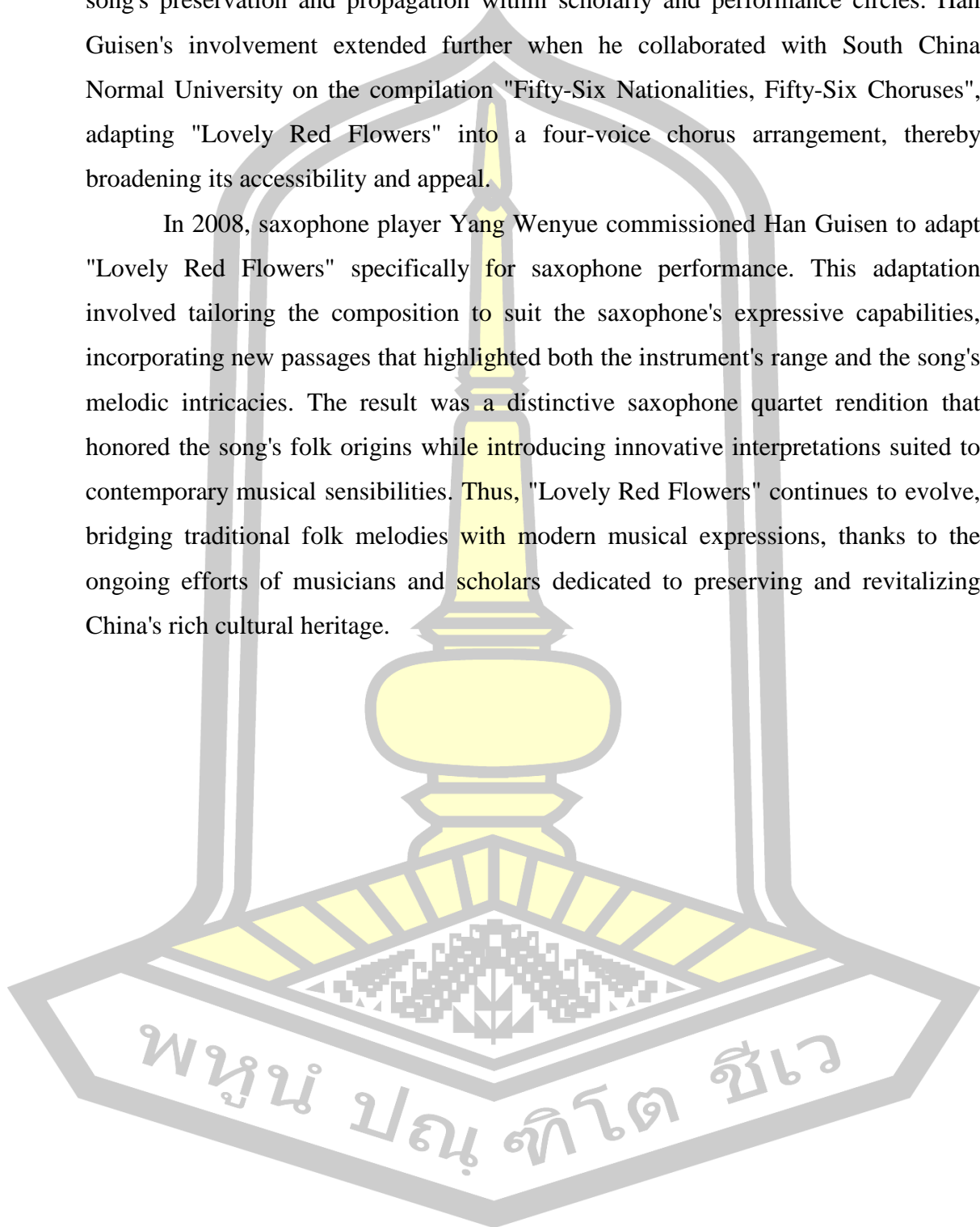
Figure 42. Lovely Red Flowers score in New Flower Music Journal

Photo: Haoyun Guo, in Guisen Han's House, 14 July 2024

In the following year, Han Guisen selected "Lovely Red Flowers" for detailed transcription and notation in the journal's second issue of 1991, adding contextual

insights to enhance its documentation. This effort contributed significantly to the song's preservation and propagation within scholarly and performance circles. Han Guisen's involvement extended further when he collaborated with South China Normal University on the compilation "Fifty-Six Nationalities, Fifty-Six Choruses", adapting "Lovely Red Flowers" into a four-voice chorus arrangement, thereby broadening its accessibility and appeal.

In 2008, saxophone player Yang Wenyue commissioned Han Guisen to adapt "Lovely Red Flowers" specifically for saxophone performance. This adaptation involved tailoring the composition to suit the saxophone's expressive capabilities, incorporating new passages that highlighted both the instrument's range and the song's melodic intricacies. The result was a distinctive saxophone quartet rendition that honored the song's folk origins while introducing innovative interpretations suited to contemporary musical sensibilities. Thus, "Lovely Red Flowers" continues to evolve, bridging traditional folk melodies with modern musical expressions, thanks to the ongoing efforts of musicians and scholars dedicated to preserving and revitalizing China's rich cultural heritage.



mf dolce (柔和、甜美地)

好花红 呢 好花红 呢
 hao hua hong e
 hao hua hong e
 hao hua hong e
 hao hua hong e

哎 依 乌 好花红
 ei yi wu hao hua hong
 ei yi wu hao hua hong
 ei yi wu hao hua hong
 ei yi wu hao hua hong

mp

好花开 在 百 花 丛 呢 哎
 hao hua kai zai bai hua cong e ei
 hao hua kai zai bai hua cong e ei
 hao hua kai zai bai hua cong e ei
 hao hua kai zai bai hua cong e ei

呢 好花开 在 百 花 丛 好花
 e hao hua kai zai bai hua cong hao hua
 e hao hua kai zai bai hua cong hao hua
 e hao hua kai zai bai hua cong hao hua
 e hao hua kai zai bai hua cong hao hua

mp

依 乌 太 阳 下 呢 太 阳
 yi wu tai yang xia e tai yang
 yi wu tai yang xia e tai yang
 yi wu tai yang xia e tai yang
 yi wu tai yang xia e tai yang

开 在 太 阳 下 呢 太 阳 越 照
 kai zai tai yang xia e tai yang yue zhao
 kai zai tai yang xia e tai yang yue zhao
 kai zai tai yang xia e tai yang yue zhao
 kai zai tai yang xia e tai yang yue zhao

逢 时 开 不 败 呢 朵 朵 向 阳
 feng shi kai bu bai e duo duo xiang yang
 feng shi kai bu bai e duo duo xiang yang
 feng shi kai bu bai e duo duo xiang yang
 feng shi kai bu bai e duo duo xiang yang

Figure 43. Lovely Red Flowers score for Mixed Chorus with Piano

Photo: Haoyun Guo, in Guisen Han's House, 14 July 2024

2.3 Music Analysis

The saxophone quartet adaptation of “Lovely Red Flowers” originates from the traditional folk song of the Buyi ethnic group in Huaxi, Guiyang City, Guizhou Province, and Huishui County. The original folk melody is characterized by its soft, lyrical beauty, reflecting the serene landscapes and heartfelt emotions of its cultural origins. The adaptation preserves the essence of the original while accommodating the unique characteristics and expressive potential of the saxophone. This transformation not only retains the stylistic integrity of the folk song but also enriches its thematic content, celebrating the vibrancy of contemporary times akin to blooming flowers in a new era.

Structured in ternary form, the music unfolds with intricate layers and thematic developments. The introduction employs imitative polyphony, delicately unveiling the essence of the Huaxi River through gentle and melodic phrases. The first section features a dual-layered texture: the upper part presents the folk song’s thematic material with clarity and grace, while the middle and lower voices provide a polyphonic backdrop, enhancing the melody’s smooth and captivating qualities. Following a repetition of the theme, the composition transitions into the second section, where the melody expands dynamically, evoking a sense of passion and fullness reminiscent of flourishing blooms adorning the mountainside.

In the central segment, characterized by duple time, the original folk song’s theme undergoes a transformation into a lively and cheerful motif, characterized by its rhythmic exuberance and interplay between high and low voices. This section mirrors the lively competition of flowers reaching towards the sun, forming a vibrant contrast and heightening the thematic resonance of the piece. Returning to elements from the opening, including imitation echoes among the voices, the composition builds towards a climactic peak, emphasizing the profound metaphor of “the more the sun shines, the redder the flower,” encapsulating the essence of growth, vitality, and cultural richness within the music’s narrative arc.

Bars 1-8 are the introduction, from the free beat to the andante. The free beat by the soprano sax highlights the A, C, E three notes of A Yu mode, simple and clear. The fourth bar begins with the alto saxophone playing the last line of the original piece, bringing the music into the theme.

Lovely red flowers
(布衣好花红)
Saxophone Quartet
(萨克斯四重奏)


 Video Link

ablilb (自由) **Andantino (小行板)**

Soprano Saxophone
♭B中音萨克斯

Alto Saxophone
♭E中音单簧管

Tenor Saxophone
♭B次中音萨克斯

Baritone Saxophone
♭E小低音单簧管



dolce (柔和甜美)



Figure 44. Measure 1-8 of Lovely Red Flowers score for Saxophone Quartet.

Source: Music score from Guisen Han

Remake: Haoyun Guo

From the 9th bar onward, the composition transitions into its thematic development. Here, the baritone saxophone introduces broken chords, setting a harmonic foundation. Concurrently, the soprano saxophone takes the lead with the main melody, delivering its distinctive motif. Meanwhile, the alto saxophone provides

harmonies that enrich the overall texture of the music, adding depth and supporting the melodic structure established by the soprano saxophone. This orchestration not only delineates roles among the saxophones but also contributes to the cohesive and expressive interpretation of the piece's thematic material.

Unlike the common saxophone grace notes, the grace notes in the high saxophone part here are intended to imitate the Buyi singing. The goal is to make the music stickier, not to emphasize the note that follows the grace note. Therefore, the speed of grace note should not be too fast when playing. The grace note can be played as a triplet with 2 and 3 connected, and the glissando can be played as much as possible.

The image shows a musical score for a Saxophone Quartet, measures 9-16. The score is written for four saxophones (Soprano, Alto, Tenor, Bass) in G major. It features various dynamics including dolce (柔 and 甜美), mf, and mp. The score includes grace notes and slurs, particularly in the soprano part.

Figure 45. Measure 9-16 of Lovely Red Flowers score for Saxophone Quartet.

Source: Music score from Guisen Han

Remake: Haoyun Guo

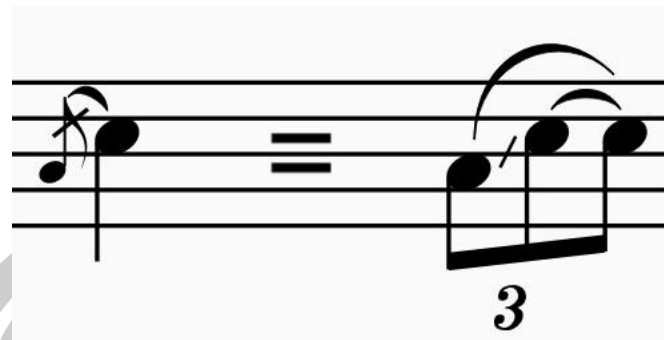


Figure 46. Grace Note Notation.

Make: Haoyun Guo

The middle section (bars 45-102) follows a ternary form, transitioning from D Yu to A Yu and returning to D Yu. The initially serene theme evolves into a lively allegro in 2/4 time, characterized by warm leaps and expansive melodies. Starting from bar 63, the piece introduces a new motif in the middle section, where the composer raises the third semitone of A Yu, transforming the primary triad into a major chord. Subsequently, the seventh is also raised by a semitone, converting the dominant chord into a major triad, imparting a major key tonality to the composition.



Figure 47. Measure 67-40, tenor saxophone of Lovely Red Flowers score for Saxophone Quartet.

Source: Music score from Guisen Han

Remake: Haoyun Guo

In discussing the intonation treatment in this passage with the composer, it becomes evident that each musical decision is intricately tied to the cultural and

expressive dimensions of the original Buyi folk song. The composer elucidates that the deliberate raising of the third note serves not only to mimic the fluctuations inherent in human voice but also to honor the traditional singing practices of the Buyi people. In the context of folk singing, strict adherence to precise intonation is often secondary to conveying emotive depth and narrative resonance. By occasionally raising the third note, Buyi singers introduce a subtle tension that enriches the melodic progression, providing a compelling contrast to the established minor third. This tonal adjustment, however, involves a precise quartertone increment rather than a conventional semitone alteration, underscoring the technical precision required of performers to authentically reproduce these vocal inflections on instruments like the saxophone. Thus, this nuanced approach not only preserves the essence of the original folk melody but also invites performers and listeners alike to appreciate the cultural intricacies embedded within the musical fabric of the composition.

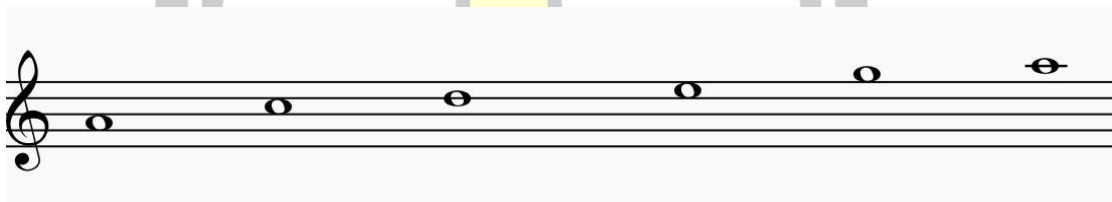


Figure 48. A Yu scale.
Make: Haoyun Guo

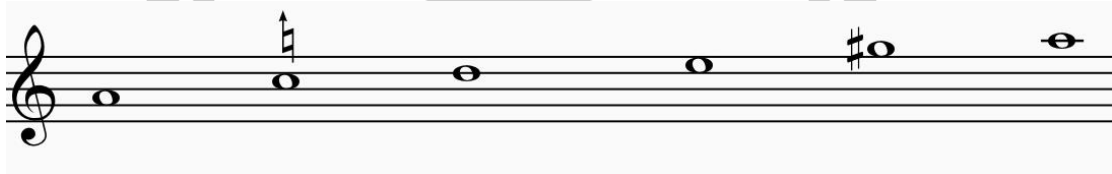


Figure 49. A Yu scale with quarter raised 3rd and sharp 7th.
Make: Haoyun Guo

When play this quarter C which is quarter D in soprano saxophone and tenor saxophone, the fingering should be D sharp with low Bb:

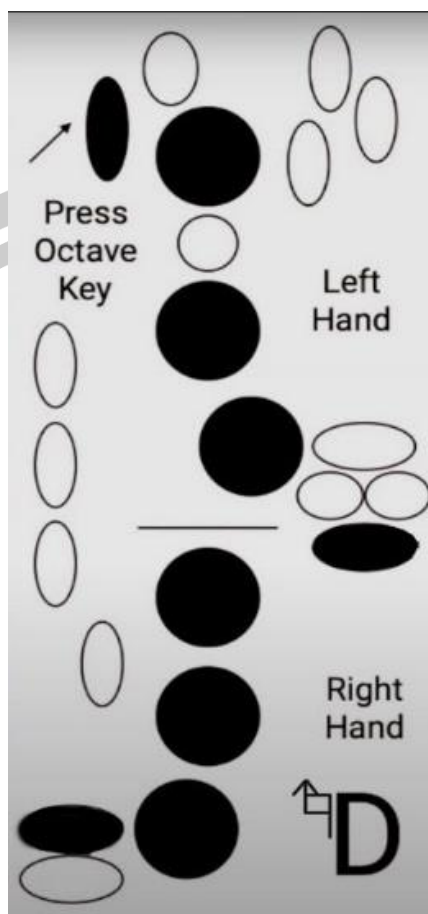


Figure 50. Fingering of quarter D.

Make: Haoyun Guo





Figure 51. Photo Fingering of quarter D.

Photo by Haoyun Guo

In this lively Allegro section, the composer uses the original melody as a starting point to create a new part specifically for the saxophone. This showcases how skilled the composer is at shaping melodies, while also showing off the saxophonist's ability to play with enthusiasm and cheerfulness.

Playing sixteenth notes continuously at a fast tempo like Allegro is quite challenging for saxophonists. This is where saxophone techniques come into play. One important technique here is double tonguing, where the player alternates between tapping the tip and middle of their tongue on the reed to articulate notes quickly.

During practice, saxophonists often use syllables like “TuKu,” “TiKe,” or “DiGe” to help them execute this technique, allowing their tongue to move faster.

However, in the actual performance of this piece, single tonguing proves more effective than double tonguing. Single tonguing helps bring out the music’s lively and joyful feel by using a mix of breath and tongue movements to articulate each note clearly, without needing to repeat tonguing on each note. This approach not only improves the clarity and precision of the melody but also adds more energy and expression, making the Allegro section a standout part of the saxophone quartet’s performance.

44 (小快板) *spiritoso* (热烈)

Figure 52. Measure 45-50 of Lovely Red Flowers score for Saxophone Quartet.

Source: Music score from Guisen Han

Remake: Haoyun Guo

It is a very creative technique in saxophone playing, it sounds like double tonguing, but more powerful. The challenge is to cooperating tongue, air and fingers. There is a very good example for this technique. It is from Saxophone Sonata in C# by Fernande Decruck. It is using for imitating a viola playing.

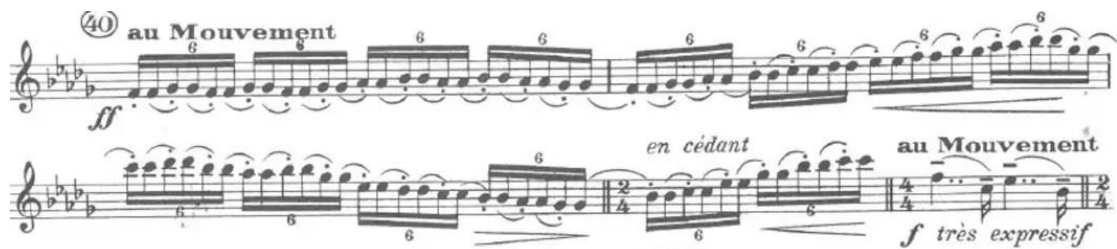


Figure 53. Saxophone Sonata in C# by Fernande Decruck

Source: Score of Saxophone Sonata in C# by Fernande Decruck, Published by Billaudot

Therefore, in the music “Lovely red flowers”, with an air marked “a”, tonguing marked “t”, this section will be notated as:



Figure 54. Measure 45-50 with tonguing technique of Lovely Red Flowers score for Saxophone Quartet.

Source: Music score from Guisen Han

2.4 Summary

This piece incorporates many characteristics of the saxophone throughout its transformation. While preserving the musical essence of the original folk song, it has been extensively adapted to suit the unique qualities of the instrument. In addition to the original melody, two new sections have been composed, further enriching the piece. The music has also evolved from a monophonic song into a four-part ensemble arrangement. Furthermore, significant modifications have been made to accommodate the saxophone’s articulation techniques and quarter-tone capabilities, enhancing the expressiveness and depth of the composition.

3. Memories of Xiaoxiang

3.1 Background of “Memories of Xiaoxiang”

(Yi Zhang, 2020) "Xiaoxiang" is a deeply evocative musical composition crafted for the saxophone, presented in two distinct versions: "Xiaoxiang" featuring an alto saxophone accompanied by a full orchestra, and "Memories of Xiaoxiang" where the saxophone is paired with electronic sounds. The piece is not merely a composition but a profound narrative, interweaving history, memory, and emotion. The title, "Xiaoxiang," refers to a region in Hunan Province, China, where the Xiao and Xiang rivers converge—a place rich in cultural significance and historical resonance. "Xiaoxiang," composed in 2014, was highly praised by audiences following its premiere in the United States. It was also honoured as a finalist for the 2015 Pulitzer Prize in Music.

