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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE ROLE AND SIGNIFICANCE OF CHINESE  
TRADITIONAL MUSIC IN THE PIANO WORKS OF  
PEOPLES REPUBLIC OF CHINA COMPOSERS**

Specialty: 6213.01 – Music Art

Field of science: Art Study

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**Baku – 2023**

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## GENERAL CHARACTERISTICS THE DISSERTATION

### **Relevance and degree of scientific development of the topic.**

Being a part of the ancient Chinese civilization, which gave the world such inventions as paper, compass, gunpowder and book printing, Chinese musical culture has occupied one of the most significant places in the multifaceted world musical art for many centuries. Such a place of Chinese musical culture in the world space is due to several very significant qualities. The history of development for several thousand years, combined with multi-ethnic diversity, has allowed Chinese music to acquire its own very bright, distinctive, incomparable with anything. Indeed, the music of China is characterized by genre, intonation, harmony, rhythmic originality, characteristic instrumentation. All these qualities have made Chinese music perhaps the most recognizable in the infinite space of world musical art.

For many millennia, Chinese musical culture has developed exclusively as a traditional culture. And being well aware of the careful attitude of the Chinese people to their traditions, it becomes clear how accurately from the depths of centuries and millennia the Chinese people have been able to preserve the whole palette of colors of their music. At the same time, the influence of time and inevitable integration processes in the world space at the turn of the last two centuries involved Chinese musical culture in the process of mastering the musical traditions of the West. This process affected, first of all, such areas as the formation of the Chinese national school of composition and the mastering by Chinese musicians – performers and composers – of the musical instruments of Western civilization. On this path, Chinese musicians managed to demonstrate their own approach. The above-mentioned peculiarity, one could even say an integral feature of the Chinese mentality is the deep connection with tradition.

And this characteristic feature of the Chinese mentality is also reflected in the development path that many Chinese composers have chosen for themselves.

From this point of view, one of the main tasks facing musicology today is the comprehensive study of a relatively new

phenomenon in world musical art, namely, a new national academic music school – the academic music of contemporary China. The relevance of the studies, to a greater or lesser extent, of this great musical phenomenon is also determined by the fact that on the way of mastering the classical traditions of Western music, China has found its own ways of development. It is all the more interesting and important to study these paths and determine what exactly is the original view of Chinese composers on classical traditions and ways of their adaptation in Chinese musical culture.

The study of piano music in the works of Chinese composers is also relevant from the point of view that in addition to classical forms and principles in writing their works, authors of piano music created their compositions for an instrument completely alien to Chinese musical culture, which had no analogues in the traditional musical art of China. In this connection, interesting solutions arise in the interpretation of the piano sound in the works of some composers, designed to bring the European musical instrument closer to the Chinese musical tradition. This phenomenon also needs a separate study.

At the present stage of development of academic music science in the PRC, there are a number of scientific studies devoted to the study of the problem of piano music in China. Some of these works are characterized by an attempt to carry out a generalized approach to the study of the phenomenon of Chinese piano culture from a historical perspective.

These include such scholarly works as Professor Yu Meng's study "The Formation and Development of Chinese Piano Culture", which became known as the first academic work on the history and theory of Chinese piano culture. The said study analyzes Chinese piano music in its relationship with the social and historical past. A characteristic feature of this academic work is the attempt to simultaneously analyze the historical and theoretical aspects of Chinese composers' piano music, combined with the author's performance advice and teaching methodology recommendations.

Among other scientific studies devoted to this problem, we should mention Hu Qiongfang's "Historical Survey and Interpretation

of Chinese Piano Music"<sup>1</sup> and Yu Jianfang's "History of Modern Chinese Music"<sup>2</sup>, Zhao Xiaosheng's "The Way of the Piano"<sup>3</sup>, Bian Meng's "The Formation and Development of Chinese Piano Culture"<sup>4</sup>, Qin Chuang's "Technology, Music and Intention of Chinese Piano Music"<sup>5</sup>, and Chen Jing's study "On the Development Style and Characteristics of Chinese Piano Music"<sup>6</sup>.

It is fair to say that the main emphasis of these studies is on the question of how much influence the political and social environment in the society has on the development of piano music.

