



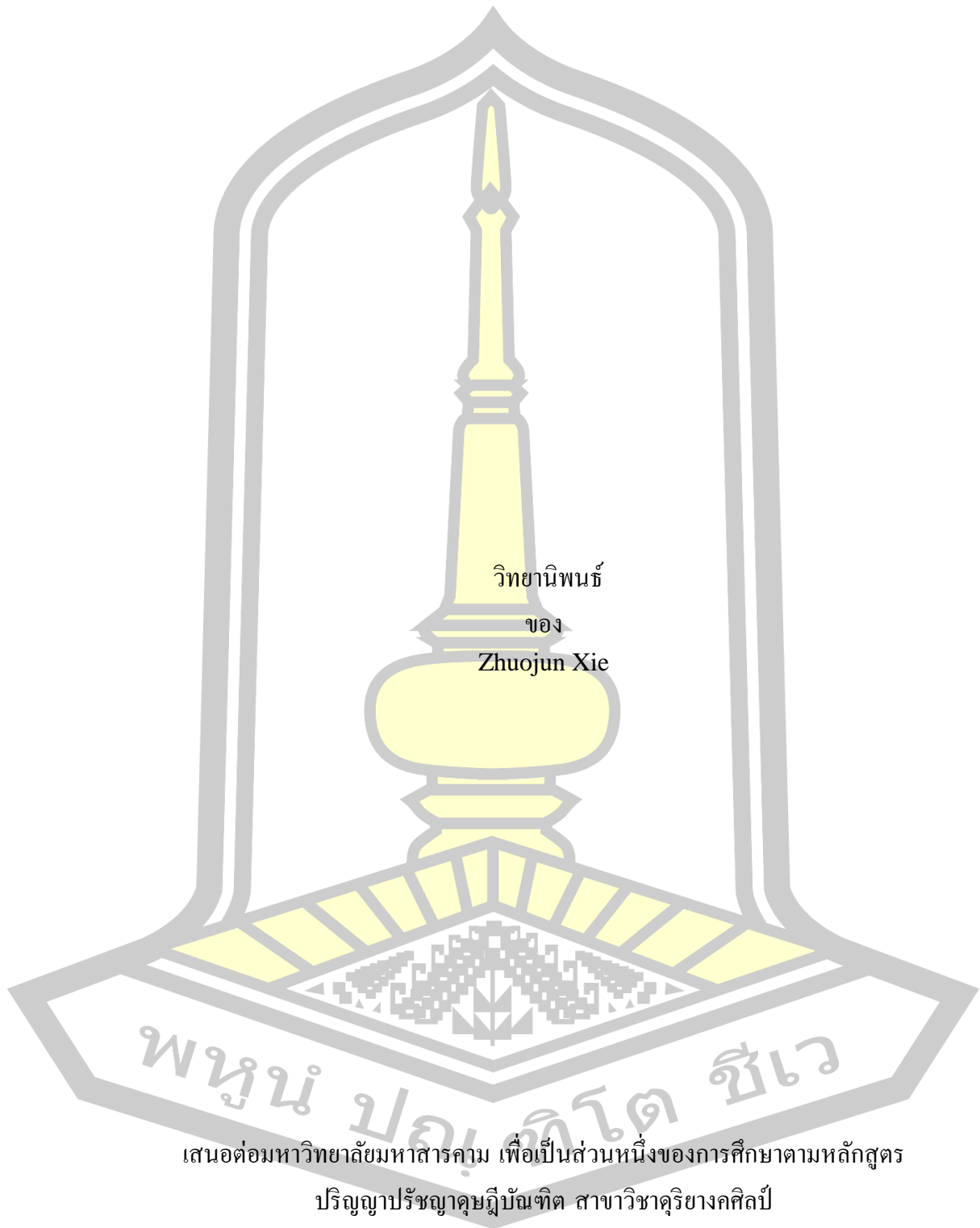
Integration of the Western Flute into Chinese Music

Zhuojun Xie

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

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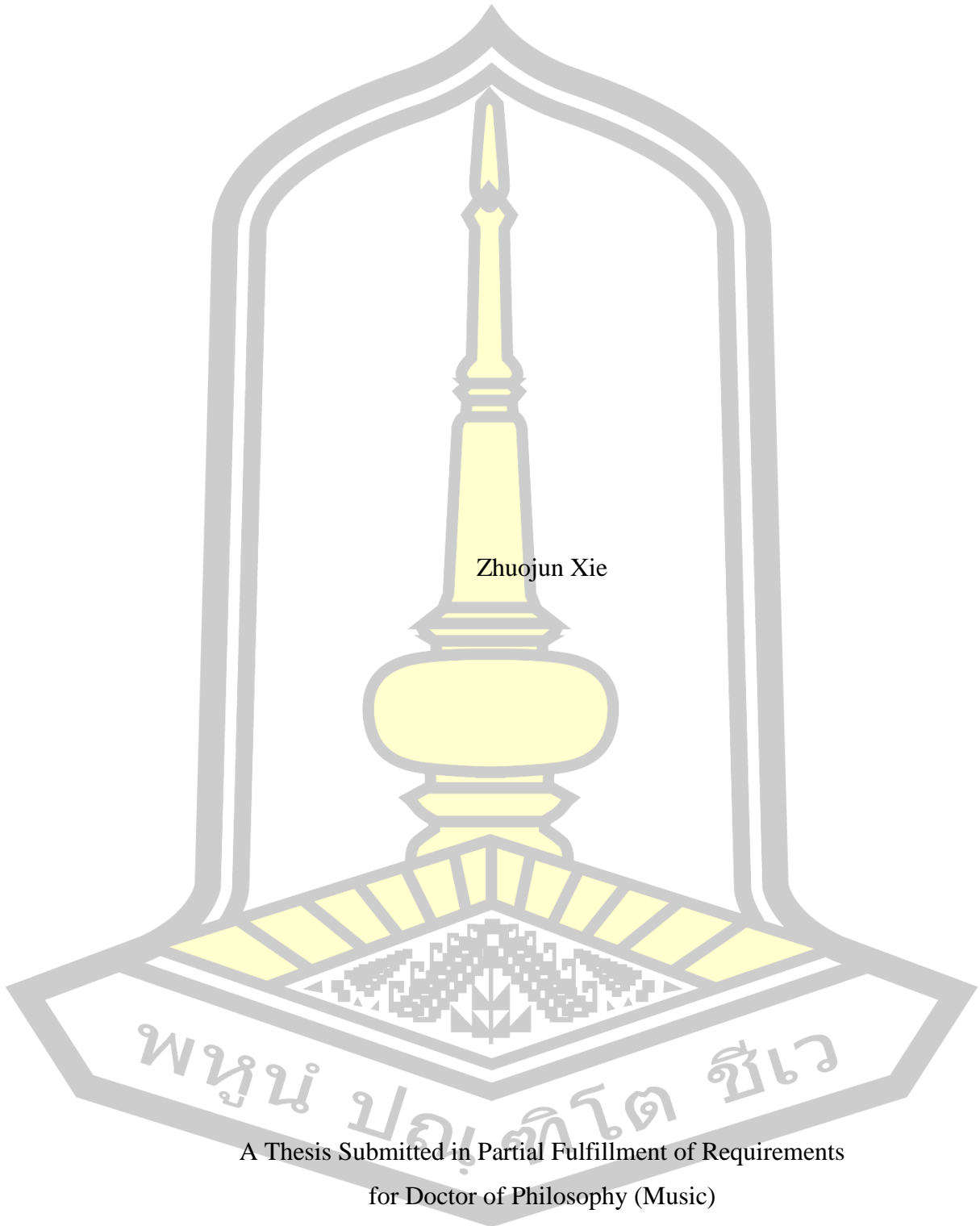
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

กุมภาพันธ์ 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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

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UNIVERSITY	Maharakham University	YEAR	2025

ABSTRACT

This study explores the integration of the Western flute into Chinese music through two primary research objectives: 1) to investigate the historical development of the Western flute's integration into Chinese music, and 2) to analyze the musical characteristics of this integration.

The first objective focuses on tracing the historical development of the Western flute's incorporation into Chinese music from 1900 to the present (2025). This period marks the latter part of the modern era of music, during which the Western flute, a woodwind instrument of European origin, began to interact with Chinese musical traditions. Integration, defined as the blending of Chinese musical elements with the Western flute, is examined through the lens of cultural exchange and adaptation.

The second objective delves into the musical characteristics of the Western flute's integration into Chinese music. By examining the 12 selected works, the study analyzes specific elements such as form, structure, rhythm, melody, harmony, sound, and techniques (both common and contemporary). These characteristics are contextualized within the framework of Chinese ethnic and folk music traditions, highlighting how the Western flute has been adapted to reflect Chinese musical aesthetics while retaining its European origins. The analysis reveals the unique interplay between the two musical traditions and the resulting innovations in composition and performance.

In conclusion, this research provides a comprehensive understanding of the historical and musical dimensions of the Western flute's integration into Chinese music. By examining both the historical trajectory and the distinctive musical characteristics, the study illuminates the cultural and artistic synthesis that has emerged from this cross-cultural interaction. The findings contribute to a deeper appreciation of the evolving role of the Western flute in Chinese music and its significance in the broader context of global musical exchange.

Keyword : Western flute, Chinese music, Integration, Historical development, Musical characteristics, Contemporary techniques

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to all those who have supported me throughout the course of this research. First and foremost, I extend my deepest thanks to my academic advisor, Asst. Prof. Dr. Narongruch Woramitmitree, for his invaluable guidance, insightful feedback, and unwavering support throughout the development of this study. His expertise and encouragement have been essential to the successful completion of this work.

I am also deeply grateful to the members of my thesis committee for their constructive feedback and encouragement. I would like to thank Assoc. Prof. Dr. Wiboon Trakulhun, Chairman of the Committee. My sincere appreciation also goes to Asst. Prof. Dr. Pittayawat Pantasri and Dr. Tawanchai Suanmonta, members of the Committee. I would also like to express my profound gratitude to my Co-Advisor, Asst. Prof. Dr. Sayam Chuangprakhon.

In addition, I am deeply thankful to the musicians, composers, and scholars who generously shared their knowledge and experiences with me. Special thanks go to my key informants: Dr. TianTee Lee, Dr. Qian Chen, Mr. Xiaoping Zhang, and Mr. Jinta, whose perspectives greatly enriched my understanding of both Western flute techniques and Chinese musical traditions.

Finally, I would like to extend my heartfelt appreciation to my family and friends for their continuous encouragement, patience, and understanding. Their unwavering belief in me provided the strength to overcome the challenges encountered during this academic pursuit.

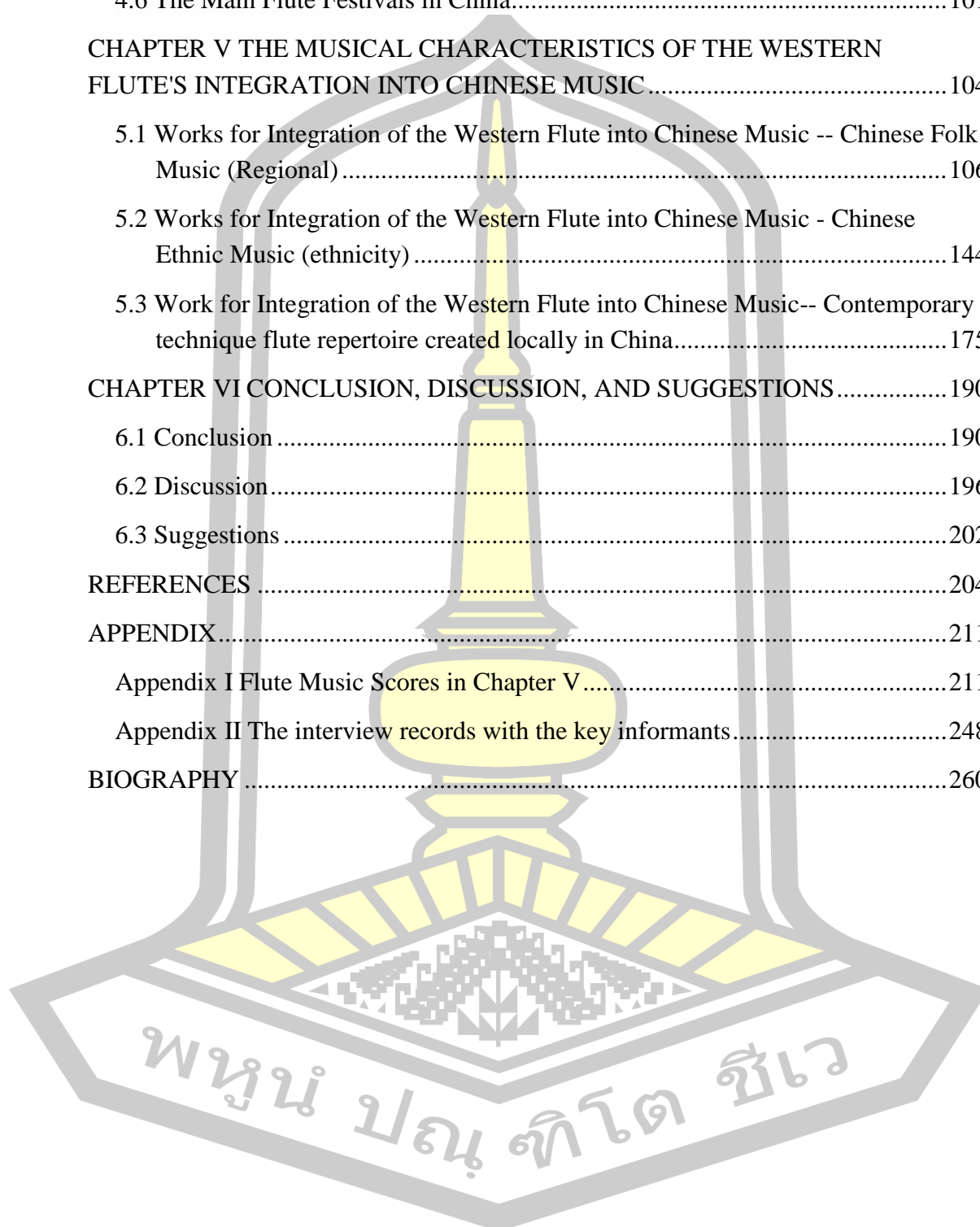
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Zhuojun Xie

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CHAPTER I

INTRODUCTION

1.1 Statement of the Problem

The Western flute could be regarded as an indispensable member of the woodwind family for its unique horizontal blowing mechanism which played a pivotal role in Western classical music, popular music, jazz and other musical genres through times. It is known that the flute has transcended geographical boundaries and entered the heart of Chinese music by the exchange between Chinese and Western cultures. The flute with its captivating sonic quality to evoke emotion have won the loyal following of Chinese listeners and brought a new life into traditional Chinese melodies. However, it is also a challenge to integrate the Western flute in Chinese music, albeit the period of globalization that has facilitated cultural sharing: the integration process is still intricate due to the inherent differences between the two musical traditions. Chinese music has a unique style and aesthetics that contrast with the playing techniques, musical idioms and emotional expressions of the Western flute. A meticulous approach to bridge is needed to make a fusion which both can respect and enhance the two distinct traditions.

Yang's (2019) article "A Preliminary Study of the Styles of Chinese Musical Works Played on Flute." shows that in flute pieces with Chinese styles, there is the fusion of Chinese and Western musical cultures. The preliminary study of the styles of Chinese Musical Works played on the flute. Analyzing the Chinese style in the flute's playing found that the national repertoires with many techniques mirror Chinese styles that are revolving through times. Therefore, the Chinese musical culture exhibits distinct regional characteristics, a deep-rooted tradition, and extensive growth. In history, the fundamental elements and core of traditional music have been preserved and put forward, resulting in a valuable and profound musical legacy passed down by Chinese ancestors through continuous exploration and synthesis. Li (2022) claimed that introducing the Western flute into Chinese music can enrich the Chinese musical tradition by incorporating the distinctive features of this Western instrument.

Jiang (2012) talks about how in the 1930-China-first-Western-flute piece, called He Luting's *You Si*, was born. The piece has sprung from the traditional Chinese song "A Little Wuxi Scene". The melodic arrangement means to capture the essence of the Wu song which is closely related to the singing of the local Huangmei Opera in the south of the Yangtze River, in a way to bring the unique characteristics of folk songs and ethnic customs in the south of China to light. From what we can see in this piece, it is clear that Chinese composers focused on capturing the essence of traditional music when writing for Western instruments. Jiang Feng Ya wrote the flute piece "Ji Dian" in 1937 in Japan. It is a complete flute sonata with Chinese musical characteristics. Jiang (2012)'s article shows that with the provision of Western music and culture, this work prioritized the real integration of first flute art into Chinese music.

In summary, Chinese composers have dedicated their efforts to composing Chinese music for Western instruments since the 1930s. That the history of Chinese music is inseparable from the history of national music is because musicologists possess a distinct national identity, and the creation and evolution of music serve as a reflection of national ideology and cultural customs. Chinese composers have traditionally relied on common compositional practices as the primary inspiration for their works, equally to their extensive engagement in national life that laid the foundation of a distinct perspective on music and culture that set them apart from other countries. Chinese musical works are inherently intertwined with the cultural surrounding in which they are created, specifically the national and folk cultures. It is argued that these cultural influences shape the thoughts of composers, especially when a notion emerged that every musical composition worldwide bears the imprint of national and folk cultures. The tradition of Chinese music has been transmitted across generations and thrived in the context of national and folk customs. Hence, the primary distinction between Chinese music and other forms of music resides in its inherent ethnic and folk characteristics. The ethnicity and folklore of Chinese music pertain to the distinct musical and cultural attributes of Chinese ethnic music, distinguishable from other nations. These characteristics have evolved over time due to China's specific geographical environment, mode of production, historical and cultural influences, as well as customs and traditions. Hence, the stronger the nation, the more Chinese folk

music will persist in the long future of history. Promoting the diffusion and propagation of Chinese music with the help of Western instruments demand exclusive studies.

1.2 Research objectives

1.2.1 To investigate the historical development of the Western flute's integration into Chinese music

1.2.2 To analyze the musical characteristics of the Western flute's integration into Chinese music

1.3 Research Questions

1.3.1 How does the Western flute integrate into the historical development of Chinese music?

1.3.2 What are the musical characteristics of the Western flute's integration into Chinese music?

1.4 Research Benefit

1.4.1 We will understand the historical development of the Western flute's integration into Chinese music.

1.4.2 We will understand the musical characteristics of the Western flute's integration into Chinese music.

1.5 Definition of terms (In alphabetical order)

Chinese music refers to Chinese ethnic, traditional, and folk music, but this research only includes Chinese ethnic, Chinese folk music and contemporary techniques flute pieces by Chinese composer (12 pieces in total).

Chinese works refer to arrangement and original composition from Chinese musical styles (12 pieces in total).

Historical development refers to the period from 1900 to the current date (2024), encompassing the latter part of the modern era of music.

Integration refers to the intermingling of Chinese musical elements with the Western flute, resulting in a synthesis of cultural influences in music.

Musical characteristics refer to a specific ethnic or folk music and the analysis of its background, form structure, rhythm, melody, harmony, sound, techniques (Include common techniques and contemporary techniques).

Western flute refers to a musical instrument of the woodwind family with European origins, characterized by a slender tube and played by blowing across a hole near one end. The Western flute has been incorporated into various musical traditions globally.

1.6 Conceptual Framework

Figures 1.1, 1.2 and 1.3. Figure 1.1 illustrate the conceptual framework of this study. Figure 1.2 shows the categorization and relation, concerning characteristics of Chinese music which will be analyzed in Chapter 5. Figure 1.3 shows the contemporary techniques that will be examined in Chapter 5.

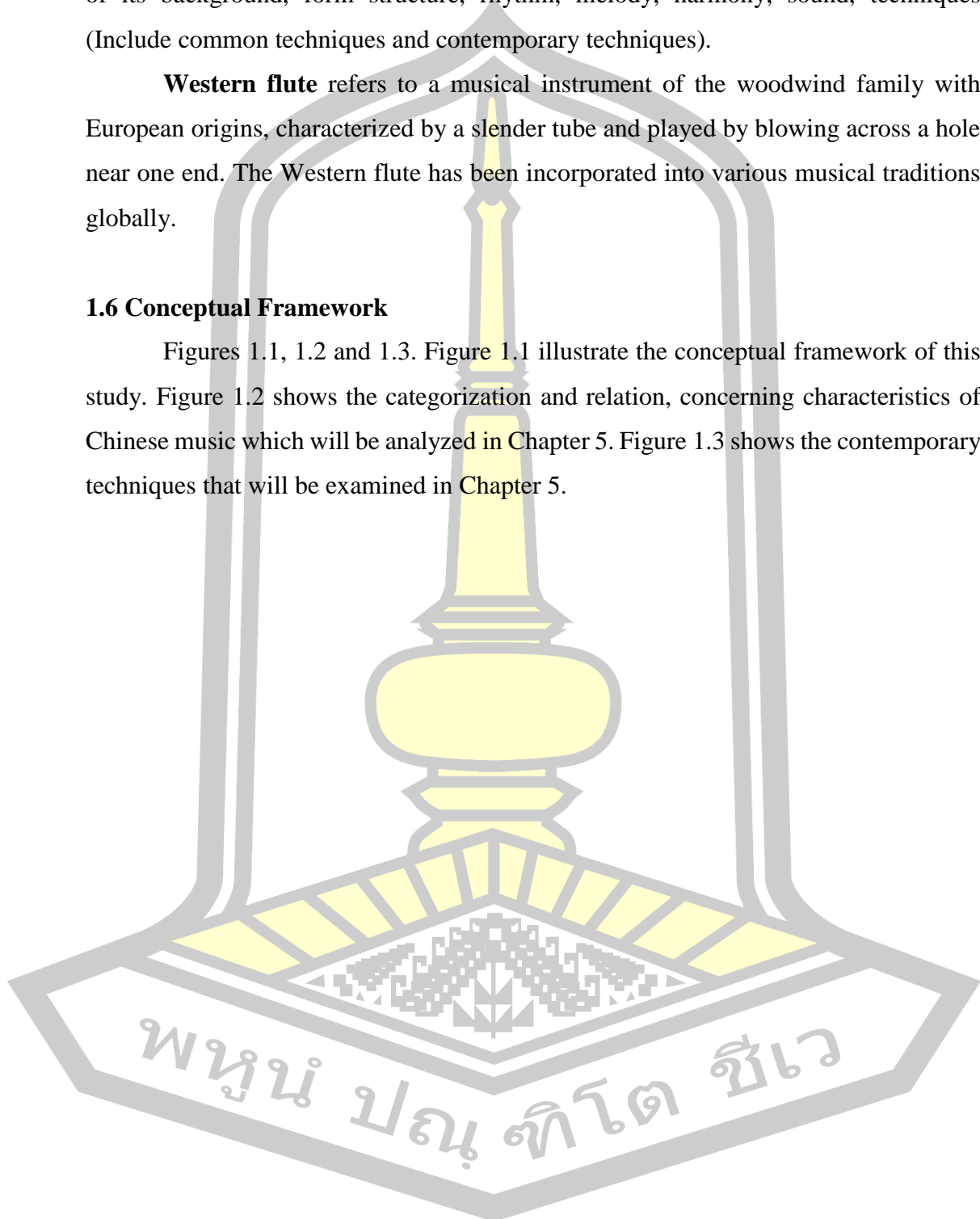
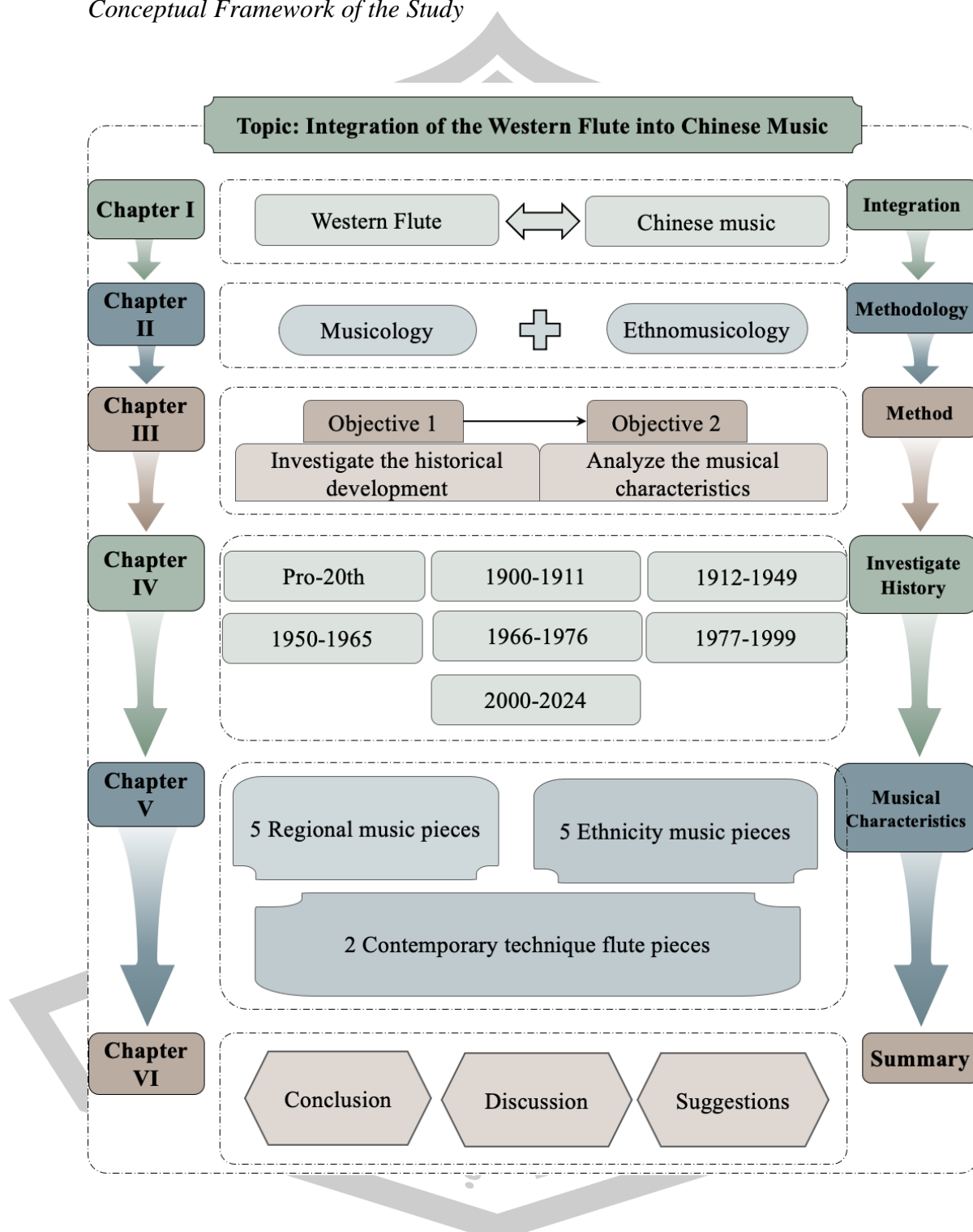


Figure 1. 1

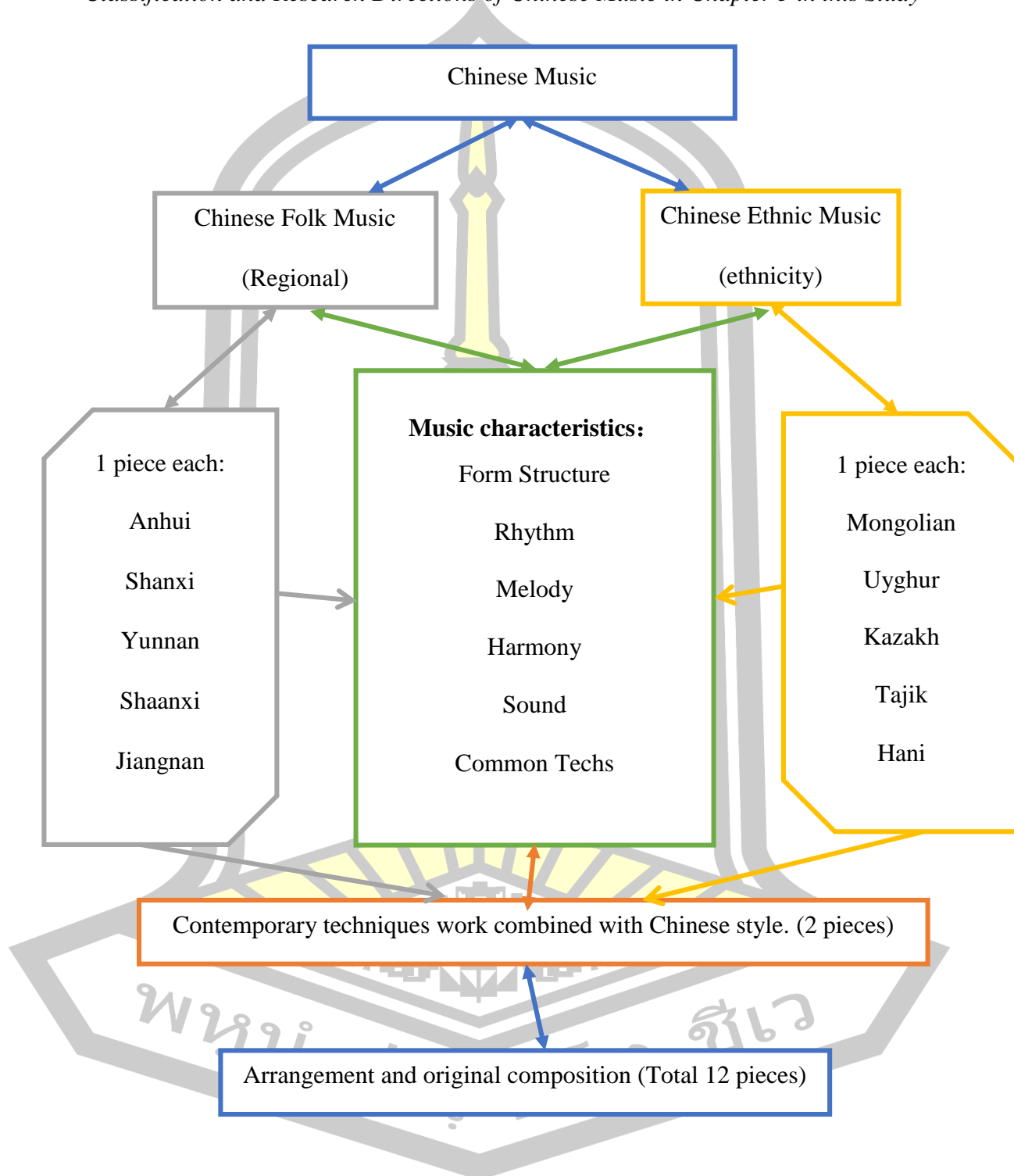
Conceptual Framework of the Study



Source: Zhuojun Xie (The researcher)

Figure 1. 2

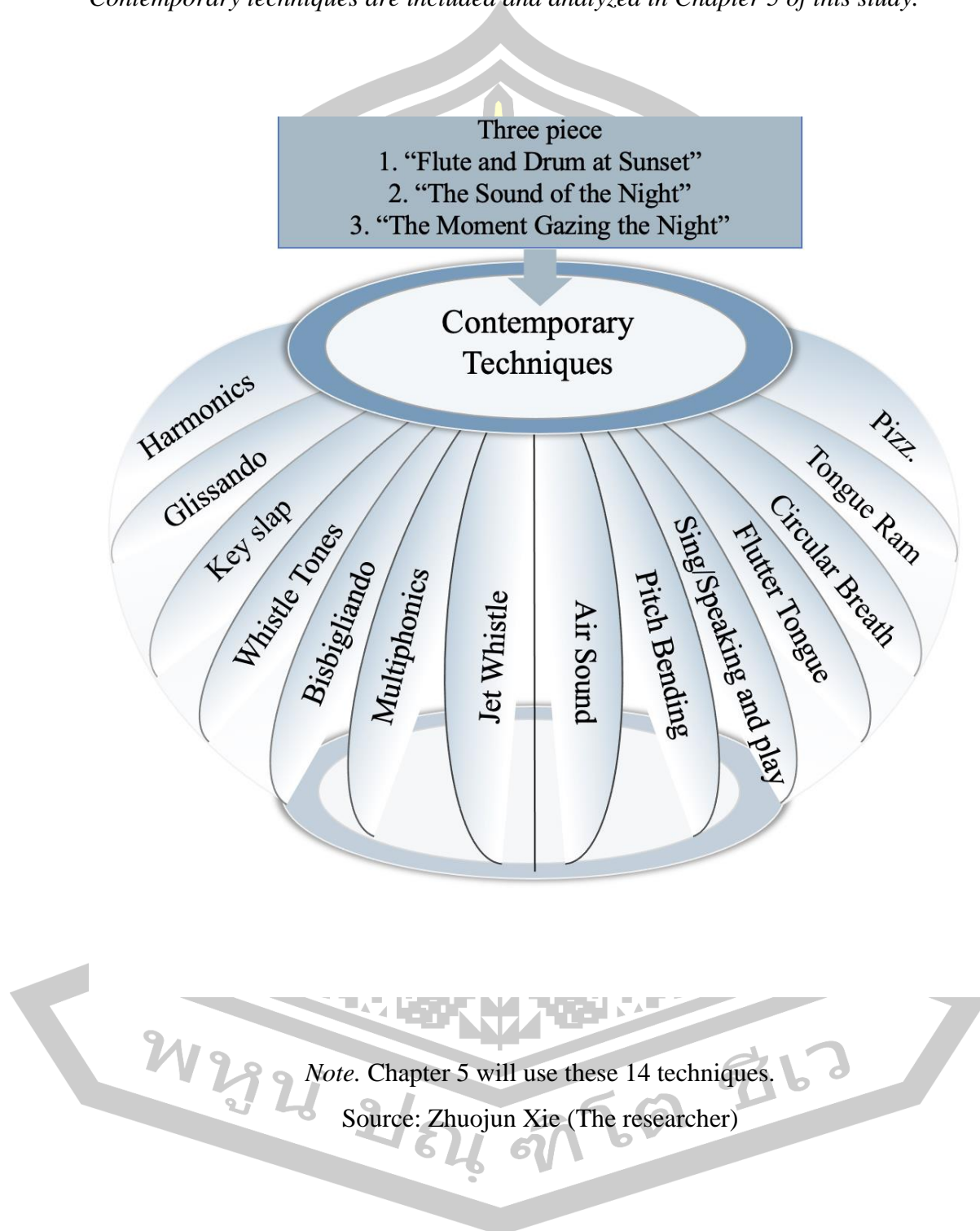
Classification and Research Directions of Chinese Music in Chapter 5 in this Study



Note. This figure shows the researcher's categorization and research direction of Chinese music. Source: Zhuojun Xie (The researcher)

Figure 1. 3

Contemporary techniques are included and analyzed in Chapter 5 of this study.



CHAPTER II

LITERATURE REVIEW

In this chapter, I will adopt the methodology a wide variety of approaches for this research, encompassing musicology and ethnomusicology to explore the flute's development in China. This approaches allow a comprehensive examination of the flute as a musical instrument as a cultural artifact in evolving Chinese musical landscapes to happen.

2.1 The Related Methodology

2.1.1 Musicology

- 1) Music History
- 2) Performance Studies
- 3) Music Theory
- 4) The Theory of Chinese National Mode
- 5) Articulation and Common Musical Ornaments
- 6) Contemporary Techniques for the Flute

2.1.2 Ethnomusicology

- 1) Regional Ethnomusicology
- 2) Interdisciplinary Musicology

2.2 The Related Resources

2.2.1 Chinese Music

2.2.2 Western flute

2.2.3 Localization of the Western flute

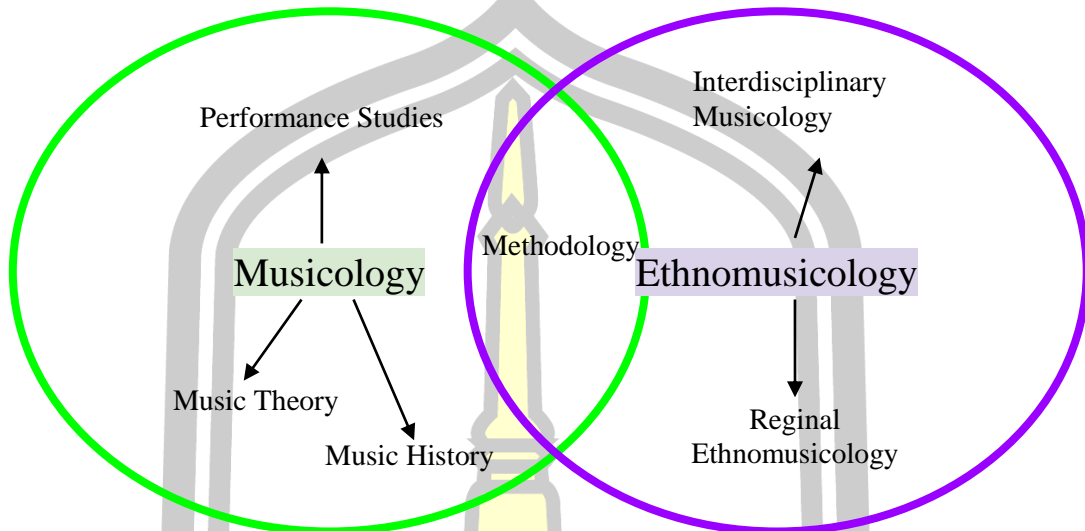
2.3 The Related Literature

2.1 The Related Methodology

This study will assert two theories: musicology and ethnomusicology with detailed descriptions on topics are shown below. (See Figure 2. 1)

Figure 2. 1

Related Methodology and its branches.



Note. The diagram combines two approaches, they intertwine with each other but at the same time spread out different branches to better analyze the topic.

Source: Zhuojun Xie (The researcher)

2.1.1 Musicology

1) Music History

A Chinese contemporary music history is said to be an academic field which asserts the intersection of the two disciplines of historical ethnography and musicology in the context of contemporary China. It certainly reflects the attributes of the two disciplines in the composition of its "historical material," and the emergence of "historical theories" (or concepts of music historiography) is also a result of the mutual observation and fusion of the core concepts of the two disciplines. As directed by Wu in 2022, the history of music in China has become a discipline that is based on philology, bibliography and morphology as the basis into interdisciplinary modes. The analysis and optimization of the various sub-disciplines of musicology at that time is a long-term and continuous work for the development of higher education.

According to Guo's statement (2017) following the establishment of New China, a primary objective of music research was to have a thorough grasp of the nation's musical culture at a national level. In such conditions, the initial step to do is to gather, to document, and to arrange the diverse range of music from across the nation.

In an era of increasing international exchanges among different musical disciplines, it is crucial for the Chinese musicological community to thoroughly organize the academic system and traditions that have developed over the past century in Chinese musicology. This will enable self-reflection, clarification of its core principles, and effective representation of the musical history, events, concepts, and sentiments of the Chinese people in Chinese musical academic discourses.

The study of music history acquires the different concepts, perspectives, and value judgments of works and the composers through the observation of musical phenomena. How scholars identified the sources and authenticity of historical materials is to select such materials, as well as the identity and background of the writers that have a direct impact on the understandings of the nature of music history and the way it is presented.

2) Performance Studies

Music performance studies look at more than just the academic side of musical works. It also looks at the technical details, emotional expressions, and artistic creations of performers by the interpretation of these works. The works can be verified and enriched through actual performance. At the same time, it provides performers with great academic support, making their performances informative.

Music means the most to those who have rarely read musicology. Its sound and feeling are the key to understanding what it is and how it works (Lang, 1997). By studying musical performances, we can gain insights into how music is created and the cultural contexts behind it. Music is a powerful tool for emotional expression. It manifests unique and direct styles when performed. Music scholars can learn more by interacting with it.

Yang (2021) says that while there are various music performances, when it comes to "studies" and "theories", there can be beyond their respective technical limits. Without this, music performance studies will not be able to reach the theoretical level or form a scientific model equally so much be dependent on the status or "identity," which is needed for them to be considered a real discipline. Music performance studies, which are unable to reach the theoretical level, or to form a scientific model, or to become a "science," cannot express their independent status or "identity." Music performance needs to have its own theoretical frameworks and characteristics. It should

guide and talk people to music performance with theoretical and scientific explanations. Its focus should be on the whole music performance art.

The point of performance is not only to present a musical work, but also to communicate, consciously or unconsciously, about art (Tureck, 2009). Communication between people is inevitable and boundless.

So, although there are wide varieties in the case that how music is performed, the fact is that all types of performance share many basic similarities. These aspects have been identified through the method of analysis, stating with a more general, and abstract level to a more specific, and concrete level. At the end of the day, the growing interest of music performance research is important for the advancement of the musical arts as a whole. It brings academics and the practice closer together, whereby giving music art a strong foundation for both inheritance and innovation, while deepening people's understanding of music, and improving the social influence and cultural value.

3) Music Theory

Music theory is a prerequisite for the creation and expression of musical materials and is a necessary requirement for singers, performers and composers.

Agawu K (1992) proposes that it is the fruitful exchange of ideas between theorists and musicians that yields the greatest potential in the practical activity of interpreting musical works. In recent years, whenever musicologists analyze a work, they are expected to do so from a broader point of view, such as historical, biographical or cultural information. The analysis of the musical text itself—however defined, together with the explicit way in which it can be understood—forms the basis for theorizing. By learning and mastering the essence of music theory, they can gain a deeper understanding of the composer's creative contents, grasp the melodic direction, harmonic changes, rhythmic characteristics, and other elements of a musical work. This helps them to convey the emotion and mood of the musical work more accurately in their performances.

It is mentioned in the Xin (2019) paper "Analyzing the Role of Music Theory Learning on Music Creation" that music theory is the basis for understanding music, listening to music, and creating music. With time, the modern music theory system has been gradually improved, and there is an increasing need for the teaching

content of the relevant music theory system to include basic music theory, music score, tuning, intervals, melody, and orchestration. Basic music theory includes recognizing tone, pitch, beat, music reading.

Musical instruments become greatly diverse, with music theory being also constantly changing and evolving, and the system has almost reached perfection and richness in national characteristics. This music theory system has been a cornerstone of Chinese music for thousands of years, as well as playing a huge role in introducing Chinese music to the rest of the world in the name of global music.

4) Theory behind the Chinese National Mode

The Chinese pentatonic scale, or pentatonic modulation, is a scale system commonly used in Chinese music. Ancient China named the five notes Gong, Shang, Jue, Zhi, and Yu, roughly equivalent to the syllable name (do), (re), (mi), (sol), and (la) on the Western music notation (Ma, 2023); for example, C Gong Mode (see Figure 2.2) which is the first line of the note below is in Pinyin, the second line is in solfège, and the third line is in Chinese.

Figure 2. 2

C Gong Mode.



Source: Zhuojun Xie (The researcher).

Each tone on the pentatonic scale can be used as a pivotal tone to form a pentatonic tuning:

(1) Gong mode: Gong, Shang, Jue, Zhi, Yu.

Intervals: M2, M2, m3, M2, m3

(2) Shang mode: Shang, Jue, Zhi, Yu, Gong, Shang.

Intervals: M2, m3, M2, m3, M2

(3) Jue mode: Jue, Zhi, Yu, Gong, Shang, Jue.

Intervals: m3, M2, m3, M2, M2

(4) Zhi mode: Zhi, Yu, Gong, Shang, Jue, Zhi.

Intervals: M2, m3, M2, M2, m3.

(5) Yu mode: Yu, Gong, Shang, Jue, Zhi, Yu.

Intervals: m3, M2, M2, m3, M2

In addition to the major and minor keys, there are many other varieties of keys being used all over the world (Jiang, 2023). However, any modes are human creations so that different modes reflect the different appreciation of music by groups of different nationalities and regions.

According to Han (2020), The five notes in Chinese mode by the extension on both upward and downward directions end up with the four addition notes of QingJue ("Qing" meaning raising by a half note), BianGong ("Bian" meaning lowering by a half note), BianZhi, and Run (QingYu). The notes added in this manner are known as accidental notes, which typically marked as follows (see Figure 2. 3), the first line of the note below is in Pinyin, the second line is in solfège, and the third line is in Chinese:

Figure 2. 3

C Gong Mode Accidental Notes

QingJue	BianGong	BianZhi	Run
fa	ti	fi	te
清角	变宫	变徵	闰

Source: Zhuojun Xie (The researcher).

The question of whether the “Run” in Chinese pentatonic modes (C Gong modes, for example) is a B-flat rather than an ascending A-flat relates to the scale structure and acoustics of traditional Chinese music, an interview with one of the informants, Mr. Chen Qian, revealed that:

(1) Stability of the scale: In the pentatonic scale, if you want to make a subtle transition between a certain tone in the scale and other tones, you often realize it by lowering a certain tone. For example, when transitioning from a “horn” (a raised tone) to a “sign”, the descending tone is better able to maintain the smoothness and stability of the pitch. In contrast, ascending tones tend to cause instability in pitch and excessive jumps in melodic development.

(2) Culture and custom: Chinese traditional music tends to emphasize “calmness” and “stability” in the treatment of intervals, especially in traditional folk songs and operas. Descending tones sometimes enhance the “sense of closure” of a tune, allowing the melody to lead more naturally to the next tone, and maintaining the inner harmony.

(3) Tonal characteristics: The traditional pentatonic modes are usually centered on the “Gong tone”, while the “Run tone” as a fine-tuned tone in the modes often plays an articulating role. The descending tones are able to reduce the highs and make the tones blend better with the overall harmony.

(4) Compare with Western scales: in Western modes, rising tones are often used to emphasize change and tension, while traditional Chinese pentatonic modes focus on balance and coherence, and the use of descending tones is more suitable for overall acoustic harmony.

In general, the “Run” in pentatonic modes is used as a fine-tuning device to achieve soft transitions in pitch through descending tones and to maintain the stability and harmony of the modes, whereas ascending tones might thwart the balance that leads to a lack of melodic fluency. (Chen, 2024)







The theory of the Chinese pentatonic scale is an essential part of traditional Chinese music theory, for it constructs a unique tonal system with distinct sonic colors through the arrangement and combination of five notes. The pentatonic scale, with its simple and pure structure, creates a distinctive rhythmic and melodic beauty in Chinese music. Its main feature is the use of a scale without semitones to avoid the complexity of Western major and minor scales, while giving the music a free-flowing quality and unique Oriental character. Through the combination and variation of the five notes — **Gong** (宫), **Shang** (商), **Jue** (角), **Zhi** (徵), and **Yu** (羽), the pentatonic scale is capable of expressing a wide range of emotions.


5) Articulation and Common Musical Ornaments

Regarding articulations of the wind playing, the following pronunciation guidelines are followed (see Table 2.1), which is derived from Tian Tee Lee (One of the keys inform form this research). The following table also shows the seven common musical ornaments that will be used in the works and subsequently in the analysis (see Figure 2.4).

Table 2. 1

Articulation in wind instrument from Lee Tiantee

Symbol	Name	Pronunciations	Describe
	Nature	“To”	What it is like to talk normally.
	Staccato	“Ti”	Move tongue over short distances and be brisk.
	Tenuto	“Da”	Softer. The tongue could curve.
	Marcato	“Ta”	Strong, fast, resilient.
	Accent	“Tu-a”	It is a weak beat at the upbeat.
	Sforzando	“Ta-Ha”	Use diaphragm. The breath of the instrument should be blown through.

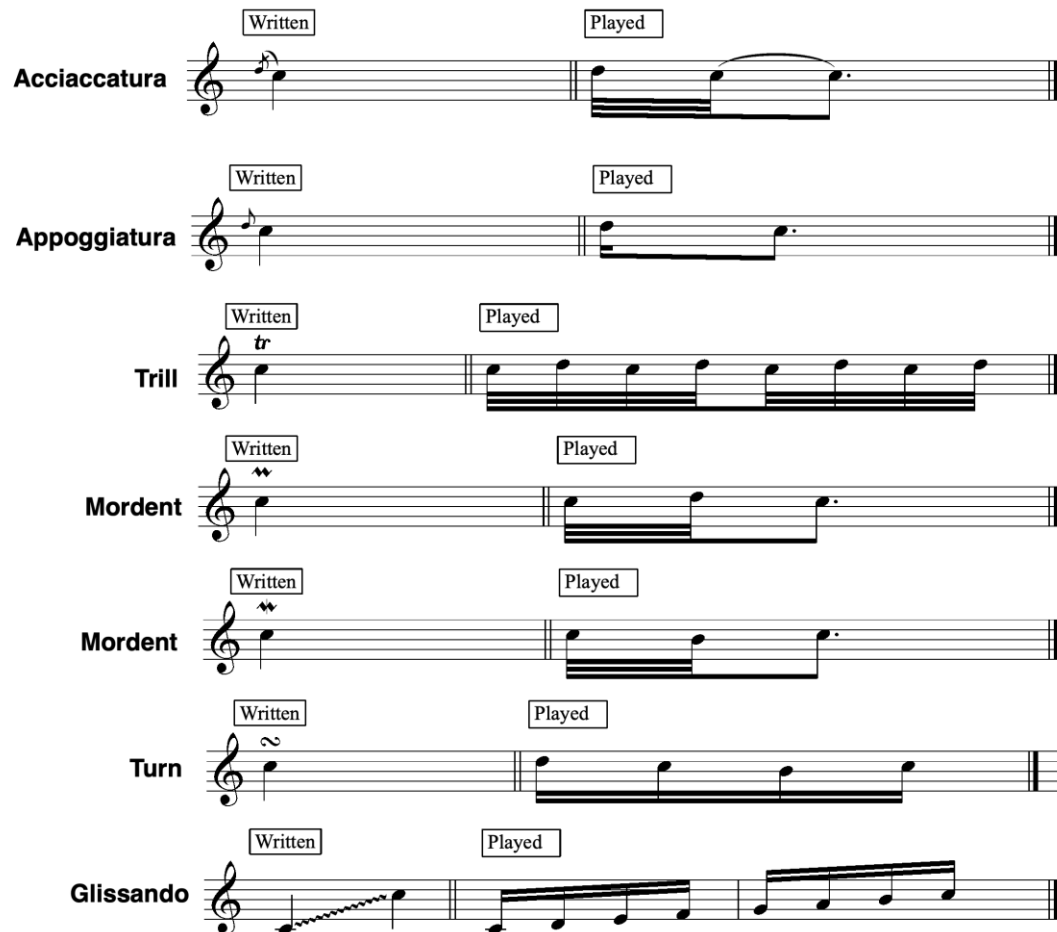
	Fermata	“Da-a”	Hold notes according to the style and need of the music.
---	---------	--------	--

Note. Articulation pronunciation theory from Lee Tian Tee.