The inspiration for "Xiaoxiang" stems from a tragic episode during the Chinese Cultural Revolution, a period marked by political upheaval and social turmoil. In this story, a woman loses her husband to the violent actions of a local official. Bereft of any means to seek justice, she chooses a path of eerie retribution—each night, she haunts the official by wailing like a ghost in the forest behind his home. This haunting eventually drives both the woman and the official to madness, a poignant reminder of the psychological scars left by injustice.

This haunting story captured the imagination of the late Chinese composer Mo Wu-ping (1958-1993), who envisioned an opera based on the tale. However, Mo's life was tragically cut short by cancer at the age of 34, leaving only the overture of his envisioned opera completed. The loss of Mo Wu-ping, both as a friend and as an artist, weighed heavily on those who knew him. In 1994, a fellow composer created **Peking Opera Soliloquy** for alto saxophone as a tribute to Mo Wu-ping's memory. This work, deeply influenced by the unfinished opera, was only the beginning of a long reflection on memory, loss, and the echoes of the past.

In the summer of 2002, after meeting with Mo Wu-ping's family in Beijing, the composer was struck anew by the story of the unfinished opera and the profound emotions it evoked. This encounter led to the creation of "Xiaoxiang," a piece that revisits these memories and incorporates elements from earlier compositions, including field recordings from the Yao minority people and excerpts from the ancient Chinese zither composition "Water and Mist over Xiaoxiang".

"Xiaoxiang" is more than just a piece of music; it is a sonic exploration of grief, memory, and the search for truth in a fractured world. The composition opens with a brief "lament" from the saxophone, immediately followed by a long, wailing cry that ascends from low to high. This cry, piercing and haunting, shatters the silence like a bolt of lightning splitting the night sky. It transports listeners back to the terrifying era of the Cultural Revolution, evoking the tragic story that unfolded during that time.

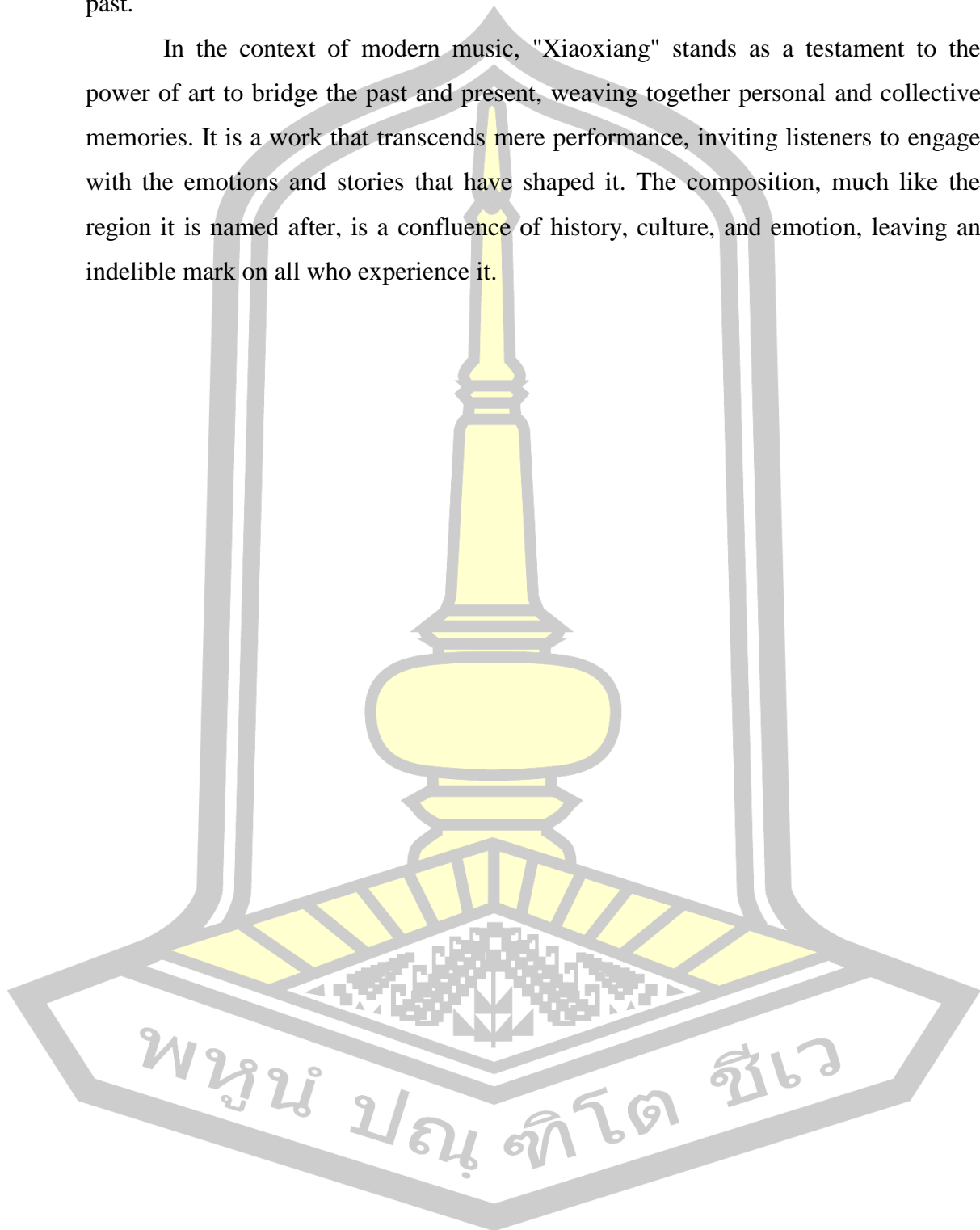
The choice of the title "Xiaoxiang" is significant. The term carries deep meaning in Chinese culture, long associated with sorrow and tragedy. Historically, the word "Xiaoxiang" has been linked to the legend of Emperor Shun, whose wives, Ehuang and Nüying, wept upon hearing of his death during his southern tour of Cangwu (modern-day Changsha, Hunan). Their tears stained the bamboo, giving rise to the "Xiaoxiang bamboo" or "Xiangfei bamboo." This legend has embedded the term "Xiaoxiang" in the Chinese psyche as a symbol of women's sorrow, tears, and tragedy.

The theme of "Xiaoxiang" resonates throughout Chinese literature and music. For example, in the Tang dynasty, the poet Liu Yuxi wrote the poem "Xiaoxiang Shen," which recounts the sorrowful story of Shun and his wives. The Song dynasty's Guo Mian composed "Xiaoxiang Shuiyun" for the guqin, a piece expressing the composer's despair over the fall of the Southern Song dynasty and the subsequent invasion by the Yuan forces. In the Yuan dynasty, playwright Yang Xianzhi's "Xiaoxiang Night Rain" dramatizes a tale of betrayal and suffering, where a wife, abandoned by her husband after he achieves success, is falsely accused and endures great hardship. Even in "Dream of the Red Chamber", one of China's four great classical novels, the character Lin Daiyu, known for her beauty, tears, and tragic fate, is given the title "Xiaoxiang Consort," underscoring the enduring association of "Xiaoxiang" with sorrow and melancholy. (Yi Zhang, 2020)

The music of "Xiaoxiang" not only highlights the composer's meticulous attention to musical language and the deep cultural roots embedded in Chinese tradition but also presents a unique auditory experience that vividly portrays a tragic character with a distinctly Chinese identity. Through the sounds of the saxophone and the accompanying electronic elements, "Xiaoxiang" becomes a powerful and

emotional tribute to lost memories, forgotten truths, and the unhealed wounds of the past.

In the context of modern music, "Xiaoxiang" stands as a testament to the power of art to bridge the past and present, weaving together personal and collective memories. It is a work that transcends mere performance, inviting listeners to engage with the emotions and stories that have shaped it. The composition, much like the region it is named after, is a confluence of history, culture, and emotion, leaving an indelible mark on all who experience it.



Lei Liang

Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds (2003)

Program Note

Xiaoxiang refers to the region in Hunan Province, China where the rivers Xiao and Xiang intersect. A tragic event took place in that region during the Chinese Cultural Revolution: a woman's husband was killed by a local official. Without the means to seek justice, she decided to take revenge on the official by wailing like a ghost in the forest behind the official's residence every evening. Months later, both the official and herself went insane. My friend, the Chinese composer Mo Wu-ping (1958-1993) once planned to compose an opera based on this story. However, he only finished the overture before he died of cancer at age 34. I composed *Peking Opera Soliloquy* for alto saxophone in his memory in 1994. In the summer of 2002, I met with his family in Beijing and heard more descriptions of his unfinished project. The story still deeply disturbs me, as I continue to be moved by the power of his soul. I decided to revisit pieces of these memories in this project for electronics and saxophone. In this piece, I use some of the materials from my earlier saxophone composition, Mo Wu-ping's singing, as well as materials related to that part of the region (including field recordings of the Yao minority people and excerpts from the ancient Chinese zither composition *Water and Mist over Xiaoxiang*). It is the woman's search for her husband, my friend Mo Wu-ping's search for her, and my search for him---we are all searching for memories of realities, fragments of truths in this broken, fractured and scattered soundscape.

Memories of Xiaoxiang was written for and premiered by Chien-kwan Lin in July 2003 at the World Saxophone Congress.

-----Lei Liang

Note for Performer

The playback equipment to be used should be of a very high professional quality. This is the only way to insure proper reproduction of the electronic part and proper acoustical balance with the saxophone. Although it is possible to be performed with two loudspeakers, it is highly desirable to produce it on four channels with a monitor for the performer.

2-channel (CD format) and 4-channel tape (ADAT) are available for rental from the composer at:

29-31 Harvard Ave, Apt 25
Medford, MA 02155
Tel: (781) 483-3172
Email: leiliang@fas.harvard.edu

Figure 55. Program Note by Liang Lei

Source: *Memories of Xiaoxiang* for Alto Saxophone and Electronic Sounds by Lei Liang, published by Schott Music (2003)

3.2 Notation of “Memories of Xiaoxiang”

"Xiaoxiang," a composition known for its emotional depth and cultural resonance, also stands out for its exceptional clarity in musical notation. From the very beginning of the score, composer Liang Lei offers detailed performance instructions, particularly evident by the second page. This meticulous approach is not only a testament to Liang's compositional skill but also a result of a close collaboration with Chien-Kwan Lin, a saxophonist of considerable repute and Liang Lei's college classmate.

Chien-Kwan Lin, now a professor of saxophone at the Eastman School of Music, played a crucial role in the premiere of "Xiaoxiang." His expertise as a performer provided Liang Lei with invaluable insights into the practicalities of saxophone performance. This collaboration allowed Liang to craft a score that is not only precise from a composer's perspective but also highly accessible and informative for saxophonists. The result is a score that communicates the composer's intentions with remarkable clarity, enabling performers to quickly understand and execute the required musical nuances.

This attention to detail is particularly important in contemporary compositions like "Xiaoxiang," where the fusion of traditional Chinese elements with modern techniques can present interpretive challenges. Liang Lei's score is designed to bridge these challenges, offering clear guidance that helps performers navigate the complexities of the piece. By considering both the compositional and performative aspects, Liang ensures that the music can be brought to life as intended, capturing the haunting beauty and profound sorrow that define "Xiaoxiang."

In the broader context of music performance, the collaboration between composer and performer, as exemplified in "Xiaoxiang," highlights the importance of communication and understanding between these two roles. It shows how a performer's insights can shape the final form of a composition, making it more accessible and ensuring that the music resonates with both the performer and the audience.

Through "Xiaoxiang," Liang Lei not only honors the tragic story that inspired the piece but also demonstrates a deep commitment to the craft of composition and performance. This clarity in notation and the collaborative effort behind it make

"Xiaoxiang" a remarkable example of how music can be both a personal and shared experience, transcending the barriers of notation to touch the hearts of those who play and listen to it.

Notation

The score for saxophone is notated in C when the mouthpiece is used; it is notated in E-flat when the horn is used (m.m. 34-86). The electronic part is notated in C throughout.

1. Mouthpiece: An extra alto saxophone mouthpiece is needed. The performer should use one hand to hold the bottom part of the mouthpiece to lengthen the tube. An extra music stand should be placed on stage in the performance so that the mouthpiece can be put down while not being played.


2. > : approximate pitch.


3. x (used in electronic part): unspecified pitch or clusters of pitches.

4. +: tongue slap.

5. S: subtone.


6. K: key slap---80% key slap, 20% pitch.

7.  (m. 52): tongue click, producing a percussive sound.

8.  : alternate the given fingerings to produce microtones.

9.  pp: fluctuating dynamics irregularly within the range of the given two dynamics.

10.  (m.68): growling indefinite pitch upward.

11.  (m.85): very short breath.



Video Link

Figure 56. Notation Note by Liang Lei

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, published by Schott Music (2003)

The following diagram is a notation note from composer Liang Lei, offering precise performance instructions. However, Liang Lei's guidance extends far beyond this. Throughout the composition, he provides various fingering suggestions to the performers. After presenting the initial notation note, I will revisit the score to

highlight these additional instructions. While some notations occur only once and others multiple times, each will be shown just once below for clarity.

Mouthpiece: An extra alto saxophone mouthpiece is needed. The performer should use one hand to hold the bottom part of the mouthpiece to lengthen the tube. An extra music stand should be placed on stage in the performance so that the mouthpiece can be put down while not being played.

Figure 57. “Memories of Xiaoxiang”, mm1-mm8

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, published by Schott Music (2003)

>: approximate pitch.

Figure 58. “Memories of Xiaoxiang”, mm1-mm8

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, published by Schott Music (2003)

x (used in electronic part): unspecified pitch or clusters of pitches.

Figure 59 shows a musical score for "Memories of Xiaoxiang". The top staff is for Alto Saxophone (A. Sax) in G major (one sharp) and 4/4 time, with a tempo of quarter note = 60. The bottom staff is for Tape. The score includes dynamics such as *f*, *mf*, *mp*, *p*, and *pp*. There are also articulation marks like staccato and tongue slaps (marked with '+'). A red box highlights a section in the Tape part.

Figure 59. "Memories of Xiaoxiang", mm1-mm8

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, published by Schott Music (2003)

+: tongue slap.

Figure 60 shows a musical score for "Memories of Xiaoxiang". The top staff is for Alto Saxophone (A. Sax) in G major (one sharp) and 4/4 time. The bottom staff is for Tape. The score includes dynamics such as *mf*, *f*, and *pp*. There are also articulation marks like tongue slaps (marked with '+'). A red box highlights a section in the Alto Saxophone part.

Figure 60. "Memories of Xiaoxiang", mm33-mm40

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

S: subtone.

The image shows a musical score for Figure 61. The top staff is for Alto Saxophone (A. Sax) and the bottom staff is for Tape. The A. Sax part includes a red box highlighting a section with a 'S' (subtone) marking and a 'f' dynamic. The Tape part includes various electronic sound effects and dynamics.

Figure 61. “Memories of Xiaoxiang”, mm49-mm56

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

K: key slap---80% key slap, 20% pitch.

The image shows a musical score for Figure 62. The top staff is for Alto Saxophone (A. Sax) and the bottom staff is for Tape. The A. Sax part includes a red box highlighting a section with a 'K' (key slap) marking and a 'f' dynamic. The Tape part includes various electronic sound effects and dynamics.

Figure 62. “Memories of Xiaoxiang”, mm65-mm72

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

↑ (m. 52): longue click, producing a percussive sound.

The image shows a musical score for two parts: Alto Saxophone (A. Sax) and Tape. The A. Sax part is in the upper staff, and the Tape part is in the lower staff. A red box highlights a specific note in the A. Sax part, which is a longue click. The score includes various musical notations such as dynamics (mp, f), articulation (accents), and performance instructions like 'vib. slow to fast' and 'f f'. The Tape part features electronic sound effects and dynamics markings.