The other group of scientific studies devoted to the study of Chinese piano music and culture consists of those scientific works in which the research is always connected only with certain composers of China who turned to piano music composition in their work.

These are such scholarly works as "Wang Jianzhong's Piano Works in the Context of National Traditions and Modern Musical Thinking" by Li Yun<sup>7</sup>, "Piano Works of Chinese Composer Li Yinghai" by Dong Wan<sup>8</sup>, and "Discussions on Wang Jianzhong's Piano Arrangements" by Wei Tinghe.

A number of scholarly works are devoted to specific genres in contemporary Chinese academic art. Here we should name such scientific studies as "Piano Arrangement in the History of Chinese

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1 Hu Xunfan.. Historical Overview and Interpretation of Chinese Piano Music/ Hu Xunfan.. – Beijing: Chinese Textile Press,–2017, – pp. 112-116.

<sup>2</sup> Yu Jiangfan. A History of Contemporary Chinese Music / Yu Jiangfan. – Shanghai: Shanghai People's Publishing House,– 2006, –pp. 221-366.

<sup>3</sup> Zhao Xiaoshen. The Path of the Piano /Zhao Xiaoshen. – Shanghai: Shanghai Music Publishing House,– 2007,– pp. 303-378.

<sup>4</sup> Bian Men. The Formation and Development of Chinese Piano Culture / Bian Men.–Shanghai: Huale,–1996,– pp. 83-147.

<sup>5</sup> Qing Chuan. Technology, Music, and Intent in Chinese Piano Music / Qing Chuan.– Shandong: Music Art Piano,– 2016,– pp. 204-339.

<sup>6</sup> Chen Jin. On the Development Style and Characteristics of Chinese Piano Music / Chen Jin.– Beijing: Musical Art,– 2008, – p. 34.

<sup>7</sup> Li Yun. Piano works of Wang Jianzhong in the context of national traditions and modern musical thinking / Li Yun. –Novosibirsk: An abstract of the dissertation for the degree of Candidate of Art History, – 2019, –14 p.

<sup>8</sup> Dong Wan Piano works of Chinese composer Li Yinghai / Problems of music science,– 2018, no. 2. – pp. 111-117

Music" by Li Yun<sup>9</sup>, "Characteristic Features of Chinese Piano Arrangement (on the Example of Arrangements Written on the Themes of Folk Songs of Yunnan Province)" by Song Zhaohan<sup>10</sup>, "The development and significance of Chinese piano transcriptions in the music pedagogy of the PRC" Sy C. Yu<sup>11</sup>. "Features of programmatic realization in sonata and cyclic works of Chinese composers" by Pan Wei<sup>12</sup>.

There are also separate studies devoted to the refraction of the peculiarities of the sound of Chinese folk instruments in piano music. Two works in this direction are Wang Ying's "Embodying the Characteristics of National Wind Instruments in Chinese Piano Music"<sup>13</sup> and Xu Qinglin's "Imitating the Sound of Plucked Folk Instruments in the Works of Contemporary Chinese Composers"<sup>14</sup>.

The role of traditional music in Chinese culture is the subject of a study by Dai Yu<sup>15</sup>.

As a separate group of studies devoted to the subject of Chinese piano music, we can characterize those works in which the analysis of one or more piano works is linked to the work of one

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<sup>9</sup> Li Yun Piano arrangement in the history of Chinese music / Li Yun– St. Petersburg: Culture and civilization.– 2017, № 5A.–pp. 296-303

<sup>10</sup>Song, Zhaohan. Characteristic features of Chinese piano arrangements (on the example of arrangements written on the themes of folk songs of Yunnan Province) / Zhaohan Song. -Beijing : People's Music Publishing House,– 2011, №12.– pp. 42-47

<sup>11</sup> Sy C. Y. Development and significance of Chinese piano transcriptions in the music pedagogy of the People's Republic of China /–St. Petersburg.– 2021, № 3.– pp. 357-362

<sup>12</sup> Pan Wei. Peculiarities of programmatic realization in sonata cycles of Chinese composers / Vesti Belorussian State Academy of Music, – Minsk, – 2007, № 11.– pp. 50-56.