Source: Zhuojun Xie, (The researcher)

Figure 2.4

Common Types of Music Ornamentation



The figure displays seven musical ornaments, each with a 'Written' notation and a 'Played' notation. The ornaments are:

- Acciaccatura:** A short grace note followed by a main note.
- Appoggiatura:** A grace note that is longer than an acciaccatura, often with a fermata over it.
- Trill:** A rapid alternation between two adjacent notes.
- Mordent:** A sharp, short trill.
- Mordent:** A sharp, short trill (identical to the previous one).
- Turn:** A rapid sequence of four notes: a half note, a quarter note, a half note, and a quarter note, all with a trill-like motion.
- Glissando:** A continuous slide between two notes.

Source: Yoyo Ma, 2021 in Masterclass, noted by Zhuojun Xie, (The researcher)

6) Contemporary Techniques for the Flute

Bartolozzi & Smith Brindle (1967) in their book “New Sounds for Woodwinds” mention that instruments are hardly said to be the only means available to composers

to compose, for they distance themselves to convention but are most enthusiastic to implement new sounds. The techniques and materials used in the manufacture of flutes have continued to advance along with technology. From the first wooden flutes to the contemporary metal flutes to a variety of special materials and designs. The advent of metal flutes has led to greater volume and more consistent tone, thus supporting more complex and innovative playing techniques.

The use of woodwind performance techniques in the second half of the 20th century was the result of a search for unusually non-traditional timbres. Reflection and interpretation of traditional methods of voicing, exploration of new timbres, and the objection to traditional methods of notating led to drastic changes in musicians' performance techniques, in a way that broadened the understanding of the possibilities of wind instruments (Nesterova et al., 2020). Contemporary Techniques for the flute are evolving as music develops with advancement in new playing techniques and approaches. Therefore, flute players, are constantly learning and exploring new techniques to find important ways to improve their performance.

Contemporary Techniques for the flute are a series of innovative playing methods developed from traditional playing techniques that are meant to broaden the expressive and tonal range of the flute. Offermans (2011) points out in his book- "For the Contemporary Flutist", flute playing's embodiments are divided into two parts. The first part is the head, i.e. the exterior, which is the movement of the fingers. The second part is the body part, i.e., the internal, which includes breathing, tone quality, overall control of the body and our enjoyment of the music. Of course, the second part is more challenging to develop because it involves a myriad of unseen processes. However, extended techniques utilize sound as an interactive messenger so that we learn to understand the body part.

The flute is a versatile instrument, capable of producing a wide range of sounds and effects. One aspect that contributes to its versatility is the use of extended techniques. These techniques push the boundaries of traditional flute playing, unlocking new possibilities and expanding the instrument's expressive capacities. Players mastering these techniques are able to transcend the limitations of the traditional flute repertoire to create new musics beyond the boundaries of the instrument.

Nesterova et al. (2020) who wrote an article “The main trends in the modern techniques of playing the wind instrument” said that extended techniques add a lot of new possibilities to sound the flute such as the expansion of musical palette, which not only does the doing add to the player’s satisfaction, but it also help study in different ways.

In the new era of contemporary music and art, a strong wave of creativity has come through the compositional world with the rapid changes and development of modernist performance techniques. This prompts many composers to devote themselves to the modern repertoire, which has led to the emergence of an ever-increasing abundance of modern flute music. This trend has not only broadened the boundaries of flute music, but also posed unprecedented challenges to traditional flute playing techniques. In the combinations of the complex emotions, new concepts and diverse styles in modern musical works, it is difficult for traditional playing techniques to comprehensively and accurately interpret the deeper meanings and unique flavors of the works.

Characterization of Contemporary Flute Music

1) The diversity of creative concepts is remarkable.

With music as a medium of emotional expressions, the flute—having its wide range and beautiful sound across the boundaries of music types—gives creators a broad thinking space and a high degree of freedom. In modern flute music works, creators emphasize more on the display of personality and free will as well as integrating rational and irrational thinking to show the maturity and diversity of artistic thought in this field.

2) Innovation and enrichment of compositional structure.

As the organizational framework of music, the composition in modern flute music has reached beyond the traditional concepts with a diversified outlook. Compared with the logical and symmetrical pursuit of traditional tunes, modern works pay more attention to the richness of content and freedom of expression. Moreover, the design of tune passages is more regular and common. This flexibility breaks the limitations of the traditional rules to make the innovation of the tune become the norm. The traditional techniques are faced with a gradual fadeout, while being replaced by more colorful connotations of the tune.

3) Wide range and skill display.

The flute has a wide range of sound encompassing three octaves and the interval of fourth that denotes a range of a deep bass to a high soprano. The flute with its wide bass range, soft and bright middle register, and loud treble range constitutes a unique tonal charm. In modern works, the players flexibly utilize the transitional tone technique to cross the limit of the range, especially in the big jumping tone performance, expressing the depth of emotion through the breath change, which further enriches the musical expressiveness.

4) Diversity of beat and beatless exploration.

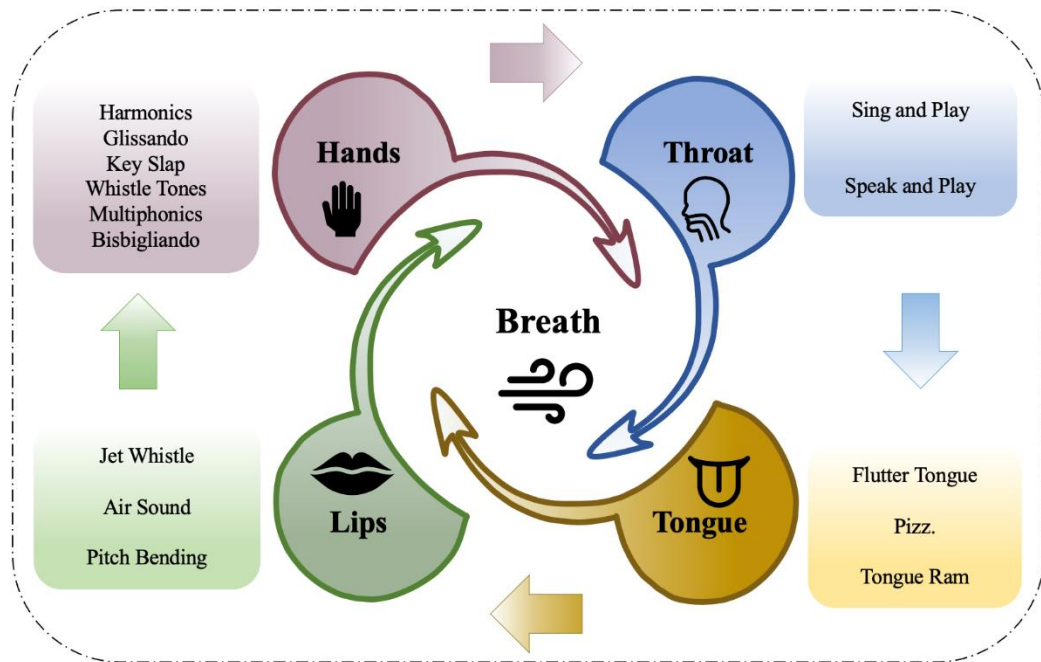
Contemporary flute music has come to an unprecedented innovation in beat, the flexible use of mixed beat, and compound beat. These methods have greatly enriched the acoustic effect of music. In addition, the emergence of the phenomenon of no beat—the work is only based on the speed of the notes played per second—does not follow the traditional bar division, but first further breaking the conventional framework of the beat, then giving the performer a greater improvisation space, and realizing the depth of the expansion of the form of musical expression.

Analysis of Contemporary Flute Music Playing Techniques

“Contemporary techniques of playing the flute form a typology consisting of three main groups: dynamic, pitch and timbre ones” (Nesterova et al., 2020). Breathing is crucial for wind instruments, and many contemporary techniques have emerged through variations in the hands (Fingering), lip, throat and tongue (See Figure 2.5). The successful performance of music, as an example of acoustic art, is contingent upon the interpretation of flute works, which entails a profound playing experience and mastery of technique. Modern flute playing techniques encompass many core elements that serve to enhance the level and depth of musical expression.

Figure 2. 5

Contemporary techniques categorized by Hands (Fingering), lip, throat and tongue techniques



Source: Zhuojun Xie (The researcher)

Today's technology and the exploration of new music have mutually reinforced and influenced each other. On the one hand, the development of advanced technology has provided today's musicians with a more creative tool. On the other hand, the exploration and experimentation of those musicians have also instigated the continued development of techniques.

The researcher will combine these three research's, "The main trends in the modern techniques of playing the wind instrument" from Nesterova et al. (2020), The techniques of flute playing from Levine & Mitropoulos-Bott (2017), Extended techniques for flute from website flutecolors.com and "Contemporary music notation for the Flute: A unified guide to notational symbols for composers and performers" from Arkoudis (2019), and the contemporary techniques of the three pieces that will be analyzed in this chapter, by categorizing and analyzing the techniques mentioned in them as follows.

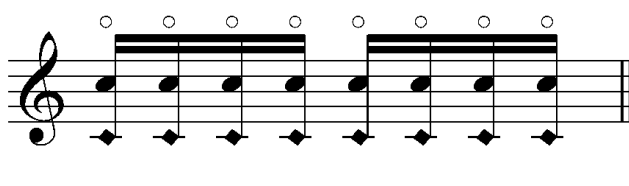
1) Harmonic Technique

In the art of flute playing, overtones as a very characteristic performance method is evident. With its unique timbre and articulation characteristics, overtones have shown extraordinary effectiveness in creating a musical mood and deepening emotional expression. Many composers who wrote the flute music have favored the use of this technique to enrich the sense of hierarchy and expressiveness of their works. In the flute's scale structure, each fundamental note is accompanied by a series of overtones, which provide the player with a wide range of timbral exploration (See Table 2. 2). When it comes to the overtones of modern flute music, the common starting intervals are the fifth and the octave, and when expanding to the twelfth and the fifteenth and other high intervals, the player needs to keep the natural relaxation of the mouth shape, and through the subtle adjustments of the mouth shape and the control of the air speed, it could result in a precise grasp of the softness and fineness of the tone, enabling the overall expressive power and infectious power of the music.

Table 2. 2

Harmonics or Overtones notation

Tech Name:	Harmonics or Overtones
Written:	
(1) The same overtone pitch:	



(2) Same harmonic series:



Source: Zhuojun Xie (The researcher)

2) Glissando Technique

There are two ways of playing glissando on the flute: 1) by changing the direction of the mouthpiece and/or airflow (but this also affects the sound quality), or 2) by gradually sliding your fingers across the keys of an open flute. In general, to achieve the flute's glissando technique is more challenging than that of other instruments (such as strings, or even clarinets), but it can reach one-third or one-quarter intervals in a given range. In general, it is easier to do a glissando technique downwardly than the other (See Table 2. 3).

As a basic and expressive technique in flute playing, the core of glissando lies in the subtle co-ordination between fingers and breath, which produces smooth and sleek sound effects. In the interpretation of flute music, the glissando technique can be divided into three categories: upper glissando, lower glissando and compound glissando. The upper glissando requires the fingers to gradually cross the sound hole from the bottom up to realize a smooth rise in pitch. On the contrary, the lower glissando requires the fingers to slide from high to low to form a natural fall in pitch. As for the compound glissando, it is even more complex, for it requires the player to jump freely between the high and low tone holes to create a continuous and varied glissando effect. The use of the glissando technique not only enriches the language of the flute, but also greatly enhances the emotional power of the work.

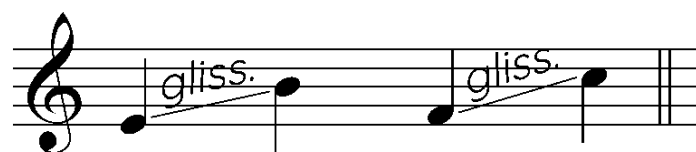
Table 2. 3

Glissando Tech notation

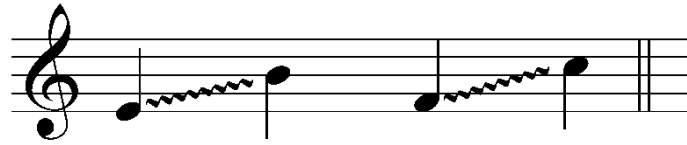
Tech Name:	Glissando
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Written:

(1) Type 1



(2) Type 2

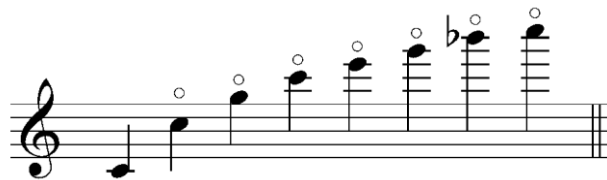


Source: Zhuojun Xie (The researcher)

The flute develops up to 9 harmonics based on the fundamental, most of which work. Take the C note, for example (See Figure 2.6):

Figure 2. 6

Low C note overtones that can be played on the flute



Source: Zhuojun Xie (The researcher)

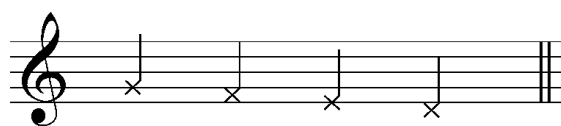
3) Key Slap

It is achieved by exaggeratedly tapping the keys with the finger to make a "percussive" sound that corresponds to a pitched tone. There are two main types, 1. Key slap, 2. Breathy Key slap (See Table 2. 4).

Table 2. 4

Key Slap notation

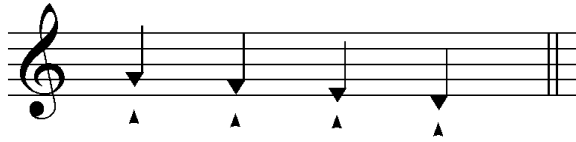
Tech Name:	Key Slap, Key Click, Key Tap
Written:	(1) Type 1: Slap of the finger.



(2) Type 2: Breathy Key slap

For example:

According to piece “The Sound of the Night” (Combined Key slap and T.R)



Source: Zhuojun Xie (The researcher)

4) Flutter Tonguing

Produces a " tremolo " effect in the voice. There are two types of tremolos: the Italian "R" is rolled up with the tip of the tongue, while the French "R" is rolled up at the back of the throat. Often, one does not specify which type of trill to use, but the French trill works better in the lower register, while the Italian trill is more effective in the upper register (McGregor, 2020).

This technique is notated in a variety of ways, but all flute players are accustomed to using it and they recognize it immediately in the score, so its notation is considered standard (See Table 2. 5).

Table 2. 5

Flutter Tonguing notation

Tech Name:	Flutter, Frullato (Italian) Flatterzunge (German)
Written: Four common notations	



Source: Zhuojun Xie (The researcher)



5) Singing/Speaking and Playing

McGregor (2020) said in his article “Extended Techniques for the Flute”, singing and Talking texts are not uncommon in new flute music. Singing can be combined with normal flute playing to create a flute-voice duet (See Table 2. 6). There are a few points to consider 1.) Considering the different vocal ranges, the option of singing an octave higher/lower should be provided. 2) If using a separate quintet for vocal composition, note that traditionally the quintet should be placed below the flute line. 3) If using a separate quintet for vocal composition, but it is to note that traditionally the quintet should be placed below the flute line.

This technique is used in the works analyzed later, "Sound Waves from Midnight" and "The Moment Gazing the Night". Different singing pitches are equally found in "Sound Waves from Midnight" for male and female vocalists.

Table 2. 6

Singing/Speaking and Playing notation

Tech Name:	Sing/Speak, Vioce
Written speak/sing in instrument:	
Type 1:	
Type 2:	

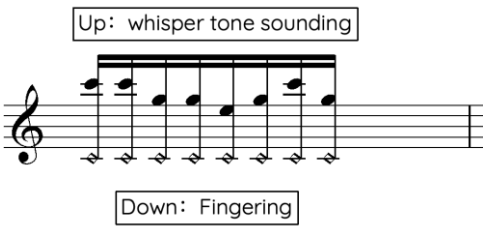

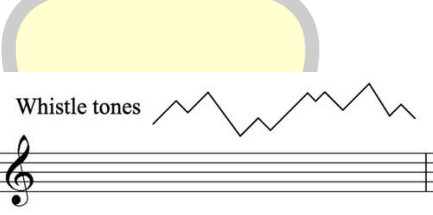
Source: Zhuojun Xie (The researcher)

6) Whistle Tones

Whistle tone is a very soft sound due to the higher harmonic series which make sound like a very high and light whistle (See Table 2. 7).

Table 2. 7

Whistle Tones notation (Website: Whistle tones)

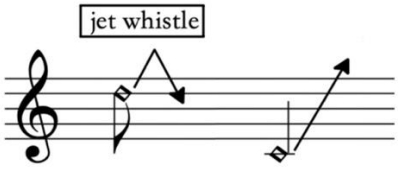
Tech Name:	Whistle Tones, Whisper tones, W.T.
Written:	
Type 1:	
Type 2:	
Type 3:	

Source: Zhuojun Xie (The researcher)

7) Jet Whistle

“Jet Whistle” (aka jet and air jet) (McGregor, 2020) is sounded by covering the entire mouthpiece between lips and exhale fast into the instrument. This produces an extremely noisy aural effect of unaccompanied glissando. The tone of a jet whistle is usually one major seventh below the labeled fingering (See Table 2. 8).

Table 2. 8*Jet Whistle notation*

Tech Name:	Jet Whistle, jet, air jet
Written:	 <p>The image shows a musical staff with a treble clef. Above the staff is a box labeled 'jet whistle'. The notation consists of a quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4 with an upward-pointing arrow indicating a pitch bend or glissando.</p>

Source: Zhuojun Xie (The researcher)

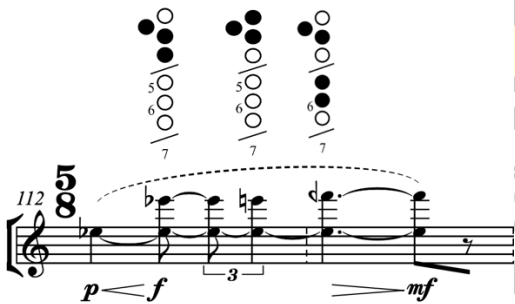
8) Multiphonics

Multiphonics is heard when sounding two or more notes at the same time (See Table 2. 9). Polyphony on the flute can be as simple as splitting an octave so that the fundamental and the first overtone occur simultaneously, or as complex as containing four to twelve notes at once.

Table 2. 9*Multiphonics notation*

Tech Name:	Multiphonics, Multiple Sonority (McGregor, 2020)
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Written: Figure courtesy of “Sound Waves from Midnight”



The image shows a musical staff with a treble clef and a key signature of one flat. Above the staff are three diagrams of a flute's fingerings, each with a '7' below it, representing different multiphonic techniques. The notation below includes a measure starting at measure 112, marked with a forte (*f*) dynamic. It features a triplet of notes (G4, A4, B4) with a slur over them, followed by a measure with a mezzo-forte (*mf*) dynamic. The background features a large watermark of a Thai university logo.

Source: Zhuojun Xie (The researcher)

9) Air Sound/ Breathy Sound

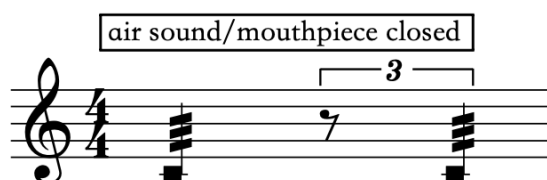
According to The Kingma System Alto Flute (n.d), the production of air tones (Residual or Aeolian sounds, Breathless tones or Breathy sound) is achieved through the expulsion of a stream of air over the opening mouthpiece. The production of air tones allows for the creation of different dynamics; however, in order to maintain loudness, it is necessary to engage in frequent breathing. (See Table 2. 10)

Table 2. 10

Air Sound notation

Tech Name:	Air Sound/Tone, Breathy Sound, Breathless Tones, Aeolian/Residual Sounds
------------	--

Written: Figure courtesy of “The Moment Gazing the Night”



Source: Zhuojun Xie (The researcher)

10) Bisbigliando

Bisbigliando is a vibrato between different fingerings of the same pitch, often referred to as a tonal vibrato (See Table 2. 11) The result is a quick and discrepant change of sonority. Different pitches will have more varied Bisbigliandos.

พหุ ประถมศึกษา

Table 2. 11*Bisbigliando notation*

Tech Name:	Bisbigliando, Enharmonic/ Timbral Trill, Klangfarbentriller
Written:	Figure courtesy of “Sound Waves from Midnight”

♩ = 144 *accel.*

(d)

4★bisbigliando (bisb.) fast, irregular

f

★bisbigliando: change the timbre of the same note by changing the fingering. / 通过改变指法来改变同一音符的音色。

Source: Zhuojun Xie (The researcher)

11) Pizzicato

Pizzicato (aka tongue slap) is a percussive effect similar to the pizzicato technique for the strings (Arkoudis, 2019). It is like a violent click of the tongue between the mouth or lips (See Table 2. 12).

Different composers use different shapes of note markings, but all of them mark Pizz. directly on top of the score for a player to follow.

Table 2. 12*Pizzicato notation*

Tech Name:	Pizzicato, Pizz., Tongue Slap
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Written: Common Pizz. Types in score.

Source: Zhuojun Xie (The researcher)

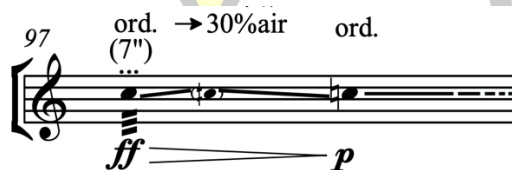
12) Pitch Bending

This technique can change the pitch according to the direction of the line given in the score, which can be done in many ways, such as through the change of fingering combined with mouthing. Some composers write clearly the exact heights at which the

notes are raised and lowered, for example, “Sound Waves from Midnight” (See Table 2. 13).

Table 2. 13
Pitch Bending notation

Tech Name:	Bisbigliando, Enharmonic/ Timbral Trill, Klangfarbentriller
Written: Figure courtesy of “Sound Waves from Midnight”	



Special accidentals will use, Example from “Sound Waves from Midnight”

‡ 1/4) Higher / 升高	♭ 1/4) Lower / 降低
# 1/2		♮ 1/2	
# 3/4		♮ 3/4	

Source: Zhuojun Xie (The researcher)

13) Tongue Ram

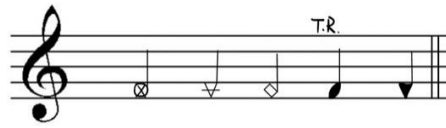
Tongue ram, T.R. (or tongue stop, tongue slap, or tongue thrust) is a percussive effect produced by completely covering the embouchure hole with the lips and rapidly extending the tip of tongue into the embouchure hole (Flutecolor, 2024).

Generally speaking, different composers use different headnotes, but all of them mark T.R. directly on top of the score (See Table 2. 14).

Table 2. 14
Tongue Ram notation

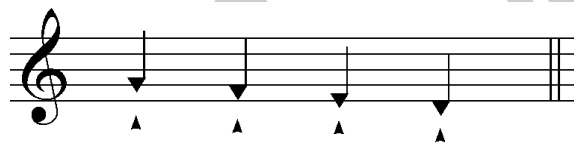
Tech Name:	Tongue Ram, T.R., Tongue Stop, Tongue Slap, Tongue Thrust
------------	---

Written: Common T.R. Types in score.

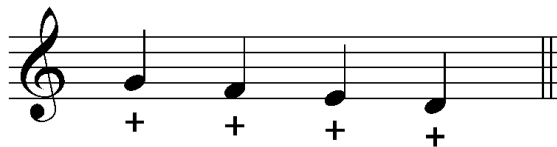


For example:

According to piece “The Sound of the Night” (Combined Key slap and T.R)



According to piece “Flute and Drum at Sunset”

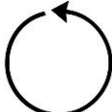




Source: Zhuojun Xie (The researcher)

14) Circular Breathing

Circular breathing gives the flutist the opportunity to breathe in and out as they play which result on a tone prolongation. It is common to use icons or words directly to indicate the phrases of circular breathing. Composers try not to usually ask for circular breathing, but if they do, they mark it above. These three are common markup symbols in scores (Table 2. 15).

Table 2. 15
Circular Breathing notation

Tech Name:	Circular Breathing	
Three common symbols:		
		

Source: Zhuojun Xie (The researcher)

6.2 The Integration of the Western Flute and Contemporary Techniques in Modern Chinese Flute Works

The following content focuses on three carefully selected pieces designed to provide insight into the diverse facets and virtuosity of contemporary flute music. One of these pieces is from Chapter 5, which will extensively explore the modern compositional techniques it employs, including non-traditional harmonies, rhythmic innovations, and non-linear thinking in melodic construction.

The follow study will then introduce two newly composed modern flute pieces, which will be meticulously analyzed to reveal the innovations in formal layout, segmental articulation, and overall conception of these works. This process is not for superficial analysis of the composition, but exploring how the composer conveys specific emotional colors and philosophical reflections through the structural arrangement, purposely to grasp the core development direction of modernist flute works.

On the technical level, I will analyze the technical difficulties in each of the three pieces. Then, through technical analysis and demonstration, the workshop strives to show the diversity and difficulty of modern flute playing, while discussing how these techniques can serve the expression of musical emotion and the shaping of the style of the work.

In addition, as an indispensable part of flute music, timbre characteristics will also be an important subject to study. I will analyze the changes and the use of timbre in the three pieces, and explore how the composer creates rich and varied sonorous effects through different blowing styles, breath control, and instrument modification, thus enhancing the expressiveness and infectiousness of the works.

2.1.2 Ethnomusicology

1) Regional Ethnomusicology

Ethnology in China has only emerged within the past few decades. While Chinese ethnology has yielded promising discoveries, it is still in the nascent stage of formation and development when compared to the progress of ethnology in other countries worldwide.

In He's essay, it is argued that ethnology in China is currently in its first stage, characterized by ongoing formation and development. However, it still poses

numerous gaps and weaknesses (He, 1992). Primarily, the advancement of ethnology in China encounters the challenge of constructing its distinct framework, namely by producing an ethnological theoretical system that embodies Chinese traits. It is necessary for the scientific examination of ethnology to be intimately linked with the practical efforts of modernizing ethnic regions. Only ideas that are generated from practical actions have the potential to become irrefutable truths. It is via this process that a theoretical framework of ethnology with distinct Chinese characteristics can be genuinely established. Only by adopting this approach can a genuine theoretical framework of ethnology with distinct Chinese attributes be constructed.

Zhang (2017) says that regional music is an important part of folk music and a great way to understand its artistic value and study the humanities behind it. Our country is huge and has a rich musical heritage. It is important to recognize the value of regional music in the music industry. When looking at it from a big-picture perspective, regional music is the music culture that comes out of a particular area. At the micro level, regional music is the study of music culture that is more concentrated in a specific region.

Chinese music has been around for a long time in a specific region, that proves the unchanging form of this type of music. In that region, the music reflects all kinds of human factors, including lots of different traditions, geography, history, and so on. Secondary regional music includes not only original music but also foreign-adopted music. So, it affects not only the local music scene and the quality of music there, but it also provides a great way for the culture to diffuse.

2) Interdisciplinary Musicology

Interculturality refers to the mutual exchange, understanding and integration of different cultures. It emphasizes the interaction and communication between cultures in human society and is a concept that cuts across factors such as different regions, nationalities and languages.

Interculturality is rooted in shared interests and cultural values across cultures and national definitions and can be measured by virtue of thinking in terms of "regions other than one's home country," seeing "through the many facets of every issue," without abandoning beliefs, allowing one's own hybrid sensibilities to be recognized, without losing one's cultural center and the cultural center of the people

(Sean, 2015). Sean's description really gets to the heart of what it means to be intercultural. It is not just about how we act, but also about how we think and value things. Interculturality is all about how different cultures can understand, respect, integrate, and co-exist with one another in the context of globalization.

Interculturality is characterized by cultural shifts, where different groups share their stories, value functions, meanings and experiences, and this process of sharing, of being constantly "stranded", releases cultural strengths and stability, and creates conditions for migration and transformation (Liu, 2019). Interculturality seeks an ontology that recognizes the uneven punctuation of difference and sameness and allows human groups to adapt and absorb new discourses, values, ideas, and systems of knowledge, a state of flux that always seeks new territories of knowledge and existence.

Interdisciplinarity is best achieved through personal interaction between researchers from both traditions. The Interdisciplinary Musicology Conference aims to promote interdisciplinary collaboration between all sub-disciplines of musicology, including historical musicology, ethnomusicology, scientific musicology, cultural musicology and music practice (Parncutt, 2007). Exploring the boundaries between different disciplines is a big part of what musicologists do. It can lead to new insights and ways of understanding. The Interdisciplinary Musicology Conference is a great example where different branches of historical, ethnomusicological and cultural musicology come together with scientific musicology and music practice. That is what Parncutt means when he says we need to think about the subject of interdisciplinary.

The presence of Western music in China can be understood as the dissemination and assimilation of Western European culture within Chinese society. Nevertheless, in line with the notion of interculturality, the assimilation of Western music in China has facilitated the integration of many Chinese factions into this esteemed culture as outsiders, resulting in the emergence of a novel distinguished culture that prominently thrives in the current era of globalization (Wang, 2018). Hence, it is imperative for China to propagate Chinese music through cross-cultural investigation.

Interculturalism is all about different cultural backgrounds and traditions, which can lead to the differences in language, behavior, values. This means that being able to interact with people from different cultures is now key in today's world. It is important

to be aware of cultural differences. It is advisable to communicate well with people from other cultures, and be flexible when interacting with people from different backgrounds. Intercultural studies that look at the differences and similarities between different cultures aims to improve communication and integration between cultures, which will help create a more harmonious, inclusive, and coexistent global society.

2.2 The Related Resources

2.2.1 Chinese Music

What exactly is meant by "Chinese music"? What sets "Chinese ethnic music" apart from "Chinese folk music"? To find the answer, I use the important keywords to search China's top academic paper website and found 11,919 papers that were relevant to what we were looking for. Most of them dominantly used the phrase "Chinese folk ethnic" as a single term. It seems that most authors think that ethnicity and folklore are basically the same thing. In 2008, Xiulin Wu (2009) published an article called "The Realistic Interpretation and Cultural Orientation of Chinese Ethnic, Traditional, and Folk Music." In this article, he explains that the textbooks used by Chinese music colleges and teachers may prefer different terms like "ethnic," "traditional," and "folk music" to describe similar content. However, most of the articles use the terms "ethnic and folk" to refer to the same content. For example, they use terms like folk music, traditional music, and ethnic and folk music (Wu, 2008). It's also worth mentioning that, from a scientific standpoint, traditional music, ethnic music, and folk music are different concepts with different meanings.

Chinese music includes both music genres that originated from the Chinese ethnic group and music styles that were introduced from other regions which were formed and developed within the nation (Gu, 2017). Cultural characteristics are the result of a region or ethnic group's long-term historical development. They contain a wealth of emotions, values, and aesthetic orientations. When a foreign art form means to incorporate these cultural features, it is actually engaging in a dialogue with local emotional resonance, aesthetic habits, and social contexts. This helps establish a deeper connection and sense of identity. This connection and sense of identity is what makes the art form to be accepted and used in the new environment. Jiang's article says that

for an art form to succeed in a new environment, it is supposed to incorporate local cultural characteristics (Jiang, 2012).

This thesis is about integrating the Western flute into Chinese music. It focuses on Chinese folk and ethnic music, not traditional Chinese music in the broader sense. This choice is based on a deep understanding of the unique value of both and their important role in the development of contemporary music and culture. It looks at how the Western flute has developed in this cultural context by encouraging the exchange and integration of Chinese and Western musical cultures, to contribute Chinese wisdom and give a strong connection to the diversity of the world's musical cultures.

Chinese Ethnic Music

Chinese ethnic music encompasses the traditional music of the various Chinese ethnic groups. It is a distinctive musical system that has evolved over time within the rich history and diverse cultures of these ethnic groups. It encompasses the cultural attributes, historical customs, and regional aesthetics of every ethnic group in China, making it an essential component of the Chinese cultural heritage. (Xiong, 2023)

Chinese folk music includes a lot of different things, but there are a few key characteristics that it always has:

Diversity: China is a culturally diverse country with fifty-six different ethnic groups, each with its own unique musical heritage (Dong & Hong, 2023). Chinese music varies a lot in terms of modes, meters, instrumental music, singing styles, and other related aspects.

Regional Variations: Ethnic music from different regions of China has its own unique style, with different instruments and singings (Jiang Ying, 2013). The music of the northern and southern regions, and the music styles of the coastal and inland regions. All have different characteristics.

Instrumental and Vocal Music: Chinese national instruments can be grouped into a few different categories. These include wind instruments (like Chinese flutes and Suona), plucked instruments (such as Guzheng and Pipa), stringed instruments (like Erhu and Ma-touqin), and percussion instruments (like Drums and Gongs). Ethnic minority vocal music often has a strong tie to the natural surroundings, production and lifestyle, customs and habits, with distinct regional characteristics. Instrumental and

vocal music often have a concerted effort to create all kinds of musical expressions (Zhao, 2015).

Inheritance and Innovation: Zen (2022) claimed that Chinese ethnic music is evolving but strives to maintain its cultural roots. Today's musicians are breathing new life into traditional music by blending it with modern elements and cross-cultural influences.

Religion and Ceremony: Chinese ethnic music is closely tied to religious practices and rituals (Li, 2018). For instance, Wen (2013) notes in his article that Tibetan and Mongolian sacred music plays a significant role in religious ceremonies.

China has 56 ethnic minorities, each with its own unique musical culture. These musical traditions are not only distinctive in tone, rhythm, and melody, but also reflect the history, traditions, beliefs, and emotions of their respective ethnic groups that create a diverse and rich musical landscape.

Chinese Folk Music

Folk music is a type of music and musical works to have been passed down orally over a long period of time. It's known for its diversity, regional variations, and cultural integration.

Wu (2008) says that Chinese folk music is a diverse and vibrant musical heritage that represents the cultures, histories, and customs of China's ethnic, regional, and social groups. This music is often passed down orally, and known for its breadth of traditions. Here are some of the key features and elements of Chinese folk music:

Chinese folk music has come from musical traditions that have developed over time in different parts of China. Each region has its own distinctive musical forms that represent Chinese culture. These forms include folk songs, music for folk dance, rap music, opera music, and folk instrumental music (Xiong, 2023). Chinese folk music (aka ballads, folk songs, or folk music) is a popular music genre that has been passed down orally for a long time which is shared and taught through recordings or by oral transmission.

As times change and society develops, Chinese folk music is facing fierce challenges and difficulties to keep this valuable cultural heritage alive. Although the government and the community have taken a series of measures to make the traditions unharmed, one way to do this is to combine Chinese music with Western instruments.

This cross-cultural musical innovation not only enriches the musical expression, but also promotes the exchange and understanding of Eastern and Western cultures.

2.2.2 Western flute

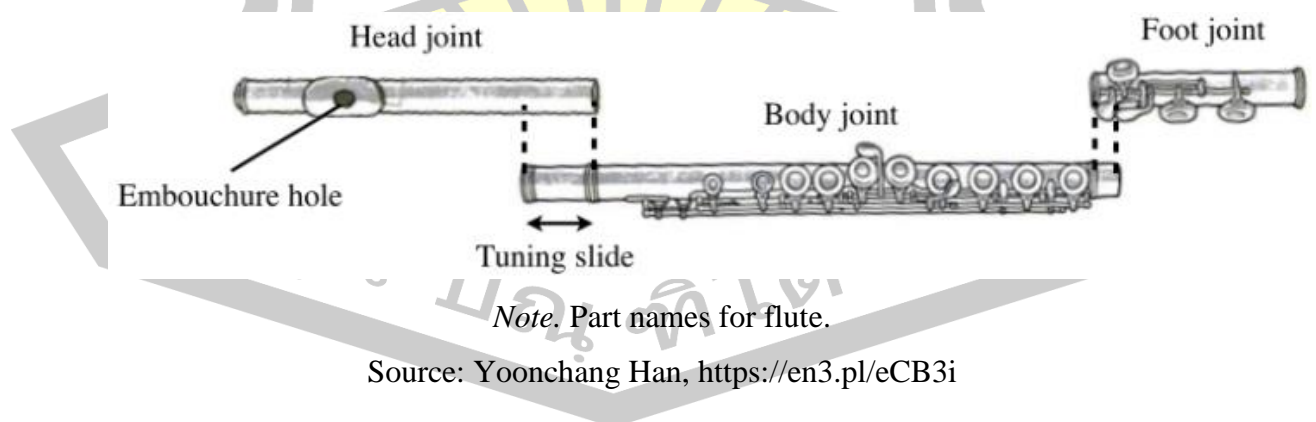
The flute is a cross-bowed (or side-bowed) woodwind instrument with the closed ended tube; that is, when played, air is blown through the mouthpiece holes (Chen, 2016). To change to pitches is by opening or closing the keys, which cover the circular tone holes (usually 16 holes). Opening or closing the holes produces a higher or lower pitch. Similar to most other woodwind instruments, the high pitches can be achieved by overblowing in a sense that the direction and strength of the airflow also affects pitch, tone, and dynamics. By adjusting the direction and strength of the airflow, the player can create a wide variety of timbres, from soft, weak notes to powerful accents. The flute's expressive power lets it convey the emotion and mood of the music, which brings a good listening experience to listeners. The flute can really add color to music, being a solo instrument or part of an ensemble. Its excellent expressive power makes it a great choice for adding depth and emotion to any musical piece.

1) Components of the western flute

The western flute is divided into three main sections: the head joint, the body joint and the foot joint. (See Figure 2. 7)

Figure 2. 7

Flute consists of head joint, body joint, and foot joint.



2) Fingering of the western flute (See Figure 2. 8 and 2. 9).

Figure 2. 8
Flute Fingering Chart



Flute fingering chart

The figure displays a comprehensive set of flute fingering charts. It is organized into three vertical columns and sixteen horizontal rows. Each row contains three individual charts. Each chart consists of a musical staff with a sequence of notes, and a corresponding diagram of a flute with red dots and numbers indicating the fingerings for each note. Some charts include a green circular icon with the text 'Alternate fingering' to indicate alternative fingerings for specific notes. The charts cover a wide range of notes across the flute's range, including various octaves and accidentals.

Note. Flute fingering chart, this is a general fingering chart.

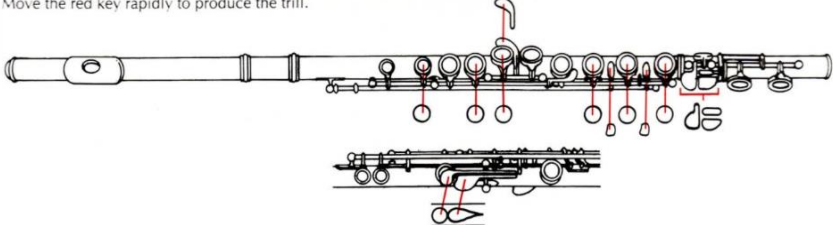
Source: Yamaha Official website, <https://shorturl.at/50Eo4>

Figure 2.9
Flute Trill Fingering Chart

FLUTE TRILL FINGERING CHART

○ = open
● = pressed down

Move the red key rapidly to produce the trill.



E to F#	F to Gb	F# to G#	Ab to Bb	A to Bb	A# to B
Bb to C	B to C#	C to D	C to Db	C# to D	Db to Eb
E to F#	F to Gb	F# to G#	Ab to Bb	A to Bb	A# to B
Bb to C	B to C#	C to Db	C to D	C# to D	Db to Eb
D to Eb	D to E	D# to E	Eb to F	E to F	E to F#
F to Gb	F to G	F# to G	Gb to Ab	G to Ab	G to A
G# to A					

Note. Flute trill fingering chart. Chinese music utilizes a lot of trill techniques in Western flute works.

Source: From the Reddit website, <https://shorturl.at/vU94Z>

Types of flutes

Table 2. 16
Flute Type Chart

Flute Name	Main Features	Key	Range
Concert	The most widely used flute, Western flute as written in the thesis. It is also the main instrument studied in the research.	C	C4 – C7
Piccolo	This is one of the smallest flutes, half the size of a concert flute.	C	D5 - C8
Alto	The timbre is opulent and mellifluous, employing identical finger placements as the C flute, albeit tuned to G. The C flute emits an exemplary sound, characterized by its exceptional quality.	G	G3-G6
Bass	Soft range for small ensembles and choruses.	C	C3-A5
Contrabass	Ideal for flute ensembles, this flute is tuned in the key of C and is more suited to experienced players who need more air when playing.	C	C2 – C5
Subcontrabass	Like the double bass, this flute is ideally suited to flute ensembles and is one of the largest, at over 4.6 meters long.	G	G1-G3
Double contrabass	These are second bass flutes with an extremely powerful tone.	C	C1-C3

Note. These are the common types of flutes; in this research we only study the first Concert Flute. Source: Zhuojun Xie (The researcher).

Paige Long, a world-renowned flutist, is also one of the few people who can play the three largest flutes in the flute family: the double tenor horn, the tenor horn, and the bass horn. With pipes up to 22 feet long, these instruments require strong lungs to play tunes (Long, 2017). The above image is not very visual, so we recommend watching the video posted by Great Big Story.

2.2.3 Localization of the Western flute

In his essay, Jiang (2013) discusses the localization of the Western flute in China, which involves incorporating the European instrument into Chinese musical traditions. This process shows not only the act of playing, utilizing, and instructing the flute, but also demonstrates how to incorporate it into the broader musical milieu. Owing to the significant disparity between Western flute compositions and the aesthetics of Chinese national art, the widespread dissemination of Western flute music in China is challenged by its relatively limited audience (Liu, 2020). So, one way to promote Western flute music to captivate the Chinese is by localizing with the blend of the Western flute and traditional Chinese music to create a new musical expression with the unique charm of the Western flute and the flavor and emotion of Chinese music.

Wang (2018) notes that major Chinese music colleges and universities currently offer a wide range of programs in Western instrument performance and education. On the other hand, there is a noticeable lack of courses that focus directly on Chinese-Western music fusion. The Western musical system is based on a lot of theories, which make it logical and systematic. This has been reflected in its subsequent works. Chinese music is different because it is based on the idea of "the unity of heaven and mankind." This means that humans and nature can live in harmony, akin to the saying of Confucianism, which has a lot of ideas about social classes and ethics. Chinese music is more than just a display of skill, but it is also a way to express emotion, with a wide range of complex feelings like joy, anger, sadness, and happiness. The music at weddings and funerals is a great example of how Chinese music can be used to express a range of emotions.

Back in 2009, Shengqi He, a professor of the Shanghai Conservatory of Music, played three Chinese pieces on the flute at the Shanghai Concert Hall. The pieces were "Moonlit Night on the Spring River," "Fantasia," and "Beautiful Tashkurgan" which

made the concert outstanding (Liu, 2021). These three pieces were put together by Dinghao Fang, who is a flute professor at the Shanghai Conservatory of Music. In teaching, some performers and teachers tend to use Western classics to teach and play these works, which makes these Chinese-style work in education. For instance, about playing technique, in western flute works, the notes pitch of the flute is usually stable and of the same pitch, whereas in Chinese styles the pitch at the end of the flute is freely adjustable.

Chinese folk musical instruments carry a deep historical and cultural heritage and unique artistic charm. The notation used in the performance of these instruments is an indispensable part of the inheritance of Chinese music. The tradition claims to use numbers or specific symbols to indicate pitches, rhythms, and playing techniques. It is simple and intuitive, easy to memorize and teach, and is especially suitable for recording melodies and rhythmic patterns with distinctive national characteristics.

In contrast, Western instruments such as the flute, clarinet, and violin generally use the five-line staff notation. With its rigorous structure and rich expressive power, pentatonic notation has become the universal language of international musical communication. It can not only accurately record pitch and rhythm, but also depict the emotional color and performance style of music in detail through different notes, rests, dynamic marks and expression terms. The widespread use of the pentatonic score has greatly facilitated the creation, dissemination and teaching of Western musical works.

In the following Chapter, I will translate the folk songs from numbered musical notation scores to five-line scores and analyze them in comparison with the flute pieces adapted from Chinese works.

2.3 The Related Literature

There are few studies on the ethnic characteristics of Chinese flute compositions, particularly within the context of traditional Chinese music. Existing studies are primarily found in journal articles and dissertations, with only a small number of them being developed into monographs. Here is some relevant literature.

Jiang L. 's study, titled “Ethnic Music Inheritance in Flute Art Education in the Mother Tongue Context” is the pioneering article that introduces the concept of ethnic music elements and explores their integration into flute education. To examine the

ethnic origins of Chinese Western flute compositions, the initial focal point is ethnicity. The matter of the flute's ethnicity has garnered further scrutiny in time of globalization. The primary focus of research on the ethnicity of Chinese Western flute works has been on the dissemination and evolution of the flute in China, particularly in relation to flute instruction and compositions. Thus far, our search for "Chinese Western flute" on the Internet has yielded no foreign articles pertaining to the study of Chinese Western flute compositions. This represents a significant void in the research of Chinese Western flute works within foreign academic circles (Jiang, 2013).

Chen H.'s study, "Ethnicity in Flute Music Composition" focuses on Chinese flute compositions that exhibit distinct ethnic characteristics. The study adopts a sociological perspective to analyze the motivations behind the creation of these compositions, their unique ethnic styles, and their subsequent dissemination (Chen, 2018).

Analysis of the development of Chinese Western flute works constitutes the distinctive features and characteristics of the times, such as Le X. 's "Research on the Composition of Chinese Flute Music Works", which mainly observes the current situation and development direction of Chinese flute music (Le, 2006).

Chen M. 's "Analysis of Chinese Flute Music Works, A Wonder of the Art Court Nurtured by National Music", which starts from the point of departure of Chinese works (Chen, 2015).

Yan P. 's "A Preliminary Study of the Styles of Chinese Musical Works Played on Flute", which is similar to the previous two articles from the same angle (Yan, 2019).

Wang Y.W. research shows that western flute works have made certain achievements in China, and are loved by special group of audience, but because the works contain western cultural genes, there is a certain gap and lack of integration with China's national art aesthetics, and the audience is relatively small. Of course, the nationalization of flute art has made certain achievements in China, but there are still some problems that need to be analyzed to make a solution, such as the teaching of nationalization of flute works, which has certain research value. For example, the teaching of nationalization of flute works has certain research value. She also makes a rough theoretical analysis and discussion on the nationalization of flute works in the classroom from the perspective of teaching (Wang, 2018).

Ethnic music carries people's aesthetic concepts, contains rich cultural connotations, and represents a cultural art form with Chinese characteristics, while Western musical instruments embody a kind of Western culture. The fusion of ethnic music elements and Western musical instruments obliterate the language barrier, and becomes an important way of spiritual and emotional communication between people. It can be said that the fusion of the two provides a new idea for the inheritance and development of Chinese traditional music and culture, and lays a strong foundation for national music to be international in the process of continuously promoting the development of Western musical instruments in China (Chen, 2015).

Liu (2020) analyzes the saxophone's interpretation of Chinese folk music from the perspective of another Western instrument, the saxophone, so that people who know a little about the saxophone begin to pay attention to this instrument and help promote the further development of the saxophone in China. She pointed out that the fusion of the Western instrument saxophone and Chinese folk music elements emerged with the artistic essence of Chinese traditional music culture, and the innovation of Western musical instruments in terms of technique and form that play an important role in promoting the diversification and of dissemination Chinese traditional music to the culture of the West.

In Cong (2018). 's article, it is evident that the fusion of Western instruments with Chinese music came from the perspective of the violin. She states that Chinese folk instruments have gone through a long process of evolution, from the most primary forms of playing to the rich and varied musical aspects: a complex process that has seen many variations, repeated combinations, eliminations, absorptions, adjustments. Many instruments have become the symbols of local music culture. This brings about a variety of learning paths for the future development of the violin.