Figure 63. “Memories of Xiaoxiang”, mm49-mm56

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

~~~~~ : alternate the given fingerings to produce microtones.

The image shows a musical score for two parts: Alto Saxophone (A. Sax) and Tape. The A. Sax part is in the upper staff, and the Tape part is in the lower staff. A red box highlights a specific passage in the A. Sax part, which uses microtones. The score includes various musical notations such as dynamics (f), articulation (accents), and performance instructions like 'fast gliss' and 'frit vib. tremolo'. The Tape part features electronic sounds like 'bell' and 'tambour' and dynamics markings.

Figure 64. “Memories of Xiaoxiang”, mm57-mm64

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

PPP ↔ PP: : fluctuating dynamics irregularly within the range of the given two dynamics.



Figure 65. “Memories of Xiaoxiang”, mm49-mm56

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

(m.68): growling indefinite pitch upward.



Figure 66. “Memories of Xiaoxiang”, mm65-mm72

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

☞ (m.85): very short breath.

Figure 67. “Memories of Xiaoxiang”, mm65-mm72

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

Further technical analysis will be presented in the performance analysis section below.

### 3.3 Performance of “Memories of Xiaoxiang” by Shyen Lee

"Memories of Xiaoxiang" by Lei Liang, performed on June 25, 2005, at The Art of Matrix Recital in the National Theatre, Taipei, was a groundbreaking event that transcended traditional performance boundaries. Shyen Lee took the stage on saxophone, accompanied by the expressive movements of dancer Shao-Jin You and the haunting alto voice of Li-Fen Chen. The choreography, crafted by Shao-Jin You, Wen-Chi Su, and Jia-Jun Tsai, was further enhanced by the evocative lighting design of Yong-Sheng Wang.

What made this performance truly remarkable was its seamless fusion of music, dance, lighting, and electronic sound. The interaction between these elements created a rich, multisensory experience that went beyond a simple musical recital. The music and dance didn't just coexist; they amplified each other, weaving a narrative that was as much about visual storytelling as it was about auditory expression.

This innovative approach allowed the performers to delve deep into the tragic story of Xiaoxiang, using both sound and visual art to convey its emotional depth. The performance became a holistic experience, where the music set the tone for the story,

and the dance gave it form, making the tragedy of Xiaoxiang not just heard, but seen and felt. It was a vivid example of how combining different artistic mediums can elevate a performance, making it more immersive and impactful for the audience.

In the following analysis, the author will discuss performance images alongside the corresponding sections of the musical score as they appear. The table below outlines the general changes and positions of the lighting, saxophonist, and dancer at different time points.

Table 1. Timeline of “Memories of Xiaoxiang”, performance by Shyen Lee

| Time  | Saxophone<br>(Original position<br>at the right-back of<br>the stage) | Dancing<br>(Original position<br>at the left-front of<br>the stage) | Lighting                                                |
|-------|-----------------------------------------------------------------------|---------------------------------------------------------------------|---------------------------------------------------------|
| 00:00 | None                                                                  | None                                                                | None                                                    |
| 00:04 | Mouthpiece                                                            | None                                                                | Spotlight on<br>Saxophone only                          |
| 00:15 | Mouthpiece                                                            | Go on stage                                                         | Spotlight on<br>Saxophone only                          |
| 00:20 | Mouthpiece                                                            | Kneeling                                                            | Spotlight on<br>Saxophone and<br>dance.                 |
| 00:40 | Mouthpiece                                                            | Rolling to the<br>Saxophone                                         | Spotlight on<br>Saxophone and<br>dance.                 |
| 00:46 | Mouthpiece                                                            | Rolling to the<br>Saxophone                                         | Spotlight on<br>Saxophone, tree-<br>shaped lighting on. |
| 01:05 | Mouthpiece                                                            | Overlapping with<br>the saxophone’s<br>position                     | Spotlight on<br>Saxophone, tree-<br>shaped lighting on. |
| 01:40 | Mouthpiece on                                                         | Overlapping with<br>the saxophone’s                                 | Spotlight on<br>Saxophone, tree-                        |

|       |                                                         |                                                   |                                                                  |
|-------|---------------------------------------------------------|---------------------------------------------------|------------------------------------------------------------------|
|       |                                                         | position                                          | shaped lighting on.                                              |
| 02:08 | Silence                                                 | Jumping in front of the stand                     | Spotlight on Saxophone, tree-shaped lighting on.                 |
| 02:38 | Slap tonguing                                           | Heading the saxophone                             | Spotlight on Saxophone, tree-shaped lighting on.                 |
| 02:45 | Slap tonguing                                           | Moving back with stomp.                           | Spotlight on Saxophone, tree-shaped lighting on.                 |
| 03:00 | Long tone                                               | Dancing at original position with breathing sound | Spotlight on Saxophone, tree-shaped lighting on.                 |
| 03:20 | Slap tonguing and subtone                               | Dancing at original position                      | Spotlight on Saxophone, tree-shaped lighting move to the dancer. |
| 03:44 | Alternating the given fingerings to produce microtones. | Dancing at original position                      | Spotlight on Saxophone, tree-shaped lighting on the dancer.      |
| 04:07 | Gliss and multiphonic                                   | With loud breathing sound                         | Spotlight on Saxophone, tree-shaped lighting on the dancer.      |
| 04:50 | Silence. Moving to the dancer                           | Dancing with loud breathing sound                 | Spotlight on Saxophone, tree-shaped lighting on the dancer.      |
| 05:10 | Hugging the                                             | Original position                                 | Spotlights on                                                    |

|       |                                                  |                                                                              |                                                                                                            |
|-------|--------------------------------------------------|------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|
|       | dancer                                           |                                                                              | original saxophone position and dancer position. A lighted path connects the two spotlights.               |
| 05:17 | Walking back slowly with the dancer on the path. | First hold the saxophonist's shoulder, then lost it and trying to catch him. | Spotlights on original saxophone position and dancer position. A lighted path connects the two spotlights. |
| 05:37 | Silence on the original position.                | Stand on the saxophone position.                                             | Spotlight on the saxophone only.                                                                           |
| 05:40 | Silence                                          | Dancing at the saxophone position                                            | Spotlight on the saxophone only.                                                                           |
| 05:48 | Multiphonic                                      | Dancing at the saxophone position                                            | Spotlight on the saxophone only.                                                                           |
| 06:01 | Slap tonguing                                    | Rolling back                                                                 | Spotlight on the saxophone, tree-shaped lighting on.                                                       |
| 06:56 | Mouthpiece                                       | Dancing with loud breathing sound                                            | Spotlight on the saxophone, tree-shaped lighting on.                                                       |
| 07:18 | Bite the reed                                    | Very agitated                                                                | Spotlight on the saxophone, tree-shaped lighting on.                                                       |

|       |                                                                                              |                                                                           |                                                      |
|-------|----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|------------------------------------------------------|
| 07:35 | Stop playing                                                                                 | Solo                                                                      | Spotlight on the saxophone, tree-shaped lighting on. |
| 07:44 | Hold the saxophone horizontally with both hands in front of the chest                        | Solo, moving to the saxophone gradually.                                  | Spotlight on the saxophone, tree-shaped lighting on. |
| 08:04 | Hold the saxophone horizontally with both hands in front of the head, then moving arms down. | Dancing into the saxophonists' arms.                                      | Spotlight at the saxophone only.                     |
| 08:20 | Hold the dancer with saxophone from the dancer's back.                                       | Dancing alone into the saxophonist's arms. (dancing until all lights off) | All lights off.                                      |

The upcoming analysis will explore the interplay between lighting, electronic accompaniment, saxophone performance, and dance. This will be done by examining how these elements work together at specific moments, particularly when a change occurs in one aspect, and how the other components adapt and respond to create a cohesive performance.

At the beginning, all the lights are off, and the saxophonist lowers their head to mimic the sound of a woman crying. This setup quickly immerses the audience in the story's setting, creating an immediate connection to the emotional atmosphere of the narrative.

Figure 68. “Memories of Xiaoxiang”, mm1-mm8

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

In measure 2, when the tape starts, the spotlight for the saxophone is on. The lighting emphasizes where the sound is coming from, spotlighting the performer and ensuring that the audience's attention is directed toward them. The surrounding darkness is maintained to deepen the atmosphere, keeping the scene enveloped in the shadowy, mournful essence of Xiaoxiang.

Figure 69. “Memories of Xiaoxiang”, mm1-mm8

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)



Figure 70. “Memories of Xiaoxiang”, performance by Shyen Lee, mm2-mm3

Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.

Published by Shyen Lee

While the saxophonist performs a glissando, the dancer slowly enters the stage, and their spotlight gradually turns on. The two beams of light clearly define the positions of both performers. This lighting design also subtly indicates that the scene is a reflection of the woman's imagination, where she is deeply yearning for her lost husband.

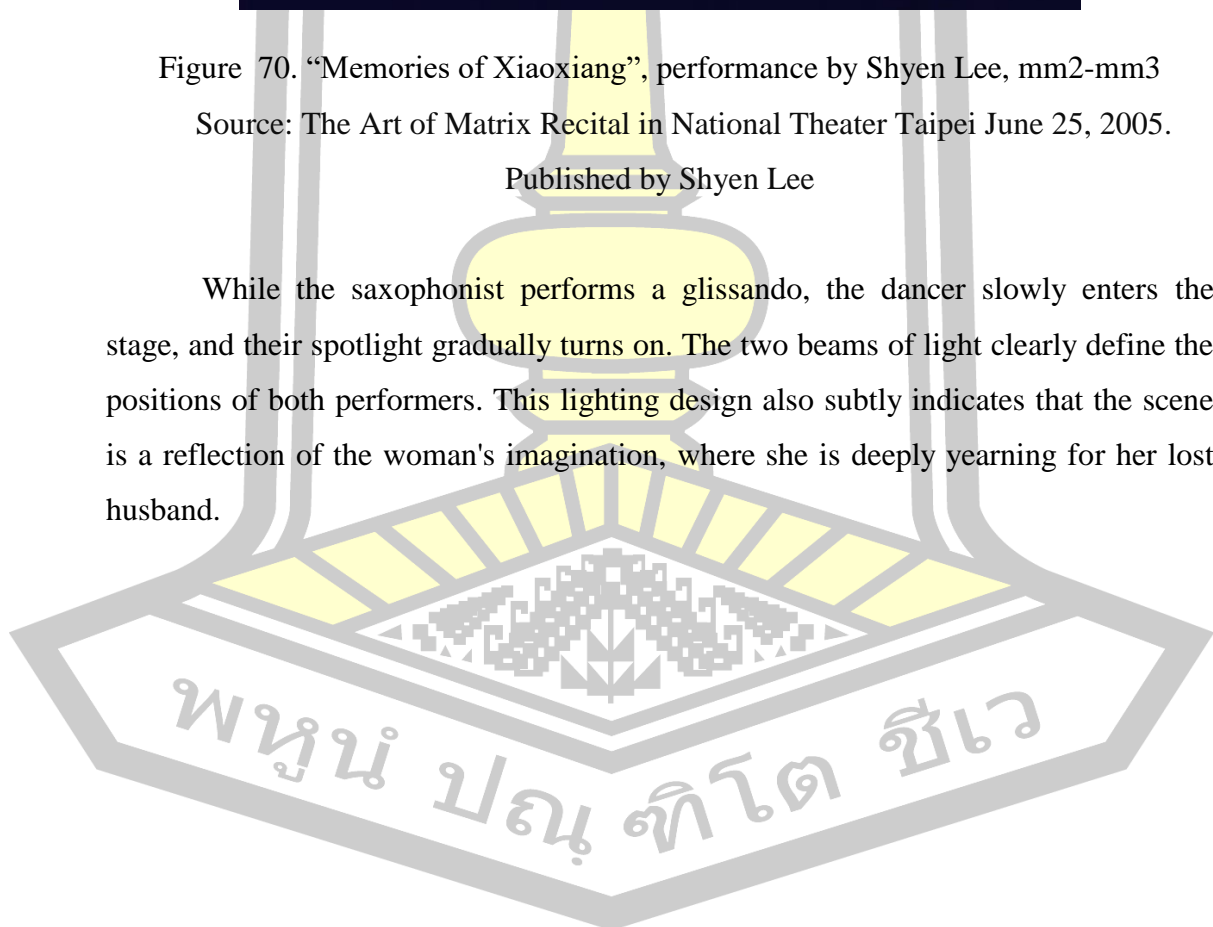




Figure 71. “Memories of Xiaoxiang”, performance by Shyen Lee, mm3  
Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.

Published by Shyen Lee



Figure 72. “Memories of Xiaoxiang”, performance by Shyen Lee, mm4  
Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.

Published by Shyen Lee

The image shows a musical score for 'Memories of Xiaoxiang' for Alto Saxophone and Tape. The score is written in G major and 4/4 time, with a tempo of quarter note = 60. The Alto Saxophone part is marked 'monophonic' and includes dynamics such as *f*, *pp*, *mf*, *mp*, *f*, and *pp*. The Tape part includes 'Tape strikes' and features complex rhythmic patterns and textures. A red vertical box highlights a specific measure in the Alto Saxophone part, which corresponds to the cue mentioned in the text below.

Figure 73. “Memories of Xiaoxiang”, mm1-mm8

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

The cue that shifts the stage back to reality is the activation of the tree-shaped light. This lighting symbolizes the woman hiding beneath a tree outside the official's door, bathed in the pale glow of the moonlight, grounding the scene in a hauntingly real moment. The deep resonance of a large gong acts as the trigger for the lights to come on, resembling a powerful clap of thunder that jolts the woman back to reality.



Figure 74. “Memories of Xiaoxiang”, performance by Shyen Lee, mm11

Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.

Published by Shyen Lee

The image shows a musical score for 'Memories of Xiaoxiang'. It consists of two staves: 'A. Sax' (Alto Saxophone) and 'Tape'. The saxophone staff has a circled measure 9 and a red rectangular box highlighting measures 10 through 16. The tape staff includes dynamic markings such as *pp*, *f*, and *pp*, along with performance instructions like '(tan-tan)', '(gong)', and '(wind)'. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Figure 75. “Memories of Xiaoxiang”, mm9-mm16

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

The dancer gradually approaches the saxophonist’s spot, signifying her intent to seek vengeance for her husband. Accompanied by the sound of a fierce wind, the saxophonist produces a long, haunting note, echoing the woman's ghostly wails as she attempts to frighten the official.



Figure 76. “Memories of Xiaoxiang”, performance by Shyen Lee, mm16

Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.

Published by Shyen Lee

The image displays two systems of musical notation for the piece "Memories of Xiaoxiang". The first system, labeled with a circled 9, consists of two staves: "A. Sax" (Alto Saxophone) and "Tape". The saxophone part features a melodic line with dynamics ranging from mezzo-piano (mp) to forte (f). The tape part includes percussive elements marked with "(tan)" and "(gang)", and dynamic markings like ppp and f. A red rectangular box highlights the final measures of this system. The second system, labeled with a circled 17, also has two staves. The saxophone part continues with dynamics like f and p, and includes a "trill" marking. The tape part features a dense, textured section marked "(draw)" and "(long)", followed by "(mult)" and "(scr)". A second red rectangular box highlights the beginning of this system.

Figure 77. "Memories of Xiaoxiang", mm9-mm24

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

The dancer moves away from the saxophonist's position, occasionally stamping her feet in time with the saxophonist's slap tonguing, which symbolizes the joint effort of the couple. As the scene unfolds, the tree-shaped light shifts its focus entirely onto the dancer, underscoring that the task of enacting revenge is hers alone to complete.



Figure 78. “Memories of Xiaoxiang”, performance by Shyen Lee, mm35  
Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.

Published by Shyen Lee



Figure 79. “Memories of Xiaoxiang”, performance by Shyen Lee, mm39  
Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.

Published by Shyen Lee