<sup>13</sup> Wang Ying. Realization of the peculiarities of playing national wind instruments in Chinese piano music . /– Moscow: Musica, –2008.– p.111

<sup>14</sup> Xu Qingling. Imitation of the sound of plucked folk instruments in works by contemporary Chinese composers / Xu Qingling.– St. Petersburg: CHRONOS. – 2020, № 9 (47).– pp. 40-43.

<sup>15</sup> Traditional elements in new Chinese music / East and West: history, society, culture: Collection of scientific materials of the II International extramural scientific-practical conference.– Krasnoyarsk,– 2013. – pp. 31-32.

particular composer and characterized by a lack of connection with the general historical development of all piano music in China. Examples include a study such as Chen Jing's work. Very often such works have young Chinese musicians, mostly students studying abroad, as authors.

Thus, in spite of the considerable number of scientific works reflecting to a greater or lesser extent the role of traditional music in contemporary Chinese culture or stylistic peculiarities of Chinese composers' piano works, there has been no scientific research specifically devoted to the problem of the role and significance of traditional music in the piano works of Chinese composers.

**The subject** of this research is individual piano works by Chinese composers in various genres.

**The object** of this research work is the forms of traditional music of China in the analyzed piano works.

#### **Aim and objectives of the research.**

**The aim** of the presented research work is to determine the role and significance of Chinese traditional music in the piano works of composers of the People's Republic of China.

In connection with the above goal, the main **objectives** of the research were:

- to determine the main characteristics of Chinese traditional music as an integral part of Chinese musical culture and art
- To make a historical review of the development of Chinese traditional musical art in order to identify the most ancient and stable elements of it, which have been least influenced by the time
- To highlight the characteristics of traditional musical instruments in China, whose timbre and performance techniques have greatly influenced the stylistics of Chinese piano works.
- To examine the ways of formation and development of piano music in China in the context of the adaptation of Western academic music in China.
- Analyze the piano works of Chinese composers created at different stages of the development of piano music in China
- identify the characteristic features of Chinese composers' piano opuses written in the genre of arrangements

- identify the stylistic features of Chinese piano works written in cyclic forms
- To study the significance of Chinese traditional music in large-scale piano works
- To highlight the reflection of Peking Opera stylistics in piano music.
- Identify the role of Chinese traditional music in piano works of classical genres.

**Research methods.** The methodological basis of the presented scientific research is a complex analysis. At the same time, in accordance with the goals and tasks to be solved at different stages of the research work, in some sections of the dissertation the advantage was given to those methods that would allow to achieve the necessary goals and solve the set tasks. Thus, in Chapter One, devoted to a review of the historical development of Chinese musical art, the historical approach becomes the main method of research. On the contrary, in Chapter Two, the content of which is aimed at revealing specific stylistic features of piano works by Chinese composers, the main method of research is a detailed theoretical analysis.

The methodological basis of the presented dissertation research is the scientific works of Chinese researchers: Liu Chenghua "The Charm of Chinese Music" (《中国音乐的神韵》--刘承华), Guan Jianghua "Cultural Vision of Chinese Music Aesthetics" (《中国音乐审美的文化视野》--管建华), Chen Bingyi "A Survey of the General History of Chinese Music" (《中国音乐通史概述》--陈秉义), Zhou Mingxun "Friendly Chinese Accent and Deep Chinese Sentiments." (《亲切的中国乡音与深蕴的华夏情怀》--周铭逊), Huang Xiangpeng "Musical Research" (《乐问》--黄翔鹏), Yang Ruhuai "Analyzing and Making Music" (《音乐的分析与创作》--杨儒怀), Huang Shengquan "Dictionary of Contemporary Chinese Musicians" (《中国当代音乐家词典》--黄胜泉).



Azerbaijani musicologists G.Abdullazade<sup>16</sup>, U.Imanova<sup>17</sup>, I.Efendiyeva<sup>18</sup>, A.Taghizade<sup>19</sup>, Z.Gafarova<sup>20</sup>, F.Aliyeva<sup>21</sup>, G.Mahmudova<sup>22</sup> and others. The fundamental scientific works of foreign scientists L.Mazel<sup>23</sup>, V.Zuckerman<sup>24</sup>, M.Sposobin<sup>25</sup>, Y.Tyulin<sup>26</sup>, V.Kholopova<sup>27</sup>, R.Gruber<sup>28</sup>, T.Livanova<sup>29</sup> and others played an important role in the development of research methods.