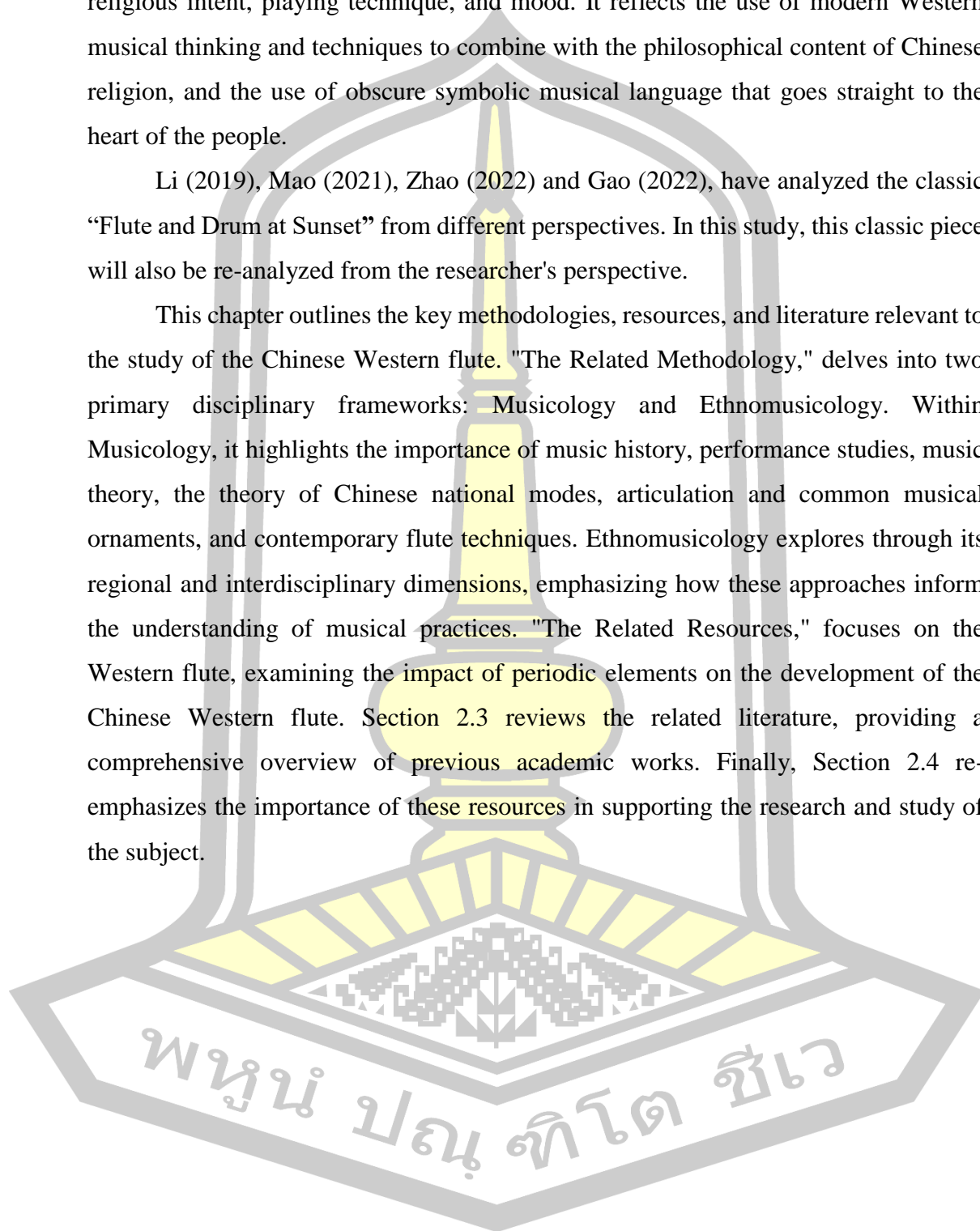
These articles have laid the foundation for further research on Chinese works for Western flute. There are also some articles that analyze Chinese music for Western flute from different perspectives.

Wen J., analyzed the piece *On the Grassland of Inner Mongolia* from the aspects of musical expression, melodic characteristics. The piece is based on the elements of Mongolian music and utilizes the flute's beautiful tone and blowing skills (Wen, 2023).

Li (2018) 's article analyzes the Chinese flute piece *Great Purity* in terms of its religious intent, playing technique, and mood. It reflects the use of modern Western musical thinking and techniques to combine with the philosophical content of Chinese religion, and the use of obscure symbolic musical language that goes straight to the heart of the people.

Li (2019), Mao (2021), Zhao (2022) and Gao (2022), have analyzed the classic “Flute and Drum at Sunset” from different perspectives. In this study, this classic piece will also be re-analyzed from the researcher's perspective.

This chapter outlines the key methodologies, resources, and literature relevant to the study of the Chinese Western flute. "The Related Methodology," delves into two primary disciplinary frameworks: Musicology and Ethnomusicology. Within Musicology, it highlights the importance of music history, performance studies, music theory, the theory of Chinese national modes, articulation and common musical ornaments, and contemporary flute techniques. Ethnomusicology explores through its regional and interdisciplinary dimensions, emphasizing how these approaches inform the understanding of musical practices. "The Related Resources," focuses on the Western flute, examining the impact of periodic elements on the development of the Chinese Western flute. Section 2.3 reviews the related literature, providing a comprehensive overview of previous academic works. Finally, Section 2.4 re-emphasizes the importance of these resources in supporting the research and study of the subject.



CHAPTER III

RESEARCH METHODOLOGY

Chapter III adopts a mixed-method approach, to study in the areas from which the researcher chooses. There are three cities and professional music colleges in China, namely, the Northwest University for Nationalities in Lanzhou City, Gansu Province, in northern China, the Shanghai Conservatory of Music in the Shanghai Municipality, in eastern China, and the Sichuan Conservatory of Music in Chengdu City, Sichuan Province, in southwestern China. I reclused the three main informants within the study. First, Jin Ta worked at the Shanghai Conservatory of Music in the Shanghai area. Second, Zhang Xiaoping was born and worked in the Lanzhou area of Gansu Province. The other works for the Sichuan Conservatory of Music as the author's alma mater and one of the most famous music colleges in China The study was conducted according to the following steps.

3.1 Research Scope

3.1.1 Scope of Content

3.1.2 Scope of Research Site

3.1.3 Research Method

3.2 Research Process

3.2.1 Key Informant

3.2.2 Research Tools

3.2.3 Data Collecting

3.2.4 Research Time and Plan

3.2.5 Data Analysis

3.2.6 Data Presenting

3.1 Research scope

3.1.1 Scope of content

To investigate the historical development of the Western flute's integration into Chinese music.

To analyze the musical characteristics of the Western flute's integration into Chinese music.

3.1.2 Scope of research site

The reason for choosing these three regions is because the Shanghai area and Lanzhou area in Gansu Province, China are home to the two main informants. The reason for choosing Sichuan is because it has a music academy called Sichuan Conservatory of Music, which has a complete program of Chinese folk music and Western music, suited to the researcher to conduct the questionnaire survey.

1) Chengdu, Sichuan Province, China. (See Figure 3.1)

Figure 3. 1

Map of Chengdu, Sichuan Province, China, 2024



Note. Map of Chengdu, Sichuan Province, China, 2024.

Source: Encyclopedia Britannica, Inc. <https://www.britannica.com/place/Sichuan>

2) Lanzhou, Gansu Province, China. (See Figure 3.2)

Figure 3. 2

Map of Lanzhou, Gansu Province, China, 2024



Note. Map of Lanzhou, Gansu Province, China.

Source: Encyclopædia Britannica, Inc. <https://www.britannica.com/place/Lanzhou>

3) Shanghai, China. (See Figure 3.3)

Figure 3. 3

Map of Shanghai, China



Note. Map of Shanghai, China.

Source: Encyclopedia Britannica, Inc. <https://www.britannica.com/place/Shanghai>

3.1.3 Research Method

This essay will use mixed qualitative and quantitative research methods.

For the qualitative research component, I will gather information through interviews, observation and questionnaires. I will interview two key informants of my choice to get a more in-depth view and perspective on the topic from both composers and performers. I will also select concerts and masterclasses that are appropriate to the topic of my research to record the data during the field participation, using handwritten notes, audio recordings, or taking photographs. After which, I will draw conclusions and write a report based on it. Wanting to get the data from professional flute students or teachers, I will conduct a questionnaire survey to get the data from colleges and training institutes that have music majors in the chosen area.

Interviews: To explore the cultural and ethnic influences on Chinese Western flute works, to understand the perspectives of composers and performers, and to analyze the nuances of musical elements.

Observations: Examples include audience response, event attendees, crowd dynamics, concert selections, etc.

Questionnaires: Conduct interviews or questionnaires before and after the concert.

3.2 Research Process

3.2.1 Key informant

Scholar informants are professional musicians, and composers, who are well known in the field of flute or composition and have more than 30 years of experience in the field or someone with a high level of achievement (See table 3.1).

Table 3. 1

Two scholar informant's information

Name	Gender	Time of performance or employment	Age	Positional title	Birthplace	Current address
Jin Ta	Male	41	52	Musician Composer	Beijing	Shanghai

Name	Gender	Time of performance or employment	Age	Positional title	Birthplace	Current address
Zhang Xiao Ping	Male	53	71	Musician Composer	Lanzhou, Gansu	Shanghai

Note. Information on Jin Ta and Zhang Xiaoping.

Source: Zhuojun Xie (The researcher).

Scholar informants: Jin Ta

Jin Ta (See Figure 3.4)—the principal flutist of the Singapore Symphony Orchestra born in Beijing, China—was the first Chinese to win second place in the 1994 American Flute Association (AFA) Competition. He was also the first Chinese to win third place in the 1994 AFA Young Flutist Competition, and the first in the 1995 Burginsky Gold Competition and the Memphis Flute Association (MFA) Youth Competition. In 1997, he was selected as principal flutist for the Japan Pacific Music Festival in the Ryukyu Competition and toured throughout Japan. Later in 1997, he won the Pappoutsakies Memorial Foundation Competition in Boston, and in 2000, he was awarded the Gold Medal at the Haifa International Flute Competition in Haifa, Israel.

Figure 3. 4

Photo of Jin Ta



Note. Jin Ta's personal art photographs from his own.

Scholar informants: Zhang Xiao Ping

Zhang Xiao Ping (See Figure 3.5) is now a member of the Chinese Musicians Association, vice president of the Chinese section of the Asian Flute Union, director of the Shanghai Wind Instrument Society, vice president of the Shanghai Flute Research Society, and a professor and master's tutor of the music performance program at the College of Design and Art of Tongji University.

Figure 3. 5

Photo of Zhang Xiao Ping



Note. Zhang Xiao Ping's personal art photographs from his own.

Casual informants, composers who specialize in writing Chinese works for Western instruments, and Western instrumentalists and teachers who specialize in promoting the teaching of Chinese music.

Table 3. 2*Two Casual informant's information*

Name	Gender	Time of performance or employment	Age	Positional title	Birthplace	Current address
Lee Tian Tee	Male	39	64	Wind Music Educator	Singapore	Sichuan
Qian Chen	Male	37	62	Musician Composer	Guizhou, China	Sichuan

Note. Information on Lee Tian Tee and Qian Chen.

Source: Zhuojun Xie (The researcher).

Casual informants: Lee Tian Tee

Lee Tian Tee (See Figure 3.6), the President of the Singapore Wind Music Association, came to China in 2009 and was appointed as a full-time external expert of the Education Department of the Sichuan Conservatory of Music. Under his active suggestion and promotion, the Sichuan Conservatory of Music took the lead to add a wind music education major in the field of music education in the country, which helped promote the wind direction of the music education majors in China.



Figure 3. 6*Photo of Lee Tian Tee*

Note. Lee Tian Tee 's personal art photographs from his own.

Casual informants: Chen Qian

Chen Qian (See Figure 3.7) is currently a visiting professor at the Sichuan Conservatory of Music. He also has a role in being a leading composer in China, a visiting professor at the Breyer School of Music at Vanderbilt University, a master wind training instructor at Yamaha, an adjudicator at international wind competitions, and an artistic advisor to the Beijing Municipal Commission of Education's student winds who has composed a large number of works in wind, orchestral, film and television, stage, and electronic music. Most of his works for wind instruments have been published in the United States, Holland, Belgium, Switzerland, Germany, Spain, Italy, Japan, Korea, Hong Kong and other countries.

Figure 3.7

Photo of Chen Qian



Note. Chen Qian's personal art photographs from his own.

General informants, students engaged in professional studies in music majors and social flute players, are required to have more than one year of experience in flute playing or relevant audience members attending the performance.

3.2.2 Research tools

The research tools used in this paper are mainly interviews and observations. To obtain the data, I designed forms of the interview and observation as well as questionnaires so that the instructors and experts can review them and improve the text in those forms according to the relevant comments in order to collect the data.

- 1) Create key informant questionnaire.
- 2) Submit to instructor for review.
- 3) Editing and modification by consultant.
- 4) Checked by experts before use.
- 5) Revised based on expert comments before fieldwork.

3.2.3 Data Collecting

Literature Review: Explore scholarly journals, articles, and books that discuss the historical development and integration of the Western flute into Chinese music. Find research on the cultural influences, musical styles, and techniques involved in this integration.

Interviews: Conduct interviews with key informants. Learn about their experiences, challenges, and creative processes in integrating the Western flute into Chinese musical traditions.

Surveys: Design a survey to gather information from musicians, educators, and listeners. Ask them about their preferences, perceptions and experiences about the Western flute into Chinese music. This will provide a broader perspective of the public's opinions and preferences.

Musicological analysis: Analyze scores and recordings of Chinese works involving the Western flute. Examine how the technique, harmony and structure of the Western flute fit into the context of traditional Chinese music.

Case Study: Investigate specific case studies in which the Western flute has played a prominent role in Chinese musical works or performances. Analyze the motivation behind these integrations, their impact on the music, and audience acceptance.

Field Observation: Attend concerts, performances, and workshops that incorporate the Western flute into Chinese music. Observe the techniques used, the audience's reaction and the overall atmosphere. Document observations to gain a first-hand understanding of the given issues.

Online Resources: Discuss the integration of Western instruments into Chinese music with musicians and enthusiasts on the researcher's personal public account. Look for personal stories, reviews, and discussions that offer valuable insights.

Archives and recordings: Access archives and recordings of historical performances featuring the Western flute in Chinese music. Research how this integration has evolved over time and identify key milestones or influential musicians in the process.

Collaborations and Workshops: Participate in or organize collaborative workshops or performances featuring musicians' bi-musicality in both Western and Chinese musical traditions. Gain insight into the collaborative process, the challenges faced, and the creative decisions made during the process.

3.2.4 Research time and plan

Table 3. 4
December 2023-March 2024, 13 weeks (prior to Ts2 defense)

No	Plan/Weeks	December				January(ts2)				February						
		1	2	3	4	5	6	7	8	9	10	11	12	13		
1.	Continue to search for relevant literature															
2.	Add literature review															
3.	Refinement of the theoretical framework and definition of concepts in chapter 2															
4.	Sorting out research methods															
5.	Analyzing the limitations of the study															
6.	Completion of the first draft of chapters 1, 2 and 3															
7.	Refinement based on ts2 template															
8.	Designing questionnaires and interview questions															
	Reading															
	Planning															
	Writing															
	Fieldwork and analysis															
	Final Admin															

Note. Schedule of 13 weeks in 3 months. Source: Zhuojun Xie, (The researcher)

3.2.5 Data analysis

- 1) The research theme focuses on a research objective that is related to integration of Western flute and Chinese music.
- 2) Compare and contrast relevant literature, books and studies to obtain complete and correct information.
- 3) Interviews, fieldwork and questionnaires were used to gather data.
- 4) Transcribe information from audio and video recordings and documents in writing.
- 5) Selecting Chinese works and analyzing Western flute performance in Chinese music through musical characteristics.
- 6) Studying of the contemporary technique of the flute through the recent flute works from China.
- 7) Analyze the melody, performance and its musical characteristics of each section of the song and summarize them.
- 8) Analyze and summarize the Chinese repertoire for Western flute in terms of melody, key, rhythm and meter as well as other elements such as period.
- 9) Create data categories.

3.2.6 Data Presenting

In this thesis, I will present 6 chapters:

- 1) Chapter 1: Introduction
- 2) Chapter 2: Literature Review Literature Review
- 3) Chapter 3: Research Methodology
- 4) Chapter 4: The Historical Development of the Western Flute's Integration into Chinese Music.
- 5) Chapter 5: The Musical Characteristics of the Western Flute's Integration into Chinese Music.
- 6) Chapter 6: Conclusion, Discussion and Suggestions

CHAPER IV

THE HISTORICAL DEVELOPMENT OF THE WESTERN FLUTE'S INTEGRATION INTO CHINESE MUSIC

In Chapter IV, I will provide a comprehensive overview of the development of the flute in China, by dividing the historical journey into four distinct and significant periods. Each period reflects the evolution of the instrument and the broader cultural, social, and political contexts to influence the integration, impacting Chinese music and society. By examining these four key phases, the chapter aims to offer a clearer understanding of the flute's progression from a foreign instrument to a vital part of China's musical identity.

4.1 History of the Evolution of the Western Flute in China (From the 20th Century to the Present)

4.1.1 Pre-20th Century

4.1.2 The Development of the Western Flute in China in the First Half of the 20th Century

4.1.3 The Development of the Western Flute in China in the Second Half of the 20th Century

4.1.4 The Western Flute Development in China from the 21st Century to the Present (2000-2024)

4.2 The Development of Flute and Chinese Music

4.2.1 The Growing Ranks of Flute Composers

4.2.2 The Gradual Localization of the Western Flute

4.2.3 International Exchanges Are Becoming Closer

4.3 Artists Developing the Western flute into Chinese music.

4.4 Western Flute into Chinese Music in a Special Concert and Activity

4.5 The Main Flute Competitions in China

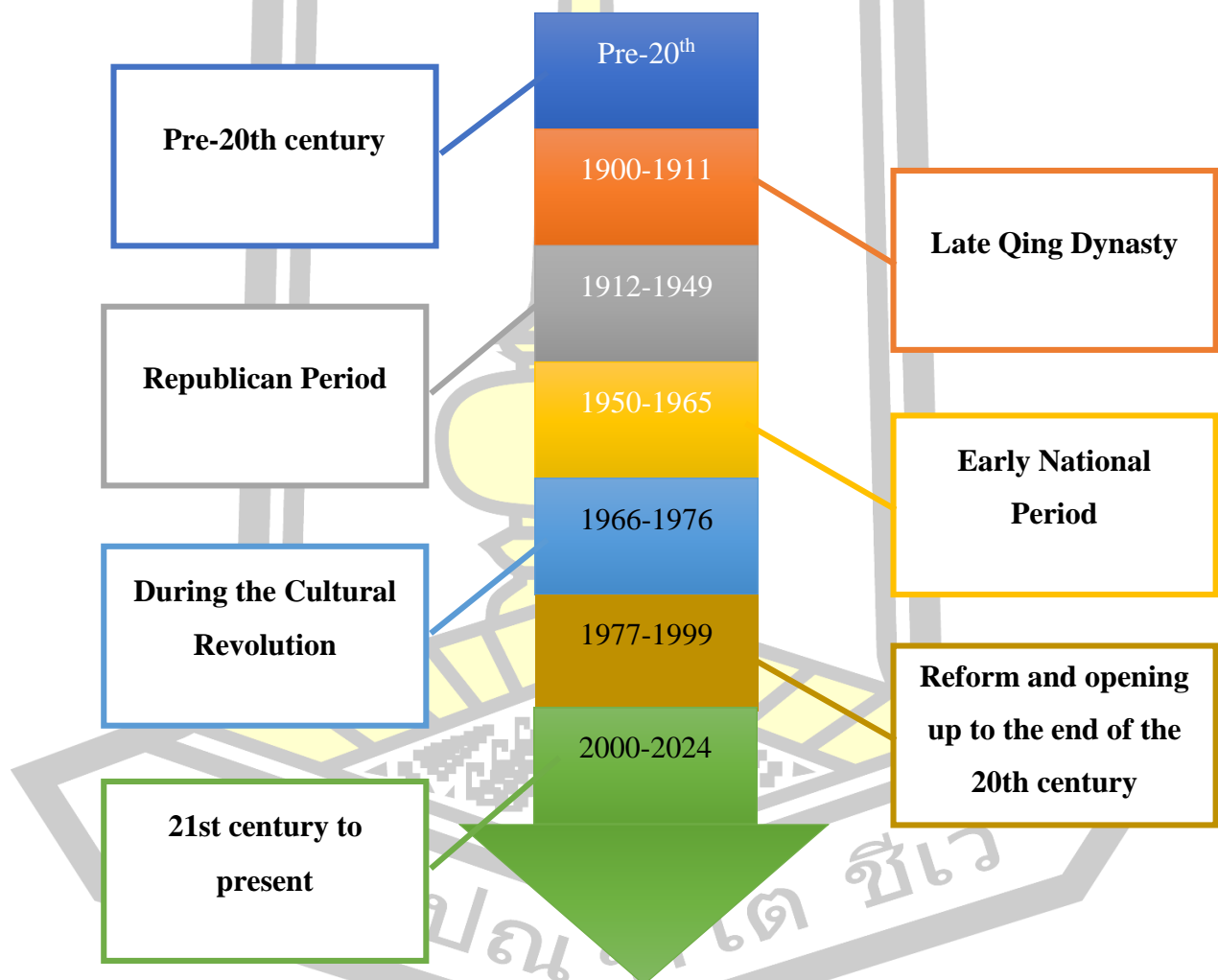
4.6 The Main Flute Festivals in China

4.1 History of the Evolution of the Western Flute in China (From the 20th Century to the Present)

The history of the evolution of the Western flute in China from the 20th century to the present (See Figure 4.1) is full of integration and innovation. This history tells the roots and prosperity of the flute art in China, and reflects the deepening and expansion of musical and cultural exchanges between China and the West.

Figure 4. 1

Timeline of Western Flute



Note. Timeline of the introduction of the Western flute to China and its important periods. Source: Zhuojun Xie (The researcher).

4.1.1 Pre-20th century

The historical origin of the ancient Chinese flute—the earliest musical instrument ever invented by mankind—can be traced back to 43,000 to 35,000 years ago in the late Paleolithic period. China had an ancient civilization with a long history, as early as in ancient times. People in their daily either during hard work or resting found a natural phenomenon when there was a wind blow the mouth of a certain object, the object would make a "whimpering" sound. This sound was similar to the sound of the flute, but also seemed to be the sound of whistling, which made people naturally think of the reed stick. This made people naturally think that reed rods could be utilized to make sounds. However, the early sound-making phenomenon did not have rich pitch variations and could only be called whistles. The art of music in China has been recorded as early as in the ancient times, and Jiahu Village, southwest of Beimaidu Town, Maoyang County is one of the early birthplaces of China's ancient culture where there is a relatively well-preserved and large-scale historical relics of the Neolithic Age. The large-scale existence of historical relics indicates that the ancestors living in this area created a culture of historical significance more than 8,000 years ago. The Jiahu bone flute unearthed in Maoyang County, Henan Province, China, is one of the products of the early development of Chinese society (See Figure 4.2).

Discovered in May 1987, the flute was made from the tibia of a crane, and at that time it already had seven holes and a seven-tone scale. The 8,000-year-old Jiahu bone flute could play completely up to a seven-tone scale and was capable of playing a wide variety of musical compositions that contained variations in sound. While other melodic instruments of the same period were in a narrow range of three tones or less, the creation of the heptatonic scale, one of the early instruments unearthed in China, undoubtedly required a long historical process. In Latin, the original meaning of the flute is "the breath of man" or "the breath of the heart". From the meaning of the word, it can be accepted that the creation of the flute and the emotional communication of human society has a close connection to the product of human cultural development (Chen, 2016).

Figure 4. 2*Jiahu bone flute in Henan Museum*

Note. Jiahu bone flute in the Henan Museum.

Source: Zhuojun Xie (The researcher).

The flute was officially created in the 12th century. In European society around the 15th century, the flute was used to accompany the vocal music and dances of wandering artists and noble families, as well as in military bands. During the Renaissance, flute music had been well developed, while during the Baroque era flute music was more highly regarded than ever before. In 1660, There was a new invention of a flute with keys known as the "Baroque flute". Many flute players and craftsmen began to develop the flute's mechanisms at the end of the 17th century. In 1817, the owners of a jewelry store made the first flute with the tools and techniques available to them, and their refinements led to the creation of a small factory of flute makers, which eventually appeared at concerts in Paris and London, where they became popular for their distinctive sound and interpretive skills.

The owner of the jewelry store named Bohm was a famous musician who, by reforming the sound and fingering of the flute, changed the conical barrel of the flute into a cylindrical shape, and strictly controlled the position and thickness of the barrel's pitch control. He also added a musical keyboard to expand the flute's range of sound and to control its timbre and intonation, which enhanced the expressive and contagious effect of the flute's performance. It took about half a century for the Baroque flute to be standardized by the German Theobald Boehm (Liu, 2021). Not before the 19th century did it see a calamitous effect on flute music, when the flute was not only unable to

satisfy the frequent changes in musical color, but also lacked expressive power. However, it was the end of the 19th century that the famous French instrumentalist Louis Lott developed the silver flute with open holes, which broke through the limitations of the wooden flute and led to the development of chamber music at its peak. There was a period of striving when flute instrumental music was at its peak and wooden and brass flutes were used in many chamber music and symphony orchestras. In the early 20th century, the flute was greatly developed, coming with an unprecedented impact on the composition of flute works, in a level that flute performance has reached its peak.

4.1.2 The Development of the Western Flute in China in the First Half of the 20th Century

The flute is not a native Chinese musical instrument, but its musical style is the ideological and artistic characteristics of both a nation and an individual's works (Zhang, 2016). Chen (2016) mentions in his article that "Ideology" and "art" belong to the category of culture, so only by understanding from the broad perspective of culture can we understand it profoundly comprehensively. It has been more than 100 years since the flute was developed in China at the end of the Qing Dynasty, and the development of the flute in China over these years has shown different forms and characteristics.

The Development of the Western Flute in China During the Late Qing Dynasty (1900-1911)

When the Qing government abolished China's "century-long sea ban" and resumed trade, Western music and musical instruments were able to follow the missionaries to China. The flute, as an indispensable member of the European orchestra, naturally followed its path into China.

During the decade 1900-1911, the art of the flute in China developed mainly in Shanghai and Harbin. The rapid development of the flute in Shanghai emerged since the opening of the port in 1843, with all aspects of the art of the flute having developed rapidly in response to the influx of the Western culture. Specifically, pipe bands were established under the direction of many artists from abroad. The opening of Harbin in 1905 attracted a myriad of Russian and other European musicians. Their performances and dissemination of Western music in Harbin greatly set the development of music in

Harbin. Although the flute music in China during this period had not yet been combined with the Chinese traditional music, it laid a solid foundation for the further development of the flute art in China.

Development of the Western Flute in China during the Republic of China (1912-1949)

During the Republican period, music continued to develop in Shanghai and Harbin. The Shanghai Wind Orchestra, founded in 1919, hired Mario Paci (See Figure 4.3) as its conductor, before his journey to Europe in 1921 to recruit top musicians to further the orchestra's development. Two Russian flutists, Pecheniuk and Spiridonov, came to China to teach at the National Conservatory of Music which is known to be Shanghai's first professional higher education institution, and trained a number of famous flute artists in China (Barzel, 2016).

Figure 4. 3

Photos of Mario Paci



Note. Photo of Mario Paci conducting.

Source: Stanford Libraries, <https://exhibits.stanford.edu/paci>

Barzel (2016) mentions in his article, about the first generation of Chinese symphony conductor Han Zhong Jie (See Figure 4.4) saying in an interview that his

first flute teacher was Pecheniuk who at that time was the deputy director of the symphony orchestra of the Bureau of Public Works in Shanghai. His having a very high level of musicianship, and with I spending the period of studying with him, my professionalism had been greatly improved. He gave me lessons in strict accordance with the requirements of the syllabus, and often supplemented the material outside the syllabus; for example, different styles of colorful music. There is no strict fixed rhythm, or the need to improvise according to the composer's ideas. Pecheniuk used this way to expand my thinking, which helped me a lot. He often took out his duet scores and practiced with me, and his tone has always been a model for me to study and pursue.

Figure 4. 4

Photos of Han Zhong Jie



Note. Han Zhong Jie.

Source: Baidu Baike, <https://shorturl.at/Icdmb>

In 1921, to satisfy the artistic demands of foreign musicians, the first higher music school was established in Harbin. The establishment of professional music schools helped promote the development of the art of flute in China, and facilitated the

exchange of Chinese music with foreign one, whereby building a bridge to the world for Chinese musicians.

Under such a strong musical atmosphere, the flute art in China began to develop. The flute works with Chinese characteristics were born in 1937, including Jiang Wenya's "Ji Dian" and He Luting's "You Si" (Wen, 2022). During the Republic of China period, although there was a rapid growth in China about music and art, but it was not so satisfying when it comes to flute music. The main reasons are as follows.

(1) The number of flute artists who came to China during the Republican period was small. Although many foreign musicians came to China, there was not many flute artists, for example, in Mario Paci's 30-piece orchestra, only two flute players were responsible.

(2) The popularity of the flute was not very high. Although the flute has long been introduced to China, it was mainly played at the court in the early days, and its spread was greatly restricted.

(3) The flute is limited by the material; that is, the flute used in China at that time was still mainly made of wood, the playing skills were not yet rich, making the flute's playing technology also very limited, which was not conducive to the spread of the flute in China. Although the development of the flute in the Republic of China was limited to a certain extent, it still advanced slowly and step by step.

(4) The development of the Western Flute in China in the second half of the 20th century

After the founding of the People's Republic of China, the art of flute was greatly developed. During this long process of development, many excellent works emerged and left a deep impression on people. Especially after the 1980s, flute master's from all over the world brought advanced playing and teaching methods and music scores that we had never seen before, and from then on, the art of Chinese flute entered a new period of development (Zhang, 2012).

4.1.3 The Development of the Western Flute in China in the Second Half of the 20th Century

In the second half of the 20th century, as cultural exchanges between China and the Western world became more and more frequent, resulting in advanced Western flute playing techniques being gradually introduced into China. The French flute school had

a profound impact on the development of the Chinese flute during this period, bringing with it brand-new playing methods and teaching concepts.

The Development of the Western Flute in China during the Early Period of China's Establishment (1949-1965)

In the early days of the founding of New China, China's cultural endeavors were still in their infancy, and the general public's ability to appreciate music and use musical instruments was still somewhat confined (Chen, 2016).

At the outset of New China's development, its cultural initiatives were still in their nascent stages. The general public's capacity to appreciate music and to utilize musical instruments was still constrained. Nevertheless, a considerable number of musicians began to explore the domain of flute music and were able to compose a substantial corpus of pieces. One of the earliest examples of flute solo music is Huanzhi Li's *Piccolo for Shepherd Boys*, which he adapted in 1951. Subsequently, numerous additional solo flute compositions have emerged, including "To Hope for Returning," "Little Fish with Pink Cheeks," "The Shepherd on the Grassland," and "Swallows," which will be examined in greater depth in the chapters to come. A solo flute piece in this era was composed by the first flute soloist named Siyun Ma who was a pivotal figure in the development of Chinese flute music. Ma was not the sole flute artist to make an impact in China during this period, but also Zhongjie Han and Zhengxiu Yin who were also making significant contributions to the field.

Zhongjie Han received his diploma from the flute program at the National Conservatory of Music in 1942. He commenced his teaching career in 1944, before undertaking a trip to Berlin in 1951 to participate in the Third World Youth Festival, and achieving considerable success with his adapted flute piece, "Piccolo for Shepherd Boys." In 1952, he assumed the role of conductor, subsequently leading the Central Opera and Dance Troupe in 1954. In 1955, he conducted the first performance of a symphony orchestra in China, and again on the global stage at the Fifth World Youth Festival. In 1956, he was appointed to the role of conductor for the Central Orchestra before being accepted into the Leningrad Conservatory of Music in the following year. As one of the inaugural flute artists and conductors in China, Zhongjie Han made significant contributions to the advancement of music and flute art in the country (Shi, 2016).

Zhengxiu Yin, a flutist in the Shanghai Symphony Orchestra in his early years and a member of the Shanghai Conservatory of Music, can be considered as a great flutists in China. His achievements on the flute are not only limited to playing, but he has also written many books to provide good methods for learners to know Western music and flute music (Zhang, 2012). In addition to these two accomplishments, he also trained many excellent flute students such as Shengqi He, Zhihua Zhang, and Pin Liu.

In the early years of China, through the many flute students he trained, the flute was able to become one of the most popular instruments in the world. Through the combining efforts of many musicians and performers, China's musical culture made great achievements, gradually stepping into the right track towards the world stage. At the same time, the art of the flute has also blossomed through the efforts of many artists and has become an indispensable part of China's many musical arts.

The Development of the Western Flute in China during the Cultural Revolution (1966-1976)

This was a decade in which our country was undergoing cultural reforms, and Western music culture suffered a great impact (Zhao, 2015). China's flute musicians were in the prime of their lives, ready to make a great start in the art of flute playing, when the "Cultural Revolution" suddenly struck and impaired their ambitions.

At that time, with when the Central Orchestra was barred to utilize Western instruments in its "Revolutionary Opera" performances, then no orchestra, musicians, or students were permitted to play Western instruments. Western instruments were significantly impacted in China and were subjected to vandalism by the "Red Guards," a term used by the People's Republic of China during the Cultural Revolution to refer to specific groups of individuals. Despite the stipulation, these "pioneers of flute" played a crucial role in the advancement of flute art in China due to their relentless dedication and relentless pursuit.

Dinghao Fang adapted "The White Hairy Maiden." in 1974. The following year, he composed "The Red Blossoms of Shandandandan," "An Ode to Beijing," "The Embroidered Gold Plaque," and "Fighting the Tiger on the Mountain." In 1976, he wrote "The Sun is Red on Jinggang Mountain," "The Beautiful Tashkurgan," and "The Sentiments of Taiwan." Huang Huwei's "The Bright Sun Shines over the Tianshan Mountains" (analyzed in subsequent chapters) was completed in 1972 and has been

handed down to the present day as a classic piece of flute teaching and performance. Professor Wang Yongxin of the Central Conservatory of Music adapted the piece "Zhuangjin to Chairman Mao" into "Fantasia on Boy's Brocade" for solo flute. Despite its composition at the time in question, Wang continued to refine the piece in the latter stages of his career, striving for absolute perfection.

Wen (2023) dictated that the decade of the "Cultural Revolution" was undoubtedly a period of chaos and challenge in the nation's history, and the country's cultural sector suffered a severe and unprecedented impact. Nevertheless, despite the prevailing adversity, the more unabated musicians never ceased to radiate a beacon of optimism from within. Instead of being upset by the adversity, these musicians demonstrated remarkable resilience and unwavering dedication, safeguarding the tradition of flute music and ensuring its survival amidst the turmoil. These musicians have demonstrated an indomitable decision to preserve the art of flute in the face of significant challenges and setbacks. Despite the difficulties they faced, their efforts did not falter, and the art of flute continued to flourish in the country. Their efforts set free to growth of the flute art in our country. Despite the considerable challenges faced, the art of flute not only survived but also made gradual but significant strides forward. It established a robust and profound foundation for the future dissemination and popularization of the art of flute in China. This history is not only an important chapter in the development of the art of flute, but also a vivid portrayal of love and persistence of artists in the old times to inspire those who came after them with an effort to continue moving forward and contributing to the inheritance and innovation of culture.

The Development of the Western Flute in China from China's Reform and Opening to the End of the 20th Century (1977-1999)

As the pace of China's reform continued to advance, the economic and cultural exchanges between countries were deepening, and foreign scholars and masters continued to come to China to give lectures, so that Chinese scholars had a better understanding of the flute in terms of its performance, creation and direction of development (Zhang, 2012). Chinese flutists began to go abroad to show the achievements of the flute in China on the world stage. Through this two-way learning, China's flute performance and flute composition were greatly improved. In 1982, the Shanghai Conservatory of Music held its first flute competition. The competition

greatly inspired flute students' self-confidence and desire for knowledge. Many of them went abroad to study and achieved excellent results in foreign competitions (Xiong, 2023).

During the period of significant reform, numerous prominent figures were distinguished students of the most influential figures in the field of education during the early years of the People's Republic of China. Zhu Tongde and Zhang Huaibing, who were accepted by Ma Siyun as his most promising students, achieved to inherit the profound artistic heritage of their master and demonstrated remarkable proficiency in their respective fields. After studying abroad, Zhu Tongde returned to the Central Conservatory of Music as a teacher. He is dedicated to the dissemination of flute education through a range of innovative pedagogical approaches and practical activities, significantly advancing the popularization and advancement of flute art in China. Similarly, among Yin Zhengxiu's pupils, Shengqi He and others have demonstrated remarkable aptitude and achievement. Notably, Zhang Zhihua has not only been engaged in pedagogical activities, but has also been deeply involved in theoretical research on the art of the flute. In addition to personally nurturing numerous new talents in flute performance, Zhou (2018) has also authored and translated several significant methods on the flute. These include "The Development and Transformation of the Flute," which provides a comprehensive analysis of the historical evolution of the flute as an art form, and "The Flute Reformer Boehm and His Contributions," which explores the life and work of the pioneering flute instrument reformer.

These works helped augment the theoretical system of flute art and furnished valuable references and inspirations for subsequent generations. These exemplary figures, who emerged during the Reform and Opening-Up period, have made significant contributions to the advancement of Chinese flute art, by collectively shaping a new chapter in its development and leaving an indelible mark on the growth of China's musical and artistic landscape.

During this period, the style and playing techniques of Chinese flute music gradually diverged from the inherent pattern, and made innovations, when fused with Western playing techniques, creating a lot of excellent works through the continuous innovation and pioneering of many composers (Mao, 2021). Mizi Tan's "Flute and Drum at Sunset" (analyzed in subsequent chapters) from Jiangnan Folk Song is one of

the most representative pieces, which not only retains the musical characteristics of China's ancient music, but also creates different playing techniques to provide a major breakthrough in China's flute music. In her 2018 article, Zhao asserted that the implementation of these novel techniques has led to a diversification and modernization of flute performance in China. Through the active exploration of the flute art in this period, the musicians, after integrating it with the culture of China, formed unique playing techniques, which further strengthened the ethnicity of the music, and made China's flute music shine brightly on the world stage.

4.1.4 The Western Flute Development in China from the 21st Century to the Present (2000-2024)

Since 2000, there have been many ethnic works for Western flute written in a modern context, such as the second sonata "Mongolia" by the famous flutist Jin Ta. In the far east, Genghis Khan and his descendants laid the steps to establish the Golden Horde. This story of the greatness of the pride was shown in his second flute sonata, Mongolia, by half-Mongolian flutist and composer Jin Ta.

“Mongolia” has three movements: on the grassland, yurt, heroic epic. The feelings in the musical piece unfold not only to the father's homeland of yearning, but also to the individual life and self-identity of the roots of the journey, and the piece of the prairie that gave birth to the magnificent landscape, unique culture and heroes of the past. For this concert, Jin Ta has specially adapted the piano part of the piece to an orchestral program and plays the flute himself. This piece won the First Prize for Publication of an Original Flute Work at the 2021 National Flute Annual Conference. Jin Ta also composed the piece in March 2019, scored for flute and piano. The work is based on Guanzhong Luo 's “Romance of the Three Kingdoms story”, one of the four famous Chinese literary works called “The Empty City”. The different timbres and performance techniques of flute and piano are used to express the calmness of Kong Ming playing the zither on the city and the aggressiveness of Sima Yi's army on the city.

Shanghai Conservatory of Music Press published and compiled many books about flute, for example, “Fang Dinghao Collection of Chinese Flute” Works in 2008, a total of two books, which not only expresses the esteem and respect to Fang's creation, but also serves as a historical witness in a special period. The books fills in the gap in

the re-composition of flute works by the composers using the material of Chinese traditional music, and increases the possibility of communication with the world about Chinese music, contributing to an international recognition (Chen, 2016).

According to an interview article (Ding & Wang, 2004), China started the music examination system in the 1990s, and it reached its zenith after the year of 2002. China initially started the examination system for the discipline of music, and eventually expanded it to include many disciplines of the arts, starting with only five examination organizations in Beijing, and then developing rapidly like "bamboo shoots" all over the country. As of last year, there were about one hundred examination organizations in the country. From a historical perspective, the implementation of the examination system for the arts can be regarded as a great achievement". In a short span of just over a decade, art education in China has gained unprecedented popularity, giving birth to millions of art learners in China.

At present, the China Conservatory of Music is a national social art level examination organization approved by the Ministry of Culture. Its purpose is to popularize art education, improve the quality of all people, carry forward music culture, promote the development of the cause of aesthetic education for all people, and provide expert level appraisal for amateur musicians. It is also the largest and most recognized art level examination center in China. The examination books are also the teaching tools for flute teachers, which have been updated on November 1, 2023 (China Conservatory of Music Examination, 2023). I searched for the 2023 update, and found the requirements for the Western flute exams.

1. Major and minor scales, arpeggios and intervals required in the corresponding grade: all must be played.
2. Etude: One piece from book of your choice
3. Pieces: Play two pieces, one compulsory and one of your choice. One piece of Chinese music and one piece of Western music are required.

This proves that the teaching of Chinese repertoire is very much valued by China.

In 2020, Zhang Xiaoping published two flute scores, namely "Rhyme of the Flute" and "Glimpses of the Ancient Roads". The composition is inspired by the poem "Listening to the Flute on the Seaside" by Gao Shi, a border poet of the Tang Dynasty.

In this poem, Gao Shi writes about the thoughts of hometown when he heard the flute on the walled city. Firstly, he shows the vast Hu sky under the moonlight, and then he brings out the sound of the Qiang flute between the bright moon and the garrison building, which reveals the wisps of hometown thoughts amidst the stark contrast of the desert outside the walled city and the spring color of the hometown. However, this nostalgia is not too melancholy with the wind blowing all over the Guanshan Mountain. The flute score naturally takes a bright and beautiful tone, depicting a bright picture of springtime outside of the Seychellesa (Tongji University, 2020). The story tell about the ancient road crisp camel bells echo in the ears; the flute of the shepherd boy flutters in the air; the colorful and joyful dances of various ethnic groups come into view from time to time; and the bells of the era inspire boundless pride. The author retraced the Silk Road view and sigh, full of the motherland of the Western Region of the beautiful vision.

And then there's "Midnight Waves" (for the 2022 "Huaxia Cup" flute competition), by the talented composer Mao Yuxuan. "Midnight Waves" is filled with many modern acoustic writing ideas, covering a comprehensive range of modern flute playing techniques with the imitation of the acoustical characteristics of many traditional Chinese instruments by using different combinations of timbres to depict the transcendent picture of nature. In 2012, commissioned by the organizing committee of the "Huaxia Cup Flute Competition", the young composer Mao Yuxuan wrote this song as the semi-finalist of the Youth A group. This piece was composed by the young composer Mao Yuxuan as the required piece for the semi-final of the Youth A Group. Han Guoliang, the president of China Flute Committee, highly praised this piece after listening to it. "Midnight Wavest", regarded as a modern flute solo work, utilizes a lot of flute techniques such as whistling, overtones, airs, sliding tongue, flicking tongue, which shows the composer's deep study of the characteristics of the flute. In Chen (2023) article, it shows that one of the most famous early atonal works for the flute, Jolivet's performance of ritualistic scenes such as "Rituals," "Lamentations," and "Dances" are profoundly innovated by incorporating vaguely oriental modes and novel polyphonic colors, in a way that the music can be said to be a revelation of the resonance between mankind and nature.

In addition to these professional players and composers creating new Western flute pieces in the Chinese style, there are also adaptations of ancient songs in a variety of forms.

4.2 The Integration Development of Flute and Chinese Music

Among the rich group of ethnic instruments in China, the mournful and lingering erhu, the elegant and refined guzheng, and the impassioned and generous pipa—all demonstrate the ultimate pursuit of the beauty of the mood when depicting the beauty of nature and expressing the emotions of mankind. The flute, with its Western realistic approach, complements these ethnic instruments to the perfect fusion of Chinese and Western art forms which helps create a novel and unique artistic style. The flute's unique sound and strong emotional expression coincide with the way of creating and conveying mood in traditional Chinese art. When the charming melody of the flute is combined with the traditional cultural elements of China, the beautiful mood can be presented more distinctly, so that the listener can feel the artistic resonance beyond time and space in the ocean of music.

In order to better integrate the artistic expression of the flute into our traditional culture, it is needed to deeply explore the art heritage, culture and history to realize a profound understanding and unity at the artistic level. Only in this way can we find common ground in different art forms to create a new art form that is fused between Chinese characteristics and Western elements.

Therefore, in the process of learning how to integrate ethnic music and culture with the flute, the first task is to deeply understand the ethnic culture and improve our understanding of the combining musical works, so that the original artistic characteristics of the flute can be preserved while giving it more Chinese elements and cultural connotations, that become a bridge to connect beautiful Chinese and Western arts.

4.2.1 The Growing Ranks of Flute Composers

Compared with the violin and the piano, the number of flute learners is relatively small, and so is its popularity in China. The population of flute players and flute learners is very limited in number, which is unconstructive to the development of flute music. Some flute artists may have a flash of insight and create some flute works,

but due to the limited dissemination circle, these works cannot be popularized, which seriously affects the development of flute music.

Since the 21st century, with the support of a well-established educational system in China, such phenomenon won people's satisfaction, so that the art of flute music has also been developed to a certain extent.

At present, the education level of the music faculties of China's major music colleges and comprehensive colleges and universities is constantly improving, and more and more people are joining the flute playing team, and even some colleges and universities have specialized flute playing groups. Such activity provides a platform for flute players to communicate and cooperate with each other. Under the support of the provincial and municipal music associations, flute associations, flute societies, and flute studios have been established in various places. This year, the International Flute Festival was held in Qingdao, China in July 2024 for five days, building a bridge of communication for flute enthusiasts and musicians from around the world.

4.2.2 The Gradual Localization of the Western Flute

An artist's self establishment represents a fundamental aspect of artistic maturation, which is a crucial phase in the evolution of art from a spontaneous to a self-conscious domain. The current flute creation in China owes to the emergence of a diversified artistic style. It is evident by the evolution of flute music and the diversification of flute styles, which will continue to evolve. In the early days of Chinese flute development, the ontology of the flute was not readily apparent, resulting in a paucity of solo flute works in China. Only one or two songs were composed, but the majority of these were adaptations of other instruments, such as the "Fishing Boat Sings the Night." "Fishing Boat Sings the Night" is a renowned piece of guzheng music in China that was subsequently adapted for the flute. The flute adaptation of "The Fishing Boat Sings the Evening" concurs with the original work in terms of mood but not the artistic expression for it shows a profound divergence. During the initial dissemination of flute compositions, they lack of originality and versatility, as evidenced by works such as "Fighting Tiger on the Mountain" and "Embroidered Gold Plaque."

As the number of composers with flute-specific skills increased, many musicians began to prioritize originality to propose unique flute compositions. It is

evident that the musical works of this period bear resemblance to traditional national music, as exemplified by Tan Mizi's "Flute and Drum at Sunset". Despite the incorporation of numerous distinctive playing techniques and tonal expressions of the flute instrument, the work portends to an adaptation of the classical pipa piece and lacks originality. China's flute music has also been significantly influenced by folk music, exhibiting a distinctively national character. As China's international status has grown, more Chinese music has gained a presence on the global stage. Additionally, an increasing number of Chinese musicians have pursued further studies abroad, where they have developed a solid foundation in compositional theory in a high level of national music literacy. Upon returning to China, the musicians began to establish their own creative styles in music composition. During this period, a multitude of flute artworks to have been composed by prominent figures such as Han Zhongjie and Wang Yongxin can be seen to exemplify the pinnacle of Chinese national flute music during this era.

4.2.3 International Exchanges Are Becoming Closer

Regardless of whether it is flute music creation or other music creation, it is impossible to create good works without communicating with the outside world and still working behind closed doors. For the flute creation in the new period, it is necessary to strengthen the communication and cooperation between domestic flute musicians and flute players, and between Chinese flute artists and international famous flute artists.

China is not a country to have given birth to any world-class flute artists, which obviously hamper the development of flute art in the nation. However, since the reformation period, many international famous flute masters have come to China to give concerts or lectures, for example, Peter Lucas Graves came to China for the first time in 2004 and gave his first Chinese flute recital in Xiamen City, Fujian Province. In addition, James Galway gave his first performance in Shanghai in 2007 at the Shanghai Grand Theatre along with the participation of the Munich Chamber Orchestra. The arrival of the internationally-renowned chamber orchestra and an acclaimed international flute master has greatly benefited Chinese audiences and Chinese flute musicians. Their memorable performances turned more flute listeners from flute lovers to flute players (Cao, 2022).

In addition, the flute playing ability and expressiveness in the show are worthy of learning for Chinese flute musicians and have played a good role in promoting the development of flute music in China. However, it is crucial to consider that the current international exchanges from foreign world flute masters gave rise to the development of the art of flute music.

This summary encapsulates the key points of Section 4.2, emphasizing the interaction between the flute and Chinese music through composers, localization efforts, and international collaborations.

4.3 Artists Developing the Western Flute into Chinese Music

4.3.1 Jin Ta (personal communication, January 24, 2024)

On January 24, 2024, I had the pleasure of speaking in depth with the talented flutist, educator and composer Jinta through personal communication. Last year on November 17th, Jinta and the Sichuan Symphony Orchestra collaborated to set the world premiere of the flute concerto "Mongolia" at the Chengdu Concert Hall, a landmark performance that still brings back memories. Recently, I was fortunate to purchase a few of Jinta's self-penned flute composition, which are Chinese-oriented. Unfortunately, this masterpiece, "Mongolia," has not yet been released, and many music fans are eager to listen to.

In the interview, I first asked Jinta about his views on his multiple identities. He humbly stated, "I dreamed more of becoming a composer who could write music for the symphony orchestra, but it seemed that I was destined to work deeper in the world of flute. From the age of five, when I was introduced to the piano at the age of seven, to learn the violin at the age of eleven, then when I became involved with the flute. My musical journey has been marked by my family's imprint. Both of my parents are outstanding musicians. My father involves in an orchestral flutist in the Central Ballet while my mother is a clarinet player. They graduated from China's top music institutions, the Central Conservatory of Music and the Shanghai Conservatory of Music, which is accountable for a solid foundation of my musical journey."

Talking about his compositions, Jinta shares with passion, "My works are diverse in style, and recently I have been attracted to Chinese ethnic elements. However, my pursuit goes far beyond pure ethnic music. I prefer to incorporate elements of jazz

and contemporary music to create works that are simple yet deep, with beautiful melodies and clear melodic lines. This kind of cross-border fusion is exactly my unique understanding and expression of music.”

When asked about the background of the composition of “Mongolia,” Jinta's eyes revealed a deep attachment to that distant land. “The word 'Mongolia', for me, is the home of the soul, my father's hometown, and a dreamy place in which I have never personally set foot. This song is not only my deep tribute to the Mongolian culture, but also an infinite reverie to that vast grassland I was told from my father's memory. Through music, I hope to convey the vastness and beauty of the Mongolian steppe, as well as the homesickness that transcends time and space.” Jinta further elaborates that “During the creative process, I was deeply influenced by my father's Mongolian culture, and inspired from folk music. I incorporated these elements into the flute and made the originally thin sound of the flute to be full and layered through the use of bold and complex technical passages.” In particular, in the first movement of “Mongolia”, “The Running of the Horses”, and the third movement, “The Mighty Army of Genghis Khan”, the use of flute technique reaches an extreme level, demonstrating the bravery and intelligence of the Mongolian soldiers, as well as their unique spirituality.”