The image shows a musical score for 'Memories of Xiaoxiang'. It consists of two staves: 'A. Sax (in E♭)' and 'Tape (in C)'. The Alto Saxophone part is marked 'Arco' and features a red box highlighting a melodic phrase. The Tape part includes various electronic sound effects and dynamics like 'pp' and 'f'. The score is in 4/4 time and E-flat major.

Figure 80. “Memories of Xiaoxiang”, mm33-mm39

Source: *Memories of Xiaoxiang* for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

During her quest for revenge, the woman momentarily sees her husband approaching her. At this poignant moment, the lighting forms a bridge between them, visually representing their emotional connection and the powerful significance of their brief reunion. One of the most compelling aspects of this scene is the complete silence in the music—there is no sound for an entire minute. This deliberate pause allows the audience to fully immerse themselves in the visual aspects of the performance. The absence of music not only gives viewers time to imagine the unfolding drama but also lets the performers engage in a powerful, silent portrayal. This shift from auditory to visual emphasis helps the audience focus intently on the visual elements of the performance, enhancing the overall impact of the scene. In reality, her husband is already deceased, and the vision of him is merely a fleeting dream. His departure is portrayed with a stark, unyielding coldness, highlighting the inevitability of his absence. At first, the dancer gently places her hand on the saxophonist’s shoulder, but as the moment unfolds, she gradually loses the ability to keep pace with him, symbolizing the emotional distance and finality of their separation.



Figure 81. “Memories of Xiaoxiang”, performance by Shyen Lee, mm73  
Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.  
Published by Shyen Lee

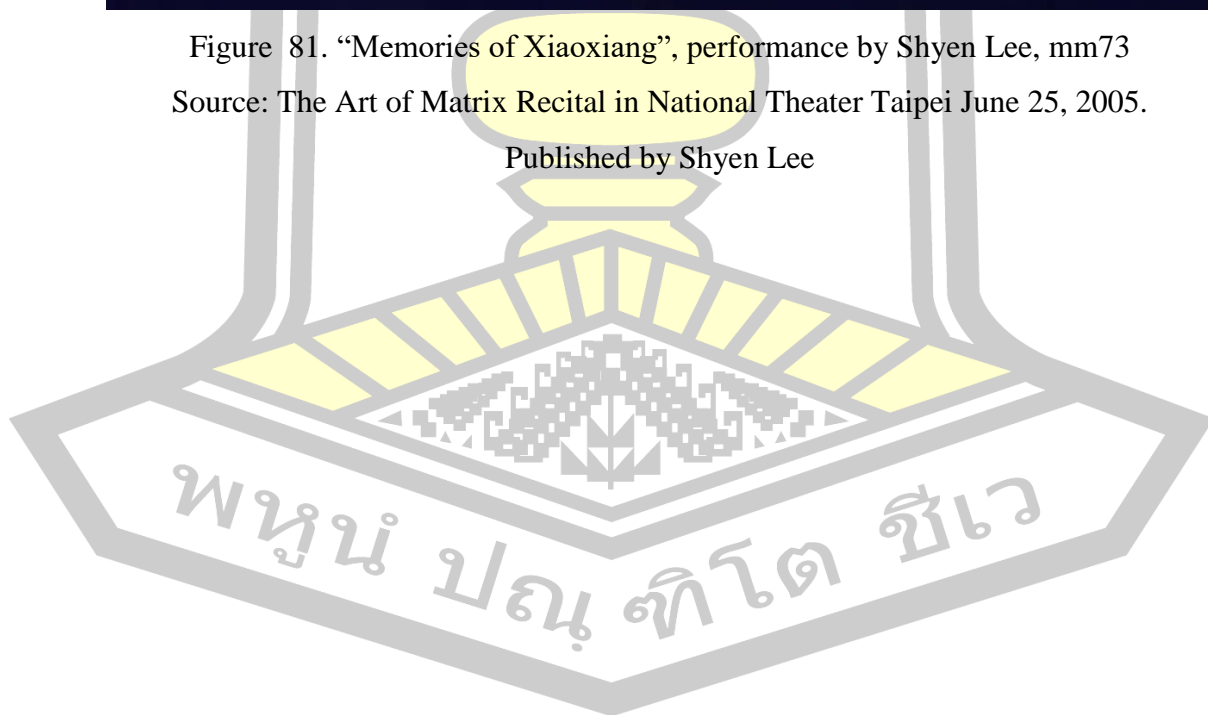




Figure 82. “Memories of Xiaoxiang”, performance by Shyen Lee, mm74  
 Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.  
 Published by Shyen Lee

Figure 83. “Memories of Xiaoxiang”, mm73-mm74  
 Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

In this segment, the dancer slowly approaches the saxophonist's position while a recording of the Yao folk song from “Xiaoxiang” plays in the background. This musical cue triggers a flood of nostalgic memories for the woman, transporting her back to a time when she and her husband were happily together. As she dances, she revisits the joyful moments of their shared life, celebrating their love and the simplicity of their past happiness.



Figure 84. “Memories of Xiaoxiang”, performance by Shyen Lee, mm75

Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.

Published by Shyen Lee

The image shows a musical score for 'Memories of Xiaoxiang' for Alto Saxophone and Electronic Sounds. The score is written on two staves: the top staff is for the Alto Saxophone (A. Sax) and the bottom staff is for the Electronic Sounds (Trio). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. A red box highlights a specific section of the Trio part, which includes the instruction '(female voice)'. The score is marked with various dynamics such as *pp*, *mf*, and *f*, and includes performance instructions like 'trill' and 'trill'.

Figure 85. “Memories of Xiaoxiang”, mm75-mm82

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

Following the fleeting recollection, the focus returns to the act of revenge. The lighting transitions back to the tree-shaped fixture, signaling a shift to reality. This calmness envelops the scene, evoking the eerie quiet that often precedes a storm, setting the stage for the unfolding dramatic tension.

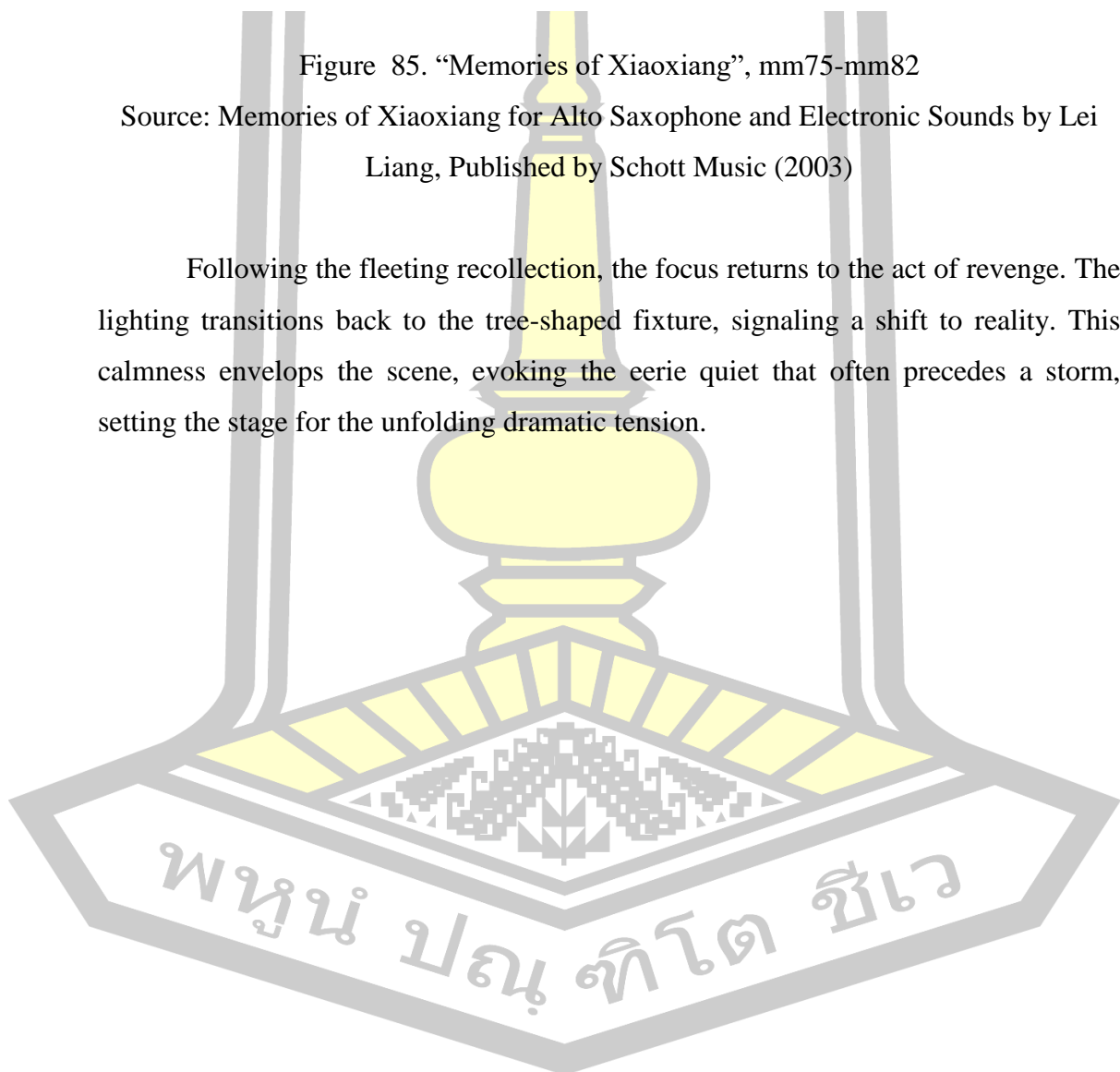




Figure 86. “Memories of Xiaoxiang”, performance by Shyen Lee, mm83  
 Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.  
 Published by Shyen Lee

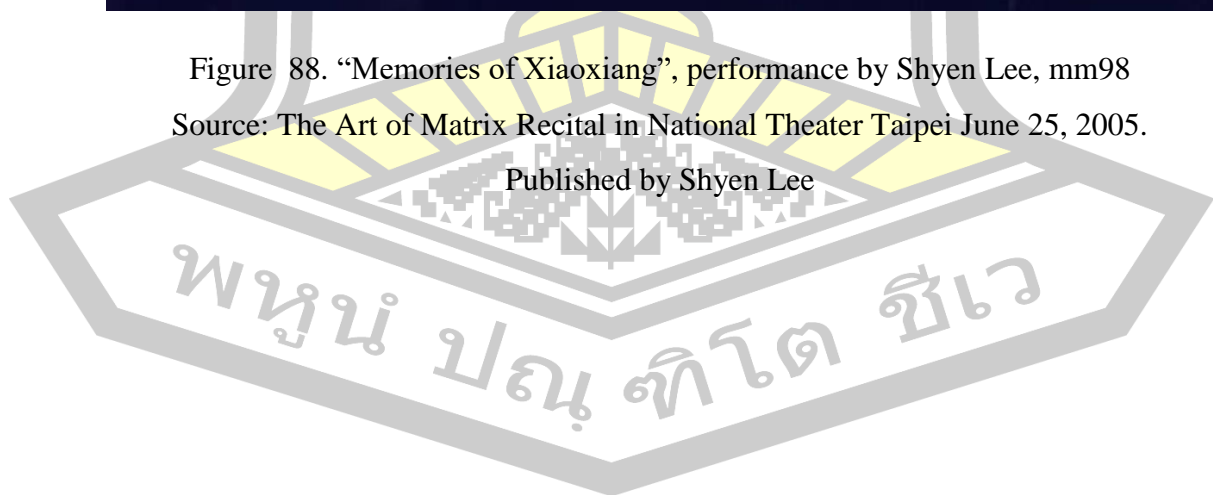
Figure 87. “Memories of Xiaoxiang”, mm83-mm90  
 Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei  
 Liang, Published by Schott Music (2003)

The saxophonist removes the mouthpiece once more to produce a haunting, ghostly wail. This final, piercing cry marks the woman's revenge as complete. In the end, the intense pursuit of vengeance leaves both the woman and her enemy teetering on the brink of madness, consumed by the tragic fallout of their relentless conflict.



Figure 88. “Memories of Xiaoxiang”, performance by Shyen Lee, mm98  
Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.

Published by Shyen Lee



The image displays two systems of a musical score for 'Memories of Xiaoxiang'. The first system features an Alto Saxophone (A. Sax) part with a circled measure 91 labeled 'muspiece' and a red box highlighting a final flourish with the instruction 'Bite the reed' and '(shakes the reed)'. The Tape part includes 'gloss' and 'bell' markings. The second system shows the A. Sax part with a red box around a measure containing a flourish, and the Tape part with 'male voice' and 'drum' markings. The score is marked with various dynamics like *fff* and *f*.

Figure 89. "Memories of Xiaoxiang", mm91-mm106

Source: Memories of Xiaoxiang for Alto Saxophone and Electronic Sounds by Lei Liang, Published by Schott Music (2003)

As the performance draws to a close, only a single spotlight remains, illuminating the saxophonist. After achieving her revenge, the woman succumbs to madness. Her body may still be in the living world, but her spirit has already departed, following her husband into the afterlife. In this poignant final scene, they are reunited as her husband gently embraces her from behind, symbolizing their tragic yet inevitable reunion in death.



Figure 90. “Memories of Xiaoxiang”, performance by Shyen Lee, mm106  
Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.

Published by Shyen Lee

### 3.4 Summary

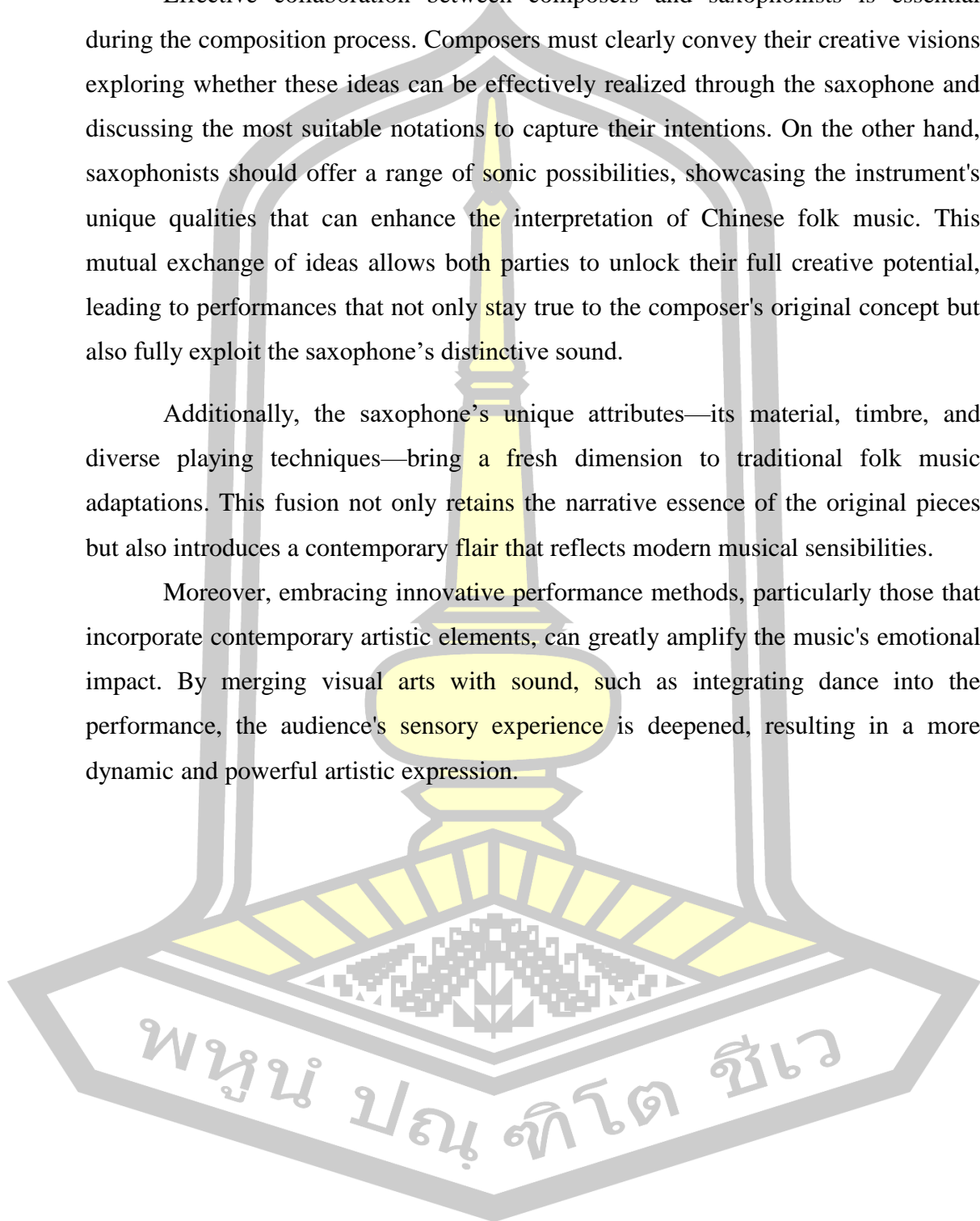
This performance integrates saxophone music, lighting, stage design, and dance, combining multiple artistic elements to create a rich and immersive experience that extends beyond mere sound. Through the fusion of these elements, the audience can not only hear the music but also visually engage with its underlying stories, deepening their emotional connection. The interplay of lighting and stage design plays a crucial role in shaping the atmosphere, allowing the narrative to unfold in a way that is both visually striking and emotionally ncent. By immersing the audience in this carefully crafted environment, the performance ensures that they are drawn into the musical world from the very first moment, enhancing their overall artistic experience.

#### 4. Conclusion

Effective collaboration between composers and saxophonists is essential during the composition process. Composers must clearly convey their creative visions, exploring whether these ideas can be effectively realized through the saxophone and discussing the most suitable notations to capture their intentions. On the other hand, saxophonists should offer a range of sonic possibilities, showcasing the instrument's unique qualities that can enhance the interpretation of Chinese folk music. This mutual exchange of ideas allows both parties to unlock their full creative potential, leading to performances that not only stay true to the composer's original concept but also fully exploit the saxophone's distinctive sound.

Additionally, the saxophone's unique attributes—its material, timbre, and diverse playing techniques—bring a fresh dimension to traditional folk music adaptations. This fusion not only retains the narrative essence of the original pieces but also introduces a contemporary flair that reflects modern musical sensibilities.

Moreover, embracing innovative performance methods, particularly those that incorporate contemporary artistic elements, can greatly amplify the music's emotional impact. By merging visual arts with sound, such as integrating dance into the performance, the audience's sensory experience is deepened, resulting in a more dynamic and powerful artistic expression.



## CHAPTER VI

### The Artistic Innovation of Saxophone in Recomposed Chinese Folk Music

This chapter will state the new saxophone works recomposed from Chinese folk music with the artistic innovation of saxophone in recomposed Chinese folk music. The research will be conducted by following:

1. Innovative Approaches to Reinterpretation
  - 1.1 Fusion of Traditional Melodies with Contemporary Techniques
  - 1.2 Experimentation with Saxophone Techniques
  - 1.3 Structural and Harmonic Innovations
    - 1.3.1 Structural Reinterpretations
    - 1.3.2 Harmonic Exploration
    - 1.3.3 Depth and Complexity
2. Performance Innovation of Recomposed Chinese Folk Music for The Saxophone.
  - 2.1 Theatrical Elements and Stage Design
  - 2.2 Multimedia Integration and Folk Instruments
  - 2.3 Performance Art and Visual Expression
  - 2.4 Conceptual Performances and Abstract Interpretation
3. Incorporation of Cross-Cultural Influences.
  - 3.1 Western Classical Music
  - 3.2 Jazz Influences
  - 3.3 Contemporary Experimental Music
  - 3.4 Global Musical Trends
4. Motivation From the Society Function.
  - 4.1 Cultural Preservation and Revitalization
  - 4.2 Promotion of Cultural Diversity
  - 4.3 Artistic Innovation and Creativity
  - 4.4 Educational Value
  - 4.5 Audience Engagement and Appreciation

## 5. Conclusion

After learning from previous research and interviews with informants, combined with the author's knowledge as a professional saxophone player. There are many innovations in the performance of saxophone works adapted from folk songs.

The integration of the saxophone into traditional Chinese folk music represents a fascinating convergence of cultural heritage and contemporary artistic expression. This research explores how the unique timbre and expressive range of the saxophone can enhance and reimagine the emotive qualities of Chinese folk melodies, offering a fresh perspective on a rich musical tradition. By examining the interplay between composers and saxophonists, the study delves into how collaborative efforts can bridge the gap between tradition and innovation, creating works that honor cultural roots while embracing modernity. Furthermore, the research highlights the significance of platforms such as the Chinese New Works of Saxophone Conference, which serve as vital incubators for experimentation, networking, and showcasing new works. These collaborations not only foster artistic innovation but also ensure the relevance and evolution of traditional Chinese folk music in a rapidly globalizing world. Ultimately, this study underscores the transformative power of music as a tool for cultural preservation, cross-cultural dialogue, and the celebration of artistic diversity, positioning recomposed Chinese folk music for saxophone as a living, dynamic art form.

### **1. Innovative Approaches to Reinterpretation**

In the realm of recomposed Chinese folk music for the saxophone, composers employ a variety of innovative approaches to reinterpret traditional melodies, blending cultural authenticity with creative expression. These approaches not only highlight the versatility of the saxophone as a medium but also enrich the musical landscape by bridging traditional Chinese musical heritage with contemporary artistic sensibilities.

#### 1.1 Fusion of Traditional Melodies with Contemporary Techniques

Composers often start by transcribing traditional Chinese folk melodies for the saxophone, laying a foundation rooted in cultural heritage. However, they go beyond

mere transcription by incorporating contemporary compositional techniques. This fusion allows for the exploration of new harmonic structures, rhythmic variations, and instrumental timbres that resonate with modern audiences while retaining the essence of the original folk tunes.

In the realm of musical composition, the journey often begins with meticulously transcribing traditional Chinese folk melodies onto the staff for saxophone. This initial step is not just about notation; it's a process of deep cultural immersion. Composers delve into the intricate nuances of these melodies, meticulously capturing their melodic contours, modal flavors, and rhythmic intricacies. This foundational work ensures that the essence of these ancient tunes, with their profound cultural roots, is faithfully preserved.

Yet, recomposition transcends mere transcription. It ventures boldly into the realm of contemporary compositional techniques, where composers exercise their artistic vision to breathe new life into these melodies. Central to this creative endeavor is the integration of modern harmonic structures, rhythmic innovations, and fresh instrumental timbres. These elements inject a sense of vitality and relevance into the original folk tunes, ensuring they resonate deeply with contemporary audiences while honoring their historical origins.

A hallmark of this fusion is the exploration of expanded harmonic possibilities. Composers introduce complexities such as extended chords, modal interchange, and chromaticism, enriching the tonal palette beyond traditional Chinese scales. These harmonic innovations not only add depth and color to the music but also create dynamic tensions and resolutions that amplify emotional resonance, drawing listeners into the narrative woven by the music.

Rhythmic exploration is equally pivotal in contemporary recomposition. Composers experiment with syncopations, irregular meters, and varied rhythmic patterns to infuse the music with a sense of dynamism and forward momentum. Saxophonists, with their adeptness in expressive techniques like vibrato, glissando, and multiphonics, employ these tools to imbue the melodies with nuanced emotions and dramatic flair, enriching the musical narrative.

The saxophone's versatile timbral range becomes a canvas for innovation in recomposed folk music. Composers explore different registers, articulations, and

textures, creating contrasts and variations within the music. Techniques such as flutter-tonguing, growling, and unconventional saxophone manipulations expand the sonic possibilities, adding layers of complexity and character to the recomposed compositions.

Ultimately, the fusion of traditional Chinese folk melodies with contemporary compositional techniques aims to forge a deep connection with modern audiences. By revitalizing ancient melodies with new interpretations and modern sensibilities, composers bridge the gap between past and present, inviting listeners to appreciate the enduring beauty and relevance of Chinese folk music in today's global musical landscape.

In essence, the synthesis of traditional melodies with contemporary techniques exemplifies a harmonious blend of cultural heritage and artistic innovation. This creative synthesis not only preserves the essence of the original tunes but also propels them into new realms of musical expression, ensuring their continued vitality and relevance in the ever-evolving world of music. It stands as a testament to the transformative power of music to transcend time and borders, enriching the cultural tapestry of humanity.

### 1.2 Experimentation with Saxophone Techniques

Experimentation with saxophone techniques in recomposed Chinese folk music for the saxophone involves leveraging the instrument's versatile capabilities to reimagine traditional melodies dynamically. Saxophonists are adept at manipulating a wide array of techniques, ranging from the expressive vibrato and glissando to more avant-garde techniques like multiphonics and extended techniques. Composers harness these techniques not merely as virtuosic displays but as integral tools for artistic expression and cultural reinterpretation.

One notable technique employed is slap tonguing, which serves to mimic percussive elements inherent in traditional Chinese music. By using the tongue to strike the reed, saxophonists produce a sharp percussive sound that punctuates rhythmic passages with clarity and emphasis. This technique not only introduces a rhythmic complexity but also expands the saxophone's sonic palette, allowing it to resonate with the nuanced rhythms and textures of Chinese folk melodies.

Moreover, techniques like slap tonguing can evoke the timbral qualities of traditional Chinese instruments such as the guqin or pipa, which often feature percussive techniques like finger tapping or string plucking. By integrating these techniques into saxophone compositions, composers create a fusion of East-West musical elements that enhance both the authenticity and expressiveness of the reinterpretation.

Beyond slap tonguing, saxophonists explore multiphonics—producing multiple notes simultaneously—and extended techniques like flutter-tonguing or growling, which add layers of texture and emotion to the music. These techniques allow composers to achieve a broader range of sonic effects, from ethereal and haunting passages to powerful and rhythmic motifs that resonate deeply with the thematic content of the folk melodies.