### **The main points to be defended:**

- continuity in the development of Chinese musical art as a part of Chinese musical culture;

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<sup>16</sup> Abdullazade, G.A. Music, man, society / G.A.Abdullazade. - Baku: Yazychy,-1991.- 274 p., Abdullazade, G.A. Philosophical essence of musical art / G.A.Abdullazade.- Baku: Ishig,-1985. - p. 282

<sup>17</sup> Imanova, U.I. Classicism of the twentieth century and the music of Gara Garayev: / abstract of the dissertation of doctor of philosophy in art history. /- Tashkent,- 1990.- p. 23

<sup>18</sup> Əfəndiyeva, İ.M. Üzeyir Hacıbəyli irsinə müasirlərimizin töhfələri // - Musiqi dünyası, -2003. -№4. - pp.101-103.

<sup>19</sup> Tağızadə, A.Z. XX əsr Azərbaycan musiqisi (məqalələr toplusu) / A.Z.Tağızadə.- Bakı: Elm və təhsil,- 2011.-p. 372

<sup>20</sup> Qafarova, Z.H. Azərbaycan xör musiqisində ə muğam ənənələri // Azərbaycan milli musiqisinin tədqiqi problemləri elmi məqalələr toplusu / I buraxılış./- Bakı: ADK,-1992.-p.368

<sup>21</sup> Əliyeva, F.Ş. Musiqi tariximizin səhifələri / F.Ş.Əliyeva. - Bakı: Adiloğlu, - 2004. - p.320

<sup>22</sup> Mahmudova Gulzar Rafik gizi. ostinatnosti in the works of Azerbaijani composers [Text]: D.dr. art science: 17.00.02. Bak. Musical. acad.-B., 2007.- 457 p.

<sup>23</sup> Mazel, L.A. About melody / L.A.Mazel. - Moscow: Gos.muz.izd., - 1952. - p. 300

<sup>24</sup> Zuckerman, V.A. Analysis of musical works. General principles of development and formation in music. Simple forms / V.A. Tsukkerman. - Moscow: Music, - 1980. -p. 295

<sup>25</sup> Sposobin, I.V. Musical form / I.V.Sposobin. - Moscow: Music. - 1984. - 400 c.

<sup>26</sup> Tyulin, Yu.N. The structure of musical speech / Yu.N.Tyulin. - Leningrad: Muzgiz, 1962. - p.208

<sup>27</sup> Kholopova, V.N. Forms of musical works / V.N. Kholopova. - St. Petersburg: Lan, - 2001. - p.367

<sup>28</sup> Gruber, R.I. History of Musical Culture vol.1 / R.I.Gruber. - Moscow-Leningrad: 1941. - p.578

<sup>29</sup> Livanova, T.N. From the history of music and musicology abroad / T.N.Livanovoy - Moscow: Music, 1981. - p.238

- preservation of the most essential characteristics of Chinese traditional music at the modern stage of development, including in the works for piano by contemporary Chinese composers;
- the influence of the stylistic features of Chinese traditional music on the stylistic features of contemporary piano music by Chinese composers;
- the significance of the role of Chinese traditional music in piano works regardless of genre, form and volume of the musical work;
- diversity of individual composer's approach in solving the issue of incorporating traditional music into the development of a piano composition;
- reflection in piano works by Chinese composers of the stylistic features of traditional music works belonging to various genres.

**Scientific novelty of the study.** The piano composers' work, which is rapidly developing in contemporary Chinese musical culture, is increasingly attracting the attention of musicologists as a subject of research. However, as we indicated above, almost all of these scholarly works are devoted to separate genres of piano music, or separately to the piano works of a particular Chinese composer. Being an important contribution to the process of development of scientific thought devoted to Chinese piano music, these works do not fully reflect the issues that are in the center of attention in the presented research. The scientific novelty of this dissertation lies in the fact that it is the first time that the study of the role and significance of Chinese traditional music in the piano works of PRC composers has been designated as a goal. Thus, for the first time in this research work, the various forms of Chinese traditional music in various genres of piano works become the object of study. It should be noted that the material for the study is piano works by the most prominent representatives of Chinese composers.