Finally, Jinta emphasized the importance of the Chinese pentatonic modes in his compositions: “I have a deep understanding of the Chinese pentatonic modes, and many of my works are seen to be constructed according to the method. I believe that ancient Chinese traditional music, like traditional Chinese medicine, can heal the heart and bring endless comfort and strength. Music is an indispensable antidote in my life.”

During the in-depth communication with Jinta, a talented flute player, educator and composer, I deeply felt his infinite love and persistent pursuit of music. Jinta is not only a consummate flute player, but also an extraordinary composer, especially in the integration of Chinese ethnic elements with unique contemporary musical elements. In terms of composition, Jinta ventured to experiment with cross-border fusion, skillfully combining the essence of Chinese folk music with the elements of contemporary music to create musical works with a deep cultural heritage without losing the sense of the times. He is especially good at using the Chinese pentatonic modulation in his works to demonstrate his deep understanding and unique insights into traditional Chinese music.

This kind of inheritance and innovation of traditional culture makes his works unique in the music world and loved by music fans.

4.3.2 Xiaoping Zhang (personal communication, June 7, 2021)

During my visit to the Conservatory of Music at Tongji University in Shanghai in June 2021, I had the pleasure of meeting Zhang Xiaoping from Lanzhou, Gansu Province. That evening, I was invited to attend a concert of his students and listened live to Zhang's mesmerizing performance which impressed me the most with the Western style and the grandeur of the Silk Road, the elements that are embedded in his works.

During the interview, I first asked Zhang about the inspiration for composing with full Western characteristics. He replied that “My life trajectory is closely connected with the West, from Lanzhou to Ningxia, then to Xi'an for studies, and finally back to Lanzhou Opera and Dance Drama Theatre. The experience has given me a deep understanding and the love for the history and culture of this land. The vastness, generosity, strength of the west to intermingle with multi-ethnic cultures have inspired my creative thoughts. The mystery of the Mogao Grottoes, the majesty of the Border Places, and the infinite reveries brought about by the flying sky have all become the notes flowing from my pen.”

When I asked him about being considered a Western instrumentalist, he seemed to have encountered any challenges in composing works with oriental colors, such as *Rhythm of the Flute* and *Glimpses of the Ancient Roads*. Zhang further shared his experience saying that “It is indeed not easy to interpret Chinese style with Western instruments. The composer not only has to be well versed in the performance and technique of the instrument, but also to skillfully incorporate Chinese melodies, harmonies and rhythms, while taking into account the aesthetic needs of both Chinese and foreign audiences. Fortunately, my years of playing and teaching experience allowed me to know every essence of the flute, for example, how to find a balance between style and audience is a subject I continue to think about and explore. Judging from the response to the works, these attempts are certainly worthwhile.”

Talking about the topic of studying music abroad, Zhang believes that “Exchange and learning is an important way to improve oneself. Western music has gone through historical stages such as the Renaissance and the Industrial Revolution,

forming a rigorous, scientific and innovative system, which is extremely attractive to us. Since the period of reforms, many Chinese students have chosen to study abroad in pursuit of advanced musical skills and technology, which is not only an inevitable choice for personal development but also reflects the needs of the times. Nowadays, with the increasing frequency of international exchanges and the popularization of the Internet, information is more transparent, technology is interoperable, and people's attention to music goes deeper into the cultural connotation, which reflects the progress of the times.”

Finally, Zhang Xiaoping expressed his high hopes for the development of flute music in China, saying that “Although flute music was introduced to China relatively late, it has grown rapidly and shown strong vitality through the joint efforts of many composers and performers. In the face of the future, we need to grasp the opportunities for the development through comprehensive education, strategic promotion, innovative research and policy support to promote flute music to flourish in China and globally. I am hopeful for the flute to become a bridge of cultural exchange and a source of artistic innovation.” He encouraged aspiring flute music artists and scholars to continue to explore and innovate in this dynamic musical field to make a more contribution to global artistic expression and cultural dialog.

Through the interviews and exchanges, I have come to a realization that both composition and performance require a deep cultural heritage and unremitting artistic pursuit. I was born in an era of multiculturalism, which makes me cherish every opportunity to learn, to exchange, and to strive to integrate the essence of different cultures into my musical expression. I am well aware of both Western and ethnic instruments having their unique charm and expressive power. The key lies in how to skillfully utilize them to convey inner emotions and understanding of the world. Therefore, I continue to broaden my artistic horizons, study different styles of music, and try to blend the traditional with the contemporary, the oriental with the occidental, to create my own musical language.

4.3.3 Lee Tian Tee (personal communication, January 7, 2024)

In our in-depth exchange with Lee, I focused on the development of Chinese wind music art and its close relationship with the fusion of East and West. As a Singaporean-born music educator, Lee, having unique international perspective and

profound academic attainments, offered many insights into the present and future of Chinese wind music art.

At the beginning of the interview, I asked Lee about the biggest highlights and future trends of the development of Chinese wind music art. Without hesitation, he pointed out that Chinese music, Chinese traditional instruments, and Chinese people themselves constitute the brightest spot in this field. Lee emphasized that Chinese people are eligible to play Chinese-style music, because Chinese music has a distinctive flavor and flexibility that is difficult for foreign players to fully capture. He cited classics such as "Yao Dance" and "Ode to the Red Flag" as examples of orchestral works with deep cultural heritage whose Chinese flavor is difficult for foreign players to imitate. In comparison, he compared the American repertoire to a "square", while Chinese music is like a "flexible and irregularly shaped" work of art, a difference that reflects the unique charm of Chinese music.

Talking further about the development direction of Chinese wind music, Lee expressed his deep expectation for the excavation and inheritance of Chinese music tradition. He mentioned that China has 56 ethnic groups, and the music of each ethnic group is considered a valuable treasure. Composers should be encouraged to create more variations and concertos for Western instruments with national characteristics, to promote Chinese music to the world. Lee believes that such compositions will allow Western instruments to shine light on the essence of Chinese music, ensuing the spread and promotion of the Chinese culture globally.

In addition, Lee shared his insights and achievements as an educator in promoting Chinese wind music education, an experience that has had a profound impact on him. Lee's efforts and contributions are a profound reflection of his strong belief in and relentless pursuit of bridging two remote cultures and promoting cross-cultural musical dialogue. Utilizing Western instruments such as the flute as a bridge, he has set the accessibility and appreciation of China's musical heritage to different audiences, and has given a demonstration of cultural preservation and innovation in the global music scene. Lee's work not only promotes the prosperity of Chinese wind music, but also builds an important platform for the exchange and integration of Chinese and Western cultures.

During the interview with Lee, I deeply appreciated the unique charm and broad prospect of the development of Chinese wind music art. This exchange not only deepened my understanding of Chinese music tradition, but also inspired me to think about the integration and innovation of Chinese and Western music. While Chinese music demonstrates a very different artistic charm from Western music, this difference has made me more cherished and prouder of our cultural heritage, equally to my awareness of the importance to preserve and pass on these cultural treasures in the context of globalization. He proposed to promote Chinese music to the world by creating musical works with national characteristics for Western instruments. This idea showed me the great potential and value of cross-cultural communication. I realize that music, as a borderless language, can cross cultural and geographical boundaries and promote understanding and respect among different peoples.

4.3.4 Chen Qian (personal communication, January 7, 2024)

As a shining star in the field of wind music composition in China and around the world, Chen Qian, who is outstanding in his talent and unwavering efforts, is unique in the creation of original symphonic works for orchestra and wind band. His artistic pursuits profoundly engaged a strong commitment to enriching society through music, and to giving deeper meaning and cultural value to life. Each of Chen Qian's five wind symphonies - Life, Snow Lotus, Heart Sacrifice, The Dragon Man, and 1213 - Sorrow of Blood, is the culmination of the insight into human nature and culture; thus; he has won widespread acclaim and praise since its release.

Since 1997, Chen Qian has received numerous awards in the All-Army Wind Music Competition, and constantly won the highest awards which is not only a high recognition of his personal artistic attainments, but also highlights his far-reaching influence in the field of Chinese and even the world's wind music creation. In 2012, he was invited by the University of St. Thomas, Minnesota, USA, to compose the "Glory to Return", to become one of the world's top 100 wind musical compositions and be recognized by the global wind music community.

Chen Qian's compositions show a high sensitivity to culture and his ability to innovate. In 1999, at the historic moment that Macau was ceded to China, his adaptation of the Xinjiang folk song "Lovely Rose" resounded through the venue, which skillfully blends traditional Chinese melodies with contemporary orchestral arrangements. It can

be a demonstration of the vastness and depth of the Chinese culture, accountable for his profound skills in cultural inheritance and artistic innovation.

In 2002, Chen Qian's Symphonic Poem "Hoon" and Symphony No.1 "Life" were brilliantly presented at the closing ceremony of the Swiss International Arts Festival. They were accepted by many international celebrities including the famous British conductor and the president of the International Wind Music Association, Tim Rennish. He commented on Chen Qian's work by saying "the most compelling and influential original music I have encountered in recent years" is not only an affirmation of Chen Qian's personal artistic achievement, but also highlights the far-reaching artistic resonance of his work in the global context. The appraisals are not only given in the recognition of Chen Qian's personal artistic achievement, but also the highlights of the profound artistic resonance and powerful appeal of his works worldwide.

In summary, Chen Qian's musical career is a perfect blend of artistic excellence, cultural heritage and international recognition. With his unique artistic perspective and unremitting creative passion, he has made indelible contributions to the development and appreciation of wind music art in China and the world. His legacy has become a musical bridge connecting the past and the future, the East and the West. His compositions are not only a pile of notes, but also a fusion of the essence of Chinese and Western cultures, and a confluence of national emotions and global resonance. Through the five symphonies for wind, Chinese elements such as the philosophy of life, the beauty of nature, and spiritual exploration are re-interpreted in the form of Western symphonic music, so that the global audience can feel the unique flavor and profound connotation of Chinese culture in the melody. This innovative combination not only gives new life to traditional Chinese music, but also gives Western audiences a chance to enjoy the hidden beauty of Eastern culture. His adaptation of the Xinjiang folk song "Lovely Roses" gives the piece richer layers and expressiveness while retaining its ethnic characteristics. This respect for traditional culture and innovation demonstrates his keen insight and deep cultural heritage as an artist. His music crosses the boundaries of languages and cultures to become an emotional bond connecting different countries and nationalities. Through his works, people can feel the harmonious coexistence of Chinese and Western cultures, as well as the vision of the common pursuit of beauty and peace among different nationalities. With his talent and efforts, he has added

valuable treasures to the world's music composition, and has also made significant contributions to the promotion of understanding and respect among different cultures.

This summary encapsulates the historical progression of the Western flute's role in China and its evolving relationship with Chinese music, addressing both the cultural integration and the increasing internationalization of the instrument.

This section examines how artists have played a pivotal role in adapting and integrating the Western flute into Chinese music. Through innovation and creativity, these musicians have not only preserved the technical aspects of the instrument but also manipulated its use to blend Western techniques with Chinese musical traditions. This process of development has led to the creation of a unique musical language, where the Western flute contributes to both the preservation and transformation of Chinese musical culture.

4.4 Western flute into Chinese music in a special concert and event.

While conducting this thesis, I was granted the opportunity to attend a number of concerts that exemplified the integration of the Western flute into Chinese musical contexts. These concerts offered insights into the evolving landscape of musical fusion and cultural exchange between Western and Chinese traditions. The following summaries highlight the most significant aspects of several noteworthy concerts.

4.4.1 Concert Title/Event Name: Chinese Music in the River of History (See Figure 4.5)

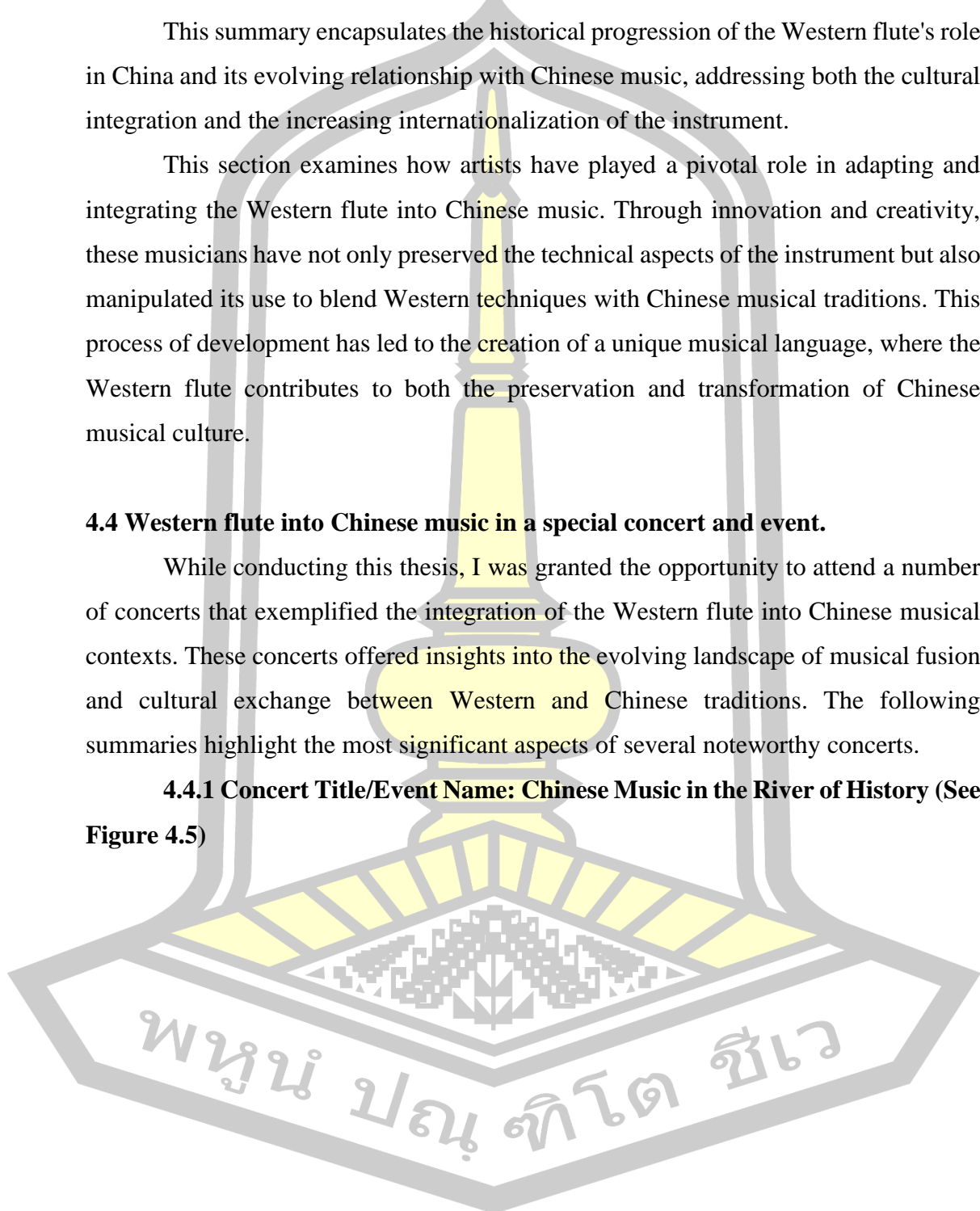


Figure 4. 5

Concert Poster of “Chinese Music in the River of History”



Source: Shanghai observer.

The following table contains detailed information about the concert (See Table 4.1)

Table 4. 1

Detail information of “Chinese Music in the River of History”

Date and Location:	June 18, 2021, 19:45, Cadillac - Shanghai Concert Hall
Artists and Performers:	First flute: Maggie Zhang Second Flute (Piccolo): Yitong Guo, Third flute (alto flute): Jia Chen Fourth flute: Huanhuan Niu

	<p>Guest flute: Xiaoping Zhang (bass flute)</p> <p>Piano: Xilan Wang</p>
Program Highlights:	<p>"Chinese Music in the River of History" is a series of five concerts organized by the Shanghai Concert Hall to commemorate the centenary of the founding of the Communist Party. The series of concerts is dedicated to the centennial of the founding of the Party and features diversified, innovative, and locally rooted programs. The concerts explore different themes and forms of music based on the centennial development of music in China.</p>

Source: Zhuojun Xie, (The researcher).

This series of concerts brings together Shanghai's outstanding young musicians, who have traveled through a century of music with a fresh perspective. The concert was said to be a milestone to trace the deep roots of Chinese music, which transcended the boundaries of tradition. In the show, it was not limited to a single presentation of Chinese instruments, but rather a multi-dimensional presentation of how Chinese music has evolved with the times, covering the exploration of the mingling of multiple musical genres and languages.

The audience responded enthusiastically that this cross-border fusion that profoundly embodied the value of mutual appreciation and integration between cultures, while injecting new vitality into the field of classical music to open up innovative paths under a global perspective. The harmonious symbiosis of Chinese and Western music is regarded as an inevitable cultural trend, that heralded a profound change in the future of music and cultural ecology. The outcomes do not only bring unprecedented artistic enjoyment, but also stimulate profound thinking about the new opportunities and challenges of cross-cultural exchange.

4.4.2 Concert Title/Event Name: 2022 Spring Festival Concert

On the evening of January 22, 2022, the Shanghai Symphony Orchestra held the "2022 Chinese New Year Concert" at the Shanghai Symphony Orchestra Concert Hall. Under the baton of Chen Lin—an outstanding assistant conductor who had been taught at the Seiji Ozawa Music School—the Orchestra guided the audience through a multifaceted musical feast combining the splendor of folk music, the rhythmic flavor of opera, the exclusiveness of opera, and the majesty of symphony, which hugely demonstrated Chinese culture and the infinite charm of music. In this audio-visual feast, the audience felt immersed in the cross-border artistic collision, and was ushered in the new spring of the Year of the Tiger with hope in the melodious sound of music.

The concert featured a series of works carefully selected by the Shanghai Symphony Orchestra, including Guan Xia's "The Hundred Birds", which vividly reproduced the vitality of nature. Wang Danhong's "The Great Jiangnan", the fifth movement took the Kunqu Opera as its soul and fused folk music with the profound meaning of the symphony. The pipa concerto "Little Sisters of the Grassland Heroes", which was co-written among Wu Zuqiang, Wang Yanqiao and Liu Dehai, demonstrated the heroism and perseverance of grassland children. Next, the orchestral interlude "Fighting Tigers on the Mountain" was adapted and performed by Zou Ye. Then, Zou Ye's orchestral interlude "Fighting Tiger on the Mountain" incorporates elements of Peking Opera with passionate intensity. In addition, there is "East Meets West in Opera: Selected Arias from Peking Opera and Western Opera", which allows the treasures of Eastern and Western art to shine on the stage (See Figure 4.6).

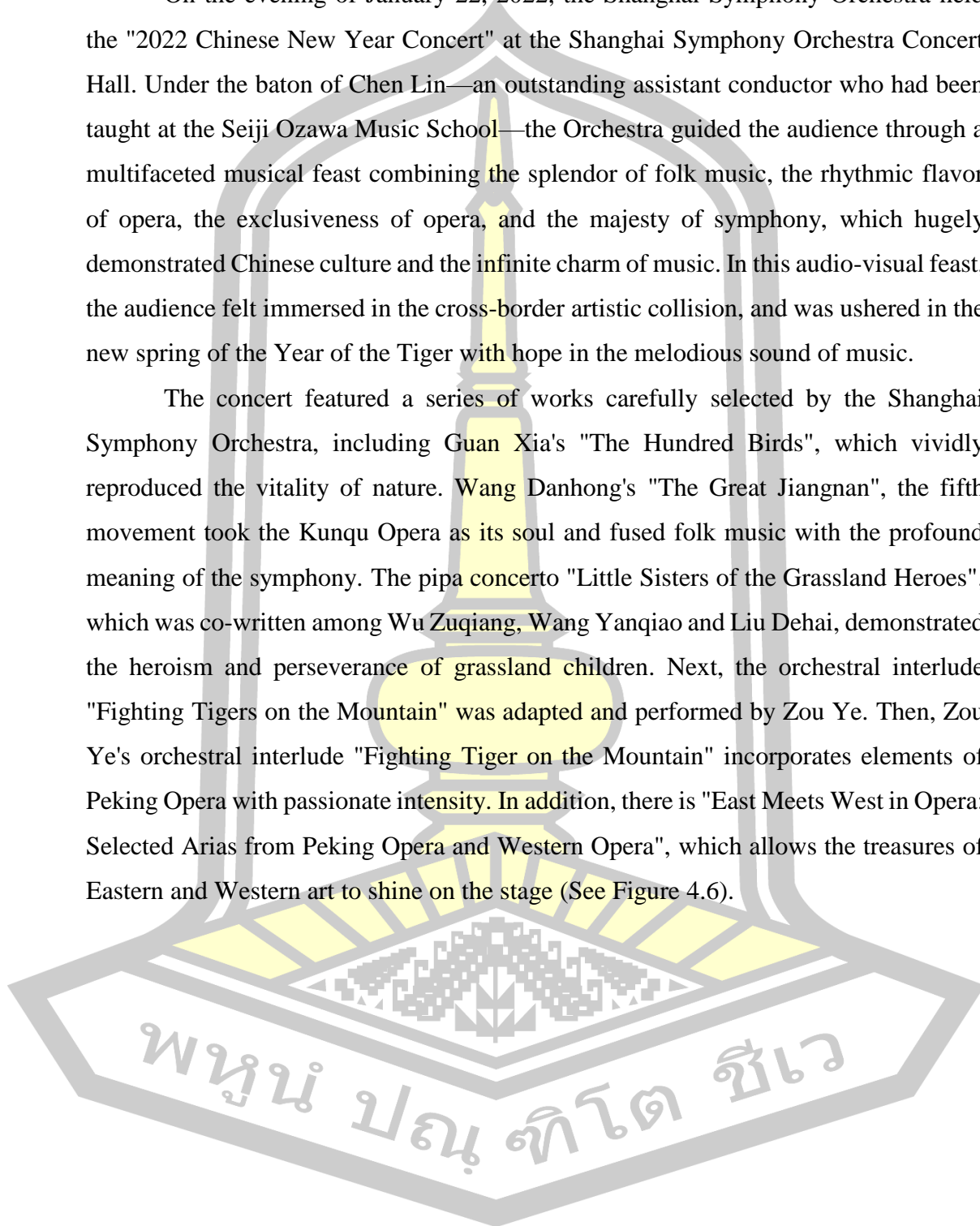


Figure 4. 6*Post-concert acknowledgement*

Source: Zhuojun Xie, (The researcher).

As a new generation of Chinese conductors, Chen Lin successfully mastered this cross-border cooperation between symphony and opera with her precise and competent conducting style, sprung from her unique insights into music. She illustrated that the two art forms have their own unique characteristics, and there is a huge room for mutual learning, such as the difference between the simple score used by Peking Opera musicians and the western five-line score, which needs to be meticulously sharpened in rehearsals, while adding a sense of freshness and vitality to the concert.

Talking about the inspiration for "The Great Jiangnan", renowned composer Wang Danhong skillfully integrated the melody of Kunqu into the lyrics of "Remembering Jiangnan" to create a unique "Kunqu Song". Shi Xia Ming, a young kunqu master, praised that this work both makes up for the thinness of traditional opera music in some aspects, and sublimates the delicate emotions in the lyrics through the rich weave of symphonic music to outline a quaint and hazy ink painting of the South of the Yangtze River. The addition of kunqiang is the icing on the cake, which renders the warmth and softness of the Jiangnan water town in the most evocative way.

4.4.3 Concert Title/Event Name: We are all brave in love (See Figure 4.7)

Figure 4.7

Concert Poster of “We are all brave in love”



Source: Sichuan Symphony Orchestra SCSO.

The following table contains detailed information about the concert(See Table 4.2).

Table 4.2

Detail information of “We are all brave in love”

Date and Location:	Friday, November 17, 2023, at 19:30, ICON. Clouds of Heaven Concert Hall
Artists and Performers:	Conductor: Ken Hsieh Flute: Jin Ta

	Suona: Luo Jie
Program Highlights:	The concert program includes four pieces, two of which are of foreign origin and two of which are a combination of Chinese and Western repertoire. Additionally, it represents the “Mongolian” premiere of Jinta's original compositions for Western flute

Source: Zhuojun Xie, (The researcher)

The interviews for audience feedback on the performance was varied in context. Firstly, they felt that the performances deeply reflected the vastness and freedom of Mongolian culture and demonstrated cultural identity and authenticity. Secondly, from the point of view of musical expression and emotional communication, the audience saw that the repertoire was mesmerizing, touching the heart and invoking empathy. The virtuoso performers brought a unique audio-visual experience to the audience and demonstrated extraordinary performance charisma. At the same time, the audience also appreciated the innovative elements in the repertoire, such as the varied images of Mongolian music and the fusion of Chinese and Western instruments, which demonstrated the uniqueness of music creation and the artistic value of cross-border fusion. Finally, the audience expressed their expectations for the future development of music, hoping that Western instruments can be wide-spread in China, with Chinese instruments being able to shine on the international stage to promote the deep exchange and integration of global culture.

The audience's feedback on this musical performance was directed to the perspectives of Chinese and Western cultures that showed a deep empathy and appreciation. They were attracted by the essence of Mongolian culture flowing in the performance, and felt the mood of vastness and freedom, which is a unique highlight in the musical exchange between East and West. At the same time, the audience was impressed by the emotional power of the music, which touches the heart and conveys sincere feelings, either to use Western or Chinese instruments. In terms of technique and performance, the artists exhibited extraordinary talent, allowing the unique charms

of both Eastern and Western instruments to shine through, plus bringing a whole new level of artistic enjoyment to the audience. Particularly noteworthy was the audience's high appreciation for the innovative fusion of music, whether it was the multi-movement narration of Mongolian music or the ensemble of Chinese and Western instruments. All of which were refreshing and brought about infinite possibilities brought about by the collision of cultures. Finally, the audience expressed their beautiful vision of future musical and cultural exchanges, hoping that Chinese and Western musical instruments can learn to develop together, and make greater contributions to the prosperity of world culture.

4.4.4 Concert Title/Event Name: 2024 Band Director Training Course

The following table contains detailed information about the course (See Table 4.3).

Table 4.3

Detail information of Band Director Training Course

Date and Location:	January 4-7, 2024, 8:30am -7:00pm, Chengdu Hejiangting Hotel
Artists and Performers:	First flute: Maggie Zhang Second Flute (Piccolo): Yitong Guo, Third flute (alto flute): Jia Chen Fourth flute: Huanhuan Niu Guest flute: Xiaoping Zhang (bass flute) Piano: Xilan Wang
Program Highlights:	"Chinese Music in the River of History" is a series of five concerts organized by the Shanghai Concert Hall to commemorate the centenary of the founding of the Communist Party. The series of concerts is dedicated to the centennial of the founding of the Party and features diversified, innovative, and locally rooted programs. The concerts

explore different themes and forms of music based on the centennial development of music in China.
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Source: Zhuojun Xie, (The researcher)

The training enables teachers to acquire greater in-depth knowledge of wind instruments, performance techniques, and teaching methods through a systematic schedule of courses. This includes not only the playing techniques of wind instruments, but also knowledge of music theory, teaching psychology, organizational and management skills. The result is to comprehensively improve teachers' professionalism. The training emphasizes the innovation and practice of teaching methods, and encourages teachers to adopt diversified teaching methods, such as quantitative music teaching and interactive teaching, for stimulating students' interest in learning and improve teaching effectiveness. With the continuous adjustment of education policies, wind music education also faces new challenges. Through the training, teachers can keep following the policy changes and adjust their teaching strategies to ensure the smooth development of wind music education. Through this training, we can meet colleagues from different regions, discuss the development path of wind music education and promote cultural exchange and cooperation

Through our Integration of the Western music into Chinese music concerts and systematic training activities, we build a bridge across cultural and artistic boundaries. These activities excessively promote mutual understanding and respect between Chinese and Western cultures, and rather sow the seeds of integration and innovation in the soil of music. On the concert stage, artists from different cultural backgrounds joined hands to create refreshing musical works by skillfully blending the flavor of traditional Chinese music with the essence of Western classical or contemporary music. While enjoying the musical feast, the audience was also deeply attracted into this artistic dialog across time and space, experiencing the unique charm of Chinese and Western cultures and the beauty of their intermingling. The training activities further punctuated the essence this cultural exchange. Through expert lectures, workshops, and one-on-one instruction, musicians and educators were able to explore the similarities and differences between Chinese and Western music, and learn from each other's music

theories and performance techniques. It is good to know that the cross-cultural learning and exchange broadened their artistic horizons, while stimulating their creative inspirations, injecting new vitality into their future music creation and teaching.

This section explores the integration of the Western flute into Chinese music through special concerts and events. During the research, the author had the opportunity to attend several performances that showcased the fusion of Western and Chinese musical traditions. These concerts served as important examples of how the Western flute has been creatively adapted within Chinese musical contexts that reflected a dynamic process of cultural exchange and innovation.

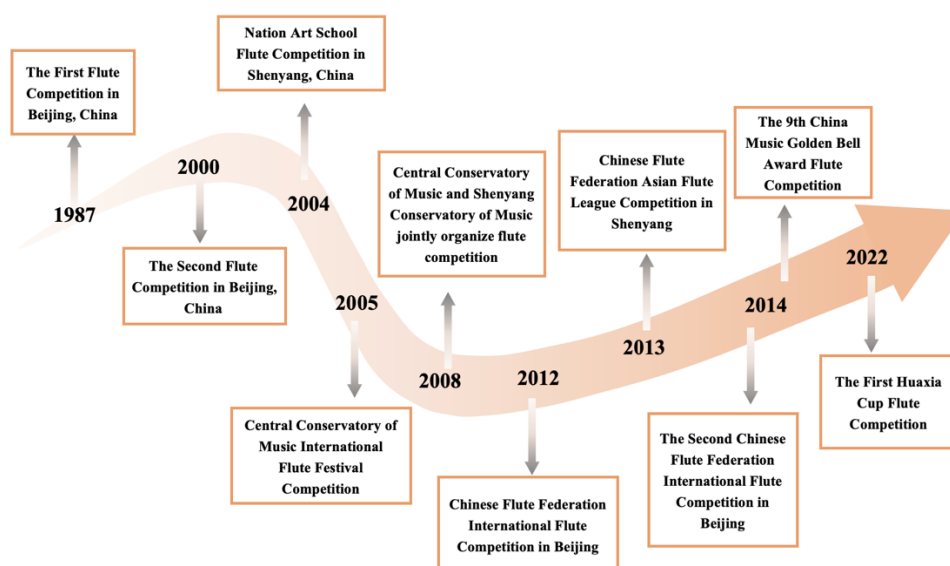
4.5 The Main Flute Competitions in China

In the early years, the flute art field in China was still in a relatively indolent state, the number of flute competitions was scarce and hard to find. Even if there was one, the stage was often occupied by Western music works, from Bach and Mozart in the classical period to Debussy and Prokofiev in the romanticism, so that the flute masterpieces of Western music became the mainstream of performance. This situation not only reflects the influence of international music exchanges at that time, but also maps out the lack of platforms for local flute music to create and present theirs. However, since the 21st century with the revival of Chinese culture and the enhancement of national self-confidence, more and more musicians and composers began to pay attention to the creation of Chinese flute works, striving to build a bridge between the traditional and the modern, so that the flute, commonly known as a musical instrument of Western origin, can blossom with a new identity in the fertile soil of Chinese culture. Until 2022, a landmark event, the “Huaxia Cup” flute competition, was launched, which not only provided a broad stage for Chinese flute players to show themselves and exchange their skills, but also set an important rule which was participants must play Chinese flute works. This rule is like a strong east wind, instantly swirled a pool of spring water in the Chinese flute art world that inspired the unlimited creativity and enthusiasm of composers. Some of the works are innovative, combining contemporary compositional techniques with the essence of traditional Chinese culture that is thought to have created a new chapter with a sense of the times without losing

the national characteristics. For example, the three pieces analyzed above are all required pieces for the Huaxia Cup.

China's Flute Competition—which is of great significance in promoting the development of flute art, selecting outstanding talents and promoting cultural exchange—has shown a trend of continuous development. The following is a timeline of the events of the Chinese Flute Competition. (Figure 4.8)

Figure 4. 8
Chinese Flute Competition Timeline



Source: Zhuojun Xie (The researcher)

4.5.1 Development of Flute Competition in China

China, with its considerable audience for classical music education, is home to a significant number of internationally renowned musicians. In 2004, the Department of Education and Science and Technology of the Ministry of Culture organized the National Flute Competition for Art Colleges and Universities (Shenyang). Despite an important event, the number of participants is relatively small, and only small competitions were held in the Shenyang area.

- 1) Central Conservatory of Music International Flute Festival Competition

The "2005 Central Conservatory of Music International Flute Festival" held the opening ceremony with grandeur on July 15 at the Concert Hall of the Central Conservatory of Music, so that the event earned the attention of many domestic and foreign musicians who loved the art of flute in the following four days with its internationality, high standard and diversity.

2) Central Conservatory of Music and Shenyang Conservatory of Music jointly organize flute competition

October 2, 2008 - October 6 period, sponsored by the Ministry of culture, education and science and technology, the Central Conservatory of Music, Shenyang Conservatory of Music jointly organized by the Chinese Music Association, co-organized by the Wind Music Society of the First National Woodwind Solo Competition was held in Shenyang. The competition had five specialties: flute, oboe, clarinet, bassoon and saxophone, respectively, in the form of a single solo. The competition had a jury responsible for scoring the competition, which consisted of well-known professors from domestic and foreign music colleges, famous conductors and performers appointed by the Department of Education and Science and Technology of the Ministry of Culture. The competition was a grand event with great influence, wide coverage, large number of participants and high specifications, which had rarely been seen before.

3) Chinese Flute Federation International Flute Competition in Beijing

The Beijing International Music Competition - Flute Competition was held in Beijing from October 11 to 23, 2012, to provide broad prospects and space for more young musicians and a platform for flute enthusiasts to appreciate flute at a high level.

Since the Beijing International Music Competition was held, it has gradually welcomed widespread attention from the international music community due to the fair codes of the competition and the high standard of the inviting judges. Among the competitors, 52 were from China or studying abroad, and 132 were from all over the world. Among them, there were many contestants from world-famous music colleges such as the Royal College of Music in England and the University of Music and Performance in Munich, Germany. Some of the players were even winners of world-

famous music competitions. There were also some players from world famous symphony orchestras with extraordinary strength.

The competition also attracted many applications from Chinese players who were studying overseas. They believe that the Beijing International Music Competition had a very good reputation among international colleges and universities. A fair international high-level competition was an important reason why they were willing to return to China to participate in the competition. At the same time, designated international applicants who had participated in the first edition of the competition came back to take part in the competition, which proved that the standard and management of the competition were praised by the players.

4) Chinese Flute Federation Asian Flute League Competition in Shenyang and The Second Chinese Flute Federation International Flute Competition in Beijing

April 29, 2013, -5 April 1, 2013, sponsored by the Asian Flute Union and the China Flute Federation, "the third Asian Flute Union Flute Competition China Regional Auditions" was held in Zhengzhou, Henan Province. This was China's highest level of flute competition. The competition was rigorous, fair, more authoritative and promotional. The competition invited the Central Conservatory of Music, Shanghai Conservatory of Music and other outstanding flute players and educators as judges.

On July 28-31, 2014, the 2nd Flute International Festival and Competition, organized by the China Flute Federation, came to an end at the Beijing Concert Hall. This event remains the largest ever in China's flute sector, with the most foreign experts invited and the most comprehensive competition categories. The competition hosted players from the Central Conservatory of Music, Shanghai Conservatory of Music, China Conservatory of Music, Shenyang Conservatory of Music, Tianjin Conservatory of Music, Xi'an Conservatory of Music, Xinghai Conservatory of Music, Sichuan Conservatory of Music, Wuhan Conservatory of Music, and other art colleges and universities and players from professional groups such as the National Symphony Orchestra of China, with a total of more than 130 players taking part in the competition. It was the highest caliber and most prestigious flute competition in China at that time.

5) The 9th China Music Golden Bell Award Flute Competition

The 9th China Music Golden Bell Awards 2014 were held in Qingdao during the first half of August for wind instruments (including the clarinet and flute) and chorus. As the sole permanent comprehensive music award approved by the Propaganda Department of the Central Committee of the Communist Party of China (CPC), the China Music Golden Bell Award is jointly organized by the China Federation of Literary and Artistic Associations and the China Musicians' Association. It is held every two years and is regarded as the highest professional award of the music industry in China. It is also known as the "Great Golden Bell." The Golden Bell Award is of a similar status to the Golden Rooster Award for movies, the Plum Blossom Award for drama, the Lotus Award for dance, and other national art awards. In addition to the existing awards, this year's Golden Bell Award has introduced new categories, including the Flute and Clarinet Competition, which further enhances the diversity of the awards and facilitates the advancement of wind music art in China.

"Although this competition cannot represent the industry in its entirety, it is a benchmark, a standard for Chinese wind music." Peidong Xu, vice chairman of the China Federation of Literary and Art Circles, secretary of the Party Group of the China Music Association, and a famous composer said, "The high standard shown by the contestants as a whole made the jury feel surprised and gratified by the rapid improvement in the current level of China's wind music teaching and playing." At the same time, he pointed out that there are outstanding players in this competition. However, compared with the developed countries in Europe and the United States, the overall level still needs to be improved, and there is a "peak", but there is still a lack of "plateau".

6) The First Huaxia Cup Flute Competition

Huaxia Cup Flute Competition was held on November 21-22, 2022, in Beijing. The Huaxia Cup Flute Competition is an important flute competition held in China, which has a high reputation and influence in China's music industry, so for Chinese flutists, participation in the competition has a certain amount of gold. (See Figure 4. 9)

In previous competitions, there were no mandatory requirements for the repertoire. There were compulsory pieces in the 2002 competition such as Mozart's Flute Concerto in G major and Bach's Flute Sonata in C major, which put a challenge

on the players to demonstrate their musical expressiveness and basic skills. The organizers of the competition conducted a call for team Chinese composers, requesting brand new flute works incorporating Chinese musical styles.

Figure 4. 9

Closing Ceremony of the Final of China "Huaxia Cup" Flute Competition



Source: From Flute Cloud, https://mp.weixin.qq.com/s/mf4qkygxU3dtL68cQMu_Tw

The Chinese works to be performed include Youth Group A “Sound Waves from Midnight” by Mao Yuxuan, Youth Group B “A Moment of Gazing at the Wilderness” by Xiaoyun Li, High School Group A "Garden of Eden" by Ma Xinrui, and Junior High School Group A "Psychedelic Thoughts" by He Luting. Except for the last piece, the three preceding pieces are brand new Chinese flute works with a lot of modern techniques.

In conclusion, through the efforts of several generations of flute players, the art of Chinese flute has flourished and reached unprecedented heights. More and more international competitions have demonstrated the progress and excellence of the Chinese flute art. The art of Chinese flute is experiencing unprecedented vigorous development, which is fueled by youthful enthusiasm and vigor. Young flutists represent the hope and vigor that will shape the future of this art form.

4.5.2 Prospects of Chinese Flute Competition

In recent years, the arts of Chinese flute has undergone a period of rapid development, asserted by a dynamic interplay between tradition and innovation. The emergence of a series of flute competitions has played a pivotal driving force to propell the art form towards a more expansive future. These competitions serve as a conduit for flute players to showcase their talents, engage in discourse with their peers, and collectively advance the evolution of Chinese flute artistry to facilitate global cultural exchange.

The current trajectory suggests that the future development of Chinese flute competitions is highly promising. Concurrently, the growing endorsement of the government for cultural and artistic endeavors has led to a rising prominence and acknowledgment of the flute, shown by the most exemplary Western musical instrument, in China. This provides a more robust foundation and market demand for the organization of flute competitions.

The art of Chinese flute undergoes a process of continuous innovation in its transmission, resulting in the emergence of a distinctive artistic style. This innovation is not only evident in the playing skills themselves, but also in the deep excavation and integration of traditional Chinese cultural elements. This artistic exploration and endeavor makes Chinese flute works more competitive and attractive in the eyes of the international stage, while also infusing new vigor and connotation into the flute competition.

Furthermore, with the profound globalization that has occurred in recent decades, Chinese flute art has become increasingly engaged with international standards. Participation in international flute competitions and exchange activities has become a standard practice. Such cross-cultural exchanges and cooperation facilitate the internationalization of Chinese flute art, while offering Chinese flute players greater opportunities for learning and improvement. In the future, the Chinese Flute Competition will focus greater emphasis on convergence and interaction with international events, thereby facilitating the ascendance of Chinese flute art to a position of prominence on the global stage.

In conclusion, the future development of the Chinese Flute Competition is promising. It is promised to be driven by a convergence of factors including policy

support, market demand, artistic innovation, and international exchange. Additionally, it is anticipated that more young flute players will emerge and become the future luminaries of Chinese flute art, collectively charting a new course for Chinese flute art.

4.6 The Main Flute Festivals in China

The Chinese Flute Art Festival has been held for many times, including.

Shanghai Normal University Flute Art Festival, which has been successfully held for five times since 2011. This festival has attracted over one hundred flute teachers, students and enthusiasts from all over China, including Xinjiang, Ningxia, Hunan, Anhui, Shandong, Jiangsu, Fujian, Guangdong. There were expected to be more than one hundred flute teachers, students and enthusiasts.

The 2nd Flute International Festival and Competition, took place from July 28 to 31, 2014, at the Beijing Concert Hall. The event was the largest ever for the Chinese flute community, and many well-known and authoritative flute players and educators were invited to serve as judges.

The 2021 China Flute Art Festival, was held from July 20 to 24, 2021. The festival brought together top experts and students in the field from domestic art colleges and professional orchestras, with about 800 participants, and included activities such as the National Conservatory of Music Outstanding College Students Concert. Central Conservatory of Music student concerts.

The Qingdao International Flute Festival (See Figure 4. 10), held from July 19 to 23, 2024, is the first international flute festival in China. This festival, as an important part of the Dabao Island International Arts Festival, attracts many flute lovers and musicians. It serves as a bridge for artistic exchange and sharing. A myriad of outstanding young Chinese flutists have emerged from the festival, most of whom studied abroad and are now holding important positions in major Chinese orchestras and colleges. They have introduced international advanced concepts into China, and through their dissemination, China's flute career has accelerated and taken off.

Figure 4. 10
2024 The Qingdao International Flute Festival



Source: Flute Cloud, from
https://mp.weixin.qq.com/s/Y1erN_2NVJMYsgQBR9ADjw

Shengqi He International Flute Summer Camp and China-EU International Flute Music Festival is another important flute art event in China. Since its inception, the event has attracted the attention of many domestic and international flute players and enthusiasts by virtue of its strong team of international masters and rich program contents. This event will take place from August 1 to August 8, 2024 to welcome standardized learning opportunities such as master classes and individual concerts, as well as concert performances for the public, allowing audiences to experience the charm of the flute art up close. The 2024 Summer Camp and Sino-European International Flute Festival will feature many European professional musicians in Shanghai. Some of whom are principal players of leading professional orchestras in Europe and the world, as well as professors from renowned European music universities.

In conclusion, with an accelerating pace of globalization, the China Flute Music Festival will place a greater emphasis on international exchanges and collaborative efforts. By inviting the world's most accomplished flute players, educators, and composers to participate and organizing international master classes, concerts, seminars, and other events, the festival will not only provide Chinese flute learners with the opportunity to experience international advanced playing techniques and teaching

CHAPTER V

THE MUSICAL CHARACTERISTICS OF THE WESTERN FLUTE'S INTEGRATION INTO CHINESE MUSIC

Chapter V proposes the original and new Western flute repertoire from various ethnic groups and regions as a potential object of study (See Table 5.1). The aim of this chapter is to examine the integration of Chinese orchestral works for Western flute, exploring the interplay between Chinese and Western modern compositional techniques. It also explores the musical characteristics that emerge from different regions and nationalities. The researcher has selected these musical works for study for three reasons. First, it is worth noting that these works were widely distributed in every corner of China to have been recognized by many experts and scholars. Secondly, it is notable that these works exhibit both similarities and differences. Thirdly, it is worth noting that these musical works are highly regarded within the Chinese flute performance community.

The 9 pieces analyses of this study are Chinese flute works featuring Chinese musical expressions that are traditional. One of the pieces, which is a traditional piece of Jiang Nan, contains three contemporaneous techniques, and two of the pieces, I aim to mainly analyze contemporary flute works written by local Chinese composers. How to accurately verify the characteristics of contemporary flute music is the key to improving performance expression. In this process, players are required not only to have a profound accumulation of traditional flute skills, but also to be brave enough to break through the traditional constraints and actively accommodate their playing techniques to display the diversity and innovativeness of modern music. Specifically, this includes, but is not limited to, the refinement of breath control, the flexibility of fingering techniques, the richness of timbral variations, as well as the keen perception and precise execution of musical elements such as rhythm, intensity and beat.

5.1 Works for Integration of the Western Flute into Chinese Music -- Chinese Folk Music (Regional)

5.1.1 “Little Fish Pink Cheeks” from Anhui Folk Song.

5.1.2 “The Poplars and Willows Are Green” from Shanxi Folk Song

- 5.1.3 “The Running Stream” from Yunnan Folk Song
- 5.1.4 “To Hope for Returning” from Shaanxi Folk Song
- 5.1.5 “Flute and Drum at Sunset” from Jiangnan Folk Song
- 5.2 Works for Integration of the Western Flute into Chinese Music -- Chinese Ethnic Music (Ethnicity)
 - 5.2.1 “On the Inner Mongolian Grasslands” from Mongolian
 - 5.2.2 “The Bright Sun Shines over the Tianshan Mountains” from Uyghur
 - 5.2.3 “Swallow” from Kazakh
 - 5.2.4 “In the Silver Moonlight” from Tajik
 - 5.2.5 “The Shepherd of Grassland” from Hani
- 5.3 Work for Integration of the Western Flute into Chinese Music-- Contemporary technique flute repertoire created locally in China
 - 5.3.1 “The Sound of the Night”
 - 5.3.2 "The Moment Gazing the Night”

The following table lists the musical characteristics that will be analyzed in the ten pieces highlighted in Chapter V (See table 5.1).

Table 5.1

Musical Characteristics Included in Chapter V

No.	Category	Subcategory
1	Form Structure	Motif, Phrase
2	Rhythm	Time signature, Tempo, Types of notes, Rhythmic patterns
3	Melody	Range, Phrase, Cadence
4	Harmony	Chinese mode, Western mode
5	Sound	Dynamic change
6	Techniques	Common and Contemporary

Note. Chapter V will analyze the work according to the categories in the table.

Source: Zhuojun Xie, (The researcher).

5.1 Works for Integration of the Western Flute into Chinese Music -- Chinese Folk Music (Regional)

5.1.1 Little Fish with Pink Gills for Flute

"Little Fish Pink Cheeks" is a flute solo piece composed by Dinghe Zhang which is based on the Anhui folk music "Eight Duan Jin" (See Figure 5.1 and 5.2). Zhang Dinghe is mindful at organizing traditional folk music during the creative process, by integrating it into his own musical compositions. Dinghe's life and creative period (20th century) coincided with a pivotal era of social transformation and cultural integration in China. The musical works of this period often exhibit distinctive characteristics shaped by the prevailing social and cultural milieu that reflected not only the prevailing social outlook and spirit of the people at that time, but also the composer's engagement with and adaptation of traditional cultural forms.

Measures 4-7 of the flute work correspond to the folk song, expanding on it to form the first phrase of the flute. Measures 4-5 of the flute extend the octave rhythm of the original piece to other phrases, increasing the melodic disjunct of the piece (See Figure 5.1, 5.2, 5.3).

Figure 5.1

Folk song version of "Eight pieces of brocade" theme score

八段锦
Eight Pieces of Brocade

Anhui folk song
Transcribed from Chinese Notation Version
By Zhuojun Xie 2024

Andante

头 动 尾 巴 摆, 头 动 尾 巴 摆, 小 小 金 钩
tou dong wei ba bai,___ tou dong wei ba bai,___ xiao xiao jin___gou

7
钓 上 你 起 来, 不 为 冤 家 不 钓 你 起 来。
diao shang ni qi___ lai, bu___ wei___ yuan___ jia bu diao ni qi___ lai.

Note. Folk song version of the "Eight Pieces of Brocade" score translation.

Source: Zhuojun Xie, (The researcher)

Figure 5.2

Melodic measures corresponding to folk songs in flute works

小小鱼儿粉红腮
A Little Fish with Pink Gills

Anhui Folk Song
Composer: Dinghe Zhang

Andante cantabile

Source: Zhuojun Xie, (The researcher)

"Little Fish with Pink Gills" is Variation Form (See Table 5.2). The whole piece consists of two melodies at the beginning, at the end, and a variation in the middle section. The theme melody is a cadenza, which can be played at a moderate tempo at one's volition. The first variation is played at the same tempo as the theme melody, but is brighter and smoother due to the close relationship of the upper fourth and the gradual density of the melodic pattern. The second variation shifts from the C major key of the first variation to A major, with a slightly accelerated medium tempo, and then the melody changes several times to the climax of the piece in the third variation.

Table 5.2

The detailed structure of the variant form of "Little Fish with Pink Gills"

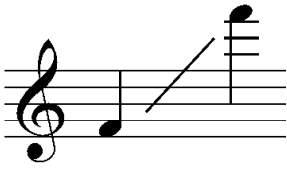
Section	1	2	3	4	5
Basic Form	A	A1	A2	A3	A4
Measure	1-14	15-23	24-37	38-50	51-61
Strophic Form:	Theme	Variation 1	Variation 2	Variation 3	Theme 2
Chinese Mode	G Gong	C Gong	A Gong – F Gong	D Gong	G Gong
Western Mode	G Major Pentatonic	C Major Pentatonic	A Major Pentatonic	D Major Pentatonic	G Major Pentatonic

Source: Zhuojun Xie (The researcher).

The researcher will analyze "Little Fish with Pink Gills" through the table to include time signatures, tempo, meter, note types, common techniques (See Table 5.3).