In essence, experimentation with saxophone techniques in recomposed Chinese folk music exemplifies a creative dialogue between tradition and innovation. By skillfully integrating these techniques, composers not only honor the cultural heritage of Chinese folk music but also propel it into new realms of artistic expression, ensuring its relevance and resonance in contemporary musical landscapes. This dynamic approach underscores the saxophone's role as a versatile medium for cultural reinterpretation and artistic exploration.

### 1.3 Structural and Harmonic Innovations

In the realm of recomposed Chinese folk music for the saxophone, composers exhibit a penchant for structural and harmonic innovations that transcend conventional boundaries. These innovations are pivotal in reshaping traditional melodies into contemporary compositions that resonate with diverse audiences while retaining cultural authenticity.

#### 1.3.1 Structural Reinterpretations

Composers often embark on structural reinterpretations of original folk melodies, departing from their traditional forms to introduce new organizational frameworks. This may involve the segmentation of melodies into distinct sections or the creation of developmental passages that unfold progressively throughout the composition. By restructuring the musical narrative, composers infuse fresh vitality into familiar themes, inviting listeners on a journey of discovery and transformation.

For example, a traditional folk tune that originally follows a straightforward A-B-A form might be reimagined with additional interludes, variations, or contrasting sections. These structural alterations not only enhance the compositional complexity but also provide opportunities for thematic exploration and musical storytelling.

### 1.3.2 Harmonic Exploration

Harmonically, recomposed pieces often venture beyond the confines of traditional Chinese scales, embracing a broader palette of harmonic colors and textures. One notable technique is modal interchange, where composers fluidly shift between different modes or scales within a composition. This technique enriches the harmonic language by introducing unexpected tonalities and creating harmonic tension and resolution dynamics.

Additionally, chromaticism plays a crucial role in expanding the harmonic palette. By incorporating chromatic passages or intervals, composers introduce subtle nuances and expressive depth that transcend the diatonic confines of traditional folk music. These chromatic inflections add a contemporary flair to the compositions, offering a blend of familiarity and innovation that captivates listeners.

### 1.3.3 Depth and Complexity

The exploration of structural and harmonic innovations aims to deepen the emotional and intellectual resonance of recomposed Chinese folk music for the saxophone. Composers strive to create compositions that are not only technically proficient but also intellectually stimulating and emotionally evocative. Through intricate harmonic progressions, thematic developments, and structural transformations, they craft narratives that unfold with richness and complexity.

Moreover, these innovations contribute to the saxophone's role as a versatile vehicle for artistic expression, showcasing its capacity to convey cultural narratives and evoke a wide range of emotions. Whether through subtle harmonic shifts or bold structural contrasts, recomposed pieces challenge conventional interpretations while celebrating the enduring beauty and cultural heritage of Chinese folk music.

Structural and harmonic innovations in recomposed Chinese folk music for the saxophone exemplify the creative ingenuity and artistic vision of composers. By

pushing the boundaries of musical form and harmony, they not only honor tradition but also pave the way for new artistic possibilities in contemporary music composition. These innovations continue to shape the evolving landscape of saxophone works, fostering a deeper appreciation for cultural diversity and musical exploration.

In summary, the innovative approaches to reinterpretation in recomposed Chinese folk music for the saxophone exemplify a dynamic interplay between tradition and innovation. By exploring new compositional techniques, experimenting with saxophone capabilities, and embracing cross-cultural influences, composers continue to push the boundaries of musical creativity while honoring the rich heritage of Chinese folk music. These efforts not only expand the saxophone works but also contribute to a broader cultural dialogue in contemporary music composition.

## **2. Performance Innovation of Recomposed Chinese Folk Music for The Saxophone**

In the contemporary interpretation of recomposed Chinese folk music for the saxophone, performers are pioneering innovative techniques and styles that transcend traditional boundaries, enriching their performances with a multidimensional approach that merges music with visual and kinesthetic arts.

### **2.1 Theatrical Elements and Stage Design**

In modern saxophone performances, theatrical elements play a pivotal role in transforming the concert stage into a vibrant narrative space. Saxophonists approach their recitals not just as musical showcases but as immersive experiences that delve deeply into the themes and emotional landscapes of recomposed Chinese folk music. This approach allows performers to infuse their interpretations with cultural motifs, historical contexts, and evocative imagery, creating performances that resonate on multiple sensory levels.

Central to these performances is the meticulous stage design, which serves as a visual extension of the music's essence. Symbolic props and evocative costumes are carefully selected to enhance the mood and themes of the recomposed folk melodies. Whether through minimalist sets that emphasize the purity of sound or elaborate

scenography that transports audiences to cultural landscapes, stage design amplifies visual storytelling, enriching the audience's connection to the music.

Collaboration with choreographers adds another layer of depth to these performances. Dance sequences are choreographed to harmonize with musical phrasing and emotional dynamics, creating a symbiotic relationship between movement and sound. Through synchronized movements, dancers and musicians weave together a cohesive narrative that enhances the expressive qualities of the music. This fusion of dance and saxophone performance not only expands the performance's narrative scope but also captivates audiences by immersing them in a holistic sensory experience.

By integrating choreography and stage design, saxophonists aim to enhance the expressive depth and thematic resonance of recomposed melodies. Whether conveying moments of celebration or introspective reflection, these performances transcend linguistic and cultural barriers, communicating universal emotions through the universal languages of movement and music. Ultimately, the combination of theatrical elements and stage design in saxophone performances of recomposed Chinese folk music elevates these concerts to transformative encounters, inviting audiences to engage actively with the rich artistic expression unfolding before them.

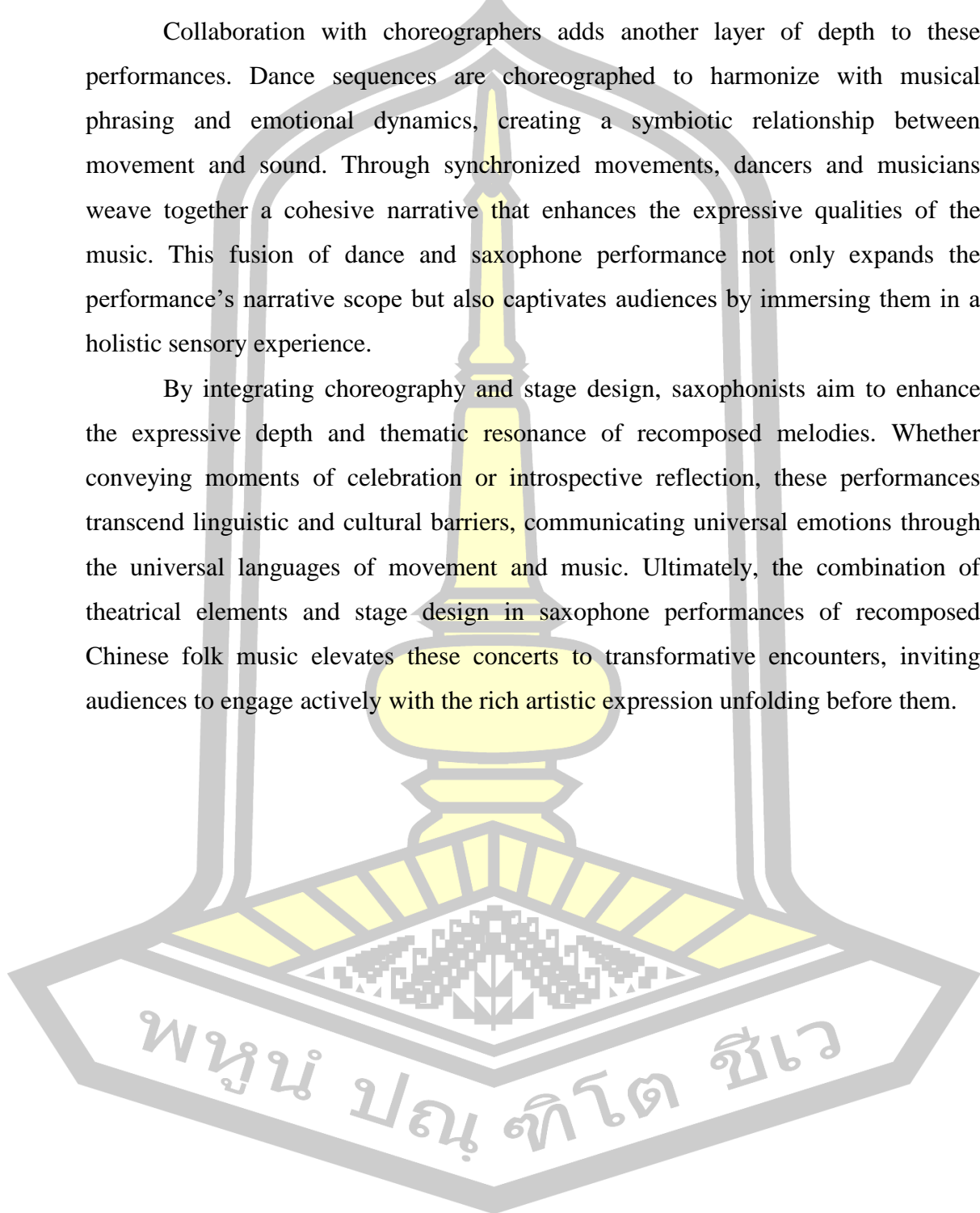




Figure 91. Takashi Yoshimatsu - Cyber Bird Concerto (2022)

Aiwen Zhang - Saxophone

Liz Ames - Piano

Sui Lin Tam - Percussion

Johnathan Rickard - Lighting Technician

Source: [https://www.youtube.com/watch?v=IFo\\_C1Gq8Q0](https://www.youtube.com/watch?v=IFo_C1Gq8Q0)

## 2.2 Multimedia Integration and Folk Instruments

In modern saxophone performances of recomposed Chinese folk music, multimedia integration and the inclusion of national folk instruments play crucial roles in expanding both sonic and cultural dimensions. These elements not only enhance the auditory experience but also deepen the thematic and emotional resonance of the music.

Multimedia integration in these performances goes beyond mere visual embellishment. Lighting effects, meticulously choreographed to synchronize with musical dynamics, serve as a dynamic storytelling tool. They enhance mood transitions, underscore thematic motifs, and amplify the emotional intensity of the music. By immersing audiences in a visual landscape that mirrors the music's narrative arc, these lighting effects elevate the concert experience to a multisensory journey.

Electronic accompaniments and MIDI technology further enrich the sonic tapestry of recomposed folk music. Saxophonists utilize these tools to create layered soundscapes that complement saxophone melodies with intricate rhythmic textures and harmonically complex arrangements. This integration not only expands the tonal possibilities of the saxophone but also enhances the composition's depth and complexity, offering listeners a contemporary interpretation of traditional melodies infused with modern technological innovation.

Beyond electronic enhancements, the incorporation of national folk instruments from diverse cultural backgrounds adds a distinctive flavor to these performances. Instruments such as the guzheng, pipa, or dizi bring centuries-old traditions and unique timbres into dialogue with the saxophone's expressive capabilities. Collaborative performances featuring these instruments create a rich tapestry of sound where traditional and contemporary musical expressions intertwine, fostering cultural exchange and celebrating the enduring heritage embedded in Chinese folk melodies.

Through multimedia integration and the inclusion of national folk instruments, saxophonists not only expand the artistic possibilities of recomposed folk music but also invite audiences on a transcultural journey. These innovative approaches not only preserve cultural authenticity but also breathe new life into traditional melodies, ensuring their relevance and resonance in contemporary musical landscapes.

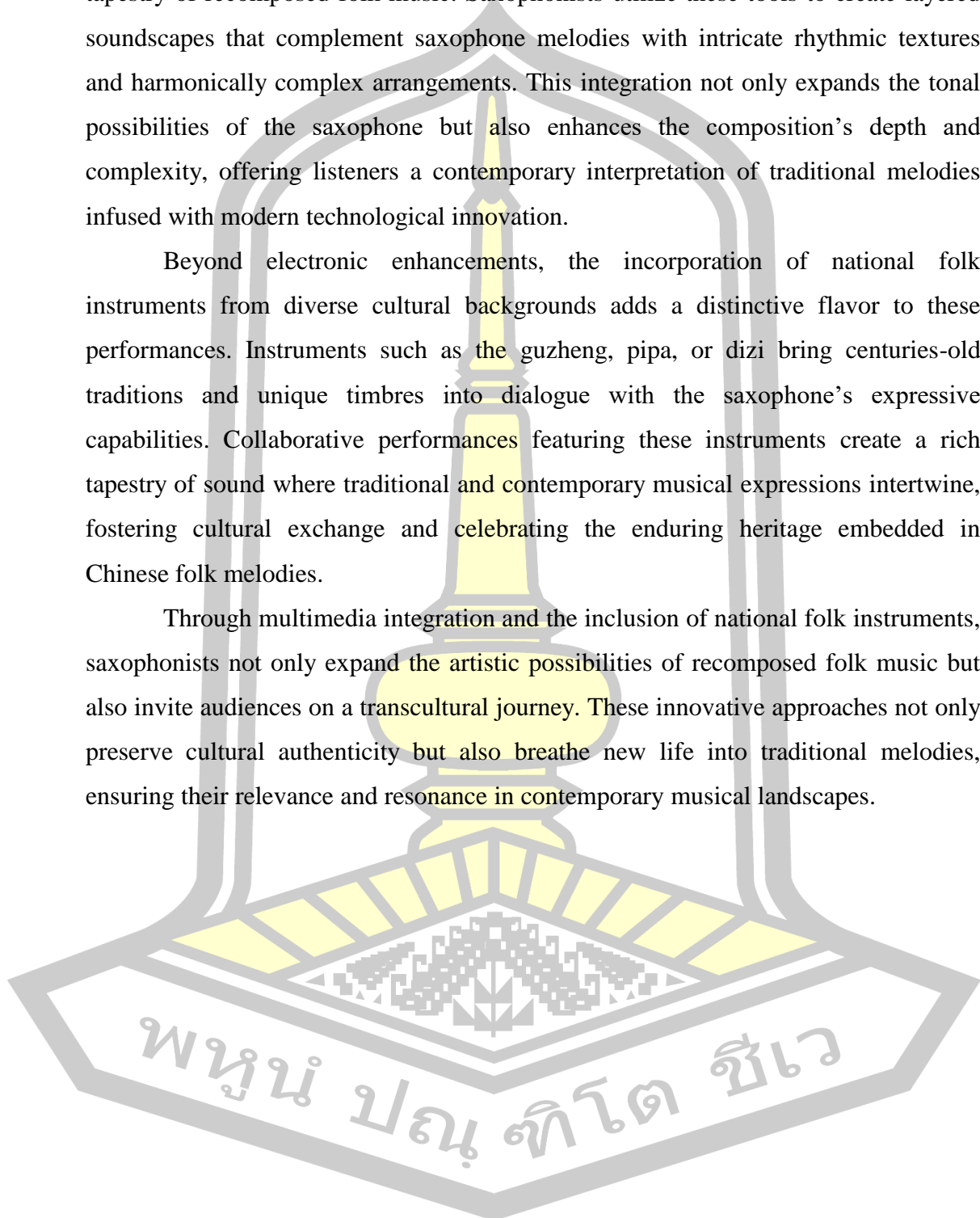




Figure 92. Soprano Saxophone and Pipa (2015)

Green by Zhou Long

Cross Strait Duo

Soprano Saxophone: William Chien

Pipa: Yuxin Me

Source: <https://www.youtube.com/watch?v=Ahx0vrBMyFk>

### 2.3 Performance Art and Visual Expression

In contemporary saxophone performances of recomposed Chinese folk music, performance art and visual expression play a transformative role, merging the auditory and visual realms into a unified artistic experience. Through live painting or multimedia installations, visual artists collaborate with saxophonists to interpret the thematic depth and emotional nuances inherent in the music.

Live painting sessions during musical recitals provide a dynamic visual narrative that evolves in real-time with the music. Artists respond spontaneously to the melodies, rhythms, and textures, translating them into abstract forms and expressive brushstrokes on canvas. This live creation process not only enriches the aesthetic dimension of the performance but also invites audiences to witness the unfolding artistic dialogue between music and visual art.

Similarly, multimedia installations enhance the visual expression of recomposed folk music through digital projections or interactive displays. Visual artists use these platforms to convey symbolic motifs, cultural landscapes, or abstract representations inspired by the music's themes. These projections unfold alongside the saxophone performance, creating a synesthetic experience where sound and visual imagery converge to evoke a deeper emotional resonance.

This interdisciplinary collaboration between saxophonists and visual artists encourages audiences to engage with the music on multiple sensory levels. By inviting viewers to interpret the narrative through their own artistic perspectives, performance art and visual expression open doors to diverse interpretations and personal connections to the music. This innovative approach not only enhances the concert experience but also broadens the scope of artistic appreciation, fostering a deeper understanding of recomposed folk music's cultural significance and emotional impact.



Figure 93. Indian Dance with Saxophone (2018)

Gert Anklam - saxophone, sheng, comp.

Claudio Puntin - bass clarinet, comp.

Ravi Srinivasan - percussion, comp Satsuki Odamura - koto, comp Anak Agung Anom

Putra - dance Astad Deboo - dance Tina Zimmermann – visuals

Source: <https://www.youtube.com/watch?v=pA-2ydtMWjQ>

#### 2.4 Conceptual Performances and Abstract Interpretation

In avant-garde music, saxophonists are increasingly exploring conceptual performances that prioritize the performing arts as a central element. These performances transcend traditional norms and encourage abstract interpretations of recomposed folk music, emphasizing the integration of visual and conceptual elements alongside musical expression.

Conceptual performances in saxophone music often push boundaries with experimental techniques and unconventional styles. These may include extended techniques like multiphonics, microtonal scales, and percussive effects, creating unique sonic landscapes that depart from standard melodies and harmonies. Such explorations not only showcase the saxophone's versatility but also invite listeners to reimagine familiar folk melodies through innovative, experimental lenses.

Critical to these performances is the dissolution of boundaries between performer and audience. Rather than presenting passive listening experiences, saxophonists engage audiences as active participants in the creation of meaning and emotional resonance. By incorporating visual arts, multimedia installations, or live painting into their performances, saxophonists create immersive environments where sound, visual imagery, and conceptual ideas converge.

This interdisciplinary approach encourages deeper engagement with recomposed folk music, inviting viewers to interpret narratives and emotions through their own artistic perspectives and sensory perceptions. By emphasizing the universal language of music and transcending cultural barriers, conceptual performances in saxophone music celebrate creativity and innovation, offering transformative experiences that resonate across diverse audiences and highlight the evolving nature of artistic expression in contemporary music.

พหุ ประเด็น ศิลปะ ชีว



Figure 94. Contemporary Dance with Saxophone (2005)

*Memories of Xiaoxiang* by Lei Liang

Dancer, Shao-jin You

Shyen Lee, Saxophone Li-Fen Chen, alto voice

Shao-Jin You, Wen-chi Su, Jia-Jun Tsai, Dancer and Choreographer

Yong-sheng Wang, Lighting design

Source: The Art of Matrix Recital in National Theater Taipei June 25, 2005.

Published by Shyen Lee

In summary, performance innovation in recomposed Chinese folk music for the saxophone embraces a holistic approach that integrates dance, folk instruments, painting, and avant-garde concepts. By merging musical expression with visual and kinesthetic arts, saxophonists create immersive experiences that preserve cultural heritage while propelling it into the future, inviting audiences on a transformative journey of discovery and artistic exploration.

### 3. Incorporation of Cross-Cultural Influence

Incorporation of cross-cultural influences is a pivotal aspect of recomposed Chinese folk music for the saxophone, reflecting a dynamic fusion of diverse musical traditions and global influences. Composers adeptly weave together elements from Western classical music, jazz improvisation, contemporary experimental sounds, and other global musical trends to create compositions that resonate with modern audiences while retaining a distinctively Chinese musical identity.

#### 3.1 Western Classical Music

Western classical music traditions offer composers a rich palette of harmonic structures, formal arrangements, and orchestration techniques that can be adapted and reinterpreted within the context of Chinese folk melodies. For instance, a composer might use the sonata form—a structure common in Western classical music—in a piece that incorporates a traditional Chinese melody. The introduction, development, and recapitulation sections of the sonata form can be used to explore and expand the thematic material derived from Chinese folk songs, providing a familiar framework for Western audiences while showcasing Chinese musical elements.

#### 3.2 Jazz Influences

Jazz influences bring rhythmic freedom, improvisational flair, and innovative use of harmony that injects a sense of spontaneity and fluidity into recomposed pieces. Techniques such as syncopation, swing rhythms, and blue notes can be integrated into the arrangement of Chinese folk tunes, giving them a fresh and contemporary feel. For example, a traditional melody might be presented in a swing rhythm, with saxophonists improvising around the theme in a manner reminiscent of jazz standards. This fusion creates a vibrant and dynamic interpretation that bridges Eastern and Western musical styles.