**Theoretical and practical significance of the study.** The theoretical significance of the dissertation is that it is the first to investigate Zhang Zhao's cycle of piano arrangements in detail. It is also the first time within the presented dissertation that piano works

by Chinese composers are analyzed from the perspective of the role and significance of traditional Chinese musical works in them. It is also the first time that the presented research attempts to summarize and identify the stylistic features inherent in piano works by PRC composers written in different genres and forms.

The practical significance of this study lies in the possibility of using the scientifically substantiated conclusions and results of the research obtained in it as material for further study of piano music by Chinese composers. In addition, this material can serve as a source of information for anyone interested in contemporary Chinese academic piano music, as well as serve as supporting material in courses on the history of classical music in the PRC.

**Approbation of the work.** The dissertation was discussed and approved at the meeting of the "History of Music" department of the Baku Music Academy named after Uzeyir Hajibeyli and was recommended for defense.

The main provisions and certain conclusions of the research were presented by the author in the articles published on the pages of periodical scientific editions (domestic and foreign), recommended by the Higher Attestation Commission, as well as in the materials of international and republican conferences.

**Name of the institution where the dissertation was performed.** The presented dissertation research was carried out at the department "History of Music" of Baku Music Academy named after Uzeyir Hajibeyli.

**The volume of structural sections of the dissertation and the total volume of the work in marks.** The thesis consists of an introduction, two chapters, six paragraphs, a conclusion, an appendix, and a list of used literature. The volume of the structural parts of the thesis is as follows: introduction – 9 pages (13712 characters), Chapter I – 32 pages (51761 characters), Chapter II – 77 pages (128850) and conclusion – 13 pages (20071 characters). The total volume is 134 pages (216046 characters).

## MAIN CONTENT OF THE WORK

**The introduction** reveals the relevance of the research topic, as well as the degree of its scientific development; formulates the aim and objectives of the dissertation, its scientific novelty; presents the research methodology and the main provisions put forward for defense, determines the theoretical and practical significance of the research, its approbation, and also highlights the issues of structure and scope of the dissertation.

**Chapter 1 "Overview of the Historical Development of Chinese Musical Art from Antiquity to Modernity"** highlights the main stages of the historical development of Chinese musical culture and art from antiquity to modernity with the identification of its main characteristics that have a determining significance in the compositional creativity of the People's Republic of China at the present stage. Chapter 1 consists of three paragraphs.

**Paragraph 1.1. "General characteristics and main stages of development of Chinese musical culture in the Ancient and Medieval period"** is devoted to the issues of formation and historical transformation of traditional Chinese musical art. In the process of researching the ancient and medieval stages of the development of Chinese musical culture and art, we have identified the most significant achievements and conquests of Chinese music, which have value in the present. At the same time, the richness and diversity of Chinese musical traditions had a significant influence on the subsequent development of Chinese musical art, including composers' creativity.

**Paragraph 1.2. "Traditional Chinese musical instruments"** aims to explore the richness and originality of traditional Chinese musical instrumentation. According to researchers, as well as according to historical sources in the era of ancient China, the number of traditional musical instruments in use at that time was up to a thousand, with the oldest of them being over 8000 years old. At the same time, the musical art of China not only managed to preserve many of the musical instruments of antiquity, but also to develop the science of these instruments. According to the theory of Chinese

scholars who lived in ancient times, the classification of traditional instruments was based on the material from which the instrument was made. In total, there were eight such materials and, as a consequence, categories or classes of musical instruments. These were metal, stone, silk, bamboo, gourd, clay, leather and wood.

In terms of the Western classification of musical instruments, the largest group of traditional musical instruments in China are strings, among which there are plucked and bowed instruments. There are about 30 kinds of stringed instruments in total.

The most popular Chinese plucked stringed instruments should be considered as qin, pipa and se. Among bowed stringed instruments, the common name of which is hu, there are erhu, xihu, banhu, jinhu and others.