Table 5.3

The "Little Fish with Pink Gills" Characteristic Analyze

Characteristic	Analyze
Tempo	Andante cantabile-Moderato-Piu Mosso- Andante
Time Signature	4/4
Dynamics	<i>pp, mp, mf, f, decrescendo</i>
Range	
Articulation	Legato, Slur
Ornaments	Acciaccatura, Mordent, Trill



Audio



Flute Score

Source: Zhuojun Xie, (The researcher)

พหุบัณฑิต ชีวะ

The Theme of "Little Fish with Pink Gills" (Measures 1-14)

Figure 5. 3

"Little Fish with Pink Gills" Score 1-14 measures

Andante cantabile

3

Phrase 1

motif

germ a

germ b

germ b

interversion

8

Phrase 2

Antecedent

Consequent

repetition

rit..

Tonic

mp

12

3

(V-I) Perfect Cadence

Note. "Little Fish with Pink Gills" score translation. Source: Zhuojun Xie, (2024)

There are two phrases in total in measures 1-11, phrase 1 is motif and has two germs in it, measures 6-7 are interversion as the reproduction of which restates germ b to give a new expression. Measures 4-7 of the flute piece correspond to measures 3-8 of the folk song, expanding on the folk song to form the first phrase of the flute piece. Measures 4-5 of the flute extend the dotted eighth note rhythm of the original piece to other phrases, increasing the melodic disjunct of the piece.

Measures 8-11 are the second phrase of the piece, which is based on the first phrase and is closer to the melodic progression of the folk song. The 10th measure of the flute corresponds to the 9-10 measures of the folk song, with some rhythmic and melodic changes. In the rhythm, the 10th measure of the folk song uses four eighth notes, while the flutist shortens the duration of the mi and changes the eighth note of the re to a dotted eighth note. Melodically, the 10th measure of the folk song has an upward and downward melodic line, while the flute piece has a downward progression.

The last measure of the theme section has an up-and-down melodic progression, which is similar to 11th measure of the folk song. The piece ends with a perfect cadence.

The Variation 1 of "Little Fish with Pink Gills" (Measures 15-23)

Figure 5. 4

"Little Fish with Pink Gills" Score 15-23 measures

Ornamentation of Theme

15

Key change

17

20

Tech: Mordent
F# is BianZhi

22

Tonic

(I-V) Imperfect Cadence (V-I) Perfect Cadence

Note. "Little Fish with Pink Gills" score translation.

Source: Zhuojun Xie, (2024)

The second section (measures 15-23) represents a variation of the theme. This variation utilizes the ornamentation technique, which maintains the thematic melody and changes the rhythmic pattern. In the first four bars of the picture, I marked the same notes as the theme with red markers. In measures 15 to 18, the flute part incorporates a series of sixteenth notes to enhance the expressive capacity of the instrument. Measures 19 to 23 continue to adapt the rhythm on the thematic passage, with the first repeat ending in an imperfect cadence and the second in a perfect cadence. Notably, measure 21 shows the mordent with the flute playing F# to serve as the BianZhi note in the C Gong modulation.

The Variation 2 of "Little Fish with Pink Gills" (Measures 24-37)

Figure 5. 5

"Little Fish with Pink Gills" Score 24-37 measures

Musical score for "Little Fish with Pink Gills" (Measures 24-37). The score is in treble clef with a key signature of two sharps (F# and C#). It is marked "Moderato". The score includes various ornaments and techniques: "Acciaccatura" (red), "BianZhi" (orange), "QingJue" (orange), "Run" (orange), and "Mordent" (red). The score is divided into measures 24, 27, 30, and 33. The key signature changes to D minor (F# and C#) at the end of measure 33, marked "F Gong" (red).

Note. "Little Fish with Pink Gills" score.

Source: Zhuojun Xie, (The researcher)

Measures 24 to 37 represent the second variation of the piece, characterized by a key change and the alteration in rhythm. This variation continues to employ ornamentation techniques to maintain the thematic melody but have a purpose to modify the rhythmic patterns. In comparison to the theme, measure 24 retains the acciaccaturas from measure 4 but alters the eighth-note progression to a dotted eighth-note rhythm. The quarter-note progression is also restructured into two eighth-note figures. In measure 25, the eighth-note progression from measure 5 is replaced with a more compact sixteenth-note figure, while the half-note progression on beat 3 is transformed into two eighth notes followed by a sixteenth-note and a quarter-note. Measure 26, which corresponds to measure 6, introduces sixteenth notes on beat 2 and beat 4. Measure 27 mirrors measure 7, while replacing the eighth-note progression with a sixteenth-note progression. Measures 28 and 29 serve as a transitional phrase within this section. Measure 30 echoes measure 26 of the ballads, purposely to maintain the

original dotted rhythms while incorporating sixteenth notes to enhance the piece's flow. Measures 32 to 36, marked by the return of the original notation, aim to prepare the listener for the upcoming variations in the following section.

In this section, the A Gong mode is employed, despite altered notes being introduced to enhance expressiveness. While the pentatonic scale typically lacks the complex interval relationships found in the seven-note scale, it is often adapted in performance by raising or lowering specific pitches to suit the musical context. This section features numerous accidental notes. Measures 24 to 32 are set in A Gong mode (A, B, C#, E, F) incorporating the BianZhi (D#), QingJue (D), and Run (G) notes. In measures 33 to 37, the passage has changed to F Gong mode (F, G, A, C, D), where the QingJue (Bb) tone is prominently featured. These alterations contribute to the overall expressiveness of the piece from its harmonic and melodic features.

The Variation 3 of "Little Fish with Pink Gills" (Measures 38-50)

The Variation 3 employs the technique of fragmentation in music composition, with a particular emphasis on rhythmic fragmentation. In this passage, the rhythmic structure of each measure is skillfully altered, with the ordering of rhythms and the placement of accents constantly being disrupted or reorganized that is seen to break traditional rhythmic patterns. Through this approach of rhythmic fragmentation, the music presents a nonlinear, rich layered component. The composer, through repetition and variation, gives each fragment a unique expression and energy, thereby increasing the complexity and diversity of the piece. This technique not only makes the music more compact and striking but also enhances its expressiveness and depth to allow the listener to experience a dynamic process of continuous evolution and development.

พหุ ประถมศึกษา

Figure 5. 6

"Little Fish with Pink Gills" Score 38-50 measures

38 *più mosso* Fragment 1 Fragment 1 sequence Fragment 2 Fragment 2 sequence
Key change Rhythmic change Staccato note

D: Fragment 3 Fragment 2

42 Trill Trill

44

45 Tonic
(V-I) Perfect Cadence 5

Note. "Little Fish with Pink Gills" score translation.

Source: Zhuojun Xie, (The researcher).

Measures 38 to 45 represent the third variation of the piece, characterized by a faster tempo and a denser texture seen from a group of thirty-second notes. Measure 38 mirrors measure 3, but with the acciaccaturas being removed. The original quarter and eighth notes are replaced with sixteenth notes, and the sixteenth notes are further substituted with thirty-second notes. In measure 39, the rhythmic pattern in the first three beats is identical to the previous measure, with the second half of the fourth beat in thirty-second notes. Measure 40 follows a similar rhythmic structure for the first three beats, but with a change in the fourth beat. Measure 41 maintains the same rhythmic pattern as measure 40. Measures 42 and 43 retain the same rhythmic structure as the previous measures, though with slight variation in the melodic progression.

Measures 44 and 45 return to the rhythmic pattern of measure 40, concluding the section with a tightly-executed half-note.

The Variation 4 of "Little Fish with Pink Gills" (Measures 51-61)

Measures 51-61 begin with a reprise of the theme, and a slight reworking of the theme section, which has been changed from a D Gong mode to a G Gong mode, while the melody is broader than the theme section. Measure 51 corresponds to measure 4, with the retention of the original notes, and the leaning notes being changed to vibrato, and the dotted notes to eighths and eighths.

Figure 5.7
"Little Fish with Pink Gills" Score 51-61 measures

Key change Trill

51

56

G:

Passing note

Dynamic Change

59

mf pp

(V-I) Perfect Cadence

Source: Zhuojun Xie, (The researcher).

The passage employs a variety of dynamic changes, and the E-flat in measure 56 is an acciaccatura, rather than an accidental note in the mode. Measures 52 correspond to measure 5 of the folk song, with the alteration of the dotted notes. Measures 53-54 correspond to measures 6-7 of the folk song, where most of the eighth notes are replaced by quarter notes. Measures 55-56 correspond to measures 8-9 of the folk song, with the dotted notes being replaced by quarter notes. In measure 56, the music aligns with measure 8-7 of the folk song. Measures 8-9 from the folk song are transposed one octave higher than the thematic section, with the surrounding notes being changed to quarter notes. Measure 57 introduces sixteenth notes and triplets,

raising the melody by one octave. Measures 59-60 serve as the concluding section of the piece, repeating measures 10-11, thereby providing a sense of closure to the theme and enhancing the final resolution of the composition.

5.1.2 “The Poplars and Willows Are Green”

“The Poplars and Willows Are Green” is a Shanxi folk song, which is most listened to by people for its melodious melody and affectionate lyrics. The song conveys pure love and praise for the beautiful scenery by depicting natural scenes such as willow trees, mountain peach blossoms and golden-winged birds, as well as sound elements such as clear spring water and silver bells.

The folk song version “The Poplars and Willows Are Green” is a four-phrase one-part song with a non-square structure. Each phrase is slightly longer than the average song, and each of the four phrases is different and distinctive. In terms of its lyrics, “The Poplars and Willows Are Green” is another folk two-stanza piece with a liner notes. The content of the lyrics is mainly in the first two lines, while the last two lines are basically composed of liner notes, which is one of the unique forms of folk songs.

The melody is highly consistent between the two versions, except for the key, which is different (See Figure 5.9 and 5.10). The flute version has the same melody as the folk song in measures 3-15.

Figure 5.8

Shanxi Folk Song “The Poplars and Willows Are Green”

杨柳青
The Poplars and Willows Are Green

Shanxi Folk Song
Transcribed by Zhuojun Xie

一铺滩滩杨柳树 一片一片青, 一村一村
yi pu tan tan yang liu shu yi pian yi pian qing, yi cun yi cun

6
受苦人(呦 啊 呀 呀 呆), 统统翻了身。
shou ku re (yo a ya ya dai), tong tong fan le shen.

Source: Zhuojun Xie, (The researcher).

Figure 5.9

Measures 3-15 of the flute version of “The Poplars and Willows Are Green”

杨柳青
The Poplars and Willows Are Green

Arr. Wenxiu Zhang
Transcribed by Zhuojun Xie

Adagio

mp

Source: Zhuojun Xie, (The researcher).

The composer adapted the flute piece "The Poplars and Willows Are Green" based on the melody of the Shanxi folk song of the same name, into a three-sectioned work. "The Poplars and Willows Are Green", having been disseminated extensively throughout China, is a folk song that reflects the struggles of the common people.

The piece is in variation form (See Table 5.4), utilizing the compositional technique of theme variation, which changes and develops the theme melody to retain the flavor of the original folk song while adding new musical elements and expressive power.

The piece has a three-part structure, with the first section being the main theme, which is more independent and relatively complete. The second section - section B, also known as the "center", and section A to form a clear contrast (often new contrasting musical material, musical images are often strongly contrasting). The third section, the A' section, is a repetition of the first section. The musical material of the third section is derived from the first section.

Table 5. 4

The detailed structure of the variant form of "The Poplars and Willows Are Green"


Section	1	2	3
Basic Form	A	B	A'
Measure	1-24	25-41	42-60
Strophic Form:	Theme	Variation 1	Variation 2
Chinese Mode	D Gong		
Western Mode	D Minor Pentatonic		

Source: Zhuojun Xie, (The researcher)

The researcher will analyze "The Poplars and Willows Are Green" through the table to include time signatures, tempo, meter, note types, common techniques (See Table 5.5).

Table 5. 5

"The Poplars and Willows Are Green" Characteristic Analyze

Characteristic	Analyze
Tempo	Adagio
Time Signature	2/4, 6/8
Dynamics	<i>mp</i>
Range	
Articulation	Legato, Slur, Staccato, Tenuto
Ornaments	None



Audio



Flute Score

Source: Zhuojun Xie, (The researcher)

Based on the melody of the Shanxi folk song "The Poplars and Willows Are Green", the composer adapted the flute piece of the same name into "The Poplars and Willows Are Green", which is divided into three sections. "The Poplars and Willows Are Green", having been widely circulated in China, is a folk song about the suffering of the people.

The Theme of "The Poplars and Willows Are Green" (Measures 1-24)

Figure 5. 10
"The Poplars and Willows Are Green" Score 1-24 measures

The Poplars and Willows Are Green

Arr. Wenxiu Zhang
Transcribed by Zhuojun Xie

Source: Zhuojun Xie, (The researcher)

Measures 3-20 are divided into a total of four phrases. Each phrase is generally subdivided into two sub-phrases, except the second phrase, which features an extension of two additional sections. The first phrase consists of two motifs, labeled a and b. Measures 7-9 primarily serve as a restatement of motif b. This version is a hallmark for clarity and flow, with the appropriate academic tone for a music paper. The second phrase concludes with a plagal cadence (VI-I), while the fourth phrase resolves with a perfect cadence (V-I).

A comparison of measures 3-11 of the flute part with the folk song "The Poplars and Willows Are Green," with the addition of ornamental lines to enhance the flow of the piece. Measures 12-20 repeat the first two phrases, with one exception that in measure 19, the eighth notes in the second beat of the first half are substituted with two sixteenth notes to provide a slight rhythmic variation.

The Variation 1 of "The Poplars and Willows Are Green" (Measures 25-41)

The second section of the piece spans measures 25 to 41. The composer alters the time signature to 6/8 in this section; however, there are no significant changes to the melody. The technique of augmentation is employed, effectively extending the thematic melody. In this section, the original eighth notes are transformed into quarter notes, and equally spaced note pairs are restructured into a long-short note pattern. For instance, in the first three beats of measure 25, the originally identical notes are now a quarter note followed by an eighth note.

Figure 5. 11

"The Poplars and Willows Are Green" Score 25-41 measures

25 **2** *Vivace grazia* *mf* *Augmentation* 26 27 28 29 30 *Staccato notes* 31

32 *Meter change* 33 34 35 36

(VI-I) Plagal Cadence

37 38 39 40 41 *rit.*

(V-I) Perfect Cadence

Source: Zhuojun Xie, (The researcher)

Measure 30 has been changed from the original, in that, the eighth notes are changed to staccato, and there is also an eighth rest between the two staccato notes. Measure 6 is changed to a downward development, and measure 34-36 is a change in the original meter. Measures 34-36 are a repetition of the first phrase of the section,

with the last measure moved up a fifth. Measures 37-40 are a development of the second phrase of the section, with the first note in measure 37 being shifted up a fifth and the last note on the opposite direction. Measure 38 corresponds to measure 31, with the downward melodic direction being changed to an upward direction. Measure 39 corresponds to measure 32, with an additional 16th note to enrich the melodic direction. Measure 39 corresponds to measure 32, with the addition of a 16th note to enrich the expression of the piece. The cadence of the last section is (V-I) Perfect Cadence.

The Variation 2 of “The Poplars and Willows Are Green” (Measures 42-60)

Figure 5. 12

“The Poplars and Willows Are Green” Score 42-60 measures

42 **3** Moderato non troppo
4
mf
Meter change

53 Dynamic Change
f

57 rit. **4** Appoggiatura
Tenuto notes
p f
(V-I) Perfect Cadence

Source: Zhuojun Xie, (The researcher)

Measures 46-60 comprise the third section, serving as the second variation. Measures 47-53 repeat the first phrase of the initial section, purposely to retain the thematic material. In measure 54, the original half notes are replaced by a quarter note and a series of thirty-second notes to effectively raise the melodic line. Measures 55-57 continue as a repetition of the preceding phrase. The final three measures introduce new, vibrant phrases in the flute part, expanding the adapter's musical vocabulary. The cadence of this section is a perfect cadence (V-I).

The flute version of “The Poplars and Willows Are Green” is an instrumental piece with national characteristics composed by Zhang Wenxiu. This piece is a new

interpretation and presentation of the melody and emotion of the original folk song through the flute, allowing the listener to fully feel the charm and power of the music.

5.1.3 “The Running Stream” from Yunnan Folk Song

“The Running Stream” is widely sung in the Maidu area of Yunnan Province and is loved by the local people (See Figure 5.13). It is not only a song, but also an expression of love for hometown and gratitude for life. Through this song, people can feel the unique charm and deep heritage of Yunnan local culture. At the same time, "A Little River Runs Through It" has been sung by several singers and had a wide influence at home and abroad.

Figure 5. 13
Folk song version of “The Running Stream” Score

小河淌水 The Running Stream

Yunnan Folk Song
Transcribed by Zhuojun Xie

Adagietto

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

5
想起我的阿哥在深山。哥像月亮天上走
xiang qi wo de a ge zai shen shan. ge xiang yue liang tian shang zou.

8
天上走，哥啊哥啊哥
tian shang zou, ge a ge a ge

12
啊，山下小河淌水清悠悠。
a, shan xia xiao he tang shui qing you you.

Note. “The Running Stream” score translation.

Source: Zhuojun Xie, (The researcher)

Yunnan is a region which is home to many ethnic groups, and in the lives of the people of all ethnic groups. Folk singing occupies a very important position, penetrating almost all areas of social life. Peiqin Huang adapted the folk song “The Running Stream”

into the flute piece “The Running Stream” of the same name, taking the main theme of the folk song as the main component of the flute piece.

The solo flute version of “The Running Stream” expresses the beautiful melody of this Yunnan folk song with the unique expressiveness of the flute as an instrument to imbue listeners with a brand-new aural enjoyment. The clear and melodious tone of the flute illustrates the serene and profound emotions in "Water Runs Through the Little River" to the fullest. In the solo version, the player expresses the mood and connotation of the song through delicate technique and emotional devotion. The form structure of the flute version is in the table below (See Table 5.6).

Peiqin Huang has appropriately adjusted and expanded this folk piece according to the flute's performance characteristics to enhance the integrity and coherence of the music.

Table 5. 6

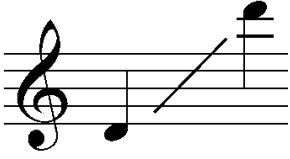


The detailed structure of the variant form of “The Running Stream”

Section	1	2	3
Basic Form	A	B	C
Measure	1-27	28-50	51-57
Strophic Form:	Theme	Variation	Cadenza, Repetition
Chinese Mode	D Yu- G Yu- D Yu		
Western Mode	D Minor Pentatonic		

Source: Zhuojun Xie, (2024)

The researcher will analyze “The Running Stream” through the table to include time signatures, tempo, meter, note types, common techniques (See Table 5.7).

Table 5. 7*“The Running Stream” Characteristic Analyze*

Characteristic	Analyze
Tempo	Largando- Cadenza- a tempo
Time Signature	3/4, 4/4, 5/4, 2/4, Cadenza,
Dynamics	p, mf, decrescendo, crescendo
Range	
Ornaments	Legato, Slur, Tenuto
Articulation	Acciaccatura, Appoggiatura
	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>Audio</p> </div> <div style="text-align: center;">  <p>Flute Score</p> </div> </div>

Source: Zhuojun Xie, (2024)

The structure of “The Running Stream” can be divided into three sections: the slow movement, the middle movement, and the fast movement. The slow movement opens with a beautiful melody and soft tones to show the serenity of the flow of the Little River, akin its flowing leisurely in the mountains. In the middle section, the tempo of the music gradually increases to depict the stream meandering through the mountains and the speeding up its pace. Then it enters the Allegro, where the tempo of the music accelerates along with the undulating music where the brook seems to be transformed into the fast-running river that washes over the shores.

The Theme of “The Running Stream” (Measures 1-27)

The flute piece is divided into three sections, the first of which consists of measures 1-27 (See figure 5.14).

Figure 5. 14
The Theme of “The Running Stream” (Measures 1-27)

小河淌水 The Running Stream

Yunnan Folk Song
 Arr. Peiqin Huang

Source: Zhuojun Xie, (2024)

Measures 7-21 present the main melody, which is divided into three phrases, with each phrase having three sub-phrases. Measures 19-21 serve as an extension of the final phrase. In measures 1-6, the piano accompaniment replaces the free extension found in the first beat of the folk song. Measures 7-8 correspond to measures 2-5 of the folk song, while measures 9-11 correspond to measures 6-9 of the folk song.

In measure 9 of the flute piece, the original eighth notes from the folk song are replaced with quarter notes. Similarly, in measure 10, there are omissions of two eighth notes, leaving only the final half note. The whole note in measure 11 mirrors the free extension of the second note in measure 9 of the folk song. Measures 12-13 of the flute correspond to measures 10-13 of the folk song, with the melodic progression nearly identical, the only variation being the beat lengths.

Measure 13 of the flute corresponds to measure 12 of the folk song, where the dotted quarter note is replaced by a rhythm of a quarter note and two sixteenth notes. The final note in measure 13 of the flute corresponds to the second note in measure 13 of the folk song.

Measures 14-15 of the flute correspond to measures 14-16 of the folk song. In measure 14, the dotted quarter note is prolonged into a dotted half note, and the 4th beat retains only a quarter note. The first two beats of measure 15 are the same as the melody of measure 15 of the folk song, with only the free extension being removed. The last two beats change from the dotted quarter note of the folk song to a quarter note and two 16th notes. Measures 16-18 of the flute song are a repeat of measures 9-11, and measures 19-21 are a repeat of measures 16-18. Measure 24-27 correspond to measures 18-20 of the folk song, and measures 24-25 are the same as the original, with a change in measure 26, where the original is in the low register. However, the flute uses an alto and has a small change from a half note to a dotted half note. The last beat of measure 26 and the last beat of measure 27 are the same, but change the duration to a half note. In the last beat of measure 26 and measure 27, the notes of measure 20 of the ballad are doubled and held to maintain the acoustic effect.

The Variation of “The Running Stream” (Measures 28-50)

The Variation of “The Running Stream” is measure 37, to the first beat of measure 50, with the melody being shifted up a whole fourth (See figure 5.15).

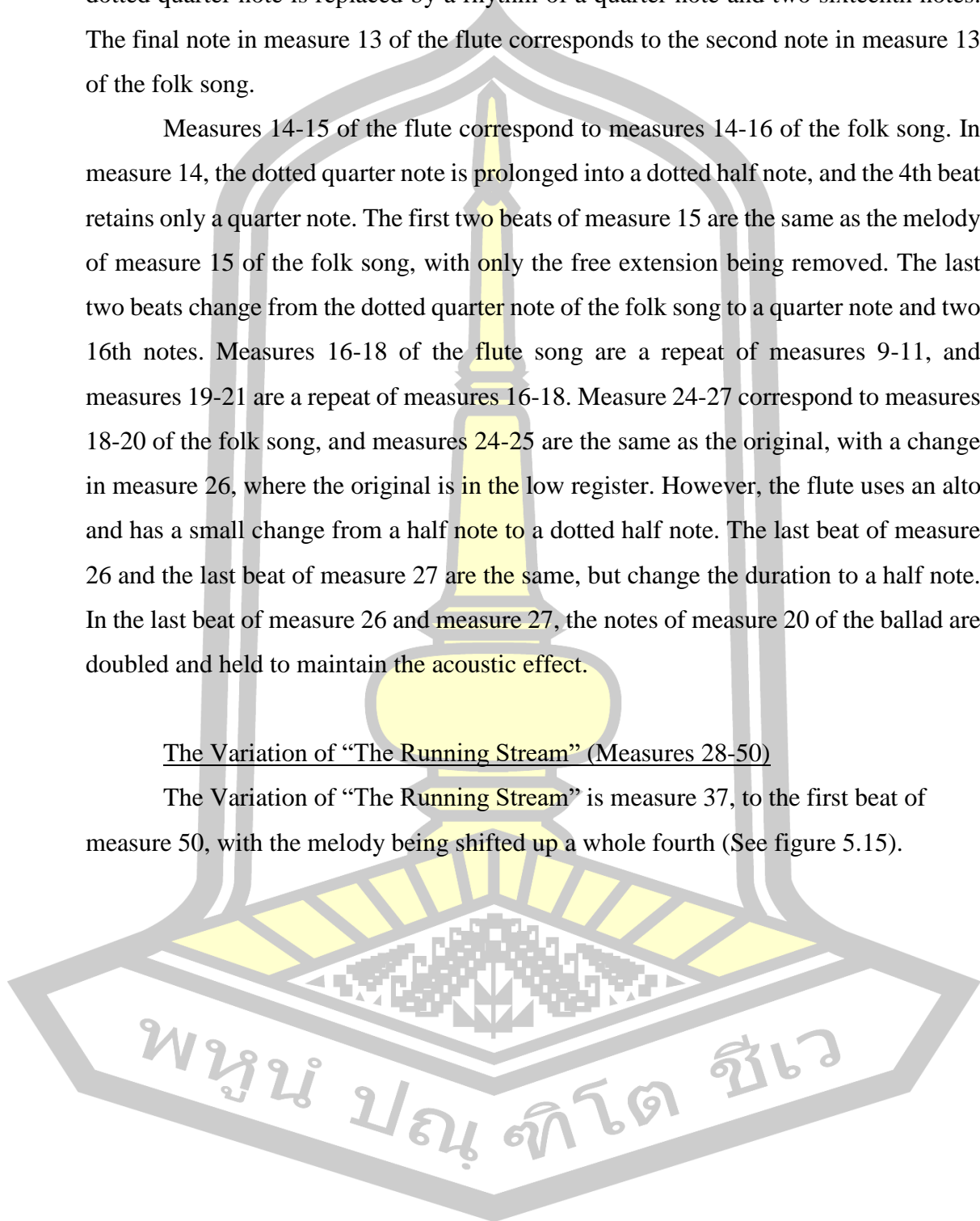


Figure 5.15
The Variation of “The Running Stream” (Measures 28-50)

28 9

Motif

Meter change

Acciaccatura

40

(VI-I) Plagal Cadence

Meter change

Dynamic Change

46

Appoggiatura

rit.

Appoggiatura

51

Cadenza

10

Source: Zhuojun Xie, (2024)

Measures 37-38 correspond to measures 2-4 of the ballad, but with the addition of an acciaccatura on measure 38. Measures 39-42 correspond to measures 16-19 of the flute piece, and the melody is the same. Measures 44-47 correspond to measures 13-15 of the first section of the flute piece, but with a half note being added as an extension to measure 47. Measures 48-50 are the end of the section to serve as an adaptation of measures 18-19 of the ballad. Measures 48-50 are the end of the section and can be seen as an adaptation of measures 18-19 of the folk song. The dotted quarter note in measure 19 of the folk song is replaced by two 8th notes to bring the melody upward, while measure 49 is in triplet.

The triplet is used in measure 49, and a 4-beat A is added before returning to the dominant note at the end. The use of appoggiaturas in measure 50 gives the piece a sense of closure.

The Cadenza, Repetition of “The Running Stream” (Measures 51-57)

The Cadenza, Repetition of “The Running Stream” is a free flamenco section with a string of 16th and 32nd notes. The use of triplet, quintuplet, tenths and twelfths can illustrate the virtuosity of the performer (See figure 5.16).

Figure 5.16

The Cadenza, Repetition of “The Running Stream” (Measures 51-57)

2
51 Cadenza Triplet
52 Quintuplet
53 a tempo **Repetition** rit. (VI-I) Plagal Cadence

Source: Zhuojun Xie, (The reearcher)

The final coda, which corresponds to the closing line of the folk song, falls in the low register and then moves up an octave to end the piece on a slower note.

This piece, “The Running Stream” has been transposed and freely treated to enrich the original folk song, making it a popular piece for solo flute with a wider audience.

5.1.4 “To Hope for Returning” from Shaanxi Folk Song

The folk song “Thirty Mile Shop” is a folk song from northern Shaanxi (See Figure 5.17), that comes from a true story in the area. The title of the piece is named after the distance of the local place in the village that is far thirty miles from the town. This folk song is about a farewell scene, and the lyrics are tightly connected with a gradual progression of words and music. The changes in syncopated rhythms and tonal patterns clearly emphasize the musical characteristics of the northern Shaanxi region.

This musical development has a strong lyrical character and vividly demonstrates the lovers' feelings when parted (Gao, 2004).

The melody of "Thirty Mile Shop" is spacious and open, but the composition of the tune is very simple. The whole piece consists of four short phrases, and the song is characterized by big leaps of the intervals of fourths and fifths.

Figure 5. 17
Shaanxi folk song "Thirty Mile Shop"

三十里铺 Thirty Mile Shop

Shaanxi folk song
Transcribed by Zhuojun Xie

提起个家来 家有 名, 家住在 绥德 三十里铺村,
ti qi ge jia lai— jia you ming, jia zhu zai sui de— san shi li pu cun,
三十里铺来 有大 路, 大路上 天天 过 队 伍,
san shi li pu lai— you da lu, da lu shang tian tian— guo dui wu,

9 四妹子和了个三哥哥, 他是我的知心人。
si mei zi he le ge san ge ge, ta shi wo de zhi xin ren.
三哥哥报名要上前线, 妹妹心里急呼呼。
san ge ge bao ming yao shang qian xian, mei mei xin li ji hu hu.

Note. "Thirty Mile Shop" score translation.

Source: Zhuojun Xie, (The reaeacher)

"To Hope for Returning"—a flute piece written by Zhenghua Xia and Qiping Gao in the late 1990s—is based on an adaptation of the northern Shaanxi folk song "Thirty Mile Shop".

In terms of composition, "To Hope for Returning" is a solo piece. The material of the piece is based on the core tune of "Thirty Mile Road", and the structure is a three-part piece with a single theme and variations. The variations are simple but very expressive.

The compositional structure of "To Hope for Returning" is in a variation form, and the melody has a distinctive thematic character. The piece adopts the structure of single theme variation development (See table 5.8). That is to say, it takes a core melody as the theme and develops it through different variations to form the whole song.

Table 5.8

The detailed structure of the variant form of "To Hope for Returning"




Section	1	2	3	4
Basic Form	A	B	B'(A+B+A)	C
Measure	1-16	17-50	51-115	115-121
Strophic Form:	Intro	Theme	Variations	Coda
Chinese Mode	C Gong	C Gong	F# Yu	C Gong
Western Mode	C Major	C Major	F# Minor	C Major
	Pentatonic	Pentatonic	Pentatonic	Pentatonic

Source: Zhuojun Xie, (The researcher)

Although the composition of "Hope to Return" shows a few techniques, and most of them are fall behind, but the whole structure of the song is simple and clear, with a good artistic performance effect. This is mainly due to the author's full understanding and grasp of the performance of the flute instrument, as well as the reasonable use of creative materials and effective expression.

The researcher will analyze "To Hope for Returning" shown in the table including time signatures, tempo, meter, note types, common techniques (See Table 5.9).

Table 5.9*“To Hope for Returning” Characteristic Analyze*

Characteristic	Analyze
Tempo	Largo con rubato – Andante - Allegretto
Time Signature	4/4-3/4
Dynamics	<i>pp, mf, crescendo, decrescendo</i>
Range	
Articulation	Legato, Slur, Fermata
Ornaments	Acciaccatura, Appoggiatura, Overtone, Sliding, Trill
	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>Audio</p> </div> <div style="text-align: center;">  <p>Flute Score</p> </div> </div>

Source: Zhuojun Xie, (The researcher)

Intro of “To Hope for Returning” (Measures 1-16)

The introduction is one of the highlights of this piece. Although it is only about ten bars long, the core elements are vital, in that, the basic tune of “Thirty Mile Shop” forms two phrases of different lengths in the loose arrangement, with the feeling of one question and three exclamations (See figure 5.18).

พหุ ประถมศึกษา ชีวะ

Figure 5. 18
The Intro of “To Hope for Returning” (Measures 1-16)

盼归
To Hope for Returning

Shaanxi Folk Song
Arr. Zhenghua Xia, Qingping Gao

Intro
Largo con rubato 4

Acciaccatura Sliding (Breath Control) Appoggiatura

pp pp pp

Fermata Overtone Dynamic Change Sliding (Breath Control)

8 f pp f p

12 Sextuplet accel.

13 Septuplet Fine

(VI-I) Plagal Cadence

Note. “To Hope for Returning” score translation.

Source: Zhuojun Xie (The researcher)

The first phrase consists of five bars with several sliding tones, especially at the end of the phrase, which maintains the vocal characteristics of Shaanbei Albatross, but shows a certain sense of emptiness to the melody. The latter phrase consists of seven bars, and the starting tone is four degrees higher than the previous phrase, contrary to the former phrase in terms of intensity, which requires compact treatment in performance, plus the continuous hexachordal modulation in the second half of the phrase, bringing the mood of the introduction to a quick halt.

The mood of the introduction is pushed to a high point at once. It shows the love, hope and clam of a woman from the north of Shaanxi Province, and at the same time it poses the vastness of the Loess Plateau that bears non-living conditions. Although

structurally, this piece of music is in the position of an introduction, it plays a central role in shaping the mood of the whole piece.

Theme of “To Hope for Returning” (Measures 17-50)

The melodic development of the piece basically revolves around the original tune of “Three Ten Mile Shop”, which fully demonstrates the charm of the flute's tone, and there are changes in each presentation (See figure 5.19).

Figure 5.19

The Theme of “To Hope for Returning” (Measures 17-50)

17 *Andante*
2

23 *Acciaccatura*
Air control

28

33 *(VI-I) Plagal Cadence*

38 *trill*

44

47 *Trill*
(IV-I) Imperfect Cadence

Source: Zhuojun Xie (The researcher)

The first exposition of the theme, in other words, the last two notes of the first and second phrases D-G, are handled with an upward glissando which is difficult to play, and is completed entirely by air control. The second exposition in the high octave, in timbre and the previous statement to form a clear contrast, slightly accelerated that brings about a gradual rise in mood. The third exposition of the theme of the performance of the piece gradually pushed to the climax of the performance of the flute to play the role of the sound of the support and the role of the flower, the common submerged in the climax of the mood of the piece.

The whole piece exudes a melodic beauty with layers of emotional development, especially the performance of the traditional Chinese instrument using glissando technique, which adds to the melody's sense of euphony and intimacy.

Variations of “To Hope for Returning” (Measures 51-115)

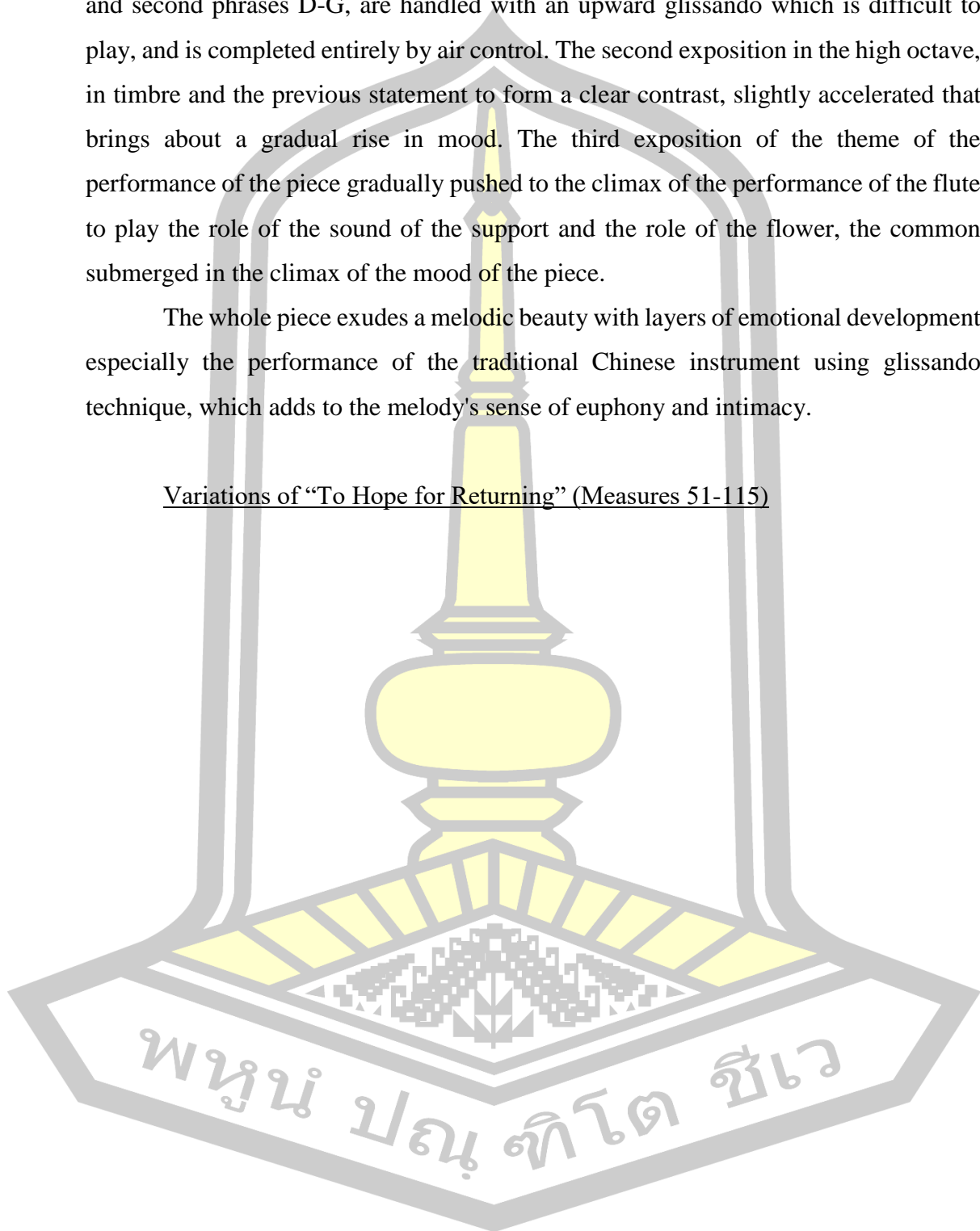


Figure 5.20

The Variation of "To Hope for Returning" (Measures 51-115)

51 **allegretto** 9 **A** phrase 1
 germ 1 germ 2 germ 1 Sequence
 mf

66 phrase 2
 germ 2 frag germ 1 repeat germ 2 repeat germ 1 Sequence

74 **B** phrase 3
 germ 3 germ 2 rhythm change inversion

82 phrase 4
 germ 3 repeat germ 2 rhythm change inversion

90 germ 2 repeat phrase 5

98 **A1** phrase 6
 germ 1 repeat germ 2 repeat germ 1 Sequence

106 phrase 7 extension
 tr tr tr tr tr tr

Source: Zhuojun Xie (The researcher)

The Variation of "To Hope for Returning" can be divided into a small musical structure of A, B, and A1. This movement has a total of 7 phrases. The composer used many different musical motive development techniques (See figure 5.20).

The Variation section is the most boisterous part of the piece, with a theme that develops over seventy measures with various variations. The material is still taken from the basic tune of "Thirty Mile Shop", but has been changed considerably. The meter is

changed from 4/4 to 3/4, which not only increases the pace of the piece, but also recreates a new mood. The original thoughts, expectations and sorrows are terminated and replaced by memories and longings for the beautiful love of the past. It can be said that the core elements of the piece are irrelevant to “Thirty Mile Shop,” and the development seems to have completely evolved into a new tune because the area of high register which is suitable for playing the flute are rare. So, it comes to a player to handle a performance in a lower register with care to achieve brightness without losing clarity and flexibility. Therefore, it is crucial to have a sufficient breath support, an effective lip control, and a reasonable use of vibrato because the slightest mistake will result in overtones and broken notes, which will affect the overall musical performance.

Coda of “To Hope for Returning” (Measures 115-121)

The coda of “Hope for Returning” is unique, in that, it does not use material from the presentation section but change the introductory section in its entirety (See figure 5.21).

Figure 5. 21

The Coda of “To Hope for Returning” (Measures 115-121)

The musical score for the Coda of “To Hope for Returning” (Measures 115-121) is presented in two staves. The first staff begins at measure 116 with a 4/4 time signature and a *mp* dynamic. A purple box labeled “Meter change” indicates the transition to 3/4 time. The first section, labeled “Motif” and “Sequence”, spans measures 116-118 and features a *cresc.* dynamic. The second section, labeled “Dynamic Change”, spans measures 119-121 and features a *dim.* dynamic. A green circle highlights a Fermata over the final note of measure 121, followed by the instruction “D.S. Fine”.

Source: Zhuojun Xie (The researcher).

This section is in the key of C, and it is easy to understand the composer's intention to return to the basic mood of the piece, to close the development of the piece as well as to create a better echo between the front and back of the piece. However, the performance is a bit more compact and urgent than the introduction, so that the mood does not fall too much and give people a sense of abruptness. The ingenious treatment of the recapitulation section finally achieves the author's expressive purpose, and the transition sounds natural and smooth, giving people a more complete feeling.

5.1.5 “Flute and Drum at Sunset” from Jiangnan Folk Song

The piece “Flute and Drum at Sunset” was composed by Tan Mee Zi on May 13th, 1980, in fulfillment of a promise made to his good friend Wong Shao Jiang. Tan Mi Zi's favorite traditional piece is the ancient Chinese piece called “Moonlit Night on the Spring River,” which he wanted to adapt it to this theme. The piece he finally composed was a result from an adaptation from the traditional pipa piece “Flute and Drum at Sunset”. “Flute and Drum at Sunset” and “Night of the Spring River and Moonflower” are representatives of the music that expresses emotions through scenery. When it comes to flute performance, these two pieces are too long, for there are too many subsections, so that adapting them exactly to the original version does not quite meet the characteristics of a flute solo to meet the needs of general audience. Therefore, the composer chose only the melodic material from the original pieces, whereby considering the first thing on how to make the whole piece of “Flute and Drum at Sunset” to have both traditional national characteristics and a modern flavor. Tan Mee Zi's unique compositional method of applying flute playing techniques to present Chinese folk instrumental works is suggested to be a foundation for the development of flute music in China.

The previously mentioned areas are the exact provinces of China at the present time, and Jiangnan is very large, roughly equivalent to a whole area of present-day Jiangsu Province, Shanghai Municipality, and Anhui Province, as well as the northern part of Zhejiang Province, Wuyuan County in Jiangxi Province, and Yingshan County in Hubei Province.

The piece “Flute and Drum at Sunset” is in a simple ternary form consisting of Introduction, A section, B section, C section, and Coda (See table 5.10).

Table 5. 10

The detailed structure of the ternary form of “Flute and Drum at Sunset”

Section	1	2	3	4	5
Basic Form	Intro	A	B	C	Coda
Measure	A+B+C	D	E+F	G+H	J
Strophic Form:	Introduction	Theme	Variation 1	Variation 2	Coda


Chinese Mode	D Shang	Eb Gong	C Yu	Bb Zhi	F Shang
Western Mode	C Major-Eb Major Pentatonic	Eb Major Pentatonic	Eb Major Pentatonic	Eb Major Pentatonic	Eb Major Pentatonic

Source: Zhuojun Xie (The researcher).

The researcher analyzed “Flute and Drum at Sunset” shown in the table including time signatures, tempo, meter, note types, common techniques (See Table 5.11).

Table 5.11

“Flute and Drum at Sunset” Characteristic Analyze

Characteristic	Analyze
Tempo	Free- Andante- Poco più mosso- Andante- Adagio
Time Signature	Free- 2/4- 3/4- Free
Dynamics	pppp, pp, p, mp, mf, f, ff, crescendo, diminuendo
Range	
Articulation	Legato, Slur, Staccato, Accent, Fermata, Tenuto
Ornaments	Acciaccatura, Appoggiatura, Mordent, Trill, Overtone



Audio



Flute Score

Source: Zhuojun Xie (The researcher).

Introduction of “Flute and Drum at Sunset” (A+B+C)

The introduction part of “Flute and Drum at Sunset” uses keystrokes to simulate the sound of a drum, and long vibrato tones to simulate the sound of a Dongxiao (Chinese tradition instrument). The keystrokes in the introduction vary from being slow to fast speeds, from being weak to strong characteristics, and from being soothing to intense in emotional expressions. The very elastic keystrokes to simulate the “sound of drums” will remind people of the sound of drums and pipes coming from the end of the river when the sun is shining in the west, as well as presenting a picture of the beautiful scenery on the river at the sunset.

The introduction makes full use of the flute's distinctive thick, clear tone, evocative of the Dongxiao, a traditional Chinese instrument. Then, the successive prolonged second vibrato evokes the timbre of the Chinese Xiao and Chinese drums that facilitates the inner tranquility and despondency of the individual when ascending the tower to survey the horizon. The trill technique should employ the interval of major second, with a dense, fast, and elastic playing style. Additionally, attention should be paid to the gradual strength and weakness from every dynamic to indicate changes. The Trill should be extended as much as possible. The breath and keystroke should be synchronized. The timbre imitates the plucked strings of the pipa. Tongue playing is not employed for the best, to avoid the sound becoming indistinct. The two themes should strive for a pure, bright, full and rhythmic sound. The resulting sound is of a high quality that exhibits the desired characteristics.

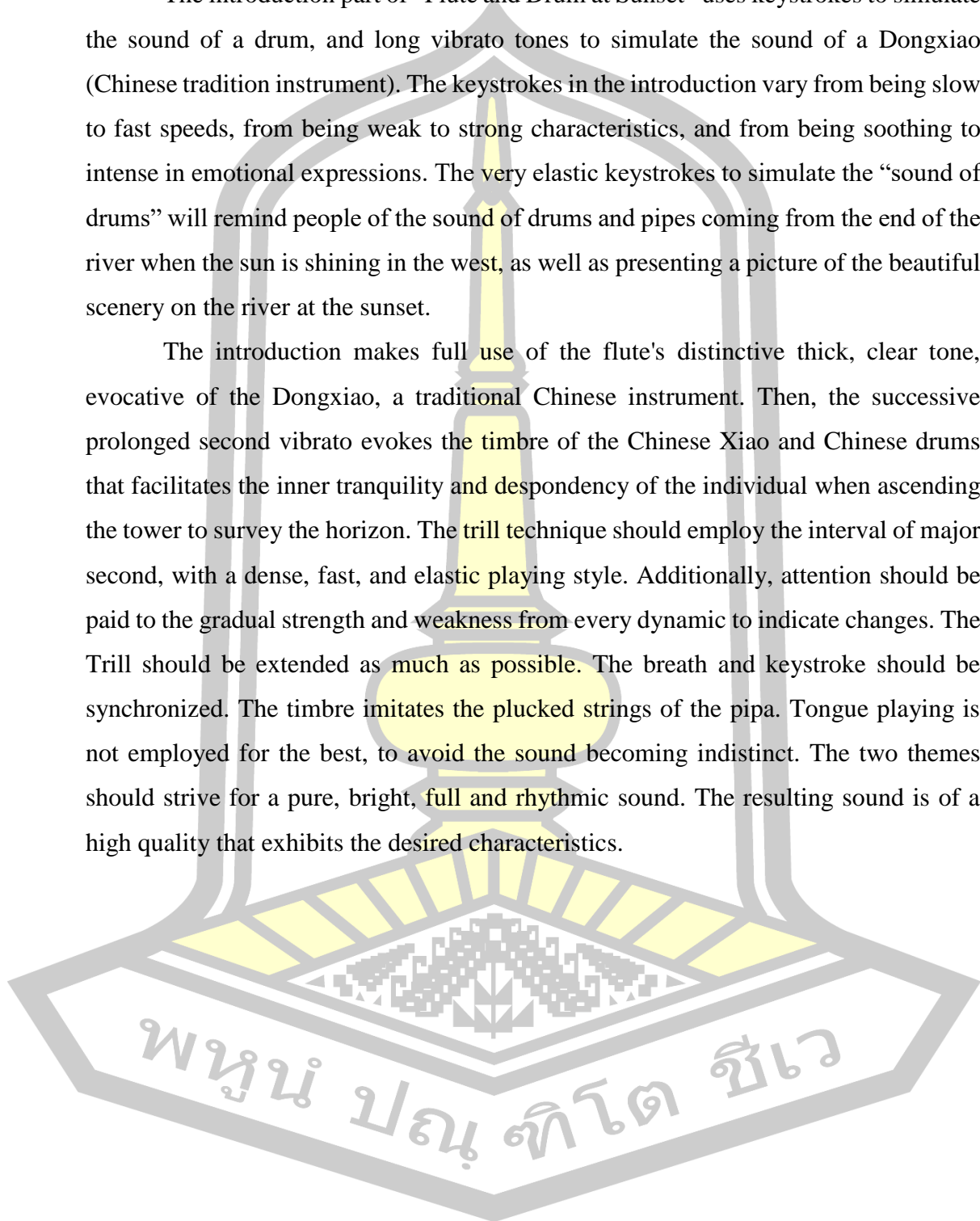


Figure 5. 22
The Introduction of “Flute and Drum at Sunset” (A+B+C)

夕 阳 箫 鼓

Flue and Drum under the Setting Sun

Jiangnan Folk Song
Composer: Mizi Tan

Intro

1) Keystroke

2) Breathe and keystroke at the same time

3) Overtone

Note. 1) Keystroke 2) Breathe and keystroke at the same time 3) Overtone fingering, spit hard, but mute. Source: Zhuojun Xie (The researcher)

Theme of “Flute and Drum at Sunset” (D)

The theme of “Flute and Drum at Sunset” is distinguished by its distinctive national characteristics and local color. The piece is written in a distinctive Chinese style, characterised by a free-variation-stacked-sentence structure that consummates a clear and well-structured composition, with a layered texture. Concurrently, the melodic evolution makes full use of the pentatonic scale, free modal progression, and change development, among other techniques, endowing the music with a distinctive flavor and style.

Figure 5. 23
The Theme of “Flute and Drum at Sunset” (D)

2

D Andante

Phrase 1

motif a

mf

Phrase 2 sub. p

motif b

expansion

sub. p

mf

extension

p

Source: Zhuojun Xie (The researcher).