#### 3.3 Contemporary Experimental Music

Contemporary experimental music opens doors to unconventional techniques, extended instrumental capabilities, and avant-garde approaches that challenge traditional boundaries and expand the sonic possibilities of the saxophone. Composers might incorporate techniques such as multiphonics, where the saxophonist produces multiple notes simultaneously, or explore electronic manipulation of the saxophone sound to create new textures and timbres. These experimental elements can transform

a traditional folk melody into a modern soundscape, adding layers of complexity and depth to the performance.

### 3.4 Global Musical Trends

Global musical trends provide inspiration for incorporating diverse cultural elements and musical practices into recomposed works. For instance, elements of Latin rhythms, African polyrhythms, or Indian raga structures can be fused with Chinese folk melodies to create a unique and eclectic sound. A piece might feature a traditional Chinese tune accompanied by a tabla, a sitar, or even African drums, creating a cross-cultural dialogue that enriches the musical experience. By embracing cross-cultural influences, composers not only celebrate the interconnectedness of musical traditions but also create compositions that resonate on a universal level, appealing to audiences with varied cultural backgrounds and musical preferences.

Ultimately, the incorporation of cross-cultural influences in recomposed Chinese folk music for the saxophone serves as a testament to the evolving nature of music as a global language. It fosters creativity, innovation, and artistic dialogue across borders, forging connections between different musical traditions while honoring the rich heritage and authenticity of Chinese folk melodies.

## 4. Motivation From the Society Function

### 4.1 Cultural Preservation and Revitalization

Recomposing Chinese folk music for the saxophone plays a pivotal role in cultural preservation and revitalization, safeguarding traditional heritage amid a rapidly evolving global landscape. As societies modernize and cultural identities face new challenges, traditional music forms often risk being sidelined or overshadowed. However, through thoughtful adaptation and reinterpretation, composers and performers breathe new life into ancient melodies and narratives.

These adaptations serve as a bridge between past and present, ensuring that the rich tapestry of Chinese cultural heritage remains accessible and relevant to future generations. By integrating saxophone—a quintessentially Western instrument—into the fabric of Chinese folk music, these compositions not only preserve the authenticity of traditional melodies but also infuse them with contemporary resonance.

Furthermore, recomposed folk music for the saxophone nurtures a deeper appreciation for cultural roots among audiences. It fosters an understanding of historical narratives, regional traditions, and the enduring significance of folk music in Chinese society. Through performances and recordings, these adaptations reach broader audiences, transcending geographical boundaries and cultural barriers.

The preservation and revitalization of Chinese folk music through saxophone recompositions serve as a testament to the resilience and adaptability of cultural heritage. They ensure that the voices of ancestors continue to resonate through modern interpretations, celebrating diversity and enriching the global musical landscape with the enduring beauty of traditional melodies.

#### 4.2 Promotion of Cultural Diversity

The integration of the saxophone into Chinese folk music not only preserves traditional melodies but also promotes cultural diversity on a global scale. This study showcases how the saxophone, originating from Western musical traditions, can adapt and blend harmoniously with the intricate rhythms and melodies of Chinese folk music. By embracing this cross-cultural exchange, composers and performers illustrate the dynamic evolution of musical traditions beyond geographical and historical confines.

Through saxophone recompositions of Chinese folk music, audiences are introduced to a diverse array of musical styles and expressions. This integration enriches the cultural tapestry, demonstrating the adaptability and resilience of traditional music forms in the face of contemporary influences. It encourages a deeper appreciation for the complexities and nuances embedded within different cultural heritages, fostering mutual respect and understanding among diverse communities worldwide.

Moreover, by presenting these adaptations in various performance settings and through recordings, the study actively promotes cultural diversity. It provides a platform for dialogue and appreciation of the unique contributions of Chinese folk music to the global musical landscape. This not only preserves cultural identity but also celebrates the universal language of music, transcending barriers and connecting people through shared artistic expressions.

The promotion of cultural diversity through saxophone recompositions of Chinese folk music underscores the importance of cultural exchange and collaboration in enriching global artistic traditions. It encourages audiences to explore and embrace the beauty of cultural differences while recognizing the interconnectedness of musical heritage across continents and centuries.

#### 4.3 Artistic Innovation and Creativity

Exploring recomposed folk music for the saxophone is a catalyst for artistic innovation and creativity that transcends traditional boundaries. Composers and performers engage in a dynamic process of reinterpretation, where they reimagine and reshape traditional Chinese melodies to fit the expressive capabilities of the saxophone. This transformative approach encourages them to experiment with new harmonies, rhythms, and instrumental techniques, thus pushing the boundaries of musical form and expression.

At the heart of this exploration lies a profound commitment to preserving cultural heritage while fostering artistic evolution. By adapting Chinese folk music for the saxophone, composers not only honor the rich traditions of their heritage but also infuse these melodies with contemporary vitality and relevance. This blend of tradition and innovation sparks new avenues of musical discourse, where diverse influences converge to create fresh, captivating compositions.

The process of recomposing folk music challenges performers to explore the full range of the saxophone's capabilities. From delicate melodic passages to intricate rhythmic interplay and expressive tonal variations, saxophonists must master technical virtuosity while imbuing their performances with emotional depth and narrative resonance. This artistic journey not only cultivates individual creativity but also fosters a collective exploration of cultural identity and musical expression.

Through artistic innovation, composers and performers contribute to the evolution of global musical discourse by bridging cultural divides and fostering cross-cultural dialogue. The saxophone's integration into Chinese folk music serves as a testament to the fluidity and adaptability of musical traditions, inspiring audiences to appreciate the interconnectedness of diverse cultural heritages. Ultimately, this creative endeavor enriches the global musical landscape, offering new perspectives

and insights into the enduring power of music to unite and inspire across generations and continents.

#### 4.4 Educational Value

Studying recomposed Chinese folk music for the saxophone offers profound educational value, serving as a gateway to understanding the complexities of cultural adaptation and musical evolution. Musicians, scholars, and students alike are afforded unique opportunities to explore the intricate processes involved in transforming traditional Chinese melodies into compositions suitable for the saxophone. This educational journey spans various disciplines, from musicology and ethnomusicology to performance studies and composition.

At its core, this study facilitates a deeper appreciation of how music can transcend cultural boundaries and evolve over time. By analyzing recomposed pieces, scholars can unravel the nuances of musical arrangement, harmonization, and stylistic interpretation specific to the saxophone. This not only enriches their understanding of musical craftsmanship but also provides insights into how artistic expression can be tailored to resonate with contemporary audiences while honoring cultural authenticity.

In addition, the educational value extends beyond theoretical exploration to practical application. Musicians engaging with recomposed folk music for the saxophone gain hands-on experience in interpreting and performing these adaptations. They hone their technical proficiency and interpretive skills, navigating the challenges posed by cultural adaptation and stylistic integration. Through this process, they cultivate a deeper connection to the cultural narratives embedded within the music, fostering a more profound artistic engagement.

For students and educators, studying recomposed Chinese folk music offers a fertile ground for interdisciplinary learning. It encourages collaboration across academic disciplines and cultural contexts, promoting a holistic understanding of music as a universal language. This cross-disciplinary approach not only enhances musical education but also cultivates empathy and cultural sensitivity among learners, fostering a global perspective on the transformative power of music in society.

The educational value of studying recomposed Chinese folk music for the saxophone lies in its ability to inspire curiosity, critical thinking, and creative expression. It bridges the gap between scholarly research and practical application,

empowering musicians and scholars to contribute meaningfully to the preservation, adaptation, and evolution of cultural heritage through music. By engaging with these compositions, students and scholars embark on a journey of discovery that illuminates the dynamic interplay between tradition and innovation in the musical landscape.

#### 4.5 Audience Engagement and Appreciation

Audience engagement and appreciation play a crucial role in the societal function of studying recomposed Chinese folk music for the saxophone. This endeavor aims to transcend traditional concert experiences by creating immersive and multifaceted musical performances that captivate and inspire audiences.

Innovative presentations of recomposed folk music involve integrating multimedia elements, such as synchronized lighting effects and digital projections, that enhance the visual and auditory dimensions of the performance. These technologies are carefully orchestrated to complement the musical narrative, heightening emotional resonance and thematic clarity. For instance, dynamic lighting changes may mirror shifts in mood or thematic development within the music, while digital projections can depict cultural motifs or historical contexts relevant to the melodies being performed.

Furthermore, the inclusion of diverse instruments from various cultural backgrounds enriches the sonic palette, creating a dialogue between traditional Chinese folk melodies and contemporary musical expressions. Instruments like the guzheng, pipa, or dizi not only add depth and authenticity to the performance but also serve as cultural ambassadors, fostering cross-cultural understanding and appreciation among diverse audiences.

Visual arts, including live painting or multimedia installations, provide another layer of engagement by translating the emotional and thematic essence of recomposed folk music into visual form. Visual artists interpret the music through abstract paintings or real-time digital creations that unfold alongside the performance. This synesthetic approach encourages viewers to explore the music through multiple sensory channels, deepening their understanding and emotional connection to the compositions.

By enhancing audience engagement through these innovative methods, the study of recomposed Chinese folk music for the saxophone seeks to cultivate a

broader appreciation for cultural heritage and artistic expression. Audiences are invited not only to listen but also to actively participate in the interpretive journey, allowing them to discover new layers of meaning and significance within the music. Ultimately, this fosters a dynamic exchange between performers and listeners, enriching the cultural landscape and promoting a legacy of musical appreciation and cross-cultural dialogue.

Overall, the societal function of studying recomposed Chinese folk music for the saxophone lies in its ability to preserve cultural heritage, promote diversity, foster artistic innovation, educate, and engage audiences. It underscores the transformative power of music in bridging cultures, nurturing creativity, and enriching lives globally.

## **5. Conclusion**

This research highlights the transformative potential of reimagining Chinese folk music for the saxophone, revealing how diverse innovative strategies can deepen artistic expression and expand the boundaries of this genre. By examining key elements that enhance the creative process, the study identifies pathways for fostering originality while respecting cultural heritage.

Innovative approaches to reinterpretation play a pivotal role in reshaping traditional melodies. The fusion of age-old tunes with contemporary saxophone techniques breathes new life into familiar themes. Experimentation with saxophone-specific methods, structural reimagining, and harmonic exploration adds depth and complexity, showcasing how modern compositional strategies can elevate the richness of folk music when adapted for the saxophone.

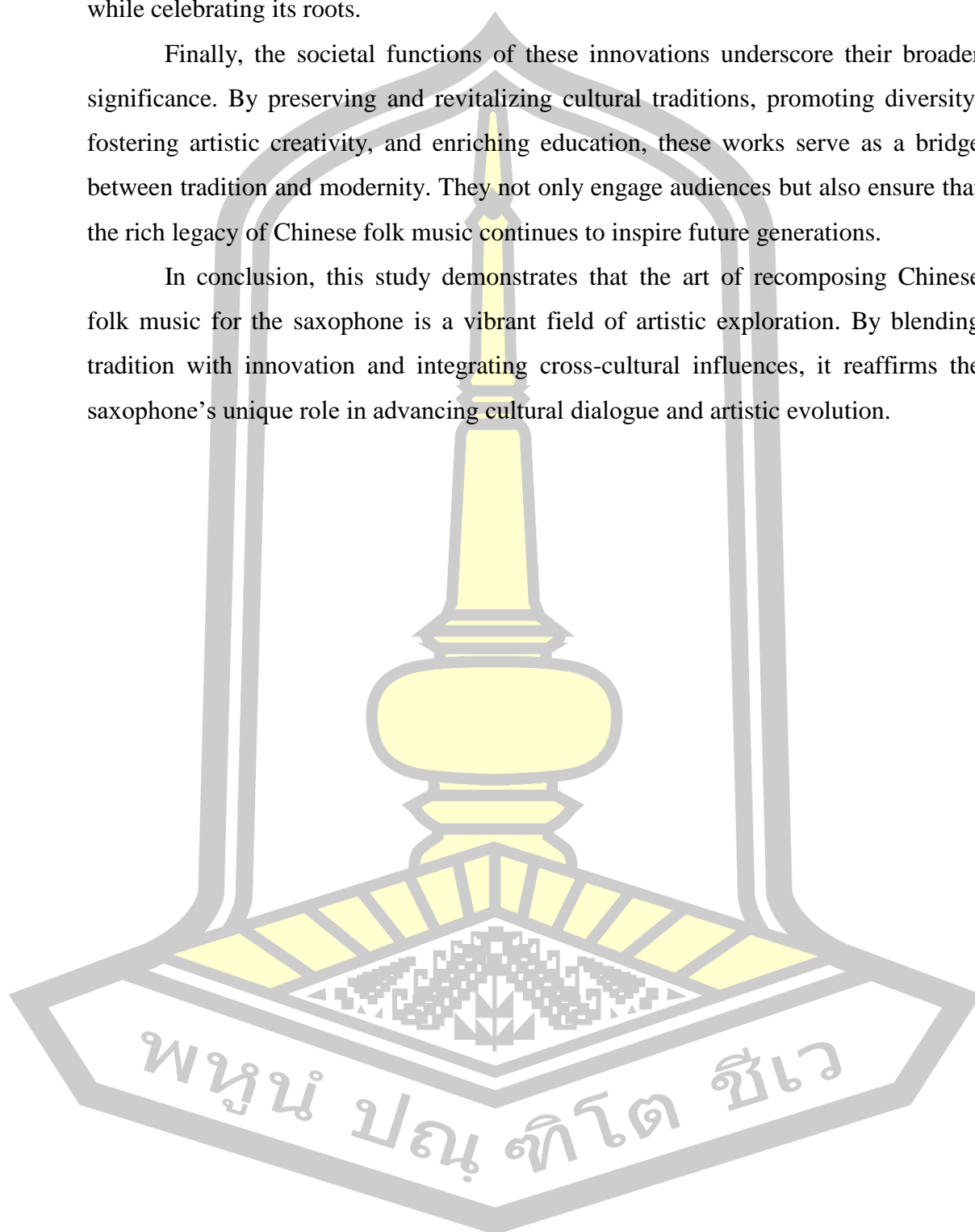
Performance innovation also emerges as a critical aspect of recomposed Chinese folk music for the saxophone. Integrating theatrical elements, multimedia, and folk instruments transforms performances into immersive experiences. Visual expression, abstract interpretations, and conceptual staging further enhance the emotional and intellectual engagement of audiences, providing a holistic sensory journey.

Furthermore, the incorporation of cross-cultural influences contributes to the genre's evolution. Blending elements from Western classical music, jazz, contemporary experimental techniques, and global trends, the saxophone becomes a

medium for cross-cultural dialogue, expanding the horizons of Chinese folk music while celebrating its roots.

Finally, the societal functions of these innovations underscore their broader significance. By preserving and revitalizing cultural traditions, promoting diversity, fostering artistic creativity, and enriching education, these works serve as a bridge between tradition and modernity. They not only engage audiences but also ensure that the rich legacy of Chinese folk music continues to inspire future generations.

In conclusion, this study demonstrates that the art of recomposing Chinese folk music for the saxophone is a vibrant field of artistic exploration. By blending tradition with innovation and integrating cross-cultural influences, it reaffirms the saxophone's unique role in advancing cultural dialogue and artistic evolution.



## CHAPTER VII

### Conclusion, Discussion and Suggestions

1. Conclusion
2. Discussion
3. Suggestion
  - 3.1. Advice to Composers
  - 3.2. Advice to Saxophonists
  - 3.3. Collaborative Opportunities
  - 3.4. Cultural and Artistic Goals
  - 3.5. Broader Impact and Motivation
4. Future research

#### **1. Conclusion**

When the saxophone is blended with traditional Chinese folk music, it creates a unique and compelling sound that has attracted considerable attention from musicians and audiences alike. This integration not only highlights the saxophone's versatility but also breathes new life into the time-honored melodies of Chinese folk traditions. As this genre gains traction, it has inspired a growing number of composers and saxophonists to explore its potential, leading to a wave of creative activity centered around this fusion. Events like the Chinese New Works of Saxophone Conference have emerged as vital hubs for innovation, offering a space where musicians can experiment, collaborate, and push the boundaries of what this hybrid genre can achieve.

The process of creating music that combines the saxophone with Chinese folk melodies is inherently collaborative, requiring a deep partnership between composers and saxophonists. This collaboration is essential for ensuring that the final compositions not only stay true to the cultural essence of the original folk songs but also fully utilize the expressive capabilities of the saxophone. Composers must clearly articulate their artistic vision, working closely with saxophonists to explore how their ideas can be realized through the instrument. At the same time, saxophonists