Variation 1 of “Flute and Drum at Sunset” (E+F)

In this melody, the technique of adding embellishments before and after in the middle is often used, purposely to imitate vibrato techniques of the dongxiao and the guzheng,

The technique of the Dongxiao's calendar and vibrato, the guzheng's and pipa's scraping and finger-rotating techniques are imitated in a dexterous manner, thus realizing the accurate transplanted of the original piece's ideological content and emotional characteristics.

Variation 2 of “Flute and Drum at Sunset” (G+H)

The adapted flute piece successively utilizes the rapid spitting technique and octave jumping performance. These two techniques share a common characteristic which are dense tone patterns and a strong sense of melodic ups and downs. The performance patterns create a musical image of surging hearts and mixed feelings. At

the end of the piece, the reproduction of the theme melody and the slowing down and deceleration of the playing speed signify that the inner emotion tends to be calmer, and seems to return to the initial state of serenity after a fierce struggle, showing the comprehension and calmness after thinking.

All of these techniques clearly express the surge of the musical emotions, and finally bring the piece to its climax. We, when playing, should pay attention to the sense of melodic hierarchy and focus on the undulating melodic lines of the sound, for clean, strong, sharp, agile fingers must be prepared.

Coda of “Flute and Drum at Sunset” (J)

The coda begins in 3/4 time and continues until the end of the piece. The coda is played in a style that echoes and expands on the introduction. The piece ends on an F Shang.

Figure 5. 24
Coda of “Flute and Drum at Sunset”

Source: Zhuojun Xie (The researcher).

The playing technique of the flute version of “Flute and Drum at Sunset” contains a variety of special techniques that demonstrate the unique charm of the flute as a Western instrument; in addition, they initiate the playing characteristics of Chinese folk instruments, thus deeply expressing the musical imagery of the ancient piece

“Flute and Drum at Sunset” . The following are some of the contemporary playing techniques included in this piece:

1) Key slap

Key slap refers to the direct use of the fingers to strike the keys in accordance with the corresponding notes and rhythms to produce a sharp musical effect. Key slap is widely used in the Intro and Coda of “Flute and Drum at Sunset” (See Figure 5.25 and 5.26). By varying the strength of the fingers and striking the keys from slow to fast and from weak to strong, it can simulate the sound of bells and drums or other percussion instruments, which create the classical atmosphere of the sunset with the fishing boat’s man singing in the evening. At the same time, the elastic effect of the keystrokes also makes the music more vivid, allowing the listener to visualize the beautiful scenery of the riverside.

Figure 5. 25

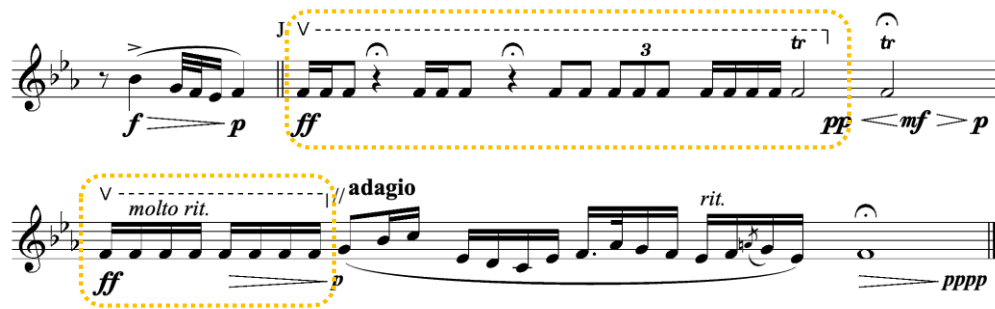
Key slap tech in “Flute and Drum at Sunset ” from Intro

The musical score for Figure 5.25 is presented in three staves. The first staff begins with a *ff* dynamic and includes a triplet of eighth notes, a trill (tr), and a dynamic shift to *pp* followed by *mf*. The second staff starts with *ff* and *molto rit.*, then transitions to *p* and includes a 'BV' section. The third staff features a sequence of notes with dynamics *pp*, *f*, *ff*, and *mf*, including a triplet and a trill.

Source: Zhuojun Xie (The researcher)

Figure 5. 26

Key slap tech in “Flute and Drum at Sunset ” from Coda



Source: Zhuojun Xie (The researcher)

2) Tongue Ram

There are a few measures that partially use the tongue-ram technique to mimic the sound of the drums, which also creates an eventful romance (Figure 5.27).

Figure 5.27
Tongue Ram in “Flute and Drum at Sunset”



Source: Zhuojun Xie (The researcher)

3) Harmonic

Harmonic is a concept in Western instrumental playing that refers to a player simultaneously produces multiple tones above the fundamental. In flute playing, overtones are usually realized through the combination of breath and fingering.

In "Sunset xiao drum", Harmonic technique is used to simulate the tone of ethnic instruments such as the Dongxiao (Chinese traditional instrument). Especially in the introductory part, by playing homophonic octave overtones, the music changes from fast to slow and from strong to weak, as if the fishing boat gradually disappears into the hazy moonlight. (Figure 5.28)

Figure 5. 28

Harmonic tech in “Flute and Drum at Sunset ”



Source: Zhuojun Xie (The researcher)

In summary, the “Flute and Drum at Sunset” is an exemplar of the perfect combination of Eastern and Western musical techniques. The flutist skillfully played the key slap, harmonic, ornaments, trill and breath control. The precision and elasticity of the key slap not only ensures the clarity of tone and rhythm, but also gives the piece a unique oriental flavor. The outcome invokes similarity of playing Guzheng, Pipa and other Chinese instruments. The use of overtones makes the flute sound pure and delicate, as if it could penetrate the boundaries of time and space, leading the listener into the painting of the river under the sunset.

Tan Mee Zi's flute solo piece, “Flute and Drum at Sunset” represents a classic Chinese flute piece, in which the composer effectively integrates Chinese traditional instrumental music with the flute as a Western instrument. Additionally, the piece has the potential to introduce Chinese folk music to foreign flute enthusiasts. In performing the piece, the interpreter must combine an understanding of the piece's emotional context with the technical capabilities of the flute. This enables the performer to convey the piece's expressive nuances and infuse it with a compelling vitality, thereby giving rise to the classical Chinese composition.

Furthermore, the interpreter should possess a comprehensive grasp of the composer's stylistic approach and the piece's historical and cultural context. This allows the interpreter to accurately convey the emotional essence of the piece.

5.2 Works for Integration of the Western Flute into Chinese Music - Chinese Ethnic Music (ethnicity)

5.2.1 “On the Inner Mongolian Grasslands” from Mongolian

As a rapid development concerning musical instrument in China after the founding of New China took place, many excellent Chinese composers and flutists have

composed a great deal of music for the flute with Chinese characteristics and Chinese minority styles, contributing to the growing popularity of the flute in China. "On the Grassland of Inner Mongolia" is a solo flute piece which is composed by Chinese composer, Dai Hongwei. The idea came from the elements of Mongolian music with the utilization of the beautiful sound and playing skills of the flute. This solo piece positively use performance practices of the flute and Mongolian music to characterize musical expression and melodic characteristics which later laid the foundation for the development of the flute in China, for it provides a new means of music education for people in ethnic minority areas, and accelerates the development of contemporary music.

Mongolian music is basically composed of a pentatonic scale with no semitones involved. Each tone in the pentatonic scale can be used as the dominant of the mode. It is more common to use a plagal tone as the dominant of the tuning. In the solo flute piece, "On the Grassland of Inner Mongolia", the composer makes four transpositions, but all of them are in the key to the plagal note, which is completely in line with the characteristics of Mongolian music for the flute and without any sense of contradiction.

Mongolian music is characterized by constant undulations in tunes, often with big jumps of the intervals of sixth, seventh, eighth, ninth or tenth. The range is also wide, with a song often containing fourteen or five degrees, which gives people a feeling of vastness and exuberance, agreeable to the character of the Mongolian people. The flute solo "On the Grassland of Inner Mongolia" uses a lot of big jumps, which results in the flute playing appears wider range. The composition is distinctive in combining the flute with the elements of Mongolian music, utilizing the flute as a Western musical instrument to express the vast natural landscape of Inner Mongolia and the people.

The solo piece shines on some of the characteristics of Mongolian long tune music. The structure of the piece is a recapitulation ternary form, which is divided into four parts, introduction, exposition, development, and recapitulation. The flute techniques found in the piece consist of legato, staccato, and air vibrato (See Table 5.12 and 5.13). The introductory section and the Allegro show a flowing, mellow and smooth melody in the form of a grand continuo, while the skipping in the Allegro shows the scene of the grassland people galloping with their horses, bringing the atmosphere to a

climax. The use of air vibrato from fast to slow is very much in line with the soothing and melodious style of Mongolian music.

Table 5. 12

The detailed structure of the ternary form of “On the Inner Mongolian Grasslands”

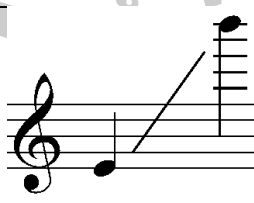
Section	1	2	3	4
Basic Form	A	B	C	A'
Measure	1-24	25-47	48-78	79-96
Strophic Form:	Introduction	Exposition	Development	Recapitulation
Chinese Mode	B Yu	F Yu -B Yu	E Yu	B Yu
Western Mode	B Minor Pentatonic	F Minor Pentatonic – B minor Pentatonic	E Minor Pentatonic	B Minor Pentatonic

Source: Zhuojun Xie (The researcher).

The researcher analyzes “On the Inner Mongolian Grasslands” through the table to include time signatures, tempo, meter, note types, common techniques (See Table 5.13).

Table 5. 13

“On the Inner Mongolian Grasslands” Characteristic Analyze

Characteristic	Analyze
Tempo	Andante- Allegro- Andante
Time Signature	4/4, 5/4
Dynamics	<i>pp, p, mp, f, crescendo, diminuendo</i>
Range	

Articulation	Legato, Slur, Staccato, Accent, Tenuto
Ornaments	Acciaccatura, Appoggiatura, Mordent, Trill
 	
	Audio Flute Score

Source: Zhuojun Xie (The researcher).

Introduction of “On the Inner Mongolian Grasslands” (Measure 1-24)

The speed and strength of the vibrato change into different styles of flute playing due to the different requirements for the timbre. To express the vastness and width of the Inner Mongolian grassland, the first note of each phrase requires a soft, beautiful tone with a vibrato technique (See Fig. 5.27). When playing the first note of each phrase, the player needs to consume air into the abdomen that acts as a reservoir, and then slowly releases the air into the mouthpiece. If the air is delivered and supported at the same time, the tone will be uneven, and the B note will have a “belly” sound (i.e., uneven volume); after playing the B note, there is no need to vibrate the strings in a hurry, but rather vibrate them slowly after you hear a beautiful tone. Do not rush to vibrate the strings, or you will ruin the mood of the whole piece, which is contrary to the style of Mongolian music.

The performer has to be well aware of the changes in the dynamic of each phrase (See Figure 5. 29), just as the voice goes up and down when singing a Mongolian long tune. The tempo of the introductory passage is free, just as the beginning of Mongolian long tune music which is in a free tempo. The introductory passage uses the flute's timbre, the characteristic Mongolian music's twists and turns and flutters, and the free tempo to reflect the endlessness and vastness of the steppe.

Figure 5. 29

Intro of “On the Inner Mongolian Grasslands” (Measure 1-24)

在内蒙古草原上

On the Inner Mongolian GrasslandsComposed By Hongwei Dai
Transcribed by Zhuojun Xie

Andante (tempo free)

1st Phrase

Hold then Vibrate *p* *legato* *e rubato*

2nd Phrase

Hold then Vibrate

3rd Phrase

Hold then Vibrate

4th Phrase

Hold then Vibrate *poco cresc.*

5th Phrase

f

Source: Zhuojun Xie (The researcher).

Exposition of “On the Inner Mongolian Grasslands” (Measure 25-47)

The melody of Mongolian music is characterized by a high pitch, which reflects the brightness and variety of tones. In the music, some ornamental tones are often added before the long and slow tones or ornamental trills are added during the long tones to express the lively mood or euphemistic style of the Mongolian people.

Mongolian folk music is a true reflection of the simple, straightforward and colorful life of the Mongolian people, through beautiful melodies, distinctive features, rich in folk flavor. An abundance of the elements of folk music have become an important resource for artistic presentation. In the beginning of this song, the flute is used a lot of long tones, ornamental tones and other techniques that are very characteristic of Mongolian music elements, to better present the elements of Mongolian music with the flute as a skillful instrument. For example, in measure 37-38 (See Figure 5. 30).

Figure 5. 30

Measure 37-39 in exposition of “On the Inner Mongolian Grasslands”



Source: Zhuojun Xie (The researcher).

In Mongolian music, most of the music is broad and expansive. Therefore, when playing—although the strong and weak notation of measure 44 in the score is too strong *ff* (See Figure 5. 31)—the player should also fully open the mouth, nose and chest to allow them to resonate, then use the abdominal support to “flow” the hot air into the flute. The vibrato is still slow, and the tone should be as comfortable and bright as a horn, coming from the distant sky. The timing of the vibrato can be built as soon as the sound strikes to set a good tone, or can be randomized according to the player's state of mind at this point in the playing. Remember to relax the mouth, do not use cold air, the tone should not be hissing, and there should not be too much air. If played the music style which is too American and modern, the music might make people feel too close and restless, so that the picture shown has nothing to do with the wide scene on the prairie.

Figure 5. 31

Measure 44 in exposition of “On the Inner Mongolian Grasslands”

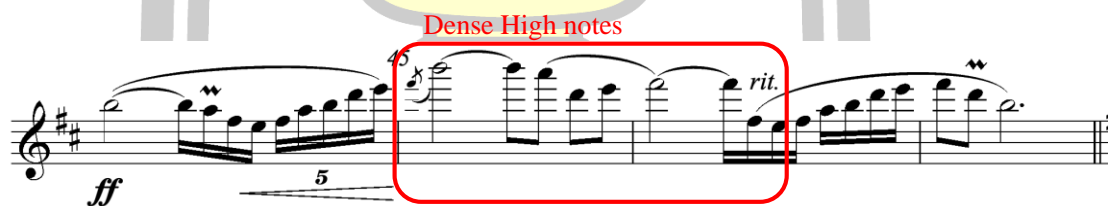


Source: Zhuojun Xie (The researcher).

The Exposition section is marked by “singing, slightly accelerated”, which is slightly faster than the introduction, but not quite at the speed of Allegro. This section has some pitches in a higher range, which is common in Mongolian music. The singing methods of the long tunes are divided into real and falsetto voices, having a high range. In this part, the flute adopts the method of legato to keep the integrity of the phrase, so the strength of the music changes with the notes, with a soft tone (See Figure 5. 32). After the transposition, the tone of the music rises, giving the whole body and mind the charm of the grassland.

Figure 5. 32

Measure 44-47 in exposition of “On the Inner Mongolian Grasslands”



Source: Zhuojun Xie (The researcher).

Development of “On the Inner Mongolian Grasslands” (Measure 48-78)

An articulation mostly found in the development part is staccato, with a joyful speed to express the excitement of people on horseback. A player should pay attention to the strength of skips and breath support. In the middle of the Allegro, there is a part with a wider rhythm and a higher register. This part is like the long tune of the Mongolian folk song, which expresses the state of mind of galloping on the grassland

with a wide rhythm and a higher range. In the last part of the Allegro, there are full of thirty-two notes, and the disjunct motion here should use the flute technique of “double tonguing” to create a magnificent atmosphere of horses’ galloping.

When playing, the tongue should be clear and light that relies from the abdominal support to give more air, interrupt the breath with the tongue. It is better to pronounce the articulation “di gi di gi”, rather than “tu ku tu ku”. The former can be lighter, and can show the Mongolian horseback riding skill and the joy after the harvest. When you pronounce the articulation, you must pay attention to the phrase and the direction of the music, and do not make the music linger (See Figure 5. 33). The music will be stagnant and lack of dexterity, which will make the music ordinary and lose the characteristics of Mongolian music.

Figure 5. 33

Measure 65-69 in development of “On the Inner Mongolian Grasslands”

Source: Zhuojun Xie (The researcher).

Recapitulation of “On the Inner Mongolian Grasslands” (Measure 79-96)

The Recapitulation section between 79 and 96 measures, serves as a reiteration of the melody, initially presented in the Introduction. The time signature changes from 4/4 to 5/4, and the tempo is set in rubato (See Figure 5. 34). The delicate musical expression and free rhythmic beat of the recapitulation relates to the vast expanse of the grassland and the sorrow of parting.

Figure 5. 34

Recapitulation of "On the Inner Mongolian Grasslands" (Measure 79-96)

A tempo I (tempo free)

Source: Zhuojun Xie (The researcher).

The solo flute piece, "On the Inner Mongolian Grassland," is a result of a vivid combination of musical ornaments, a smooth and fluid melody, lively and throbbing rhythmic features, and other elements. The piece draws on the characteristics of the regional style color area of Inner Mongolia, and uses the Western writing technique as a medium to present the elements of Mongolian music through the flute playing. In this way, it is likely to see that a variety of cultures fills one another, promoting the development of Mongolian and flute music.

By employing a methodology that involves the performance of ethnic music with Western instruments; in other words, to present the elements of ethnic music within a Western musical context, the opportunity is granted to the general public to gain an understanding of and learn to play the Western flute. Furthermore, this approach

helps disseminate Chinese music on a global scale through the medium of the Western flute.

5.2.2 “The Bright Sun Shines over the Tianshan Mountains” from Uyghur

In 1972, Huwei Huang, the former head of the Composition Department of the Sichuan Conservatory of Music, composed this classic work for solo flute behind the feelings he had during his trip to Xinjiang in 1963. Huang's music meticulously depicts the natural scenery of the Tianshan Mountains in Xinjiang, to draw the majesty and magnificence of the Tianshan Mountains (Jiang, 2017). This large-scale solo piece for flute consists of two parts: a beautiful slow movement praising the natural scenery of the Tianshan Mountains, and a passionate fast movement eulogizing the happy life of the people of all ethnic groups in the north and south of the Tianshan Mountains. This piece is set for Western flute. While there are countless flute works today for most of them being foreign works, the Chinese works resulted from the idea of adaptation which “The Bright Sun Shines over the Tianshan Mountains” is no exception, for it has a strong color of the Chinese region. It is not surprising to know that this work has been frequently performed in solos and can be seen in various flute teaching materials because it is a classic work for the Chinese flute.

This piece is double binary form, consisting of two parts: a slow and a fast part. The slow part is ternary form, and the fast part is binary form. There are also an introduction, a cadenza and a coda attached (See Table 5.14, 5.15 and 5.16).

Table 5.14

The musical formal structure of “On the Inner Mongolian Grasslands”

Section	1	2	3	4	5
Basic Form	Intro	Ternary A+B+A ¹	Cadenza	Binary C+C+C ¹ +D+D ¹	Coda
Measure	1-15	3-36	37-38	39-171	172-235
Strophic Form:	Introduction	Exposition	Cadenza	Recapitulation	Coda

Chinese Mode	B Gong	B Gong-F# Shang	F# Shang	B Yu- E Yu- B Yu	B Yu
Western Mode	B Minor Pentatonic	B Minor Pentatonic -F# minor Pentatonic	F# Minor Pentatonic	B Minor Pentatonic -E Minor Pentatonic -B Minor Pentatonic	B Minor Pentatonic

Source: Zhuojun Xie (The researcher).

Table 5. 15

Ternary Form Measure and Key Division

Basic Form	A			B		A'		
Form Structure	a	b	c	d	d ¹	a ¹	b ¹	c ¹
Key	A			D		D		a
Number of Measure	3	4	4	4	5	3	4	6

Source: Zhuojun Xie (The researcher)

Table 5. 16

Binary Form Measure and Key Division




Basic Form	C		C		C ¹		D		D ¹	
Form Structure	e	e ¹	e	e ¹	e ²	e ³	f	f ¹	f ²	f ³
Key	d				D		d			
Number of Measure	8	8	8	8	16	16	8	8	8	16

Source: Zhuojun Xie (The researcher)

The researcher analyzes “The Bright Sun Shines over the Tianshan Mountains” and present it in the table with time signatures, tempo, meter, note types, common techniques shown below (See Table 5.17).

Table 5.17

“The Bright Sun Shines over the Tianshan Mountains” Characteristic Analyze

Characteristic	Analyze
Tempo	Lento- Adagio- Largo- Allegro- Cantabile- Allegro
Time Signature	4/4, 2/4
Dynamics	<i>p, mp, mf, f, ff, crescendo, diminuendo</i>
Range	
Articulation	Legato, Slur, Staccato, Accent, Tenuto
Ornaments	Acciaccatura, Appoggiatura, Mordent, Trill
 	
Audio Flute Score	

Source: Zhuojun Xie (The researcher)

Introduction of “The Bright Sun Shines over the Tianshan Mountains”

In the introduction, the composer explicitly requested that this section be played with free and uncluttered emotion, to express the majesty and beauty of the Tianshan Mountains in spring. It is advisable not to play this section with too many frequent changes of breath and too many breaks in the phrases, or it will not be possible to achieve the effect of a single breath, and the melodic line will not be able to well express the scenery of the rolling mountain range.

In the D major part of the Intro section, it is necessary to pay attention to the dynamics, each subsection starts from *mf* to *p*. At the beginning of the first breath, we need to play two phrases, both of which have A notes as the ending, which is extremely

demanding in terms of intonation, and the speed of the airflow should be kept smooth and moderate when playing to *p*. At the beginning of measure 11, a group of 32nd notes form a downward modal scale, which requires continuous breath to ensure the continuity of the large phrases. In measure 15, although it ends from the bass to the soprano, the articulation mark breaks in the traditional way, with a strong low note gradually weakening to the high note.

Figure 5.35

Intro of “The Bright Sun Shines over the Tianshan Mountains”

阳光灿烂照天山
The Bright Sun Shines over the Tianshan Mountains

Composed by Huwei Huang
Transcribed by Zhuojun Xie

Lento grandioso

mf *p* *mf*³

7 *p*³ Sequence Segment 1 Segment 2

9 *mf* *f* Segment

12 High-Low-High

14 *rit.* 27

adagio sereno e cantato

3 *p* *mf* ♩ = 56

Source: Zhuojun Xie (The researcher)

Exposition of “The Bright Sun Shines over the Tianshan Mountains”

After the introduction, the melody of the theme in part I is bright and melodious. It is considered the most beautiful melody in the whole piece, with a strong Xinjiang folk music style - the Tianshan theme.

Figure 5. 36

The melody of the theme in exposition

adagio sereno e cantato

$\text{♩} = 56$ The theme melody of whole piece

3 *p* *mf*

7 3

Source: Zhuojun Xie (The researcher)

In the continuous octave performance, the change of the airflow is very high, in that, the airflow direction in the bass is facing down, while in the treble the airflow direction is facing up. In this case, the lower jaw is used to change back and forth to control the direction of the airflow, and the lower lip and the lip rest are unchanged.

Figure 5. 37

The Difficulty technology of Playing in Octaves

Breath needs to be consistent, pay attention on the slur notes

allargando

22 *f* *cresc.*

(h)

Source: Zhuojun Xie (The researcher)

Cadenza of “The Bright Sun Shines over the Tianshan Mountains”

Looking at a breathing technique in the Cadenza, it is very similar to that of the introduction. Abdominal breathing makes full use of the expansion of the waist to store

a large amount of air, and a good method of air exchange is needed between phrases. During the exchange of breath, the touch between the lower lip and the mouthpiece should be kept as small as possible, and the upper forehead should be opened as wide as possible. Do not wait until you have used up all the air in your abdominal cavity, as this will slow down the inhalation speed, resulting in losing the coherence of the phrase outright.

Recapitulation and Coda of “The Bright Sun Shines over the Tianshan Mountains”

There are two places in the Allegro section, where the bass register is dense and difficult to master.

The first one is from measure 108 to measure 123, where the difficulty lies in the low register with fast speed. When practicing, we should first practice slowly, with deep breath position, abdominal breathing, high sensitivity to change the direction of the airflow. Then, repeat the practice in the bass area to achieve each tone clear and full, so that the flute cavity can vibrate sufficiently, with resonance in the pronunciation.

It is found that there are mainly two motifs, and the techniques such as repetition, orchestration and rhythm adaptation are performed in association with the two motifs. (See figure 5. 38)

Figure 5. 38
Measure 108-123

The musical score for measures 108-123 is presented in four staves. The first staff (measures 108-112) features 'motif a' (measures 108-110), 'motif b' (measures 111-112), and a 'repeat (motif a)' (measures 113-114). The second staff (measures 115-117) shows a 'repeat (motif b)' (measures 115-116) and 'Ornamentation (motif a)' (measures 117-118). The third staff (measures 119-122) includes 'Ornamentation (motif b)' (measures 119-120), 'motif a' (measures 121-122), and 'motif b rhythm change' (measures 123-124). The fourth staff (measures 125-126) shows 'mf' dynamics. A large grey arrow points from the first staff to the second, and a red circle highlights a specific note in the second staff.

Source: Zhuojun Xie (The researcher)

The second section, from measure 198 to measure 205, consists of a string of sixteenth notes. It requires the use of a common flute technique, the double tonguing, to complete the passage. This passage is as difficult as measure 108 to 123, but it appears in a lower range. It is suggested to employ the double tonguing to maintain a clear, full sound in the fast-moving bass register, for the point of articulation is not easy to master. Yet, if wanting to succeed, it is recommended to use the Tu Ku Tu Ku for a clearer pronunciation (See figure 5.39).

Figure 5.39
Measure 198-205

Source: Zhuojun Xie (The researcher)

Huang has always paid attention to making his works to have national styles and local characteristics. The majority of solo pieces in the Xinjiang musical style – from the main theme to the melodic development, and then from the arrangement of harmony to the tonal treatment—has obvious traces of national styles and local characteristics, which makes the works both musically satisfying and profoundly academic, which reveals Huang's strong compositional prowess.

While analyzing and discussing this instrumental work, I realized that I should continue to delve into the path of combining national music with Western music and carry it forward.

5.2.3 “Swallow” from Kazakh

Chang's article states that in addition to the various modes of the pentatonic scale, the melodies of Kazakh folk songs are distinctive, in that, they show the fusion of European major and minor modes. Sometimes there are alternating modes and transpositions such as the B-flat is often used as an auxiliary tone in the melody, and

the coexistence of pentatonic and heptatonic scales is remarkable in the Kazakh folk songs (Zhang, 2022).

Rhythm of Kazakh folk songs is created behind a horse's galloping which riding on horse's back is an important means of transportation for the Kazakh people. So, the Kazakh folk songs mostly use the rhythmic pattern of dotted notes to show the scene of a running horse. The rhythms and beats of Kazakh folk songs are varied in styles. The beat pattern is mostly two or three beats in group, and within the structure there is an informal cycle of changing beats. The so-called 3/4 beat relationship does not follow a strong-weak-weak rule. Rather, due to the long notes on the second beat, the bar becomes a syncopated rhythm, and the second beat is usually articulated, instead.

Kazakh folk songs, being influenced by the Kazakh language, have their own unique rhythmic characteristics. Therefore, the metronome of "2" and "3" or "2+3" and "3+2" is produced, such as 2/4, 3/4, 3/8, 5/8. There are also 2 as a multiple of the beat system, which produces 4/4, 4/8, 6/8. Although the most common Kazakh folk songs are in two and three beats in group, it is uncommon to find the same meter in one piece from the beginning to the end. In most cases, the meter is often changed to a complex meter.

In the 1950s and 1960s, Pingtai Duan adapted the folk song "Swallow" for the flute. The flute piece "Swallow" was originally a Kazakh folk song. The Kazakhs are music enthusiasts, and their folk music is diverse using a wide range of musical elements. The folk song "Swallow" is in seven-tone mode (See Figure 5. 40), with a rich and colorful melody, vivid acoustic colors, strong local characteristics, and easy-to-understand lyrics. It tells the story of a young Kazakh man, who expresses his love for his beloved one. The lyrics show the Kazakh youth's firm confidence and a passionate desire for love.

พหุ มุ ปณ ทิ โต ชี เว

Figure 5. 40
The folk song “Swallow” from Kazakh

燕子
Swallow

Kazakh Folk Song
Transcribed by Zhuojun Xie

Moderato

燕子 啊! 听我唱个我心爱的
yan zi a! ting wo chang ge wo xin ai de

燕子 歌, 亲爱的听我对你说一说燕子啊! 燕子
yan zi ge, qin ai de ting wo dui ni shuo yi shuo yan zi a! yan zi

啊! 你的性情愉快亲切又活泼, 你的微笑好像星星
a! ni de xing qing yu kuai qin qie you huo po, ni de wei xiao hao xiang xing xing

在 闪烁。 啊! 眉毛弯弯
zai shan shuo. a! mei mao wan wan

眼睛亮, 脖子匀匀头发长, 是我的姑娘燕子啊!
yan jing liang, bo zi yun yun tou fa zhang, shi wo de gu niang yan zi a!

燕子啊! 不要忘了你的诺言变了心, 我是你的,
yan zi a! bu yao wang le ni de nuo yan bian le xin, wo shi ni de,

你是我的燕子啊。 啊!
ni shi wo de yan zi a. a!

Source: Zhuojun Xie (The researcher)

Duan's flute version of “Swallow” continues the main ideas and feelings, expressed in the piece with a simple and natural melody to reveal a sense of pure nature. The flute is supposed to express the emotion of the piece. The sound is bright, mellow and gentle to show the young people's desire for love.

This piece is in Binary form, and the following content focuses on the middle of the song, comprising the main melody and the variation section. The introduction and coda are piano accompaniment parts, so they are not to be analyzed. (See Table 5.18).

Table 5. 18

The musical formal structure of “Swallow”

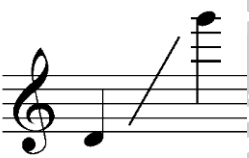
Section	1	2	3	4
Basic Form	Intro	A	B	Coda
Measure	1-5	6-43	44-70	71-86
Strophic Form:	Introduction	Exposition	Recapitulation	Coda
Chinese Mode	G Yu			
Western Mode	G Minor Pentatonic			

Source: Zhuojun Xie (The researcher)

The researcher analyzes “Swallow” and show in the table including time signatures, tempo, meter, note types, common techniques (See Table 5. 19).

Table 5. 19

“Swallow” Characteristic Analyze

Characteristic	Analyze
Tempo	Moderato
Time Signature	2/4
Dynamics	<i>pp, p, mp</i>
Range	
Articulation	Legato, Slur, Fermata
Ornaments	Acciaccatura, Appoggiatura



Flute Score

Source: Zhuojun Xie (The researcher)

Exposition of “Swallow”

The composition consists of four identical phrases, each has eight measures. The final phrase features a more complex rhythmic structure and an ornamented melody, serving as a variation of the first phrase. This variation reflects the characteristics of Kazakh folk music, with a more fluid and dynamic rhythmic pattern (See figure 5.41).

Figure 5. 41

The flute version of “Swallow” from Kazakh (6-43 measure)

燕子
Swallow

Kazakh Folk Song
Arranged by Pingtai Duan

Moderato

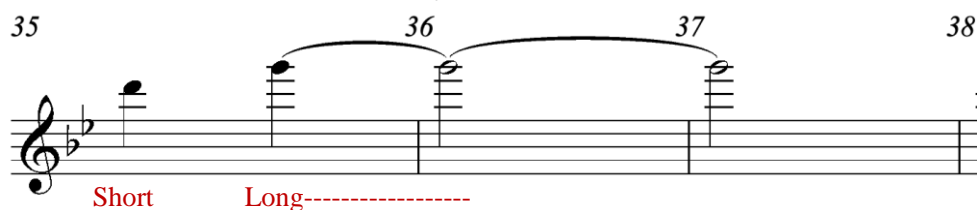
5 10 15 20 25 30 35 40

Motif 1st phrase 2nd phrase (High Octave) Augmentation 3rd phrase-Augmentation 4th phrase (High Octave)

Source: Zhuojun Xie (The researcher)

Recapitulation of “Swallow”

Long and short rhythmic patterns are often used in Kazakh music (See Figure 5.42):

Figure 5. 42*Characteristic Kazakh rhythms in “Swallow ” in measure 35-37*

Source: Zhuojun Xie (The researcher)

The flute version of “Swallows” is not very long, and there are no frequent beat changes in the whole piece. However, the use of rhythm positively illustrates a strong Kazakh national flavor. The whole piece is in 2/4 time, mostly consists of eighth notes, matched with the characteristics of Kazakh music.

Kazakhs live a nomadic life, which has a profound influence on their music. Kazakh folk songs often start with a soaring tune, then followed by a long-drawn-out melody, which has a lot to do with the nomadic life of shouting and calling on the vast grasslands. Each phrase of “Swallows” starts with a large leap in a high register.

Swallows”, as a flute piece that was adapted from a folk tune, is not very long, but it emphasizes the Kazakh musical characteristics.

5.2.4 “In the Silver Moonlight” from Tajik

The Tatars are also one of China's officially recognized ethnic minorities, living mainly in the Xinjiang region of China, which belongs to the Europa ethnic group. Their language belongs to the Turkic group (Zhao, 2015).

Under the Silver Moonlight is a Tatar folk song that expresses a young man's sadness, longing and yearning for love. The beat used in the flute song “Under the Silver Moonlight” is also the common 3-beat as in folk songs, which appears throughout. The rhythms in the piece are rich and varied, with the use of dotted rhythms, even rhythms, triplets, and sextuplets to enhance the expressive power of the piece.

This piece is in Binary form (See Table 5.20):

Table 5. 20

The musical formal structure of “In the Silver Moonlight ”


Section	1	2	3	4
Basic Form	Intro	A	Cadenza	B
Measure	1-4	5-29	30-37	38-63
Strophic Form:	Introduction	Exposition	Cadenza	Recapitulation
Chinese Mode	---			
Western Mode	G Major	G Major- C Major	Bb Major	F Major

Source: Zhuojun Xie (The researcher)

The researcher analyzes “In the Silver Moonlight” shown in the table below including time signatures, tempo, meter, note types, common techniques (See Table 5.21).

Table 5. 21

“In the Silver Moonlight” Characteristic Analyze

Characteristic	Analyze
Tempo	Andante- Animato- Andante
Time Signature	2/4
Dynamics	<i>mp, mf</i>
Range	
Articulation	Legato, Slur
Ornaments	None



Audio



Flute Score

Source: Zhuojun Xie (The researcher)

“In the Silver Moonlight” mainly uses the rhythm shown in Figure 5. 43, with the first rhythm pattern shown below in the first and second stanzas, and with dotted eighths in some measures instead of eighths.

Figure 5. 43

“In the Silver Moonlight” (measure 1-29)

在银色的月光下

In the Silver Moonlight

Same rhythm patterns

Tatar Folk Song
Arranged by Xin Yue

Transcribed by Zhuojun Xie

Andante
4

mp Rhythm change on 3rd beat

11

17 *mf* Key change

23 Key change

Source: Zhuojun Xie (The researcher)

The last section of “In the Silver Moonlight” begins at measure 51, which is the most difficult part of the piece (See Figure 5. 44). The complex rhythmic pattern enriches the expressiveness of the piece, while enhancing the Tatar musical style, which is in line with the elasticity of the Tatar dance and the adhesive quality of the language. The use of such short rhythms makes the Tatar musical style more distinctive.

Figure 5. 44
“In the Silver Moonlight” (Measure 51-End)

The musical score consists of five staves, numbered 48, 53, 56, 59, and 61. The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often grouped into triplets (marked '3') and sextuplets (marked '6').

Annotations include:

- A red box around measures 51-52 with the text "Watch slur on 4th beat".
- A yellow box around measure 51 with the dynamic marking *mf*.
- Purple arrows pointing to the first notes of measures 53 and 54 with the text "Notes go from low to high, take big breath after first note".
- A red box around measures 56-57 with the text "Sequence".
- A yellow box around measure 61 with the dynamic marking *f*.

Source: Zhuojun Xie (The researcher)

“In the Silver Moonlight” is a successful flute solo piece adapted from a Tajik folk song. The piece is about a young man and woman's longing to see each other. The player needs to work hard on the breath and intonation, as well as the transitions between sections to express this love and affection. Listening to the song makes the listener touched by the deep emotion of the piece.

5.2.5 “The Shepherd of Grassland” from Hani

“The Shepherds of Grassland”, written by a composer named Liao, is a flute solo piece in a very different style. Having been sung for a long time, it is such unique national tunes, with harmonies depicting the loneliness and roughness of the grassland shepherds. The song was composed during Liao’s study of composition theory at the Central Conservatory of Music in the early years of the People's Republic of China. Then, Liao accompanied a consolation delegation from the southwest region organized by the Ministry of Culture to the minority ethnic groups in Yunnan Province to experience their lives and carry out propaganda and consolation work.

The solo is composed of Ternary Form, with different styles and unique techniques, and with distinctive regional characteristics in melody and rhythm (See Table 5.22).

Table 5. 22




The musical formal structure of “The Shepherd of Grassland”

Section	1	2	3
Basic Form	A	B	A
Measure	1-23	24-67	68-81
Strophic Form:	Exposition	Trio	Recapitulation
Chinese Mode	B Yu	F# Zhi	B Yu
Western Mode	B Minor Pentatonic	F# Minor Pentatonic	B Minor Pentatonic

Source: Zhuojun Xie (The researcher)

The researcher analyzes “In the Silver Moonlight” shown in the table below including time signatures, tempo, meter, note types, common techniques (See Table 5.23).

Table 5. 23*“The Shepherd of Grassland” Characteristic Analyze*

Characteristic	Analyze
Tempo	Largo- Allegro- Largo
Time Signature	9/8, 12/8, 4/4, 6/8, 1/4
Dynamics	<i>mp, f, ff</i> , crescendo
Range	
Articulation	Legato, Slur, Accent, Fermata
Ornaments	Acciaccatura
	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>Audio</p> </div> <div style="text-align: center;">  <p>Flute Score</p> </div> </div>

Source: Zhuojun Xie (The researcher)

Exposition of “The Shepherd of Grassland” (Measure 1-23)

This section mainly shows a sense of loneliness, so the choice of tone should be weak, thin and dark, especially in the first and second sentences. It is commonly thought that the loneliness of the shepherds is best revealed by this “weak, thin and dark” sound. When the music continues to the third and fourth sentences, the mood of the music is gradually changed from the previous description showing the shepherd’s loneliness into his fight against fate. In this case, the timbre of the third phrase is still the same as the previous one. Then, with the flow of the music and the change of mood, the timbre changes from false to solid, from thin to thick, and from dark to bright. The choice of the fourth phrase’s timbre, likewise, change for a suitable color. The timbre of the fifth and sixth lines will abruptly change, especially in the 22 bars of the treble F and 23 bars of the treble E that the sound will become very thick and full, and very bright and clear. The mood of the music will be released through this change in sound.

The music is divided into six phrases, each of which is relatively long with a slow tempo, which is in need of the player’s high control of breathing. Before playing

each phrase, the player must fully adjust his breath, inhale deeply, and harmonize to satisfy the amount of breath required to ensure the smooth completion of the performance. Among the six phrases of music are from the bass notes, which require and the use of a relatively weak volume. With the upward direction, the melodic line appears to become stronger. Then, when the line descends, it entrusts a greater support to breathing controls, because it is easy for the sound to inaudible. However, with an upward direction, the sound is likely to become thick, full, bright and clear. The music of the mood through the changes in the sound and the perfect release. It is obvious that the emotions in the music is closely associated with sound changes.

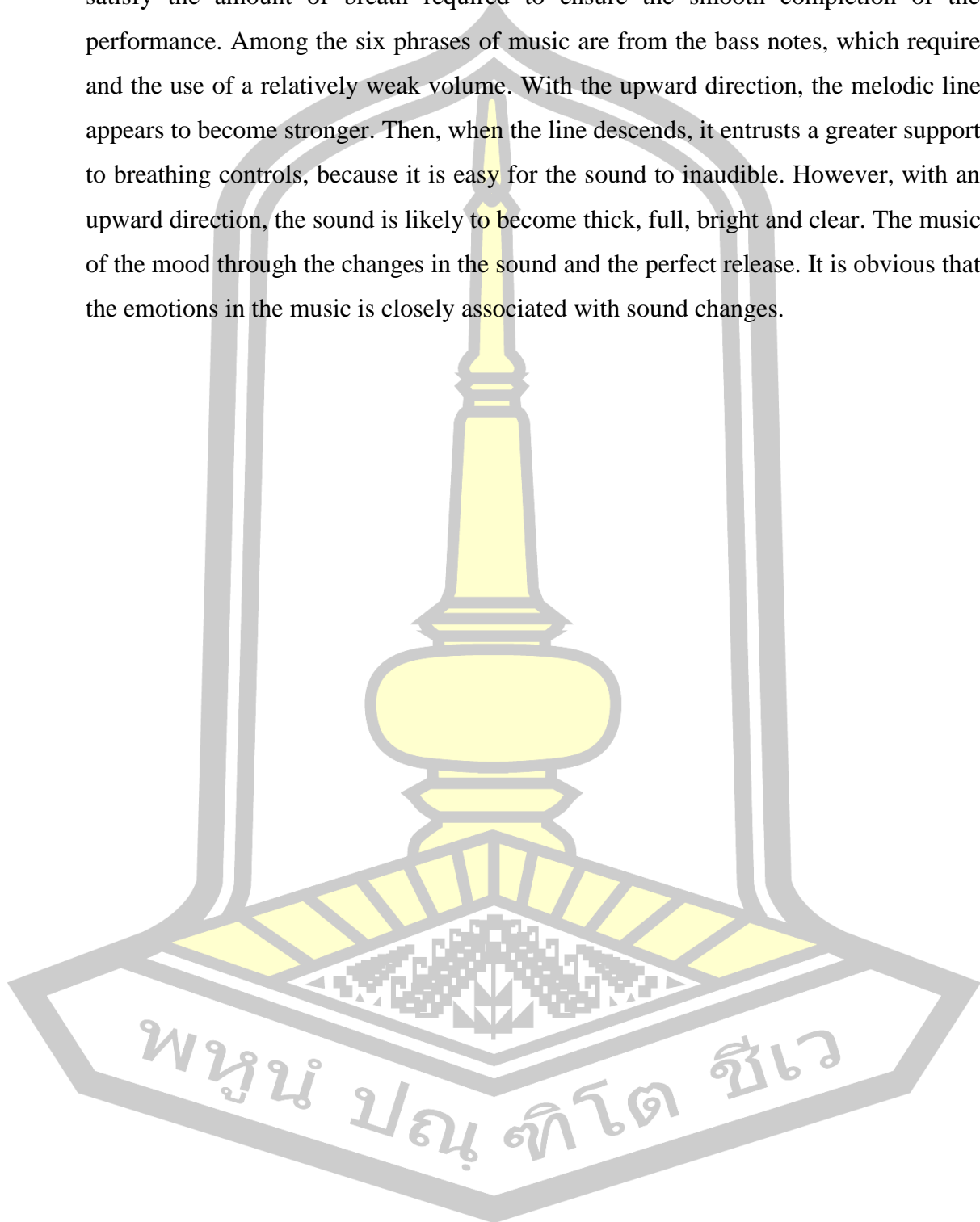


Figure 5. 45

Exposition of "The Shepherd of Grassland" (Measure 1-23)

草原上的牧羊人
The Shepherd of Grassland

Composed by Shengjing Liao
Transcribed by Zhuojun Xie

Largo tempo rubato Time signature changes each measure

b: **mp** **f** **f**

1st phrase

2nd phrase

3rd phrase

4th phrase

5th phrase

6th phrase

(VI-I) Plagal Cadence

The musical score is written in treble clef with a key signature of one sharp (F#). It begins with a blue bracket on the first measure. The time signature starts as 9/8. A red bracket labeled '1st phrase' spans measures 1 and 2. A yellow box labeled 'mp' is under measure 2. A green circle highlights the 12/8 time signature in measure 3. A blue bracket labeled '2nd phrase' spans measures 3 and 4. A yellow box is under measure 4. A red bracket labeled '(VI-I) Plagal Cadence' spans measures 5 and 6. A blue bracket labeled '3rd phrase' spans measures 7 and 8. A green circle highlights the 9/8 time signature in measure 9. A blue bracket labeled '4th phrase' spans measures 9 and 10. A green circle highlights the 12/8 time signature in measure 11. A blue bracket labeled '5th phrase' spans measures 11 and 12. A green circle highlights the 6/8 time signature in measure 13. A yellow box labeled 'f' is under measure 13. A blue bracket labeled '6th phrase' spans measures 13 and 14. A green circle highlights the 4/4 time signature in measure 15. A yellow box is under measure 15. A blue bracket labeled '3rd phrase' spans measures 15 and 16. A green circle highlights the 12/8 time signature in measure 17. A yellow box labeled 'f' is under measure 17. A blue bracket labeled '5th phrase' spans measures 17 and 18. A green circle highlights the 9/8 time signature in measure 19. A blue bracket labeled '6th phrase' spans measures 19 and 20. A green circle highlights the 4/4 time signature in measure 21. A yellow box is under measure 21. A blue bracket labeled '3rd phrase' spans measures 21 and 22. A green circle highlights the 9/8 time signature in measure 23. A blue bracket labeled '3rd phrase' spans measures 23 and 24. A green circle highlights the 4/4 time signature in measure 25.

Source: Zhuojun Xie (The researcher)

Trio of “The Shepherd of Grassland” (Measure 24-67)

The second section becomes rough and active, corresponding to the loudness in *f* and *ff*. The amount of air here also needs to be accumulative. The flowing of air is not as smooth and long as in the first section, but elastic and jumping. This passage shows the lively and boisterous scene of the grassland where the horses are galloping and the cows and sheep are in herds, especially in the several whole notes of measures 26, 27, 30, 31, 34 and 35 (See Figure 5. 46). This should be played like the yells of the herdsmen on horseback or the player might assume the feeling of the herdsmen riding horses and yelling.

Figure 5. 46

“The Shepherd of Grassland” (Measure 24-35)

24 *Allegro vivace*

28

32 *Sequence*

f

Herdsmen riding horses and yelling

Source: Zhuojun Xie (The researcher)

Finally, from measure 57 to 65, the music is gradually exposed, and the breath control should be calmed, with a more delicate controll. The power becomes weaker and falls on the *mp*, showing that people on the grassland are dispersing, so that the joyful scene gradually becomes quiet, leaving the shepherd with a forlornness (See Figure 5. 47).

Figure 5. 47

“The Shepherd of Grassland” (Measure 57-65)

Herdsmen riding horses and yelling 3

Tenuto

The last note fades out...

Source: Zhuojun Xie (The researcher)

Recapitulation of “The Shepherd of Grassland” (Measure 68-81)

The recapitulation section was created by ways of reproducing the first section. So, the breath control and the first section is basically similar, but in the performance having the dynamic to appear stronger, from *mp-mf-f-ff* gradually brighten, which is also based on the shepherd's inner mood changes. After the second section of the grassland, it continues with bustling, joyful mood after the transition. Although the people dispersed, it left the shepherd with fond memories of the shepherd's heart of joy. When emotions have not died down, then the first section of the tone to appear brighter, the breath power to be stronger, and the shepherd bears a sign of relieve after the thought of liberation. This way, it let an overtone note to end the whole song, then the shepherd's figure disappeared in the prairie.

Overtone technique is not used much in flute music, but in practice, flute overtones are played with forms of fingerings that are five or eight degrees lower than the main note. They are mainly used to express things or objects that are empty, ethereal, hazy, and fading away, so “Shepherd on the Grassland” only uses them once in the whole piece on the ending note B (See Figure 5. 48). The overtones are played in the fingering of the E of the second group of small letters, to have the pitch of the B of the second group of small letters. It is such a insignificant overtone, showing us a picture

of the shepherd in the joyful atmosphere, the people scattered, and the picture of the shepherd is also fading away and disappears in the vast depths of the grassland.

Figure 5. 48

Recapitulation of "The Shepherd of Grassland" (Measure 68-81)

68 **tempo primo**

Time signature changes each measure

71

74 *mp* *f*

77 *ff*

Play the pitch of B in E fingering

79

(VI-I) Plagal Cadence

Source: Zhuojun Xie (The researcher)

The early days of the founding of the People's Republic of China to the mid-1960s were great periods of a prosperous inception of China's socialist culture, which was contemporary to the gradual development of the Chinese flute music. During this period, many Chinese flute music works were disseminated, and "Shepherds on the Grassland" was one of them. The emergence of these works laid a concrete foundation of teaching and performing Chinese flute music. Most of these works are still widely used in flute teaching and performance, as well as in foreign cultural exchanges.

Therefore, It is vital to have a comprehensive understanding of these works to be performed.

5.3 Work for Integration of the Western Flute into Chinese Music-- Contemporary technique flute repertoire created locally in China

5.3.1 “Sound Waves from Midnight”

This piece was commissioned by the organizing committee of the “Huaxia Cup Flute Competition” in 2021 by the young composer, Mao Yuxuan, and was used as a compulsory piece in the semi-final of the Youth A group. The whole piece is composed according to a newly-created scale, to deliberately avoid the “symbolic” tonal sense that is akin to the traditional tuning, whereby using a new material while retaining a tonal center based on the core note D. The piece is for young flute composers. As one of the contemporary flute solo works, it is selected to be one of a series of the required repertoire of the “Huaxia Cup Flute Competition”. Another reason is that it won the popularity among flute performers. More and more players delve into the interpretation of this contemporary work, which promotes the development of the flute playing art. The QR code below is the audio and full sheet of music for this flute solo piece (See Figure 5. 49). On the first few pages of the piece, the composer labeled some notational notes used in the piece.

Figure 5. 49

The QR codes of “Sound Waves from Midnight”



Audio



Flute Score

Source: Zhuojun Xie (The researcher)

The picture below shows some performance instructions given by the composer as a guideline for practice. (See Figure 5. 50)

Figure 5. 50*Explanation of Symbols in "Sound Waves from Midnight"*

con vib.
molto vib.
large vib.
non vib.