contribute by demonstrating the instrument's range and flexibility, suggesting ways in which its unique qualities can enhance the music. This exchange of ideas and techniques allows both the composer's intent and the saxophone's characteristics to be fully expressed, resulting in performances that are both innovative and culturally resonant.

In today's globalized world, where cultural exchange is more dynamic than ever, the fusion of a relatively modern instrument like the saxophone with ancient Chinese musical traditions represents a fascinating intersection of past and present. This blending demands not just creative recomposition but also innovative performance techniques that can bring out new dimensions in the music. By incorporating elements such as visual arts or contemporary dance into performances, musicians can create a more immersive and engaging experience for the audience. This approach not only reimagines traditional music for a modern audience but also transforms it into a powerful form of artistic expression that speaks to the cultural and social complexities of the contemporary world.

## **2. Discussion**

Delving into the realm of recomposed Chinese folk music for the saxophone is an exploration of artistic alchemy, where composers and saxophonists engage in a symbiotic relationship to create musical works that transcend cultural boundaries. This motivation seeks to unravel the intricacies of this collaborative process, aiming to decode the artistic language employed by composers and saxophonists to make recomposed folk music truly exceptional. Through a meticulous analysis of harmonic choices, stylistic nuances, and instrumental intricacies, the research aspires to uncover the secrets behind the spellbinding allure of these compositions.

At its core, this motivation acknowledges the transformative power of creativity within the realm of musical adaptation. Composers embark on a journey of reinterpretation, carefully selecting elements from traditional Chinese folk melodies and seamlessly weaving them into the expressive tapestry of the saxophone. The study goes beyond a surface-level examination, aspiring to capture the essence of what makes these compositions special. By scrutinizing the intricate dance between tradition and innovation, the research aims to contribute not only to the understanding

of musical techniques but also to the broader discourse on the nature of artistic collaboration and cross-cultural expression.

Moreover, this exploration serves as a source of inspiration for musicians and scholars alike. By documenting the thought processes, challenges, and innovations involved in the creation of recomposed folk music, the research offers a window into the creative minds of composers and saxophonists. It provides aspiring musicians with a roadmap for navigating the delicate balance between preserving cultural heritage and pushing the boundaries of artistic expression, fostering a deeper appreciation for the craftsmanship that goes into making recomposed Chinese folk music truly special.

In the landscape of contemporary music, the saxophone has become a versatile and expressive instrument, seamlessly integrating into various genres and styles. This motivation recognizes the evolving role of the saxophone in contemporary musical expressions, particularly within the realm of recomposed Chinese folk music. Investigating the technical challenges encompasses navigating not only the traditional nuances of Chinese melodies but also embracing the contemporary demands of expression. It involves an exploration of extended techniques, electronic enhancements, and innovative approaches that saxophonists may employ to push the boundaries of sonic exploration while preserving the essence of Chinese folk traditions. By bridging the gap between tradition and innovation, the research aims to provide insights into how saxophonists can infuse modern elements into their performances, contributing to the evolution of recomposed Chinese folk music in the context of contemporary musical landscapes.

Performing recomposed Chinese folk music for saxophone goes beyond mastering technical intricacies; it involves creating immersive and engaging experiences for contemporary audiences. This motivation delves into the performative aspects, examining how saxophonists can connect with audiences on a visceral level. It involves studying stage presence, communication through sound, and the integration of visual elements to enhance the overall performance experience. By documenting the performative dimensions of interpreting recomposed Chinese folk music, the research extends its impact to the realm of live performances, offering guidance to saxophonists on crafting compelling narratives that resonate with diverse audiences.

Furthermore, this exploration of technical challenges and possibilities aligns with the evolving landscape of global music festivals and cross-genre collaborations. As recomposed Chinese folk music finds its place on stages that celebrate diversity and fusion, the research delves into how saxophonists can navigate collaborative performances with musicians from diverse cultural backgrounds. This involves understanding the interplay of instruments, adapting to different musical languages, and fostering collaborative creativity. By addressing the challenges and opportunities in the context of contemporary music collaborations, the study positions itself as a valuable resource for saxophonists engaging in cross-cultural and interdisciplinary performances, contributing to the broader narrative of global musical dialogues.

According to the Saxophone History Timeline by Jeff Heisler, the emergence of saxophone education in China can be traced back to 1982 when Li Yusheng initiated teaching at the Sichuan Conservatory (Jeff Heisler, 2014). Notably, Li Yusheng's presence marked a singular occurrence during that period, as there was no other professional saxophone educators actively engaged in educational pursuits. In the 1990s, the saxophone began to gain recognition as a serious subject and found its place in Chinese university curricula (Mo Leng, 2013). However, opportunities for aspiring musicians to venture to the West for formal saxophone education were scarce at that time, hindering the exchange of knowledge. Professional saxophone education in China lagged, and it was not until 2014 that a Chinese saxophone educator's name made its appearance on the Saxophone History Timeline, as documented by Heisler. The formal inclusion of saxophone as a subject in Chinese universities led to a notable increase in saxophone students and a growing number of educators with Western educational experiences. Saxophone pedagogy in China has often referenced *The Art of Saxophone Playing* by Larry Teal, a foundational text in the field. Despite the prevalence of Teal's influence, there exists a temporal gap in his work as he passed away in 1984 (Jeff Heisler, 2014), and his theories do not encompass the developments in Chinese saxophone education. The growing presence of Chinese works for saxophone post-Teal era has led to their incorporation in performances; however, their integration into college-level professional education remains limited. This disparity underscores a longstanding gap between Chinese folk music and saxophone pedagogy. As saxophone education in China evolves, bridging this gap

becomes imperative for a comprehensive understanding of the instrument's role in the context of Chinese musical traditions. This historical overview serves as a foundation for understanding the challenges and opportunities in the intersection of Chinese folk music and saxophone education.

In the contemporary landscape of saxophone education, the integration of Chinese music has become a notable feature, evident in various levels of saxophone proficiency tests. The acknowledgment of the significance of Chinese music by saxophone educators is a commendable step, as it enriches the foundational references for saxophone education. This recognition ensures that saxophone students, from the earliest stages of their musical journey, could engage with Chinese folk music on their instruments. However, the prevailing trend predominantly involves the performance of the original versions of these folk pieces, which were not originally composed for saxophone and lack accompanying parts tailored for the instrument. Consequently, students find themselves playing music intended for other instruments, missing the nuanced characteristics unique to saxophone expression. Despite the commendable efforts to incorporate Chinese folk music into saxophone education, a critical issue persists. Much of the existing works is not specifically arranged for saxophone playing, resulting in saxophone renditions that, while familiar in melody, fail to capture the distinctive characteristics inherent to the instrument. Recognizing this challenge, an increasing number of saxophone educators and composers have recognized the potential for synergy between the saxophone and folk music. Collaboratively, they have ventured into the realm of composition, crafting new folk music explicitly tailored for the saxophone. However, the broader issue remains unresolved; even as these pieces are composed, they find limited utilization, primarily showcased at conferences by accomplished saxophonists. The pedagogical value of these compositions, particularly in the context of saxophone education, remains ambiguous. (Weihong Qin, 2022)

This discrepancy is particularly evident at the collegiate level, where students receive minimal exposure to saxophone and folk music courses. Despite the growing works of folk music compositions for saxophone, the integration of these pieces into the pedagogical curriculum at the college level lags. As a result, students at this advanced stage of education often miss the opportunity to explore the intersection

between saxophone proficiency and the rich tapestry of Chinese folk music. Bridging this gap requires a reevaluation of saxophone pedagogy at the collegiate level to ensure that students not only encounter these compositions but also understand their cultural and artistic significance within the broader context of saxophone education.

### **3. Suggestion**

#### **3.1. Advice to Composers**

Composers are encouraged to deepen their collaboration with saxophonists to fully explore the potential of integrating the saxophone into traditional Chinese folk music. By gaining a nuanced understanding of the saxophone's unique capabilities—its timbre, expressive range, and technical versatility—composers can craft pieces that authentically reflect the emotive qualities of folk melodies. This partnership allows for a more effective adaptation of these traditional melodies, ensuring that the music retains its cultural integrity while benefiting from the saxophone's modern adaptability. The fusion of these two elements offers a rich platform for innovation, bridging the gap between tradition and contemporary expression.

#### **3.2. Advice to Saxophonists**

Saxophonists are urged to immerse themselves in the cultural and historical contexts of Chinese folk music to bring greater authenticity and depth to their performances. Understanding the origins and significance of these melodies allows performers to interpret them with cultural sensitivity and artistic nuance. Additionally, saxophonists are encouraged to embrace innovative performance practices, incorporating visual arts, theater, or dance into their presentations. These multi-sensory approaches not only enhance audience engagement but also contribute to the evolution of the genre, ensuring that traditional Chinese folk music resonates with contemporary listeners.

#### **3.3. Collaborative Opportunities**

Collaborative platforms such as the Chinese New Works of Saxophone Conference play a pivotal role in the development of this emerging genre. These forums provide opportunities for composers and saxophonists to network, experiment, and showcase their work, fostering a dynamic exchange of ideas. Through these collaborations, musicians can explore new techniques, refine their craft, and

contribute to the growing works of saxophone works inspired by Chinese folk music. Such events are instrumental in advancing the genre's recognition and ensuring its continued growth within the global music community.

#### 3.4. Cultural and Artistic Goals

The preservation and adaptation of traditional Chinese folk music through the saxophone serve as a vital cultural endeavor. This approach ensures that these melodies, deeply rooted in history, remain relevant in contemporary contexts. The research highlights how reimagined folk music can serve as a bridge between tradition and modernity, revitalizing cultural heritage while introducing innovative artistic expressions. By addressing the challenges of evolving cultural landscapes, this work positions traditional Chinese folk music as a living art form, capable of thriving and adapting to the demands of the present day.

#### 3.5. Broader Impact and Motivation

The fusion of saxophone and traditional Chinese folk music extends beyond academic and artistic realms, fostering cross-cultural dialogue and universal appeal. This blending of musical traditions creates a platform for cultural exchange, highlighting the interconnectedness of global music communities. By adapting and reimagining these melodies, musicians contribute to the preservation of cultural diversity while promoting artistic creativity. This broader impact underscores the transformative power of music, positioning it as a tool for cultural preservation, innovation, and mutual understanding across borders.

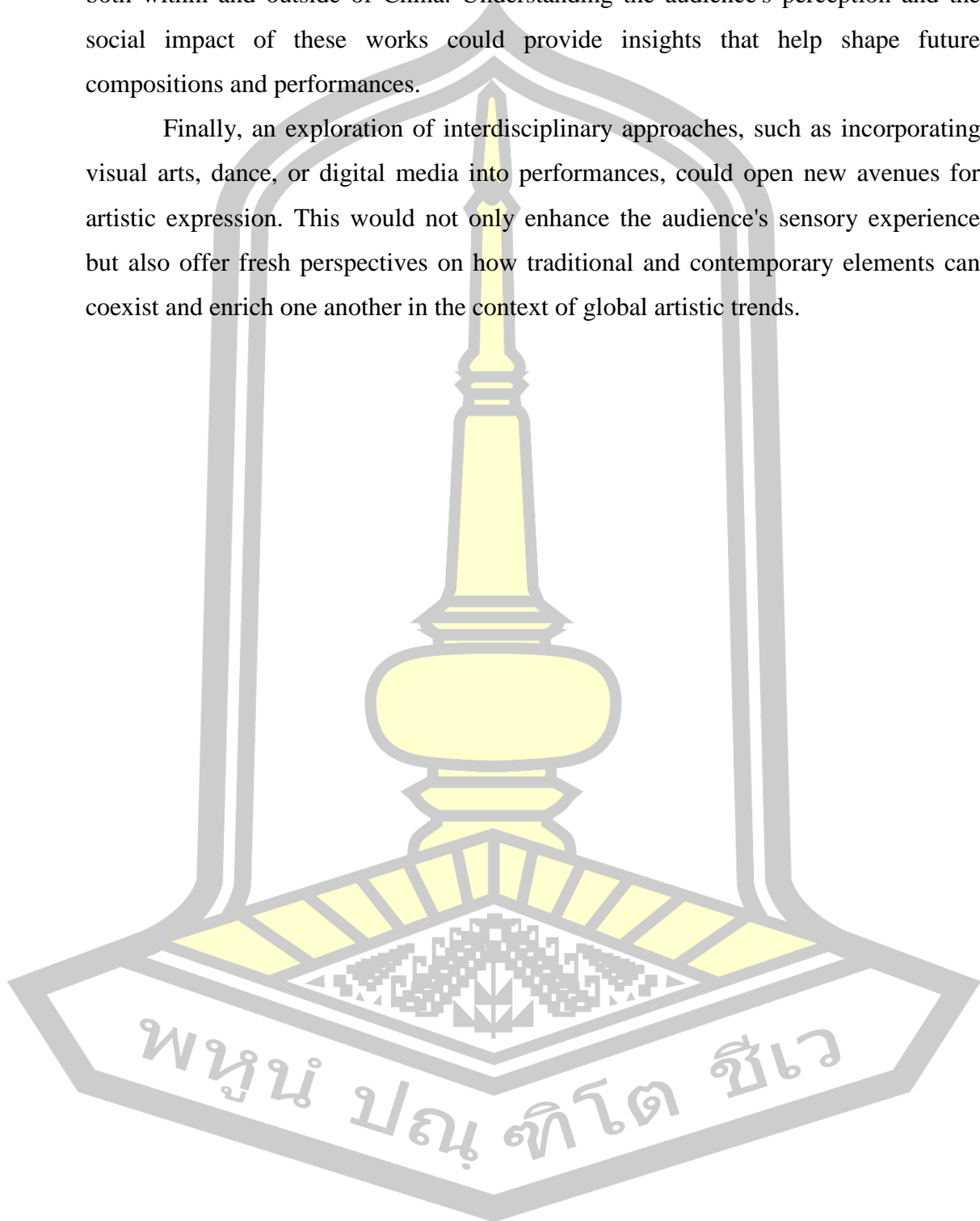
### **4. Future research**

Future research in the area of integrating the saxophone with traditional Chinese folk music should focus on several key areas to further advance this innovative musical genre. First, there is a need for more detailed studies on the specific techniques that can be employed to enhance the saxophone's ability to faithfully convey the nuances of Chinese folk melodies. This could include exploring new notations or developing unique playing techniques that better capture the essence of traditional Chinese music.

Additionally, future research should consider the broader cultural implications of this musical fusion. As the world continues to globalize, it would be valuable to

investigate how these recomposed works are received in different cultural contexts, both within and outside of China. Understanding the audience's perception and the social impact of these works could provide insights that help shape future compositions and performances.

Finally, an exploration of interdisciplinary approaches, such as incorporating visual arts, dance, or digital media into performances, could open new avenues for artistic expression. This would not only enhance the audience's sensory experience but also offer fresh perspectives on how traditional and contemporary elements can coexist and enrich one another in the context of global artistic trends.



## REFERENCES

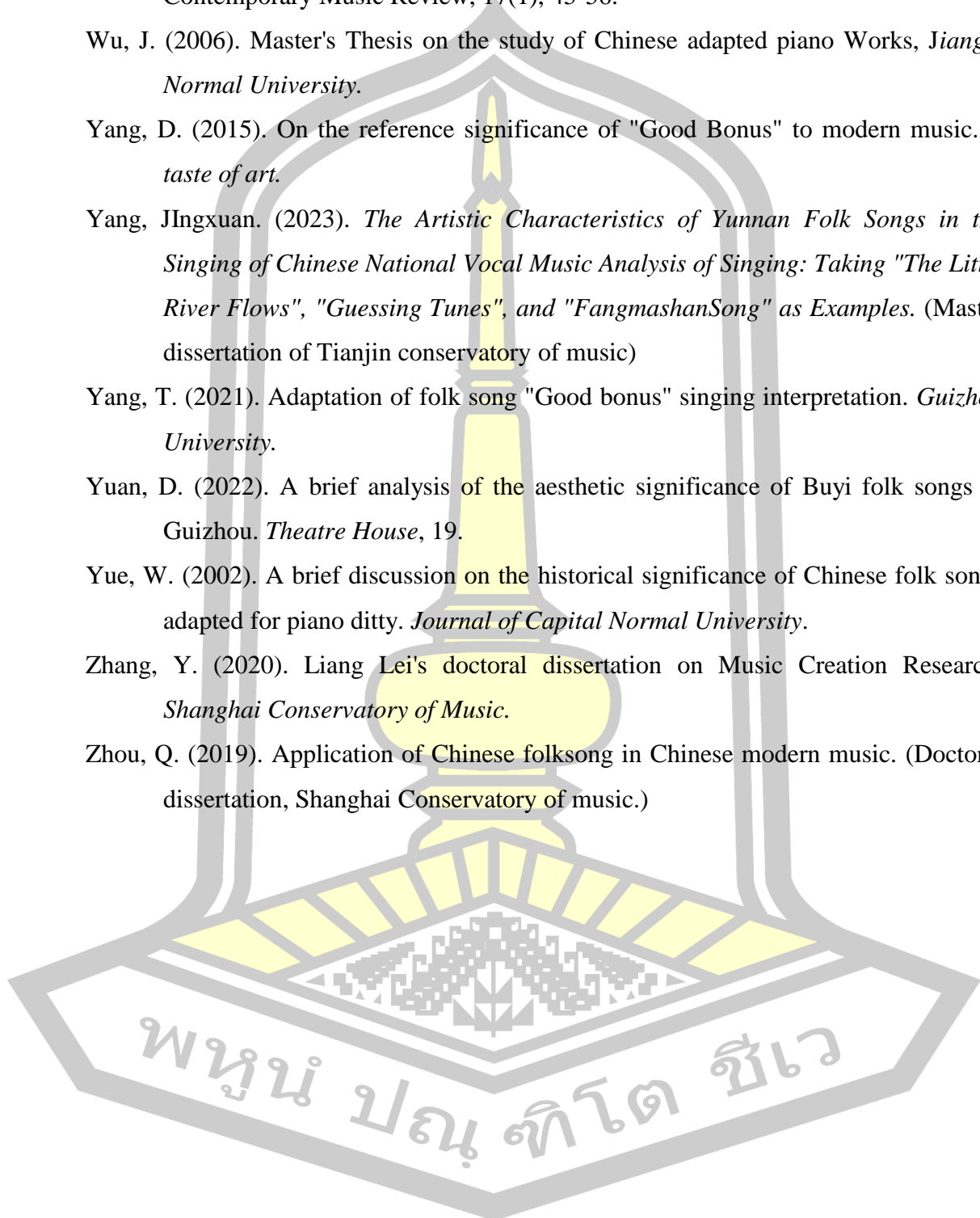
- Alibeckoff, M. (2021). *Early History and Performance of the Saxophone*.
- Ban, L. (2016). Return to the Source of Song, Let Those who Cry -- Liang Lei Saxophone Concerto "Xiaoxiang". *Music Selection*, Beijing: Music of the People,
- Bao, H. (2022). A brief discussion on the writing characteristics of the saxophone quintet "Jasmine Flower" adapted by Fu Rongxiang. *Art appraisal* (17),72-75.
- Bokman, Tyler R. (2015). Understanding and Implementing Extended Saxophone Techniques. Williams Honors College, Honors Research Projects. 178。  
[https://ideaexchange.uakron.edu/honors\\_research\\_projects/178](https://ideaexchange.uakron.edu/honors_research_projects/178)
- Braus, C. C. (2021). *Traditional Folk Music Influences in Classical Saxophone Repertoire: 1910–2018* (Doctoral dissertation, University of Maryland, College Park).
- Cai, W. (2014). *National elements of contemporary Chinese music works – for example to southwest folk color area*. Sichuan Normal University.
- Cottrell, S. (2013). *The Saxophone*. New Haven: Yale University Press.
- Di, Z., & Karin, K. (2022). *The Buyi Folk Song in Guizhou Province, China* (Doctoral dissertation, Mahasarakham University).
- Guo, Y. (2012) The Development of Chinese Saxophone Arts as Seen Through Publications. *Music Overview* 5: 100– 101.
- Hellman, D. (2008). Do music education majors intend to teach music? An Exploratory survey. *Update: Applications of Research in Music Education*, 27(1), 65-70.
- Hemke, F. (1975). "The Early History of the Saxophone." DMA Thesis, *University of Wisconsin*.
- Hemke, F. (1977). *Teacher's Guide*. USA: Selmer.
- Henry, M. L. (2015). The musical experiences, career aspirations, and attitudes toward the music education profession of all-state musicians. *Journal of Music Teacher Education*, 24(2), 40-53.
- Hernández, Javier C. (2018) "China's 'Saxophone Capital,' a Factory Town Transfixed by Kenny G." *The New York Times*, January 3, 2018, sec. Asia Pacific.

<https://www.nytimes.com/2018/01/03/world/asia/china-sidangkou-saxophone.html>.

- Jin, J. (2011). *Chinese music*. Cambridge University Press.
- Johnson, W. R. (2016). *Four-Year Music Degree Program Perceptions of Value from Administrators and Students: A Mixed Methods Study* (Doctoral dissertation, The Ohio State University)
- Jones, B. D., & Parkes, K. A. (2010). The motivation of undergraduate music students: The impact of identification and talent beliefs on choosing a career in music education. *Journal of Music Teacher Education*, 19(2), 41-56.
- Kang, H. (2022). Practice and innovation of national music culture in local college music education. *Music time and space*, P115
- King, E. C. (2006). The roles of student musicians in quartet rehearsals. *Psychology of music*, 34(2), 262-282.
- Kuo-Huang, H. (1989). Folk Songs of the Han Chinese: Characteristics and Classifications. *Asian Music*, 20(2), 107–128. <https://doi.org/10.2307/834022>
- Leng, M. (2013). *Investigation and strategy research on saxophone teaching status of music education major in normal universities*. Hunan Normal University Press.
- Li, Y. (2007). On the Place and Development of the Saxophone in Modern Instrumental Music Departments. *Music Search 2* (2007): 100–103.
- Liang L, (2019). *Spiritual Praise*, Beijing: The Art of Music.
- Liang, L. (2000). *Asking Questions through Music*, Beijing: People's Music.
- Liang, L. (2000). *Mystery Building: Pavilion of Sound*, Hubei: Journal of Wuhan Conservatory of Music, Huang Zhong.
- Liang, L. (2004). *The soil of 'New Music*, Beijing: Music Weekly.
- Liang, L. (2012). *A Few Experiences and Some creative Ideas that deeply influenced me*, Beijing: People's Music.
- Liang, L. (2016). *Condensation of Time, vibration of sound*, Beijing: People's Music.
- Liu, F., & Li, G. (2018). Guiyang Huaxi District Non-material Cultural Heritage Protection and Tourism Collaborative Model Research. *In 2nd International Conference on Economics and Management, Education, Humanities and Social Sciences (EMEHSS 2018)* (pp. 389-394). Atlantis Press.

- Liu, J. (2019). A Study on Cultural Identity of Chinese Traditional Music Teaching — —Based on the Survey of Junior High Schools in J Province. (Doctoral dissertation, Northeast Normal University)
- Lou, Y. (2021). A study on the fusion of national elements and modern techniques in Saxophone's works. Zhejiang Conservatory of Music.
- Mandelbaum, J. (2007). *Exploring quarter tones in contemporary composition*. Journal of Music Theory, 45(2), 212-230.
- Meadows, C. (1999). *The evolution of microtonal music in the 20th century*. Music History Review, 16(3), 321-335.
- Merriam, A. P., & Merriam, V. (1964). *The anthropology of music*. Northwestern University Press.
- of methods*. University of Miami.
- Plugge, S. D. (2004). *The history of the saxophone ensemble: A study of the development of the saxophone quartet into a concert genre*. Northwestern University.
- Pockrus, J. (2015). *The saxophone in China: Historical performance and development*. Journal of the American Musical Instrument Society, 41, 7-57.
- Qin, W. (2022). The practice and innovation of local music culture in local college music education. *Shanxi youth*, 17.
- Schmidt-Jones, C. (2013). *Understanding basic music theory*.
- Suyanto, Y. (2018, August). Numbered musical notation and latex document integration. In *2018 4th International Conference on Science and Technology (ICST)* (pp. 1-6). IEEE.
- Taylor, M. J. (2012). *Teaching extended techniques on the saxophone: A comparison*
- Teal, L. (1963). *The art of saxophone playing*. Alfred Music.
- Van Aalst, J. A. (2012). *Chinese music*. Cambridge University Press.
- Wang, M. (2012). The social life of scripts: Staging authenticity in China's ethno-tourism industry. *Urban Anthropology and Studies of Cultural Systems and World Economic Development*, 419-455.
- Wang, Z. (2017). Postscript to Saxophone Concerts of Chinese Works. In *Saxophone Music and Literature*.

- Wierzbicki, J. (1998). *Quarter tones and musical expression in Ligeti's compositions*. *Contemporary Music Review*, 17(1), 45-56.
- Wu, J. (2006). Master's Thesis on the study of Chinese adapted piano Works, *Jiangxi Normal University*.
- Yang, D. (2015). On the reference significance of "Good Bonus" to modern music. *A taste of art*.
- Yang, Jingxuan. (2023). *The Artistic Characteristics of Yunnan Folk Songs in the Singing of Chinese National Vocal Music Analysis of Singing: Taking "The Little River Flows", "Guessing Tunes", and "Fangmashan Song" as Examples*. (Master dissertation of Tianjin conservatory of music)
- Yang, T. (2021). Adaptation of folk song "Good bonus" singing interpretation. *Guizhou University*.
- Yuan, D. (2022). A brief analysis of the aesthetic significance of Buyi folk songs in Guizhou. *Theatre House*, 19.
- Yue, W. (2002). A brief discussion on the historical significance of Chinese folk songs adapted for piano ditty. *Journal of Capital Normal University*.
- Zhang, Y. (2020). Liang Lei's doctoral dissertation on Music Creation Research, *Shanghai Conservatory of Music*.
- Zhou, Q. (2019). Application of Chinese folksong in Chinese modern music. (Doctoral dissertation, Shanghai Conservatory of music.)



# APPENDIX

## Appendix I: Music Score

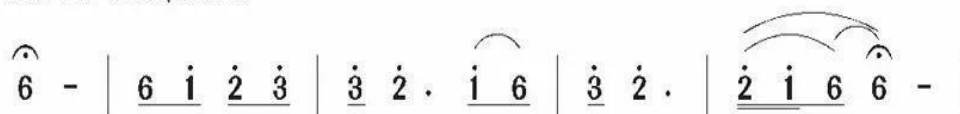
### 1. Numbered musical notation of Little River Flows (小河淌水)

#### 小河淌水

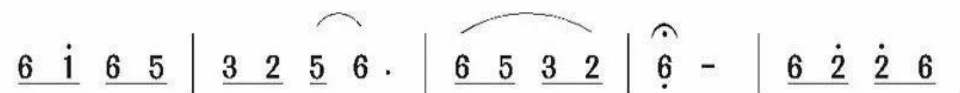
1= $\flat$ E  $\frac{2}{4}$   $\frac{3}{4}$

云南民歌

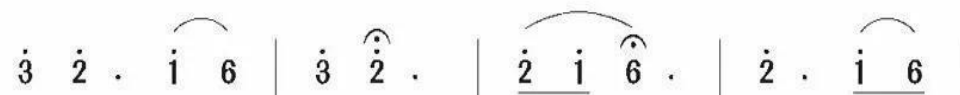
较慢节奏 自由、抒情地



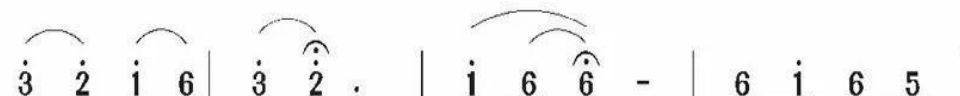
哎! 月亮出来亮汪汪, 亮汪汪,  
 哎! 月亮出来照半坡, 照半坡,



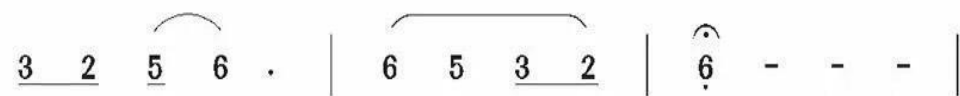
想起我的阿哥在深山; 哥像月亮  
 望见月亮想起我的阿哥; 一阵清风



天上走, 天上走, 哥啊!  
 吹上坡, 吹上坡, 哥啊!



哥啊! 哥啊!  
 山下小河你可听见



淌水清悠悠。  
 阿妹叫阿哥

## 2. Song scores of Little River Flows

▲

Little river flows  
(小河淌水)

Yunnan Folk Songs

哎！ 月 亮 出 来 亮 汪 汪 ， 亮 汪 汪 ，  
 ai yue liang chu lai liang wang wang liang wang wang

6  
 想 起 我 的 阿 哥 在 山 ； 哥 像 月 亮 天 上 走 ，  
 xiang qi wo de a ge zai shan ge xiang yue liang tian shang zou

12  
 天 上 走 ， 哥 啊 ！ 哥 啊 ！ 哥 啊 ！  
 tian shang zou ge a ge a ge a

18  
 山 下 小 河 淌 水 清 悠 悠 。  
 shan xia xiao he tang shui qing you you

## 3. Saxophone score of Little River Flows

Little river flows  
(小河淌水)

Yunnan Folk Songs

Lento *p*

2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17

18 19 20 21

22 23 24 25 26

6 rit. 6 7 3

27 31 32 33 34 35

*a tempo*

36 37 38 39 40 41

*mp* 6

42 43 44 45

*mp* *cresc.*

46 47 48 49 50

*f* rit.

## 4. Saxophone quartet score of Lovely Red Flowers

Lovely red flowers  
(布衣好花红)  
Saxophone Quartet  
(萨克斯四重奏)

ablib (自由) Andantino (小行板)

Soprano Saxophone  
♭B中音萨克斯

Alto Saxophone  
♭E中音单簧管

Tenor Saxophone  
♭B次中音萨克斯

Baritone Saxophone  
♭E小低音单簧管

6 dolce (柔和甜美) mf

12

The image shows a musical score for a saxophone quartet. It consists of four staves for Soprano, Alto, Tenor, and Baritone saxophones. The score is divided into two main sections. The first section, starting at measure 1, is marked 'ablib (自由)' and 'Andantino (小行板)'. It features a 4/4 time signature and a key signature of one sharp (F#). The Soprano part begins with a triplet of eighth notes. The second section, starting at measure 6, is marked 'dolce (柔和甜美)' and 'mf'. It features a 3/4 time signature and a key signature of one sharp. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mp' and 'mf'. There are also large grey arrows pointing outwards from the bottom of the page.

2

19

Musical score for measures 19-24. The score is written for four staves in G major. The first staff (treble clef) contains a melody with a dotted quarter note followed by an eighth note, and a half note. The second staff (treble clef) contains a rhythmic accompaniment of eighth notes. The third staff (treble clef) contains a melody with a dotted quarter note followed by an eighth note, and a half note. The fourth staff (treble clef) contains a rhythmic accompaniment of eighth notes.

25

Musical score for measures 25-30. The score is written for four staves in G major. The first staff (treble clef) contains a melody with a dotted quarter note followed by an eighth note, and a half note. The second staff (treble clef) contains a rhythmic accompaniment of eighth notes. The third staff (treble clef) contains a melody with a dotted quarter note followed by an eighth note, and a half note. The fourth staff (treble clef) contains a rhythmic accompaniment of eighth notes. The dynamic marking *f* is present in the first three staves.

31

Musical score for measures 31-36. The score is written for four staves in G major. The first staff (treble clef) contains a melody with a dotted quarter note followed by an eighth note, and a half note. The second staff (treble clef) contains a rhythmic accompaniment of eighth notes. The third staff (treble clef) contains a melody with a dotted quarter note followed by an eighth note, and a half note. The fourth staff (treble clef) contains a rhythmic accompaniment of eighth notes. The dynamic marking *f* is present in the first three staves.

37 Allegretto

1. 2.

44 (小快板) *spiritoso* (热烈)

51

4

57

*mp*  
*mp*  
*mf*  
*mf*

64

*mf*  
*mf*  
*mp*

72

*mf*  
*mf*  
*mp*

80

Musical score for measures 80-88. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of four staves. The first staff contains a melodic line with eighth and sixteenth notes, often beamed together. The second staff has a similar melodic line with some rests. The third and fourth staves provide a harmonic accompaniment with eighth and sixteenth notes.

89

Musical score for measures 89-95. The score is in treble clef with a key signature of two sharps. It consists of four staves. Measures 89-94 are marked with a repeat sign. At measure 95, there is a dynamic marking *p* (piano) and a change in the melodic texture, with more sixteenth-note runs in the first two staves.

96

Musical score for measures 96-101. The score is in treble clef with a key signature of two sharps. It consists of four staves. The first two staves feature a complex, fast-moving melodic line with many sixteenth notes. The third and fourth staves provide a steady accompaniment with eighth and sixteenth notes.

6

102

Musical score for measures 102-107. The score is in G major and 4/4 time. It features four staves: two treble clefs and two bass clefs. The music consists of eighth and sixteenth notes, with various articulations and dynamics.

108 *Andantino* (小行板)

Musical score for measures 108-113. The score is in G major and 3/4 time. It features four staves: two treble clefs and two bass clefs. The music is marked *f* (forte) and includes a tempo change to *Andantino* (小行板). The notation includes eighth notes, quarter notes, and half notes.

114 *rit.*

Musical score for measures 114-119. The score is in G major and 3/4 time. It features four staves: two treble clefs and two bass clefs. The music is marked *rit.* (ritardando) and includes a tempo change to *Andantino* (小行板). The notation includes eighth notes, quarter notes, and half notes.

120

Musical score for measures 120-125. It consists of four staves. The top staff is the melody, and the other three are accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music features flowing eighth and sixteenth notes with various articulations like slurs and accents.

126

Allegretto (小快板)

Musical score for measures 126-131. It consists of four staves. The top staff is the melody, and the other three are accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music features flowing eighth and sixteenth notes with various articulations like slurs and accents. Dynamic markings include "rit." and "fp".

132

Musical score for measures 132-137. It consists of four staves. The top staff is the melody, and the other three are accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music features flowing eighth and sixteenth notes with various articulations like slurs and accents. Dynamic markings include "rit." and "f".

## 5. Memories of Xiaoxiang

Lei Liang

*Memories of Xiaoxiang*

for

Alto Saxophone and Electronically  
Transformed Sounds

Duration: 8 minutes

Lei Liang

*Memories of Xiaoxiang* for Alto Saxophone and Electronic Sounds (2003)

## Program Note

Xiaoxiang refers to the region in Hunan Province, China where the rivers Xiao and Xiang intersect. A tragic event took place in that region during the Chinese Cultural Revolution: a woman's husband was killed by a local official. Without the means to seek justice, she decided to take revenge on the official by wailing like a ghost in the forest behind the official's residence every evening. Months later, both the official and herself went insane. My friend, the Chinese composer Mo Wu-ping (1958-1993) once planned to compose an opera based on this story. However, he only finished the overture before he died of cancer at age 34. I composed *Peking Opera Soliloquy* for alto saxophone in his memory in 1994. In the summer of 2002, I met with his family in Beijing and heard more descriptions of his unfinished project. The story still deeply disturbs me, as I continue to be moved by the power of his soul. I decided to revisit pieces of these memories in this project for electronics and saxophone. In this piece, I use some of the materials from my earlier saxophone composition, Mo Wu-ping's singing, as well as materials related to that part of the region (including field recordings of the Yao minority people and excerpts from the ancient Chinese zither composition *Water and Mist over Xiaoxiang*). It is the woman's search for her husband, my friend Mo Wu-ping's search for her, and my search for him—we are all searching for memories of realities, fragments of truths in this broken, fractured and scattered soundscape.

*Memories of Xiaoxiang* was written for and premiered by Chien-kwan Lin in July 2003 at the World Saxophone Congress.

-----Lei Liang

## Note for Performer

The playback equipment to be used should be of a very high professional quality. This is the only way to insure proper reproduction of the electronic part and proper acoustical balance with the saxophone. Although it is possible to be performed with two loudspeakers, it is highly desirable to produce it on four channels with a monitor for the performer.

2-channel (CD format) and 4-channel tape (ADAT) are available for rental from the composer at:

29-31 Harvard Ave, Apt 25  
Medford, MA 02155  
Tel: (781) 483-3172  
Email: leiliang@fas.harvard.edu

## Notation

The score for saxophone is notated in C when the mouthpiece is used; it is notated in E-flat when the horn is used (m.m. 34-86). The electronic part is notated in C throughout.

1. Mouthpiece: An extra alto saxophone mouthpiece is needed. The performer should use one hand to hold the bottom part of the mouthpiece to lengthen the tube. An extra music stand should be placed on stage in the performance so that the mouthpiece can be put down while not being played.

2. > : approximate pitch.

3. x (used in electronic part): unspecified pitch or clusters of pitches.

4. +: tongue slap.

5. S: subtone.

6. K: key slap—80% key slap, 20% pitch.

7. ♯ (m. 52): tongue click, producing a percussive sound.

8. *rwaw*: alternate the given fingerings to produce microtones.

9. *ppp* ↑ *pp*: fluctuating dynamics irregularly within the range of the given two dynamics.

10. *oo* (m. 68): growing indefinite pitch upward.

11. *o* (m. 85): very short breath.

The musical score is presented on two staves. The top staff is for the Alto Saxophone (A.C.) and the bottom staff is for the Tape. The tempo is marked as quarter note = 60. The piece begins with a 'mouthpiece' section. The saxophone part features a melodic line with various dynamics (f, mf, pp) and articulations such as 'Tape serves' and '(bell)'. The tape part provides a complex, layered accompaniment with dynamics (p, mf, pp) and articulations like '(male voice)' and 'piss'. The score is written in C major and 4/4 time.

9

A. Sax

Tape

(tutti) (gong) (wind)

17

A. Sax

Tape

(drum) (cymbal) (mp) (solo) (ff)

25

A. Sax

Tape

(gtr) (p) (mf)

33

A. Sax (in C)

Tape (in C)

(p) (f) (pp)

41

A. Sax

Tape

44

A. Sax

Tape

47

A. Sax

Tape

48

A. Sax

Tape

73

A. Sax

ca. 47"

ca. 14"

Tape

75

A. Sax

Tape

(female voice)

83

A. Sax

4/5/1/7

pp

f

multipeace

Tape



91

Mouthpiece

A. Sax (A.C.)

Tuba

Bite the reed

(shake the reed)

92

A. Sax

Tuba

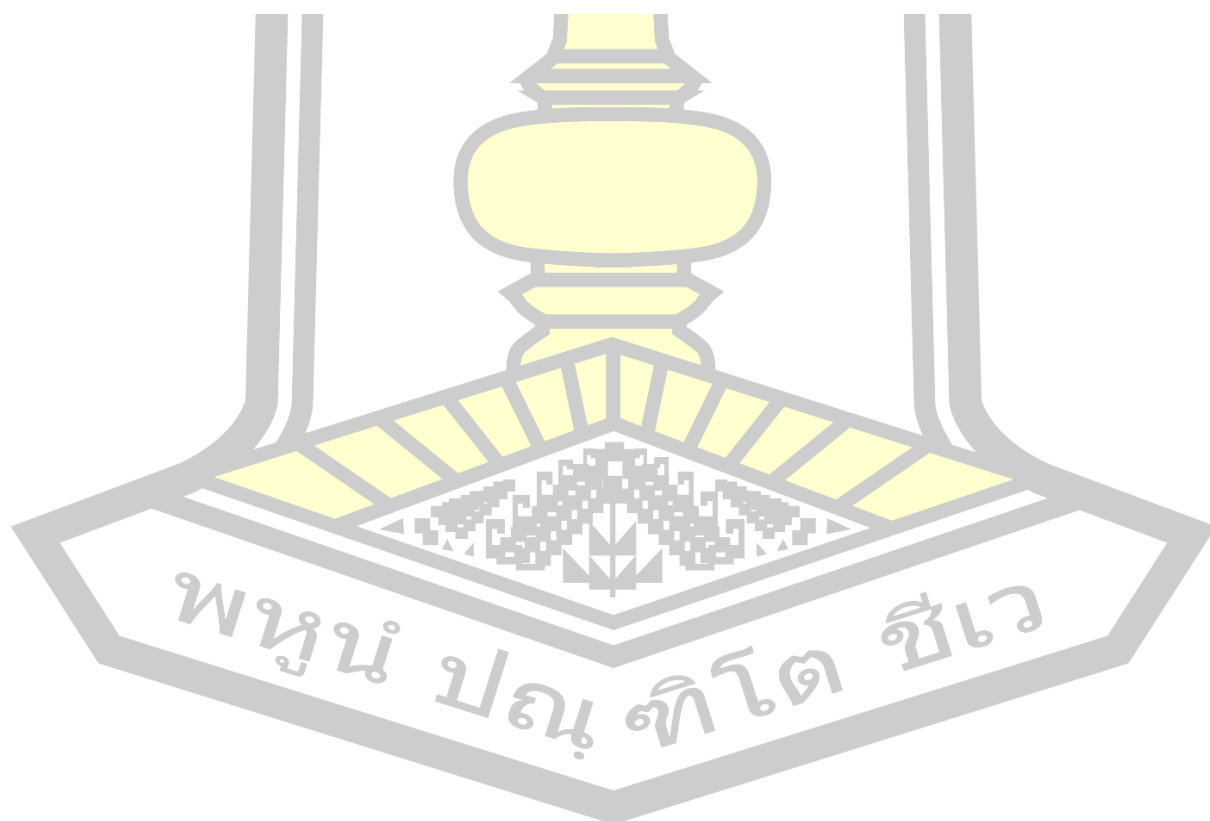
(cymbal)

(snare)

(drum)

(male voice)

5. 11. 03



## BIOGRAPHY

**NAME** Haoyun Guo

**DATE OF BIRTH** 01/26/1994

**PLACE OF BIRTH** Guiyang, Guizhou, China

**ADDRESS** Guiyang, Guizhou, China

**POSITION** Student

**EDUCATION** 2014-2018 Bachelor of music, Kent State University, USA.  
2018-2020 Master of Music, University of Cincinnati, USA  
2022-2025 (Ph.D.) College of music, Mahasarakham University, Thailand