Con vibrato / 自由揉音
Molto vibrato / 非常多 (快速) 的揉音
Large vibrato / 较大幅度的揉音
Non vibrato / 不揉音

The rest of the performance notes have been marked on the score
其余的演奏说明均已在总谱中标记

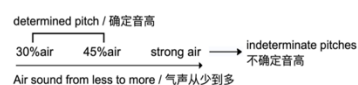
Duration: approx. 9 minutes
作品时长: 约九分钟



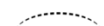
Dying away naturally (used only in Senza tempo)
逐渐消失、淡出 (只在自由节奏中出现)



Change very gradually from one sound or way of playing to another
逐渐从一种音响或演奏方式转换为另一种音响或演奏方式



Only used when playing harmonics, all harmonics included before the end of the line are overblown according to the basic tones given before the root line. If there are two base tones in the indication, the top harmonics are overblown in the order of the two base tones. 只用在演奏泛音时, 线条结束前包含的所有泛音都按照根线条前所给出的基础音进行超吹, 如果指示中有两个基础音, 则按照两个基础音的顺序依次超吹得到上方的泛音。



The dotted line represents the melody of one breath. Can breathe secretly, but on the whole, it can't be heard disconnected. 断开的连线表示一个大致连贯的句子, 中间可以偷偷换气, 但整体上不能听到断开的地方。

Resource: Yuxuan Mao (Composer)

By imitating the sound effects of various instruments and using different landscapes as a compositional technique, "Sound Waves from Midnight" is able to express the composer's philosophical reflections on life at sea and the city's nightlife in the midst of a pandemic by explaining a wild and barbaric scenery to express the lyricism of the composer. The structure of the three movements of the piece is shown in the Figure 5. 51.

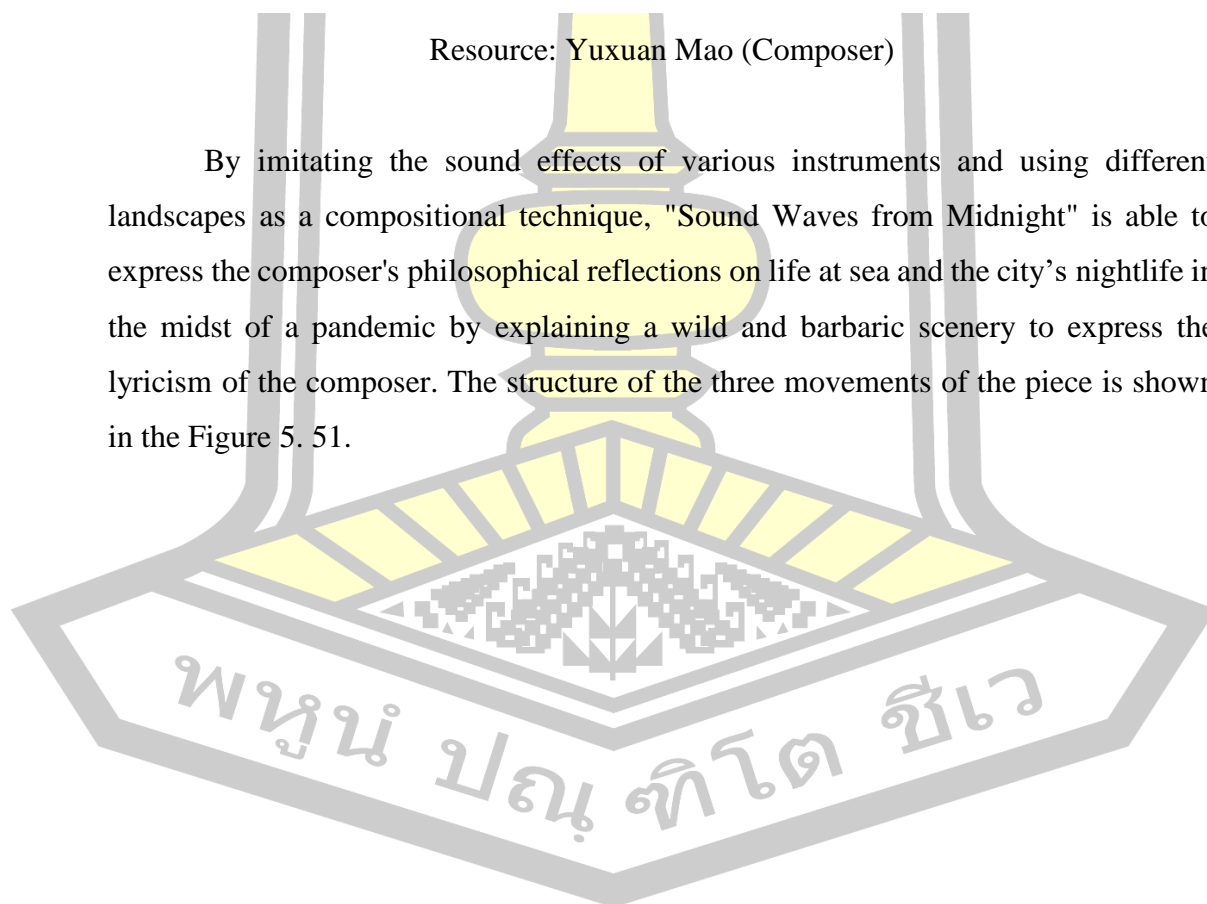
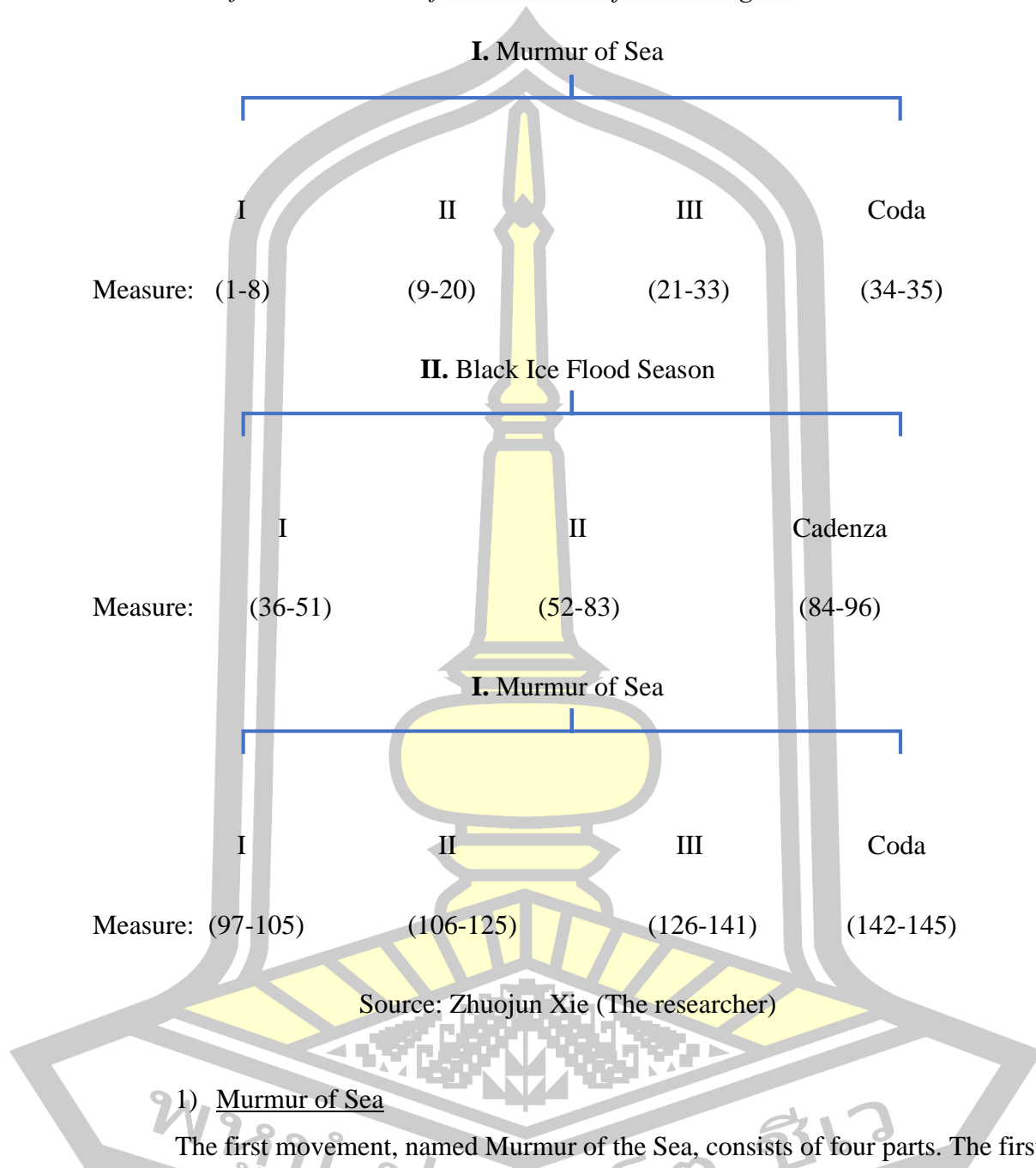


Figure 5. 51

The musical formal structure of “Sound Waves from Midnight”



1) Murmur of Sea

The first movement, named Murmur of the Sea, consists of four parts. The first part begins with the sound of waves coming out of the cold sea water. The sound effect which imitates a shakuhachi (a traditional Chinese musical instrument) is used in the third measure to introduce the motif of the first movement (Fig. 5. 48). The second and the third parts use the motif of the first part (Fig. 5. 49) to form the new motif by continuous shifting and variations (Figs. 5. 49, 5.50, 5.51) to depict the scene of the composer being alone by the sea late at night. It also has a power to reveal the

composer's uneasiness, confusion and uncertainty in the face of the outbreak of the epidemic at its initial stage.

Figure 5.52
Motif in Measure 6

Flute

Senza tempo

"wave sound / 海浪声" strong air

横笛尺八的声响 / shakuhachi-like

♩ = 82 large vib. → ord.

ppp → *sf* *ff*

"xu"

dying away naturally

★ 1) key slap (approx. 5")

pp < p mp > p < mf

Motif

p < ff

Resource: Yuxuan Mao (Composer)

Figure 5.53
The second and the third parts motif in measure 11

11 $\frac{3}{4}$ con vib. Motif

f

3

Resource: Yuxuan Mao (Composer)

Figure 5.54
the motif melody by continuous shifting and variations in measure 23,24

Fl.

22 $\frac{3}{4}$ ord. 30%air 8 strong air ord.

legato

accel.

mf poco dim. p f p f ff

Resource: Yuxuan Mao (Composer)

Figure 5.55
Measure 29

29

7

molto vib. ♯

Resource: Yuxuan Mao (Composer)

The first movement contains special modern interpretation techniques, including sing and play (See Figure 5.56), key slap (See Figure 5.56), flutter tongue (See Figure 5.57), harmonic (See Figure 5.58).

Figure 5. 56

Play and Sing tech and Key Slap Techniques on Measure 1-2

Flute

5" 3" 3" approx. 8"

ppp — *sfff ff*

"xu"

dying away naturally

★ 1) key slap (approx. 5")

p — *ppp*

Note. Key slap: A short percussive sound made by the keys.

Resource: Yuxuan Mao (Composer)

Figure 5. 57

Flutter Tongue Technique on Measure 27

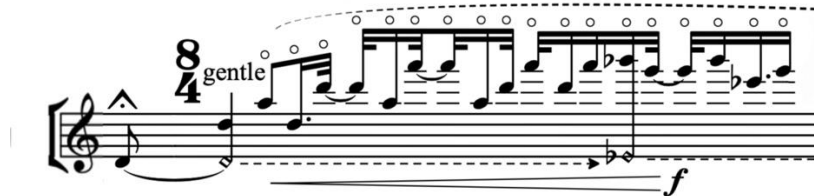
★ 3) flattertongue.

Fl.

4/4

Note. Flutter the tongue to make a characteristic 'Frrrr' sound. Resource: Yuxuan Mao (Composer)

Figure 5. 58
Harmonic Technique on Measure 34, 35



Note. Playing harmonics from slow to fast and back again.

Resource: Yuxuan Mao (Composer)

2) Black Ice Flood Season

The second movement, Black Ice Flood Season, consists of three parts. With the D note as the dominant, The introduction, full of an irregular and free melody to imitate the sound of waves, emphasizes the intention of the work, at the same time, creates a logical self-contained harmony in the listening experience. The florid ending section is bridged between a fast-running performance with an agitated melody and a slower and smoother descent, which has an ability to give a sense of peace and stability, while establishing a transition to the third movement.

The contemporary techniques in this movement, in addition to those mentioned in the first chapter, include the double-tonguing technique (See Figure 5. 59), the bisbigliando technique (See Figure 5. 60), head join turning (See Figure 5. 61), and the freely harmonic (See Figure 5. 62).

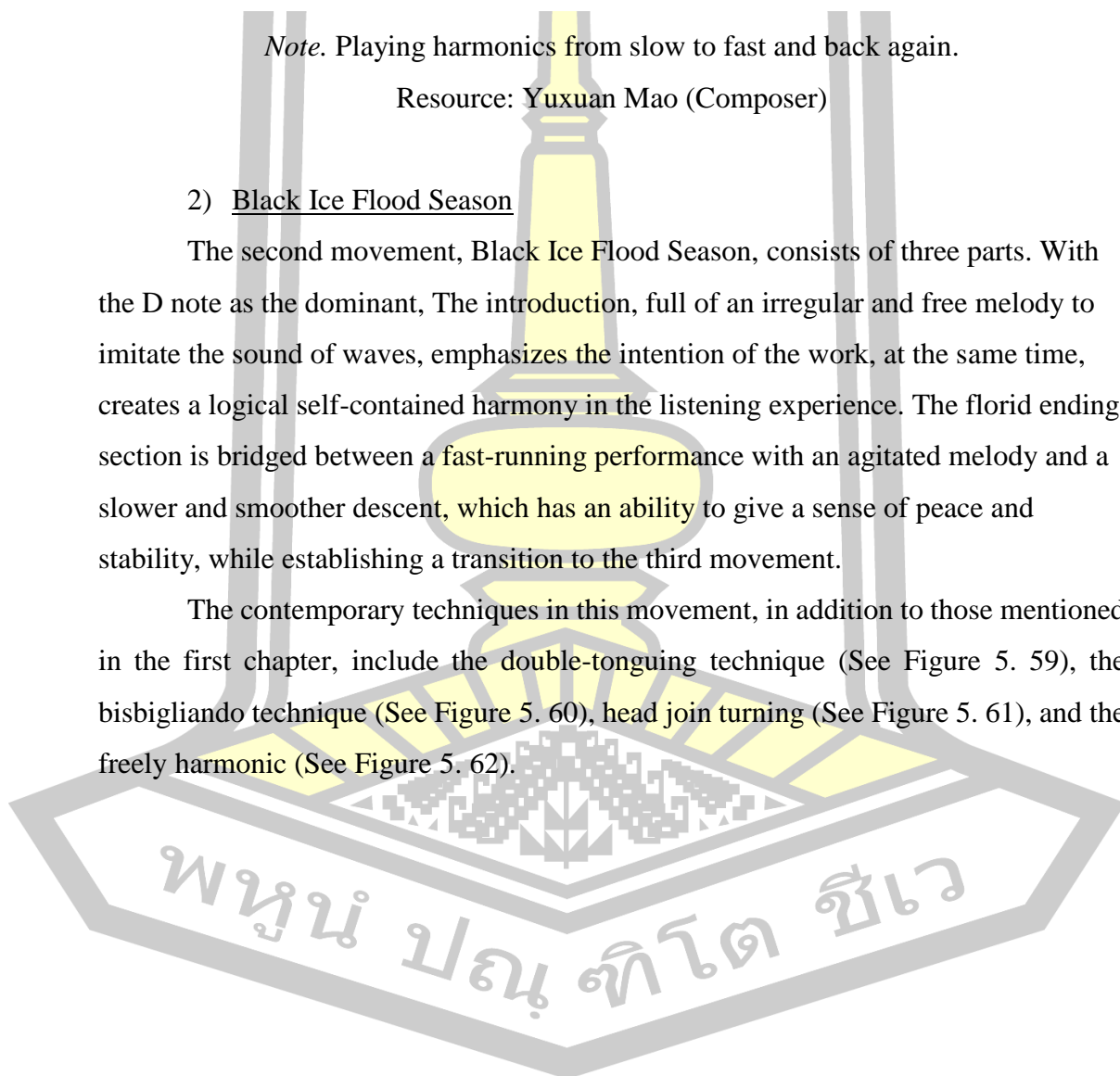


Figure 5. 59*Double-Tonguing Technique on Measure 41, 42*

Fl. $\frac{2}{16}$ $\frac{5}{16}$ $\frac{8}{16}$

f

Note. Play Tu-Ku-Tu-Ku.

Resource: Yuxuan Mao (Composer)

Figure 5. 60*The Bisbigliando Technique on Measure 48*

$\text{♩} = 144$ accel.

(♩)

$\frac{4}{8}$ ★bisbigliando (bisb.) fast, irregular

f

★bisbigliando: change the timbre of the same note by changing the fingering. / 通过改变指法来改变同一音符的音色。

Note. Change the timbre of the same note by changing the fingering.

Resource: Yuxuan Mao (Composer)

Figure 5. 61*Head Join Turning Technique on Measure 59*

headjoint turns outward
笛头外转
(non D.A.)

$\frac{6}{16}$

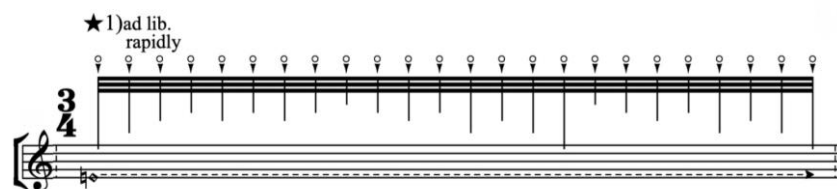
f

Note. Head joint turns outward.

Resource: Yuxuan Mao (Composer)

Figure 5. 62*The Freely Harmonic Technique on Measure 90, 91*

★1) ad lib.
rapidly



ff~ffff (dynamic range)

★1) play the freely harmonic-overblow according to the fingering below, without definite pitch
根据下方的指法演奏自由的泛音超吹，无指定音高

Note. Play the freely harmonic-overblow according to the fingering below, without definite pitch. Resource: Yuxuan Mao (Composer)

3) Blue, for the Vanisher to Bow

The third movement, called Blue, for the Vanisher to Bow, consists of four parts. The first part is similar to that of the first movement.

Contemporary techniques that appear in this section include the triple tonguing technique (See Figure 5. 63), the sing and play technique, the pizzicato technique (See Figure 5. 64), the circular breathing, and Whistle technique at the end of the score (See Figure 5. 65).

Figure 5. 63*Triple Tonguing Technique on Measure 97*

rapidly triple articulation(T.A.)
三吐 flute / 笛声
ord. → 30%air ord.
97 (7") (4")
ff ————— *p*



Note. Play Tu-Ku-Ku or Tu-Tu-Ku.

Resource: Yuxuan Mao (Composer)

Figure 5. 64
The Sing and Play Technique on Measure 98, 99, The Pizz. Technique on Measure 100

Senza tempo
 rapidly triple articulation(T.A.)
 三吐 flute / 笛声
 ord. → 30%air (7") ord.

○ Circular Breathing
 悲歌 / Elegy

Play and Sing

♩ = approx.60

Pizz. Tech
 wheezing / 喘息声
 ★ 1) pizz. 6

★ Combine flute playing with sound through singing and playing / 通过唱歌和演奏将笛声和人声结合
 female voice: actual pitch / 女声: 实际音高
 male voice: Bass octave or false note / 男声: 低八度或者假声
 ★ 1) Pizz.: a violent click of the tongue between the mouth or lips / 舌头在口腔或嘴唇之间猛烈地咋舌一声

Note. Combine flute playing with sound through singing and playing.

Resource: Yuxuan Mao (Composer)

Figure 5. 65
The Circular Breathing and Whistle Technique on The End

○ Circular Breathing

"wave sound / 海浪声" Repeat (D) according to the given rhythm.
 (non trill) 根据给定的节奏重复D音

30%air. → strong air → ord.
 | 5" | 3" | ad lib.

★ whistle / 哨声

"xu"
fff ff > mf ~ f (dynamic range) dying away naturally

Note. Very soft sounds based on the harmonic series. Sound like a very high and soft whistle. Resource: Yuxuan Mao (Composer)

To further add detailed compositional elements to the piece, the composer has skillfully incorporated many of special performance techniques. First, listeners hear glissandos and airs, which are like brushes in the hands of a painter that sketches out the foam of the waves, or the splashing of water droplets, and the subtle ripples of the sea breeze across the surface of the water on the canvas of the music. It is clear to have a feeling of not only the magnificence and power of the waves, but also the coolness of

the sea breeze and the unique salty smell of the sea water, as if they were on the shore of the vast and boundless sea.

This piece serves as a comprehensive demonstration of modern flute technology, with an artistic crystallization of the perfect fusion of music and nature. It breaks the boundaries of traditional musical expression into anew. The sound is so dreamy that allows the listener to swim in the ocean of music, with an unprecedented experience. The composer has successfully materialized the sound and images of the waves in the form of music, making every note full of vitality and emotional resonance.

5.3.2 “The Moment Gazing the Night”

Xiaoyun Li's “The Moment Gazing the Night” for flute is full of emotions and moods. Through the flute's melodious melody and rich melodic and harmonic weaving, it demonstrates the composer's deep gaze at the distant wilderness and his ardent exploration of the inner world. The QR code below is the audio and full sheet of music for this flute solo piece (See Figure 5. 66).

Figure

5.

66

The QR codes of “The Moment Gazing the Night”



Audio



Flute Score

Source: Zhuojun Xie (The researcher)

The work might look simple, yet it has an expressive effect on enhancing the emotional color of the melody through harmonic changes. In terms of weaving, the solo flute is the main instrument, and contemporary techniques are used to emphasize the characteristics of the flute's tone and the clarity of the melodic line.

This piece is structured in the sonata form (See Table 5. 24).

Table 5. 24*The sonata from structure of “The Moment Gazing the Night ”*

Section	1	2	3	4	5
Basic Form	Intro	Exposition	Development	Recapitulation	Coda
Modulation	C Major				
Tempo	Free, 63bmp	Sobbing, 42bmp	Howling, 72bmp	Sing Fluid, 110bmp	Like a folk song, 70 bmp

Source: Zhuojun Xie (2024)

The next main analysis of the contemporary techniques in this piece is shown below, with the composer’s remarks before the piece (See Figure 5. 67).

Figure 5. 67*Explanation of Symbols in “The Moment Gazing the Night ”***演奏说明**

Performance notes

	flutter tongue	花舌
	breathy sound	气音
	air sound	气声
	singing voice	人声
	whistle tone (with overtone)	气啸音 (带有泛音的)
	fast smorz. (random tempo)	快速逐渐消失 (带有节奏变化的)

Resource: Xiaoyun Li (Composer)

At the beginning of the piece, the Fast smorz technique appears. The composer who created the technique wants the player to control the vibrato as played, then continues with the rhythm he wrote for the vibrato (See Figure 5. 68).

Figure 5. 68
Fast smorz technique

♩ = 63 *ad.lib* 自由的, 飘渺的

Flute

Fl.

fp *f* *pp* *sfz* *mp* *f* *fp*

p *fp* *mf* *p* *mp* *pp*

Resource: Xiaoyun Li (Composer)

In the second part, the composer mixes many techniques such as Air sound, Pitch Bending, Jet whistle, Breathy Sound, and Flutter Tongue tech (See Figure 5. 69).

Figure 5. 69
Air sound, Pitch Bending, Jet whistle, Breathy Sound

♩ = 42 Sobbing 哭泣一般的

Fl.

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

air sound jet whistle breathy jet whistle air sound

Resource: Xiaoyun Li (Composer)

Her again, the third part appears to combine techniques such as Air sound and Mouthpiece closed together. This technique requires the lips to cover the entire

mouthpiece There is also a combination of key slap and audible in the back, and combination of harmonic and flutter tongue. (See Figure 5. 70)

Figure 5. 70
Combine techniques

♩=72 Howling 呼啸的

Fl. *pp* *p* *p*

air sound/mouthpiece closed
audible key clicks
air sound/mouthpiece closed
audible key clicks

Resource: Xiaoyun Li (Composer)

There are also special markings, such as the one below (See Figure 5. 71), where the mordent in D is first played, followed by the Flutter Tongue technique.

Figure 5. 71
Combine techniques

Fl. *f* *mp*

Resource: Xiaoyun Li (Composer)

The composer also utilizes the sing and play technique, the pizzicato technique, and in the next line the Glissando technique with marked lips (See Figure 5. 72).

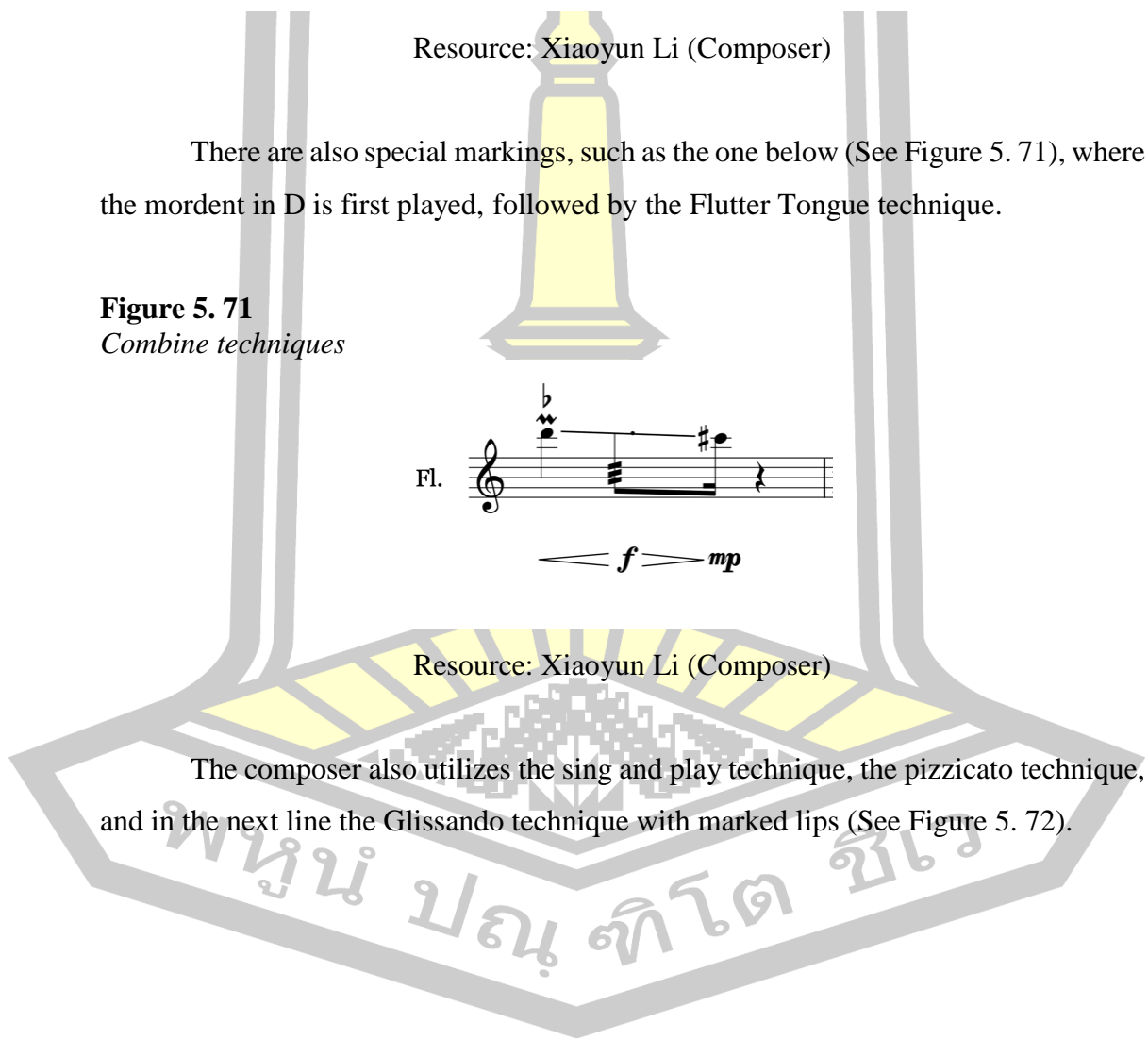


Figure 5. 72
Sing and play technique, Pizz. Technique and Glissando

The musical score for Flute (Fl.) in Figure 5.72 is divided into two systems. The first system starts with a triplet of eighth notes marked 'sing:sahl' and 'sfz'. This is followed by a series of notes marked 'fast smorz.' and 'f'. The system concludes with a 'breathy' section. The second system begins with a 'lip gliss.' section marked 'sfz', followed by notes marked 'mf' and 'lip gliss.', and ends with notes marked 'sfz' and 'mp'. Fingerings such as 3, 5, and 3 are indicated throughout the piece.

Resource: Xiaoyun Li (Composer)

Figure 5.73 below is a combination of Whisper tone and articulation accent from the track, seen by the diamond shaped notes underneath the Whisper tone. It marks fingerings and the W.T. tone to play above it (See Figure 5. 73).

Figure 5. 73
Combine Whisper tone and articulation Accent

The musical score for Flute (Fl.) in Figure 5.73 shows a series of harmonic clusters. A text box above the notes states: "harmonic clusters, always requires violent attack." The notes are marked with accents and dynamics 'sfz' and 'f'. A fingering of '6' is indicated for the final cluster.

Resource: Xiaoyun Li (Composer)

Using comprehensive mixtures of contemporary techniques, this piece has a descriptive, lyrical or philosophical musical power to express some kind of far-reaching mood or emotion through the flute's unique timbre. As a soprano instrument, the flute has a clear and melodious tone, which is suitable for expressing broad and far-reaching natural landscapes or inner worlds.

Conclusion

Among twelve works, having been analyzed in this chapter, ten pieces are adapted from Chinese ethnic and regional music, and the other two of which are from the post-2020 period, strongly presenting an interesting use of new performance techniques to correspond with the well-preserved Chinese musical style. After an in-depth analysis of Chinese compositions, the study found that both the composers' original compositions and those adapted from ancient tunes or folk songs share a distinctive feature. Initially, the use of the Gong and Yu Chinese mode is quite widespread in Chinese flute works. Then, it is clear that the use of folk tunings in Chinese flute works is an important strategy for emphasizing the ethnicity of the works. When these works are played in folk tunings, the listener can immediately feel the familiar melodies embedded in them. This sense of familiarity does not come from similarities with specific folk songs or instrumental pieces, but rather from the musical perceptions of the Chinese people who have been immersed in traditional music for a long time. Rather, this study represents the forms of rhythms and beats used in music are rich and varied: special features that are particularly important in the music of ethnic minorities. It should be noted, however, that there are rhythms and beats in Han Chinese music that are typical of traditional Chinese music. Therefore, in the study of rhythms and beats in works, The findings of this study bear witness to the principle of ethnic division, which helps us to observe unique musical distinctions, and cultural characteristics of different ethnic groups. The distinctive characteristics of the rhythm and beat of each ethnic group in Chinese flute works have been emphasized to a conclusion that many Chinese flute works conceive their own style, in line with the world, while being aware to play a part of its own tradition.

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CHAPTER VI

CONCLUSION, DISCUSSION, AND SUGGESTIONS

Chapter VI summarizes the entire study as follows:

6.1 Conclusion

6.1.1 Historical Development:

Chapter 4 delves into the historical evolution of introducing Western flute into Chinese music, with the comprehensive trace of its development through various historical periods and contemporary advancements.

The chapter begins by exploring historically how Western flute could be found within Chinese culture. The subject revolved around several key eras such as before the establishment of the People's Republic of China (1912-1949), the early years of the PRC (1950-1965), the Cultural Revolution (1966-1976), and the post-reform era (1977-1999). It analyzes how each of these significant periods influenced the adaptation and fusion of Western flute music with Chinese traditions.

In discussing modern developments in the 21st century, the chapter highlights the expanding community of Chinese flute composers and their contributions to the art form. It examines the process of localization, where the Western flute gradually adapted to align with Chinese musical traditions. Additionally, it addresses the role of international exchanges in enhancing the fusion of Western flute music with Chinese styles.

The chapter also features insights from prominent artists—Jin Ta, Xiaoping Zhang, Lee Tian Tee, and Chen Qian—who have played pivotal roles in the development of Western flute music within the context of Chinese traditions. Furthermore, it explores how special concerts and events have showcased this artistic integration. By offering a thorough examination from both historical and contemporary perspectives, Chapter 4 provides a comprehensive overview of the Western flute's evolving role in Chinese music, highlighting the challenges and successes of this ongoing artistic fusion.

6.1.2 Musical Characteristics:

Table 6. 1

Summary of scores analyzed in the study in Chapter V

Period	Flute Repertoire	Region or Ethnicity
Republican Period (1912-1949)	“The Shepherd of Grassland”	Hani
	“On the Inner Mongolian Grasslands”	Mongolian
	“Little Fish Pink Cheeks”	Anhui Folk Song
	“Swallow”	Kazakh
The "Cultural Revolution" period (1966-1976)	“The Bright Sun Shines over the Tianshan Mountains”	Uyghur
Reform and opening-up period (1977-1999)	“To Hope for Returning”	Shaanxi Folk Song
	“Flute and Drum at Sunset”	Jiangnan Folk Song
21 th century to the present	“The Sound of the Night”	Chinese local music
	"The Moment Gazing the Night”	Chinese local music
Unknown period	“The Running Stream”	Yunnan Folk Song
	"The Poplars and Willows Are Green”	Shanxi Folk Song
	“In the Silver Moonlight”	Tajik

Source: Zhuojun Xie (The researcher)

Chapter V shifts a focus on analyzing the musical characteristics that are accountable to explain a crucial role of the Western flute in Chinese music, with the study from five regions and five Chinese ethnic music pieces. The chapter has pointed out the importance of studying and analyzing the ethnic aspects of the Chinese flute, with several key areas of significance having been highlighted.

1) Promotion of National Music Culture:

Inheritance of National Music: The introduction of the Western flute to China led to its integration with traditional Chinese music, creating a unique art form with

national characteristics. Analyzing the ethnic aspects of the flute helps preserve and promote the rich traditions of Chinese ethnic music, including melody, tuning, and rhythm.

Innovation in Folk Music: Studying ethnic elements can be a source of new creations that blend traditional music with modern techniques. This innovation injects vitality into folk music, aligning it with contemporary aesthetic demands while maintaining its national identity.

2) Enrichment of Flute Art:

Expansion of Performance Styles: Understanding ethnic characteristics deepens performers' grasp of the cultural context, allowing them to present a more nuanced and varied interpretation of national music. This enhances the diversity and personalization of flute performance.

Improvement of Playing Skills: To accurately convey ethnic characteristics, it is vital for performers to master new techniques. This continuous pursuit of skill improvement enriches the expressive capabilities of the flute, enabling a more profound interpretation of national music.

3) Advancement of Music Education:

Enrichment of Teaching Content: Integrating ethnic elements into flute education adds depth and relevancy to the curriculum. This approach is likely to initiate student's interest, as well as effectively enhancing a flute pedagogy to embed in a national music tradition.

Cultivation of Comprehensive Quality: Analyzing ethnic flute music encourages students to gain insights into Chinese history, culture, and customs that help foster national pride and cultural identity. Additionally, the knowledge about intercultural expands a students' perspective and an international communication skill.

4) Facilitation of Cultural Exchange:

Enhancement of International Understanding: Flute works with ethnic characteristics serve as a window into Chinese music culture. Promoting these works internationally can increase a global appreciation of Chinese music from cultural exchange.

Boosting Cultural Soft Power: As a widely recognized instrument, the flute is well-positioned to make Chinese music culture known worldwide. Composing and performing flute compositions from local music materials can amass China's cultural influence and competitiveness on the global stage.

In summary, Chapter V highlights the significance of studying and analyzing the ethnic dimensions of Chinese flute music. This study contributes to preserving and evolving national music culture, enriching flute art, advancing music education, and fostering a cultural exchange and an international understanding. These efforts not only invest the flute's important role in Chinese culture, but also lead a fine trajectory for its future development.

6.1.3 Contemporary Techniques:

Chapter V also include fourteen contemporary techniques for flute and analyzes three original pieces, which were written by Chinese composers. (See Table 6. 2)

Table 6. 2

Chapter 5 summarizes the integration of the three pieces with contemporary technology

Tech/Piece	“Flute and Drum at Sunset”	“Sound Waves from Midnight”	“The Moment Gazing the Night”
Harmonics	√	√	√
Glissando		√	√
Key slap	√	√	√
Flutter Tongue		√	√
Sing/Speak and Play		√	√
Whistle Tone		√	√
Jet Whistle			√
Multiphonics		√	

Air/Breathy Sound		√	√
Bisbigliando		√	
Pizz.		√	√
Pitch Bending		√	√
Tongue Ram	√	√	√
Circular Breath		√	

Source: Zhuojun Xie (The researcher)

Without the popularization of music education, the increase in international exchanges and the advancement of science and technology, the development of contemporary performance techniques, had the Chinese flute not yet met a significant achievement. This evolution is reflected in the improvement of technical skills and the diversification of playing styles, as well as the integration of international practices and technological advancement put into the art of the flute playing. In the section, three new pieces were selected and analyzed for its abundance in contemporary techniques. In terms of technical proficiency, contemporary flutists emphasize rigorous training in basic skills such as breath control, finger dexterity, and intonation. These basic skills are crucial to show the delicate expressions of a musical piece. In addition, contemporary players employ huge specialized techniques to the playing, including glissando, vibrato, and tonguing, which enrich the texture of the performance and allow a more expressive portrayal of musical emotions to emerge. While retaining traditional techniques, performers are also exploring innovative styles, combining the flute with other instruments and using various musical forms to create unique and novel soundscapes.

The international exchange has had a significant impact on the development of contemporary flute techniques. Chinese flutists ceaselessly participate in international competitions and performances, in a way to demonstrate their talents on the international stage and engage with respected musicians and different musical traditions around the world. These experiences have broadened their artistic horizons and raised

their artistry to the next level. At the same time, the Chinese flute community also actively carries out academic exchanges, cooperates with international experts, absorbs advanced performance concepts and teaching methods. All are to promote the continuous improvement of flute playing techniques.

In conclusion, the development of contemporary Chinese flute playing skills is characterized by increasing diversity, internationalization and technological innovation. These trends not only enhance the artistic quality of flute performance, but also inject vitality into the continuous development and inheritance of Chinese music culture.

Summary of chapters IV, V (Table 6. 3):

Table 6. 3

Summary of chapters IV, V

Chapter	Content Summary
Historical Development	Analyzes the historical progression of the Western flute's integration into Chinese music. Highlights key periods, such as pre-PRC era, Cultural Revolution, and post-reform era, and influential figures.
Musical Characteristics	Examines the musical characteristics of the integration, focusing on form structure, rhythm, melody, harmony and techniques. Analyses of specific regional and ethnic musical compositions adapted for the Western flute, as well as local Chinese contemporary technique music.
Conclusion	Emphasizes the importance of understanding Chinese music and culture, creating flute works with Chinese elements, adapting traditional repertoire, and promoting international exchange and cooperation.

Source: Zhuojun Xie (The researcher)

6.2 Discussion

6.2.1 Cultural Exchange:

When discussing the cultural exchange of the Chinese flute, the issue can be analyzed from several dimensions. First, Chinese flute art has a Chinese inheritance and a broad mass base in China. With the popularization of musical education and the continuous improvement of flute playing skills, more and more Chinese flute players have appeared on the international stage, then the Chinese flute art has gained an international reputation. At the same time, there are Chinese institutions with an excellent flute training and teachers in China, providing a strong guarantee for the cultivation of a new generation of flute talents.

Second, the international exchange and cooperation of Chinese flute art takes place on a regular basis. On the one hand, Chinese flutists have actively participated in international flute festivals, competitions, and performances, in a way to exchange skills and experiences with flutists from all over the world, which the international reputation and development of flute art ensues. On the other hand, China also actively invites internationally renowned flutists and teachers to come to China for exchange visits, and introduces foreign advanced performance concepts and teaching methods into the country through master classes, concerts and other forms, thus promoting the continuous progress of Chinese flute art. For example, at the Poznan Flute Festival 2024, Chinese flutist Zhu Yujian was the only invited Chinese flutist to participate in the event, not only demonstrating the charm of Chinese flute art, but also promoting the fusion of flute music and traditional Chinese cultural elements through lectures and other forms. In addition, events like the Qingdao International Flute Festival build a bridge of communication and exchange for flute lovers and musicians from all over the world, which successfully continues the popularization of flute art.

In addition, the integration of flute music with traditional Chinese cultural elements is an important aspect of Chinese flute cultural exchange. Chinese flutists pay attention to the revitalization of traditional Chinese musical elements in the process of creation and performance through the fusion of modern composition techniques with their unique artistic charm. This fusion not only enriches the expressive power of flute music, but also ensures the development of Chinese traditional culture. For example, Jinta's self-composed Chinese national work "The Empty City", while based on

traditional Chinese musical elements, is fused with modern composition techniques. This work not only shows the flavor of Chinese traditional culture, but also incorporates the fashionable sense of modern music, which won an inestimable praise of the audience.

In conclusion, the cultural exchange of the Chinese flute is a multi-dimensional and multi-level process. Chinese flute art has shown its unique charm and elegance on the international stage, through domestic inheritance and development, international exchange and cooperation, and the integration of flute music and traditional Chinese cultural elements. In the future, it is crucial to put forward the continuity of the cultural exchanges and cooperation to ensure perpetual prosperity of Chinese flute and its development.

6.2.2 Musical Innovation:

The innovative development and outlook of Chinese national flute music is an important issue of cultural heritage, as well as artistic innovation and international exchange. Since the flute was introduced to China in the late Qing Dynasty, flute music has been gradually fused with traditional Chinese culture through the efforts of several generations of musicians. This resulted from the change of performance styles and musical works with national characteristics. Contemporary flutists and teachers continue to deepen the exploration of nationalization, and through the adaptation of traditional repertoire and the creation of new works, they further enrich the expressive power of flute music and bring it closer to the aesthetic needs of Chinese listeners.

In terms of technological innovation, with the continuous improvement of playing techniques, flutists have actively absorbed the playing techniques of other ethnic instruments, such as glissando and vibrato, purposely to maintain the original characteristics of the flute, equally to make flute music more diversified. At the same time, the fusion with modern musical elements has also become a trend, injecting new vitality into flute music by integrating electronic music, jazz and other modern musical forms into the traditional genre.

In terms of the educational system, China's flute education gives rise to specialized flute courses and majors from basic education to higher education. This provides a strong guarantee for the cultivation of excellent flute players, and underpins a talent base for the nationalization and innovation of flute music. Educational

institutions pay attention to the inheritance and promotion of national music and culture, by integrating elements of national music into flute teaching through curricula and teaching materials. The scheme is so successful to cultivate students' national pride and cultural self-confidence.

In the future, Chinese flute music will continue to deepen its nationalization and innovation, delve more into musical elements and themes with national characteristics, and create more excellent works with a sense of the times and national characteristics. At the same time, flutists will pay more attention to the combination of tradition and modernity to strive for the development of flute music in a more open and inclusive direction through cross-border cooperation and diversified integration.

In the context of globalization, Chinese flute music will strengthen communication and cooperation with the international flute community. Only this way can the unique charm of Chinese flute music be popularized, which is again by participating in international competitions and concerts. At the same time, Chinese flutists will actively study and learn from international advanced performance concepts and teaching methods, and constantly improve their own artistic level and international competitiveness.

To better inherit and carry forward the flute music culture, we will continue to actively promote the popularization of flute music. By organizing flute music festivals, conducting public education on flute and other activities, it will attract more public attention and participation in the cause of flute music. At the same time, it will strengthen the integration of flute music with other art forms, such as combining it with dance and drama, that will succeed to broaden the field of expression and audience for flute music.

In conclusion, the development of the nationalized musical innovation of the Chinese flute is in a remarkable period, full of opportunities and challenges. Through the implementation of measures such as deepening the nationalized innovation, strengthening international communication and promoting the popularization of flute music, it is believed that Chinese flute music will win a ceaseless popularity.

6.2.3 Challenges and Opportunities:

The integration of Chinese music into the Western flute faces many challenges under many opportunities in its development. In terms of challenges, problems such as

lack of teachers, and teaching resources are two many disappointments. Then, lack of sustained student interests, and disconnection from popular music need to be addressed. Flute music education needs more professional teacher and resources. Teaching materials and learning repertoires need publications. At the same time, how to heighten students' interest in learning, to combine flute music with modern popular music, and to attract the attention of more young students, are also current challenges. In addition, although the nationalization of flute music has become a debated topic, but in practice, how to integrate traditional music elements, and promote local musical works are still inconclusive.

Nevertheless, the integration of Chinese music into Western flute is hopeful. Policy support, increased social demand, increased international exchanges, as well as the development of science and technology, and the enhancement of national self-confidence have all provided favorable conditions for the development of the nationalization of flute music. The government giving an increasing emphasis on art education has provided more policy support and funding for flute music education. The increasing demand for music education in society also presents a broad space for the development of flute music. At the same time, the increase in international exchanges gives Chinese flute music the opportunity to go to the world and show its unique national charm. The development of science and technology has brought more teaching means and resources to flute music education, improving the teaching effect and quality. With the enhancement of China's comprehensive national strength and cultural self-confidence, the nationalization of flute music, as a part of traditional Chinese music culture, The vitality of Western flute in China is still ceaseless with the trend of the times and the needs of the nation.

Prospects of Integrating Western Flute into Chinese Music

1) In-depth dissemination of national culture education

The core power of education has a purpose on promoting the integration and prosperity of the nation. Therefore, we should deeply cultivate new methods of teaching based on the soil of local culture to fit into the learning of Western flute. This achievement is fulfilled only by learners religiously master the skills of the flute to deeply understand the hidden artistic essences into which creatively integrating the

essence of Chinese culture. It is vital for learners to explore in depth the vast field of Chinese history, culture and art, so that it can become a bridge connecting the ancient and the modern, and integrating the Chinese and the foreign. At the same time, it is important to actively explore new paths of artistic innovation, and through the skillful re-adjustment of different elements to create musical works that are both international in outlook while full of national emotions. The modern interpretation of traditional Chinese poems, such as "Sunset Drums", not only demonstrates the harmonious symbiosis of Eastern and Western arts, but also deepens the listeners' understanding of the meaning of the musical work. This process can cultivate students' national music emotions and aesthetics, equally to broaden their musical horizons and enhance their in-depth understanding of musical works.

2) Modernization of Traditional Music Elements

Examining traditional national elements from a multi-dimensional perspective, they are not only the source of musical innovation, but also the key to enriching musical expression. These elements carry deep national emotions and unique artistic charm. The skillful implantation of traditional music elements into modern music works requires adept artists to closely combine national sentiment, cultural literacy and musical skills to forge a new height of national art. In the face of contemporary music's pursuit of rhythmic change and diversity, we should keep the flavor of traditional Chinese music and introduce new elements moderately, so that the work will retain the traditional flavor and keep the national essence intact. The attempt to combine the flute and traditional Chinese folk songs is successful, through the devise of newly-diversified musical forms; and expression methods, the innocence, and simplicity of the folk songs are preserved. Nevertheless, it is best for the sound characteristics of the flute to give a new vitality and creativity. This practice requires artists to be well versed in the essence of Chinese culture and local emotions, so that their works can be rooted in the deep soil of national culture. Only in this way can they create musical works with independent characteristics that are everlasting and new, so that the flower of national culture can blossom brilliantly on the stage of the world.

3) The inheritance of national culture should cater to the popular demand market

With the continuous development and progress in society, China's different policies for national integration allow a variety of artistic characteristics to coexist, but also contribute to its inheritance and development. In different periods of society, people's general interest in the flute will also relatively change, from having the staunch belief in preserving the national inheritance to the eager exploration of how to combine that of the Western world with the elements of Chinese culture. It is true that the charm of the national art, the public perception of feelings to the current continuous development and innovation of the repertoire suggest the development of the music field as well as the inheritance of national elements. It is truer to say that creating music that meets the needs of the public and the market is a more important element that needs further exploring and paying attention to in the long run.

Conclusion

This chapter provides an in-depth episode at the integration and development of the Western flute in the Chinese music scene, focusing on the main activities, technological innovations, and challenges and prospects for facilitating this process. There are a series of flute competitions and flute music festivals have been organized in China. These activities have not only provided a platform for Chinese and foreign flute players to demonstrate their skills, but also promoted the dissemination of the Western flute art in China as well as exchanges and cooperation to bring out the in-depth exploration of and innovation in the art of the flute. Taking the specific work "Sound Waves from Midnight" as an example, this work is a brand new contemporary Chinese flute work, which has deeply been analyzed to find an answer of how the Western flute realizes the deep fusion of technology and culture in modern Chinese flute works. Through unique playing techniques, such as glissando, vibrato, circular breathing which are combined with the ethnic elements of the piece, the unique charm of the flute in expressing the Chinese musical mood is to be unfurled. It is proposed that the exchanges and mutual understanding between Chinese and Western music theories should be further strengthened. Flute talents with international vision should be cultivated. Composers should be encouraged to create more excellent works that come from the integration between Chinese and Western elements, so as to promote the in-depth development and wide dissemination of the Western flute in Chinese music.

In summary, Chinese music into the Western flute in the development process faces both challenges and opportunities. Through the implementation of measures such as strengthening teacher training, enriching teaching resources, innovating teaching methods and strengthening international exchanges, the process of integrating Chinese flute and Chinese music can appear as an invincible stage. Only this way can the flute music shine more brightly in the inheritance and innovation.

6.3 Suggestions

Integrating the Western flute into Chinese music is creative but challenging. The process can enrich the expression of flute music, and promotes the exchange and integration of Chinese and Western cultures. To realize this goal, we can start from several aspects.

First of all, To be invested with an in-depth understanding of Chinese music culture is essential. This includes studying traditional music theories and understanding the basic elements of Chinese music such as tuning, rhythm, melody. They can lay a solid foundation for composing and performing flute works with Chinese style. At the same time, it is also very important to study traditional repertoire. By deeply analyzing the structure, style and expression of traditional Chinese music repertoire, we can provide inspirations and materials for flute performance.

Secondly, creating flute works with Chinese elements is a key step to integrate the Western flute into Chinese music. In the process of creation, we can focus on the melodic lines of traditional Chinese music to create works with both Western flute characteristics and Chinese flavor. At the same time, it is also very meaningful to try to integrate traditional Chinese harmonic concepts into flute works to create unique sound effects. In addition, imitating the playing techniques of traditional Chinese instruments, such as glissando and vibrato, is also an effective way to make the flute performance closer to the Chinese music style.

Besides trying to compose the new works, adapting traditional repertoires in to use is also an important method to integrate the Western flute into Chinese music. We can choose Chinese traditional repertoires such as "The Sunset Flute and Drum" or "Liang Zhu" to represent the adaptation process. The purpose is to make these classic

repertoires rejuvenate their luster in the form of flute. In the process of adaptation, we should respect the spirit and style of the original works, at the same time, giving full play to the unique advantages of the flute, so that the adapted works are akin to the original works while full of new ideas.

In addition, strengthening international exchange and cooperation is also an important way to promote the integration of the Western flute into Chinese music. We can show the elegance of Chinese flute music in international flute competitions and music festivals, and enhance exchanges and cooperation with flute players from other countries and regions. At the same time, inviting domestic and foreign flute players and educators to China to hold concerts, master classes, and other activities can also promote the exchange and integration of Chinese and Western flute art.

To promote and popularize the fusion of Western flute in Chinese music, we can carry out flute education activities in schools, communities, or other places. Especially, the focus can be given to the integration of Chinese music elements into the teaching to cultivate more flute playing talents with Chinese sentiment. At the same time, utilizing media platforms such as TV, radio and the Internet to publicize the results of the integration of flute and Chinese music, can also increase the public's interest in and awareness of flute music.

Finally, on the technical level, we can also explore new techniques in combining the Western flute with traditional Chinese instruments. For example, the techniques, such as glissando and cyclic air which are traditional renditions of the bamboo flute, can be borrowed to be used by the flute to express Chinese musical styles. Meanwhile, encouraging flutists and educators to explore new performance techniques is also advisable to promote the development and innovation of flute music in China.

To summarize, integrating the Western flute into Chinese music requires multifaceted efforts and practices. Through in-depth understanding of Chinese music and culture, creating flute works with Chinese elements, adapting traditional repertoire, strengthening international exchanges and cooperation, promotion and popularization, as well as integration at the technical level, we can promote the development and innovation of flute music in China, and make the flute serve as a bridge to connect Chinese and Western cultures.

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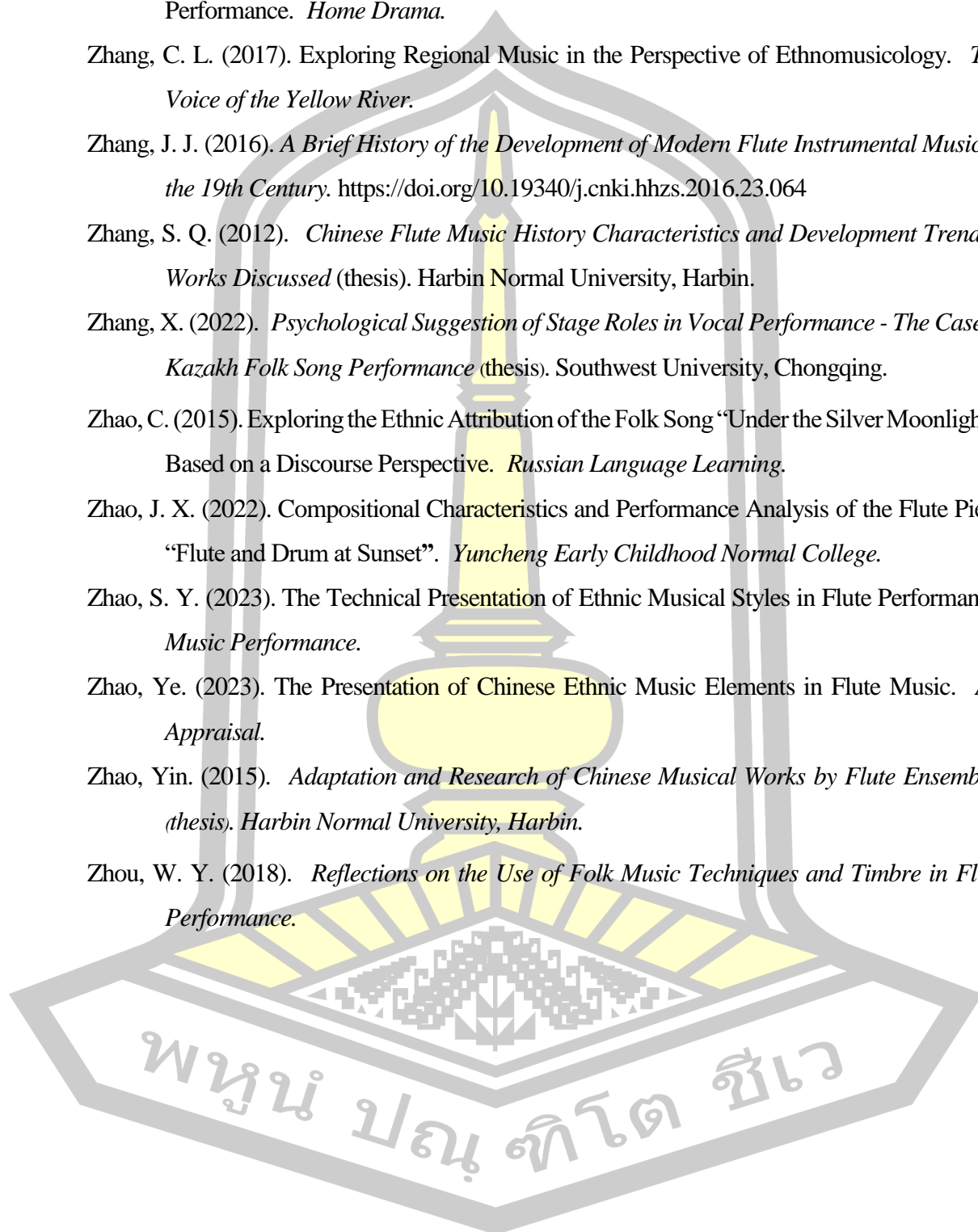
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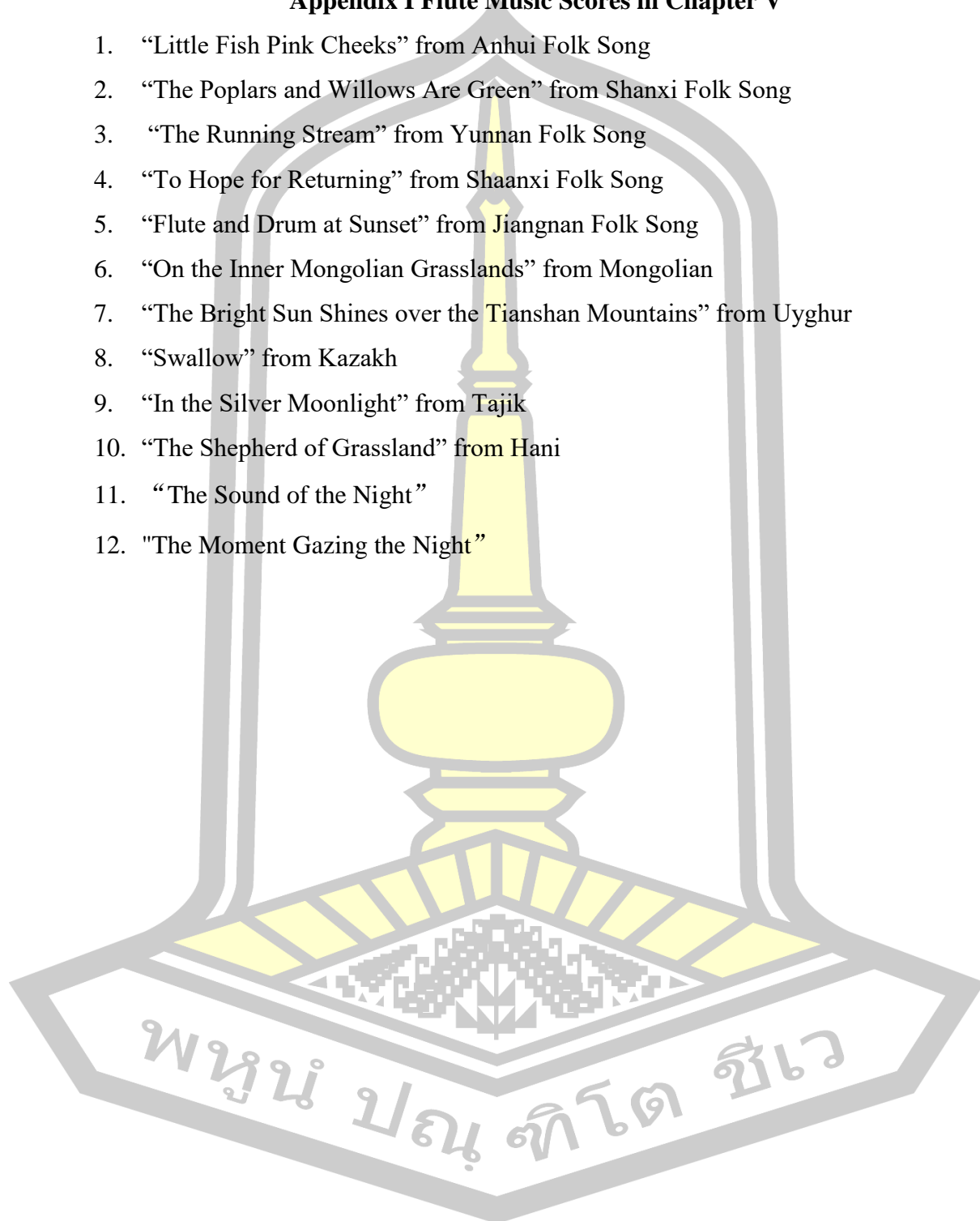
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APPENDIX

Appendix I Flute Music Scores in Chapter V

1. “Little Fish Pink Cheeks” from Anhui Folk Song
2. “The Poplars and Willows Are Green” from Shanxi Folk Song
3. “The Running Stream” from Yunnan Folk Song
4. “To Hope for Returning” from Shaanxi Folk Song
5. “Flute and Drum at Sunset” from Jiangnan Folk Song
6. “On the Inner Mongolian Grasslands” from Mongolian
7. “The Bright Sun Shines over the Tianshan Mountains” from Uyghur
8. “Swallow” from Kazakh
9. “In the Silver Moonlight” from Tajik
10. “The Shepherd of Grassland” from Hani
11. “The Sound of the Night”
12. “The Moment Gazing the Night”



小小鱼儿粉红腮

A Little Fish with Pink Gills

Anhui Folk Song
Composer: Dinghe Zhang

Andante cantabile

3

8 *mp* rit..

12 3

17

19

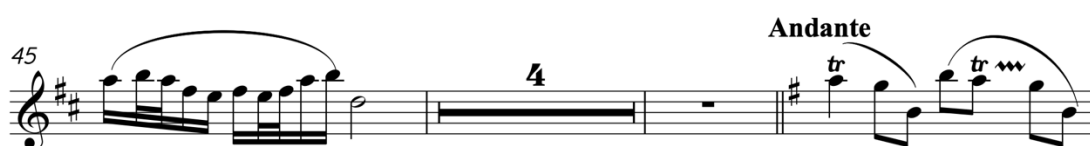
21 1.

Moderato

23 2.

26

2



杨柳青

The Poplars and Willows Are Green

Arr. Wenxiu Zhang

Transcribed by Zhuojun Xie

1 **Adagio**
2
mp

10

Vivace grazia

18 4 2
mf

28

35 *rit.*

42 3 **Moderato non troppo**
4
mf

53 *f*

57 *rit.* 4
p — *f*

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of eight staves of music. The first staff begins with a first ending bracket labeled '1' and a tempo marking of 'Adagio'. The second staff continues the melody. The third staff introduces a second ending bracket labeled '2' and a tempo change to 'Vivace grazia'. The fourth staff continues with a '4' measure rest. The fifth staff continues the melody. The sixth staff ends with a 'rit.' marking and a 2/4 time signature. The seventh staff begins with a third ending bracket labeled '3' and a tempo marking of 'Moderato non troppo'. The eighth staff continues with a '4' measure rest and a dynamic marking of 'f'. The final staff begins with a 'rit.' marking and a dynamic marking of 'p' that changes to 'f'.

小河淌水 The Running Stream

Yunnan Folk Song
Arr. Peiqin Huang

Largando
6

11

16
f *mf* *p* *mf*

22 *rit.*

28 9

40

46 *rit.*

51 **Cadenza**
10 3 3 3

Detailed description of the musical score: The score is written for a single melodic line in treble clef with a key signature of one flat (B-flat). It begins with a 6-measure rest, followed by a series of eighth and sixteenth notes. The tempo is marked 'Largando'. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are several changes in time signature: 4/4, 3/4, 5/4, and 2/4. A 'rit.' (ritardando) marking appears at measures 22 and 46. The piece concludes with a 'Cadenza' section starting at measure 51, featuring a 10-measure rest followed by triplet patterns. The score is arranged by Peiqin Huang.

2

52

5

12

a tempo

rit.

53

盼归

To Hope for Returning

Shaanxi Folk Song
Arr. Zhenghua Xia, Qingping Gao

Largo con rubato
4

pp *pp*

8 *f* *pp* *f* *p*

12 *accel.* 6 6 6 6 6 6 6 7

14 *Andante* 2 *Fine*

21

25

30

35

2

40

46

51 **allegretto**

9

mf

66

74


82


90

98

106

tr *tr* *tr* *tr* *tr* *tr*

116 

119 

夕阳箫鼓

Flue and Drum at Sunset

Jiangnan Folk Song
Composer: Mizi Tan

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music. The first staff is marked with a first ending bracket (1) and a dynamic of *ff*. The second staff begins with a *molto rit.* instruction and a dynamic of *ff*, followed by a *p* dynamic. The third staff features a *pp* dynamic, a *f* dynamic, and a *ff* dynamic, ending with a *mf* dynamic. The fourth staff is marked with a *mp* dynamic and an *accel.* instruction. The fifth staff includes a *f* dynamic, a *ff* dynamic, and a section marked *D Andante* with a *mf* dynamic and a *sub. p* dynamic. The sixth staff continues with a *sub. p* dynamic and a *mf* dynamic. The seventh staff features a *p* dynamic. The eighth staff is marked with a *mf* dynamic.

- 1) Keystroke 2) Breathe and keystroke at the same time 3) Overtone fingering, spit hard, but mute.
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2

Musical score for a single melodic line in a minor key. The score consists of ten staves of music.

- Staff 1:** Starts with a *mf* dynamic. Includes a trill (*tr*) and a fermata.
- Staff 2:** Marked *poco più mosso*. Includes a fermata (*F*) and trills (*tr*).
- Staff 3:** Includes a trill (*tr*) and dynamic markings *sub. p* and *cresc. poco a poco*.
- Staff 4:** Includes a trill (*tr*) and dynamic marking *f*. The tempo changes to *G andante*.
- Staff 5:** Includes a trill (*tr*) and dynamic marking *mf*. The tempo is marked *rit.*
- Staff 6:** Includes a trill (*tr*) and dynamic markings *mp* and *p*. The tempo is marked *H*.
- Staff 7:** Includes a trill (*tr*) and dynamic markings *f* and *p*. The time signature changes to 3/4.
- Staff 8:** Includes a trill (*tr*) and dynamic markings *f*, *pp*, *mf*, and *p*. A fermata (*J V*) is present.
- Staff 9:** Includes a trill (*tr*) and dynamic markings *ff*, *p*, and *pppp*. The tempo is marked *molto rit.* and *adagio*. A fermata (*V*) is present.

在内蒙古草原上

On the Inner Mongolian Grasslands

Mongolian Ethnic Music
Composed By Hongwei Dai

Andante (tempo free)

The musical score is written in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It consists of several staves of music with various performance instructions and markings.

Staff 1: Starts with a measure containing a fermata and the number '2'. The first measure is marked *p*. The second measure is marked *legato*. The third measure is marked *e rubato* and contains a triplet of eighth notes. The staff ends with a fermata.

Staff 2: Starts with a measure containing a fermata and the number '5'. The first measure is marked *p*. The second measure is marked *legato*. The staff ends with a fermata.

Staff 3: Starts with a measure containing a fermata and the number '10'. The first measure is marked *p*. The second measure is marked *legato*. The staff ends with a fermata.

Staff 4: Starts with a measure containing a fermata and the number '15'. The first measure is marked *p*. The second measure is marked *legato*. The staff ends with a fermata.

Staff 5: Starts with a measure containing a fermata and the number '20'. The first measure is marked *p*. The second measure is marked *legato*. The staff ends with a fermata.

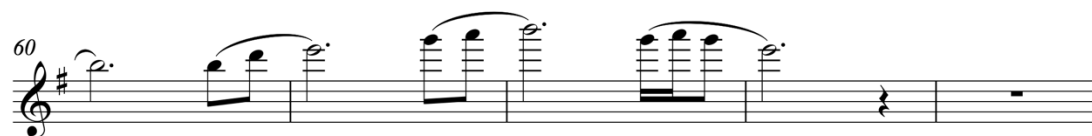
Staff 6: Starts with a measure containing a fermata and the number '25'. The first measure is marked *p*. The second measure is marked *dolce e legato*. The staff ends with a fermata.

Staff 7: Starts with a measure containing a fermata and the number '30'. The first measure is marked *p*. The second measure is marked *dolce e legato*. The staff ends with a fermata.

2



Allegro (Mercedes on the Grassland)



65

70

85

90

95

3

A tempo I (tempo free)

p *pp* *p* *pp*

f

阳光灿烂照天山
The Bright Sun Shines over the Tianshan Mountains

Uyghur Ethnic Song
Compose by Pingtai Duan

Lento grandioso

adagio sereno e cantato

$\text{♩} = 56$

2

14 $\text{♩} = 80$
mf

17

20

22 *allargando*
f *cresc.* ^(h) *tr*

Largo appassionato $\text{♩} = 48$
 宽广而激情地

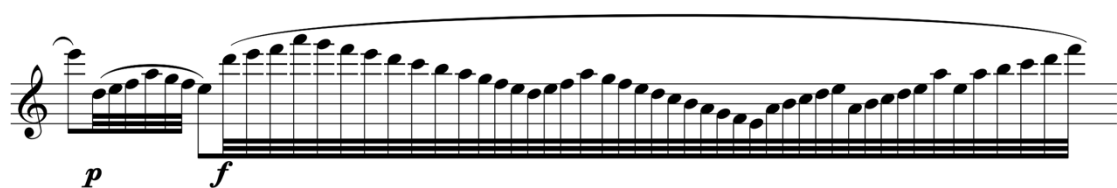
24 *ff* 14

27 3 $\frac{2}{4}$ $\frac{4}{4}$

31 *f*

34 *mf* 5 *a piacere*

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allegro giocondo ♩ = 88

欢快地



4

74 **cantabile**

mf

79

84

90 *f*

96

allegro vivace, ebollimento

102 $\text{♩} = 176$
2

108 *f*

113

118

123 *mf*

128



6

176

181

186 *f*

191 *poco dim.*

196 *tr* *mp* *cresc. poco a poco*

202 *f*

207 *più mosso* *mf*

212 *f*

218 *ff*

224

230

7

燕子 Swallow

Kazakh Ethnic Song
Arranged by Pingtai Duan

Moderato

5

mf

10

15

20

25

30

35

40

5

50

55

60

3

p

pp

65

70

75

80

7

rit.

Detailed description of the musical score: The score is written in a single system with ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Moderato'. The piece starts with a whole rest for 5 measures, followed by a melody starting on G4. The first measure of the melody is marked with a fermata and a dynamic of *mf*. The melody continues with eighth and sixteenth notes, often beamed together. There are several measures with rests, indicated by measure numbers 10, 15, 20, 25, 30, 35, 40, 50, 55, 60, 65, 70, 75, and 80. The piece concludes with a final cadence marked with a fermata and a dynamic of *rit.* (ritardando). The score includes various musical ornaments such as slurs, ties, and triplets.

在银色的月光下

In the Silver Moonlight

Tatar Ethnic Song
Arranged by Xin Yue

Andante
4

mp

11

17
mf

23

30 **animato** 8 *a tempo*

42

48
mf

53

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. The first staff begins with a tempo marking of 'Andante' and a 4-measure rest. The second staff starts at measure 11. The third staff starts at measure 17 and includes a dynamic marking of 'mf'. The fourth staff starts at measure 23. The fifth staff starts at measure 30, marked 'animato' with an 8-measure rest, and then returns to 'a tempo'. The sixth staff starts at measure 42. The seventh staff starts at measure 48 and features a dynamic marking of 'mf' and includes triplet and sextuplet markings. The eighth staff starts at measure 53 and also includes triplet and sextuplet markings.

2

Musical score for a piano piece, measures 56-61. The score is written in treble clef with a key signature of one flat (B-flat). The music features a series of sixteenth-note runs, often grouped into triplets and sextuplets. Measure 56 starts with a triplet of sixteenth notes followed by a sextuplet. Measures 57-58 continue this pattern. Measure 59 includes a sharp sign (#) on the second note of the first sextuplet. Measure 60 features a triplet of sixteenth notes followed by a sextuplet. Measure 61 concludes with a triplet of sixteenth notes, a sextuplet, and a final note marked with a forte (*f*) dynamic.



草原上的牧羊人

The Shepherd of Grassland

Hani Ethnic
Composed by Shengjing Liao

Largo tempo rubato

The musical score is written in treble clef with a key signature of one sharp (F#). It begins with a 9/8 time signature. The first measure is followed by a 12/8 time signature, then a 9/8, and finally a 9/8. The dynamics are marked *mp* (mezzo-piano) at the beginning and *f* (forte) starting at measure 13. The score includes various rhythmic patterns, including triplets and slurs. The piece concludes with a 9/8 time signature and a final 4/4 time signature.

4

7

10

13

16

19

22

2 **Allegro vivace**

24 *f*

28

32

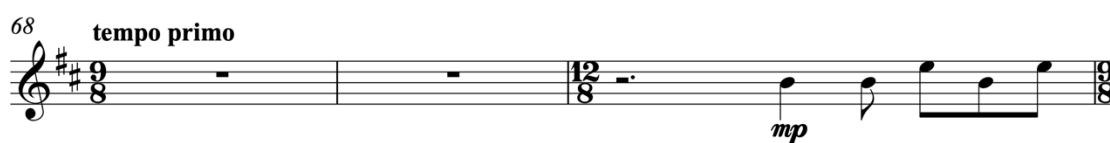
36

40 *ff*

44 *f*

48 *f*

52 *f*



为2022年“华夏杯”长笛比赛而作

Sound Waves From Midnight

子夜声浪

for solo flute

I. Murmur of the Sea | 喃

Yuxuan Mao
毛宇轩
2021

★ Gradually pull the flute out of the mouth, continue to trill, and switch to bursts of "xr" sound at the same time. Trills disappear with the sound.
逐渐将长笛拉出口中，继续颤音，同时切换到连续的“xr”音。颤音随着声音着火，逐渐消失。

★ 1) key slap (approx. 5")

★ 2) T.R.: Tongue ram - A strong, explosive sound is struck by a tongue. / 用舌头撞击，发出一种强有力的声音

★ 3) flat-tongue (abbreviated as fliz. / 缩写为fliz.): flutter the tongue to make a characteristic "frrr" sound. / 抖动舌头发出"frrr"声 (花舌)

★ 1) key slap: A short percussive sounds made by the keys. / 打键声
 ★ 2) T.R.: Tongue ram - A strong, explosive sound is struck by a tongue. / 用舌头撞击，发出一种强有力的声音
 ★ 3) flat-tongue (abbreviated as fliz. / 缩写为fliz.): flutter the tongue to make a characteristic "frrr" sound. / 抖动舌头发出"frrr"声 (花舌)

凝望原野的片刻

The moment gazing the field

李肖昀
LiXiao Yun
(2021)

♩ = 63 *ad.lib* 自由的, 飘渺的

Flute

fp < *f* > *pp* *sfz* *mp* ————— *f* *fp* <

Fl.

p *fp* < *mf* > *p* < > *mp* > *pp* —————

Fl.

< *mf* ————— *pp* < *mf* > > *p* < > *fp* < *f* =

Fl.

= *pp* *sfz* *mp* ————— *f* *fp* < *fp* < > *pp*

♩ = 42 Sobbing 哭泣一般的

Fl.

mp > *pp* < *f* *breathy* *jet whistle* *air sound* *jet whistle* *air sound*

p > *mf* > *p*

F1.

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

F1.

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

F1.

p *pp* *f* *mp* *f*

F1.

p *f* *ff* *mf* *p* *pp*

F1.

sfz *mp* *p* *mf*

$\text{♩} = 72$ Howling 呼啸的

F1.

pp *p* *p*

Fl. **air sound/mouthpiece closed**

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

lip gliss.

Fl. *mf* *p* *mf* *sfz* *mp* *mf* *p*

smorz.

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

breathy

Fl. *sfz* *f* *f* *f*

sing:sahl **fast smorz.** **fast smorz.** **breathy**

Fl. *mf* *mf* *mp*

lip gliss. **lip gliss.**

Fl. *f* *sfz* *pp*

harmonic clusters, always requires violent attack. **lip gliss.** **air sound**

♩ = 110 Singing, Fluid 如歌的, 流畅的

Fl. 

Fl. 

Fl. 

Fl. 

Fl. 

Fl. 

Fl. *a tempo* *rit.*

f *mp* *mf*

Fl.

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

♩ = 70 自由的，如同山间的吟唱
Like a folk song

Fl.

mp *mf* *mp* *f*

Fl.

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

Fl. *air sound*

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

Fl.

p *f* *mp* *mf*

F1.

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

F1.

f *mf* *mp*

F1.

mf *sfz* *p* *p* *mf*

air sound

F1.

sfz *mp* *mf* *mp*

F1.

f *mf*

rit. 逐渐远去的声音
Gradually disappear

F1.

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

air sound

Appendix II The interview records with the key informants

1. Jin Ta (personal communication, January 24, 2024)

Interviewer: Mr. Jinta, thank you for taking the time to speak with me today. You have a remarkable career as a flute performer and educator, and recently, you've taken on the title of "Ethnic Flute Composer." How do you feel about this new title, and how does it relate to your journey as a musician?

Mr. Jinta: Thank you for having me. To be honest, I would prefer to be recognized primarily as a composer who can write symphonies. However, my work with the flute has naturally become a larger part of my musical identity. I've been surrounded by music since childhood—studying piano from the age of 5, violin from 7, and finally, the flute when I was 11. My father is a flutist in the Central Ballet Orchestra, and my mother is a clarinetist. Both of them graduated from the Central Conservatory of Music and the Shanghai Conservatory, respectively. So, I suppose my musical journey was destined from the very beginning. While I enjoy exploring many musical styles, my recent works have incorporated more Chinese ethnic elements, reflecting my heritage. But personally, I don't want to limit myself to writing purely ethnic music. I like to blend genres, incorporating jazz, modern music, and other influences. In my compositions, I focus on simplicity, clear melodic lines, and emotional expressiveness.

Interviewer: That's fascinating. You've recently completed the world premiere of your flute concerto *Mongolia* with the Sichuan Symphony Orchestra. Can you tell us about the inspiration behind this composition?

Mr. Jinta: *Mongolia* is deeply personal to me. The word "Mongolia" has always been haunting—a place that represents the homeland of my father, the vast Mongolian steppe, a land that I have never actually visited. For me, it's not just a geographical location but a "dream utopia," an idealized place filled with memories and stories passed down through my father's eyes.

When I composed *Mongolia*, I wanted to move beyond the traditional image of the Mongolian steppe that people might expect. Instead, I infused the music with the nostalgic, almost fantastical feelings of distance and longing—both physical and emotional. The piece evokes a sense of psychological and cultural distance that exists

between me and my father's homeland. My father's Mongolian culture deeply influenced me, and this connection is reflected in the musical elements I incorporated, especially the folk music. But what's interesting is that I didn't want to limit myself to a purely ethnic style. As a composer, I also wanted to explore complexity and virtuosity in the flute, which is traditionally a single-line instrument. The flute in *Mongolia* is pushed to its limits, creating rich textures and layers. In the first movement, for example, I capture the imagery of galloping horses, and in the third movement, the energy and pride of Genghis Khan's mighty army. These parts are full of bold, virtuosic passages that give the flute a character that's lively, unpredictable, and vibrant—just like the Mongolian soldiers I imagine.

Interviewer: That sounds like a powerful and evocative piece. It's clear that your deep connection to your father's heritage played a significant role in shaping the music. Could you tell us more about your approach to incorporating Chinese folk music elements into your compositions?

Mr. Jinta: My musical identity is strongly rooted in Chinese culture, particularly in the pentatonic scale, which is a foundation of much traditional Chinese music. I believe that the pentatonic tuning is not just a musical structure but a kind of philosophy—it reflects a holistic approach to life, much like traditional Chinese medicine. Both are about balance, harmony, and healing. In my compositions, I strive to draw inspiration from this rich cultural heritage. I often use the pentatonic scale as a starting point, but I like to experiment with it, adding elements of jazz, modern harmonies, and even orchestral textures. By combining these influences, I aim to create music that speaks to both the traditional and contemporary, connecting the past with the present.

Interviewer: It's inspiring to hear how deeply intertwined Chinese musical traditions are with your compositions. You've also mentioned that *Mongolia* isn't yet available for mass distribution. Can you share any future plans for this piece or for your upcoming works?

Mr. Jinta: Yes, unfortunately, *Mongolia* is not yet available for mass distribution, but I hope that will change in the future. The premiere in Chengdu was a special moment, and I am in the process of preparing the score for wider release. The piece is something I want to share with a global audience, especially because of the

personal and cultural significance it holds for me. As for future works, I'm always exploring new ideas and musical expressions. I plan to continue incorporating Chinese folk elements into more of my compositions, but I also want to delve further into orchestral and symphonic writing. One of my goals is to continue blending the beauty of Chinese music with global styles to create something unique that can be appreciated by audiences worldwide.

Interviewer: It's wonderful to hear about your future plans, and I'm sure we'll be seeing much more of your work in the years to come. Before we end, is there anything else you would like to share about your music or your approach to composition?

Mr. Jinta: I think, in the end, what I strive for in my compositions is emotional connection. Whether it's through ethnic melodies or modern jazz influences, my goal is always to create something that resonates with listeners on a deeper level. Music, much like traditional Chinese medicine, can be a remedy for the soul—it can heal, inspire, and connect people across time and space. I hope that my music can contribute to that.

Interviewer: Mr. Jinta, thank you so much for sharing your insights and experiences with us today. Your work is truly remarkable, and we look forward to hearing more from you in the future.

Mr. Jinta: Thank you very much. It's been a pleasure to discuss my work with you. I appreciate the opportunity to share my thoughts, and I look forward to continuing this musical journey.

2. Xiaoping Zhang (personal communication, June 7, 2021)

In June 2021, while visiting the Conservatory of Music at Tongji University in Shanghai, I had the pleasure of meeting Mr. Zhang Xiaoping, who, along with my hometown, is located in Lanzhou, Gansu Province, and attended his student concert that evening, and had the privilege of hearing him perform in person.

Interviewer: Mr. Zhang, many of your works have focused on the Western Regions and the Silk Road, creating a vivid and expansive auditory experience for listeners. What inspired you to write these pieces?

Mr. Zhang Xiaoping: I was born in Lanzhou, Gansu Province, and spent my early years in Ningxia. At the age of 22, I went to Xi'an for my studies, and later returned to work at the Lanzhou Opera and Dance Drama Theatre, where I've been for nearly twenty years. My love for the western part of China is deeply rooted. This region, with its profound historical and cultural significance, is full of strength, vastness, and resilience. It is a place where multiple ethnic groups and cultures converge, and I've always found it to be a source of endless inspiration. Growing up, I was captivated by the magic of the Mogao Grottoes, the grandeur of the borders, and the boundless reverie inspired by the wide skies. These elements of the Western Regions have lingered in my mind for years, and I find myself often returning to them as a source of creative energy. This impulse to compose, born out of the rich cultural landscape of the West, always calls me back to music that reflects its unique characteristics. That's why many of my works have drawn on the spirit of the Silk Road, incorporating the region's history, culture, and imagery.

Interviewer: Your compositions, such as *Flute Rhythm* and *Ancient Road Glimpse*, integrate elements of Chinese culture with Western instruments. Was it difficult to compose these pieces using a Western instrument like the flute as a carrier for such oriental colors?

Mr. Zhang Xiaoping: Composing Chinese-style music with a Western instrument as the medium certainly presents challenges. For a composer, the first step is to become very familiar with the performance capabilities, sound qualities, and technical characteristics of the chosen instrument. Secondly, it's crucial to merge the melodic, harmonic, and rhythmic features of Chinese music with the technical possibilities of the instrument. Thirdly, you need to find an aesthetic standard and structure that will both highlight the characteristics of Chinese music and be acceptable to both Chinese and international audiences. For me, the first challenge is not too difficult. Decades of experience playing and teaching the flute have made me very familiar with the instrument's performance. However, the second and third points require constant reflection and deep thought. I believe that my two pieces, *Flute Rhythm* and *Ancient Road Glimpse*, have made some meaningful attempts in blending these elements. They've been well-received by both Chinese and international audiences, which indicates that I've made some useful strides in combining these musical styles.

Interviewer: Do you think studying music abroad is inevitable for musicians? Many Chinese musical talents have found success after traveling overseas. As someone who studied and achieved success in China, what are your thoughts on this? Does it have anything to do with the artistic atmosphere in China?

Mr. Zhang Xiaoping: Communication and learning from other cultures is certainly one of the best ways to improve one's musical abilities. Western music, particularly after the Renaissance and Industrial Revolution, has made incredible advancements. The development of a comprehensive theoretical system standardized technical skills, and exploration of sound in multiple dimensions have created a rigorous, innovative system. Great musical giants like Bach, Mozart, Beethoven, Chopin, Tchaikovsky, and Mahler have left us a rich legacy of classical masterpieces that continue to influence musicians worldwide. The allure of Western music is undeniable. In the past, especially after China's reform and opening up, many students traveled abroad to study, and a number of them have become high-level musicians. This was part of China's quest for advanced Western music culture and techniques, and it has been an inevitable trend in our pursuit of artistic expression.

However, as China continues to open up, with more opportunities for international exchanges and the advent of the digital age, this inevitability is slowly changing. The asymmetry of information is being gradually eliminated, and the technical aspects of music are becoming more transparent and accessible. As a result, the focus of musical education is gradually shifting toward cultural connotation and artistic depth.

I was born in the 1950s, so due to the historical and social conditions of the time, I wasn't able to study abroad at the most opportune time for my development, which I do regret a little. To make up for this, I have participated in international and domestic music activities every year for the past two decades, which has helped me gain fresh perspectives and ideas. In terms of my own achievements, they may not be groundbreaking, but I consider them as meaningful progress in a field I am deeply passionate about.

Interviewer: As a composer and educator, you've seen the growth of the flute in China. Despite its relatively recent introduction, the instrument has flourished here. What are your thoughts on the current state of flute music in China and its future development?

Mr. Zhang Xiaoping: The flute's development in China, while relatively recent compared to other art forms, has been remarkable. It has flourished thanks to the efforts of many dedicated composers and performers who continue to innovate and push the boundaries. However, there is still significant room for growth, especially in terms of popularizing the instrument, expanding its artistic depth, and broadening its dissemination across the country.

I believe that we are at a critical juncture. The opportunities for flute music in China are vast, and if we can leverage current trends—such as comprehensive music education, strategic promotion, and continued innovation—flute music has the potential to become an even more integral part of China's rich cultural tapestry. Supporting young aspiring flute musicians and scholars will be crucial in continuing this momentum and ensuring that flute music thrives, both in China and internationally.

Interviewer: Mr. Zhang, thank you for sharing your thoughts. Your reflections on music, culture, and your personal journey are truly inspiring. We look forward to seeing how your work continues to evolve and contribute to the global musical landscape.

Mr. Zhang Xiaoping: Thank you for the opportunity to share my thoughts. It's been a pleasure discussing my music and the future of flute music in China. I'm excited to see how the next generation of musicians will take this art form further, and I'm committed to continuing my own journey of exploration and creation.

3.Lee Tian Tee (personal communication, January 7, 2024)

I talked a lot with Mr. Li about the development of wind music education in China, and the content of this article is related to the integration of China and the West, so there is an interview related to that.

Interviewer: Over the course of many years, you've played a pivotal role in advancing wind music education in China. What do you think are the biggest highlights and developments in the field of wind music art in China?

Mr. Lee: One of the most significant highlights in the development of wind music in China is the growing integration of Chinese music with Western wind instruments. As you know, Chinese music has a very distinct sound—its rhythms, melodies, and cultural context are quite different from Western traditions. I believe one

of the challenges, and also the greatest opportunities, lies in blending these two musical worlds. In particular, the ability to play Chinese music with Western instruments like the flute or the clarinet, and to capture the distinct "flavor" of Chinese melodies, is something that requires a great deal of skill and understanding.

For example, when you listen to works like *Yao Dance* or *Ode to the Red Flag*, you'll notice that these pieces have a unique Chinese character that cannot easily be replicated by foreign musicians, no matter how technically skilled they are. There is an emotional and cultural depth to these pieces that is deeply rooted in Chinese traditions. It's very hard for non-Chinese musicians to capture that "Chinese flavor" because it's so intricately linked to our cultural identity. So, one of the biggest tasks we face is how to teach our students to properly interpret these works, especially when using Western instruments.

Interviewer: That's an interesting perspective. You've mentioned the challenge of capturing the essence of Chinese music with Western instruments. How do you see the role of Chinese composers in this context?

Mr. Lee: I hope that Chinese composers will continue to push the envelope and explore ways to integrate Chinese musical elements into works for Western instruments. There is such a rich variety of folk music in China, with 56 ethnic groups, each possessing its own distinct musical traditions. If we can take inspiration from these traditions and create new variations or even concertos that fuse folk elements with the sounds of Western instruments, I believe we can create something truly unique. It's essential for Chinese composers to embrace the versatility of Western instruments, but also stay true to the essence of Chinese music. If we can make Chinese music more accessible through Western instruments, I believe it will have the potential to travel beyond China's borders and reach global audiences. This would not only enrich the world's musical landscape, but also enhance the cultural appreciation of Chinese music.

Interviewer: That's a fascinating vision. How do you think the integration of Western instruments can help in preserving and promoting Chinese musical heritage on the global stage?

Mr. Lee: The beauty of Western instruments, such as the flute, is that they have the ability to communicate across cultural boundaries. When you play a traditional Chinese melody on the flute, for example, the sound carries a universality that

transcends language and cultural barriers. This makes it easier for audiences around the world to connect with Chinese music, even if they aren't familiar with its cultural context. By using these instruments to perform Chinese compositions, we can share the beauty and depth of our musical heritage with a wider audience, making it not just a national treasure but a global one. At the same time, we must be careful not to lose the essence of Chinese music when performing it on Western instruments. It's not just about the notes; it's about the subtleties in phrasing, the nuances in tone, and the emotional connection that is inherent in Chinese musical traditions. I believe that, over time, with more education and exposure, musicians will learn how to combine these two worlds in a way that is both authentic and innovative.

Interviewer: You've dedicated many years to advancing wind music education in China. What do you see as the future of wind music education in the country, especially in terms of integrating Chinese and Western musical traditions?

Mr. Lee: The future of wind music education in China is incredibly exciting. We've already seen a great deal of progress in terms of teaching students how to play Western instruments. Now, the next step is to refine how these instruments can be used to interpret and perform Chinese music in a way that is both respectful to our traditions and innovative. I think we'll see more collaborations between Chinese composers and Western musicians, which will allow us to create new forms of music that blend the best of both worlds. I also foresee an increasing number of international exchanges and collaborations in the field of wind music. By working with musicians from around the world, Chinese students will gain exposure to different musical styles and techniques, which will help them develop a more rounded musical perspective. This cross-cultural dialogue will not only strengthen wind music education in China but also position Chinese wind music on the global stage.

Interviewer: Your work has been instrumental in promoting cross-cultural understanding through wind music. How do you envision the role of education in fostering this cultural exchange?

Mr. Lee: Education plays a critical role in this cultural exchange. By introducing students to both Chinese and Western musical traditions at an early stage, we can cultivate a generation of musicians who understand and appreciate the diversity of the global musical landscape. In my own teaching, I've always emphasized the

importance of cultural awareness—whether it's understanding the history behind a piece of music or recognizing the cultural significance of certain instruments. I also believe that music education should not be confined to a single tradition. It's important for students to learn the fundamentals of both Western classical music and Chinese folk music. This way, they can develop a broader perspective and be equipped to innovate and create new music that bridges these traditions. Ultimately, education can be a powerful tool for promoting mutual respect, understanding, and collaboration across cultures.

Interviewer: Mr. Lee, thank you for sharing your thoughts and insights with us today. Your vision for the integration of Chinese and Western wind music is both inspiring and forward-thinking.

Mr. Lee: Thank you for the opportunity to speak with you. It's been a pleasure to share my thoughts on the future of wind music in China. I truly believe that the future holds great potential for cross-cultural collaboration, and I look forward to seeing how these ideas continue to evolve and shape the world of music.

4.Chen Qian (personal communication, January 7, 2024)

Interviewer: Mr. Chen Qian, thank you so much for taking the time to speak with me today. You are widely regarded as a leading figure in the world of wind music composition. Could you tell us a bit about your journey into music composition and how you became involved in the field of wind music?

Mr. Chen Qian: Thank you for having me. My journey in music began at a very young age, and I've always been deeply drawn to the power of orchestral music. What really attracted me to wind music was its unique sound and expressive capacity. Wind instruments, with their rich, dynamic tones, allow for a special kind of storytelling. Over the years, I've honed my craft, and wind music has become not just a passion but a part of my identity as a composer.

Interviewer: Your work has garnered significant recognition, particularly your five symphonies dedicated to wind instruments. Could you tell us more about the themes and inspirations behind these works?

Mr. Chen Qian: Each symphony reflects a different aspect of life and emotion. For instance, *Symphony No. 1, "Life"* explores the human condition through a blend of

joy and sorrow. *Symphony No. 2, "Snow Lotus"* was inspired by the resilience and beauty of nature, while *Symphony No. 3, "Heart Sacrifice"* delves into the complexities of personal sacrifice for a greater cause. *Symphony No. 4, "The Dragon Man"* draws on the mythological imagery of the dragon, symbolizing strength and courage, and *Symphony No. 5, "1213-Blood Sorrow"* was deeply influenced by historical events, particularly themes of war and loss. Each piece has a specific emotional journey I wanted to convey, and the wind ensemble, with its range of colors and textures, seemed like the perfect medium to express these ideas.

Interviewer: You've received numerous accolades, including top honors in the All-Military National Competition of Wind Music Works. How has this recognition shaped your career and your approach to composition?

Mr. Chen Qian: Recognition, especially from such a prestigious platform, has certainly been humbling. It's encouraged me to keep pushing the boundaries of my work, always striving for innovation while remaining deeply connected to my cultural roots. The competition has also allowed me to connect with other talented composers and musicians, further strengthening my commitment to advancing wind music on both a national and international level.

Interviewer: One of your compositions, *"Return to Glory"*, commissioned by St. Thomas University in Minnesota, achieved global recognition and was selected as one of the top 100 wind music compositions worldwide. Could you share some of the thoughts and emotions that went into creating this piece?

Mr. Chen Qian: *"Return to Glory"* was a particularly meaningful work for me because it was inspired by themes of resilience and renewal. When I was composing it, I was thinking about both personal experiences and broader historical contexts, reflecting on moments of national rebirth and collective triumph. I wanted the music to speak to these universal themes of overcoming adversity and returning to one's true self. The global recognition of the piece was incredibly gratifying, but more than that, it was the emotional connection I felt with the musicians and the audiences around the world that made the experience unforgettable.

Interviewer: You've also made significant contributions to the fusion of Chinese traditional music with contemporary wind music, especially with your adaptation of the

Xinjiang folk song "*Lovely Rose*". How do you approach blending traditional Chinese melodies with modern orchestral arrangements?

Mr. Chen Qian: I believe that music, much like culture, should be dynamic and evolve over time. When I adapted "*Lovely Rose*", I didn't want to simply preserve the traditional elements; I aimed to create something that spoke to both the past and the present. The beauty of Chinese folk melodies lies in their simplicity and depth, and by weaving them into contemporary orchestral frameworks, I hoped to create a bridge between cultural heritage and modern expression. This was something I had the honor of showcasing at the Macao handover ceremony in 1999, and it was a truly meaningful moment for me as an artist and as a Chinese composer.

Interviewer: You've received praise from international figures such as Tim Reynish, who described your work as "the most striking and impactful original music" he had encountered in recent years. How do you balance the local and international aspects of your work, especially in terms of cultural expression?

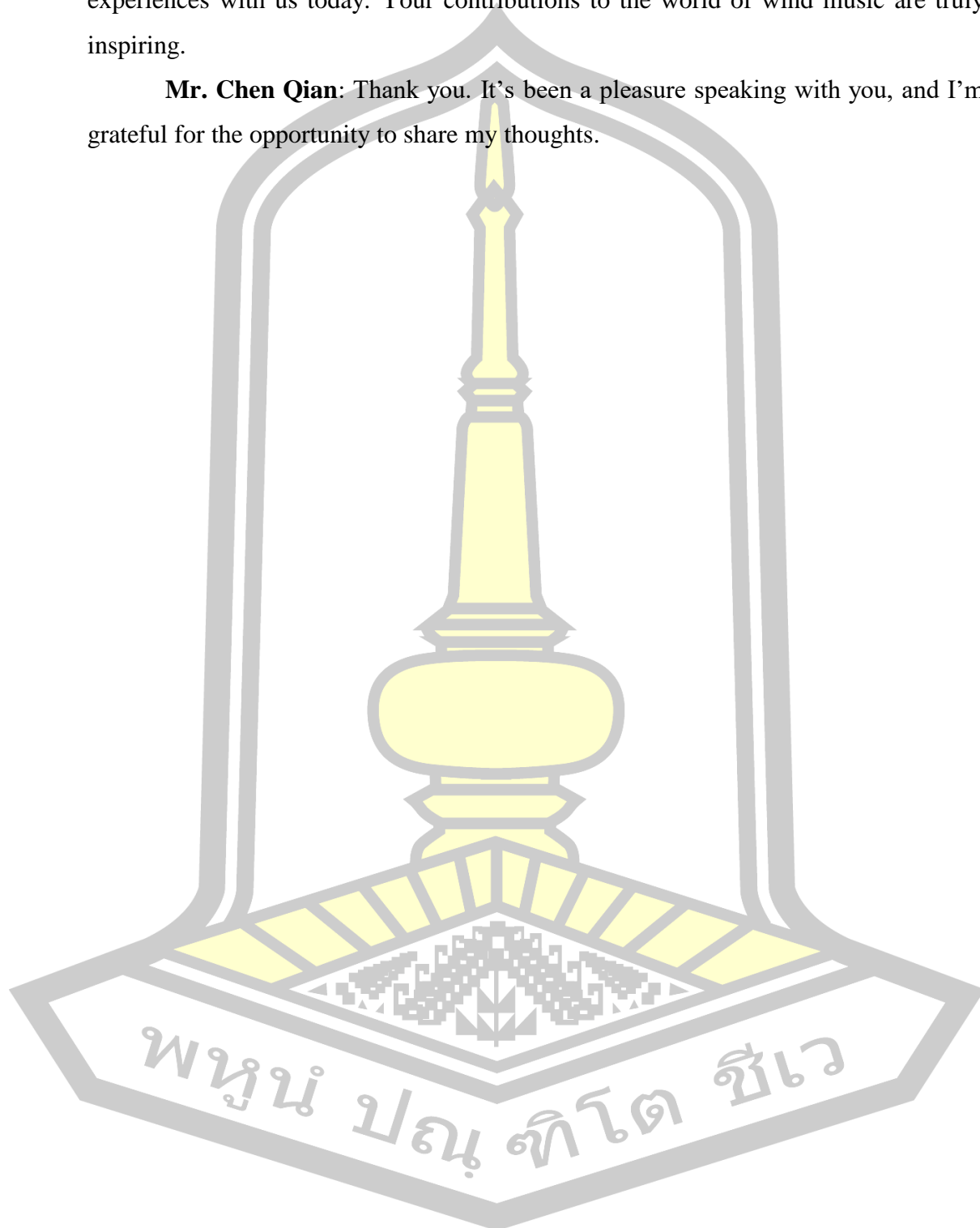
Mr. Chen Qian: That was very kind of Tim Reynish to say. I believe that the best music resonates across cultural boundaries because it speaks to universal emotions and experiences. While I am deeply rooted in Chinese culture, my goal is always to create music that can communicate with people from diverse backgrounds. In my compositions, I aim to stay true to my cultural heritage, but I also want to ensure that my music can be appreciated globally. The balance lies in being both authentic and open-minded, taking inspiration from the past while embracing new ideas and musical techniques.

Interviewer: Finally, what do you see as the future of wind music, both in China and globally? And how do you hope to contribute to its development?

Mr. Chen Qian: I believe the future of wind music is incredibly bright. The field is constantly evolving, and there is a growing interest in expanding the range and depth of wind ensembles. In China, there is a real push to cultivate and support wind music, and I hope that my work contributes to this movement. On a global scale, I think we'll continue to see more collaboration and cross-cultural exchanges, and I look forward to being part of that dialogue. My hope is that my music can inspire future generations of composers and musicians to explore the limitless potential of wind music and to create works that reflect the world we live in, with all its complexities and beauty.

Interviewer: Mr. Chen Qian, thank you so much for sharing your insights and experiences with us today. Your contributions to the world of wind music are truly inspiring.

Mr. Chen Qian: Thank you. It's been a pleasure speaking with you, and I'm grateful for the opportunity to share my thoughts.



BIOGRAPHY

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