The wind group is represented by such instruments as xiao (longitudinal flute), paisiao (multi-barrel pan flute), chi and di - transverse flutes, as well as sona - an instrument with a double cane. Among the reed wind instruments are sheng and xun, and among the percussion instruments are yaogu (a kind of tambourine), banggu (a one-sided snare drum), bojun (a kind of bell suspended on a crossbar), and bianzhong (a set of zhongs – bells forming a particular harmonic scale).

The study of Chinese folk instruments demonstrates their timbre and structural richness and originality, as well as their antiquity.

**Paragraph 1.3. "Formation and Development of Chinese Academic Musical Art in the XVIII-XX Centuries"** presents a study of one of the most important stages in the development of Chinese musical culture, associated with the process of the emergence of classical musical art in China. In the XVIII-XIX centuries European influences penetrated into China, especially intensified at the turn of the XIX-XX centuries, when the acquaintance with European musical culture is mainly through Japan. The first Chinese musicians playing European instruments, European-style orchestras, and the first Chinese editions of classical European music appeared.

At the beginning of the 20th century, when a broad enlightenment movement emerged in all areas of culture, music

began to be studied in Chinese educational institutions. In general, in the history of China, the beginning of the 20th century is a period when elements of the so-called "Western-style" life began to penetrate more and more actively into the traditional life of the Chinese people, which led to significant changes in all spheres of Chinese society, including music culture and art.

Zhao Yuanen (1892-1982) was the first composer in China who turned to the experience of composing music for piano on the basis of the Western musical tradition. His very first musical opus was written in 1913 and was an arrangement for the Western piano instrument of the traditional Chinese song "Huabanban Xiangjianglang". However, the work was never published. Two other works by the composer, composed by him a little later, in 1914 and in 1917 respectively, have entered the history of Chinese academic composition. These are the piano pieces "Peace March" and "Daicheng", many of their musical characteristics literally symbolizing the stage of formation of academic musical art in China.

The analysis of this stage in the development of Chinese musical culture revealed the Chinese people's commitment to their musical traditions and, at the same time, their openness to new trends, which allowed academic music in China to become an organic part of world classical music.

**Chapter 2, "Stylistic Traits of Piano Works by Chinese Composers in Classical and Processed Genres,"** is devoted to a detailed analysis of piano works by Chinese composers related to the stylistics of Chinese traditional music. Chapter 2 consists of three paragraphs, each of which contains a study of piano opuses written in specific genres and forms.

**Paragraph 2.1. "Characterization of Piano Miniatures in the genre of arrangement"** is a study of five piano pieces written by different composers in the genre of arrangement: "Shepherdess Flute" by Hugh Lewting, "Shandangdan Flower Blooms Bright Red", "Liuyang River", "Chaofeng Hundred Birds" by Wang Jianzhong, and "Xiangxiaogu" by Li Yinghai.

The analysis of the piano miniature "Shepherdess Flute" by composer Hugh Lewting demonstrates the most typical musical

qualities characteristic of contemporary piano works by Chinese composers. In their search for ways to synthesize European academic and Chinese folk traditions, most Chinese composers draw on the forms and structures created in Western composition and infuse them with national intonations formed on the basis of the national ladotonal system.

The study of the piano piece "Shandandan Flower Blooms Bright Red" by composer Wang Jianzhong demonstrates the stylistic features of this work. The development of the piece "Shandan Flower Blossoms Bright Red" is aimed at the gradual and consistent transformation of the main theme in the direction of its departure from the original figurative and musical embodiment. In the process of transforming the theme of the folk song, the composer uses all expressive means, revealing at each successive stage different facets of the figurative and musical content of Chinese folk songs. This piece is full of various performance techniques. The composer demonstrates, on the one hand, full mastery of various types of modern piano technique and, on the other hand, the ability to embody the expressive features of traditional Chinese music through the piano.

An analysis of Wang Jianzhong's piano piece Liuyang River illuminates the stylistics of this work. In the piece, Wang Jianzhong relies on the classical European form. The textural solutions in the matter of processing the song are also close to classical European traditions. At the same time, the composer, in his desire to preserve the closeness of the folk song as much as possible, does not change the harmonic originality of the work, supplementing it with the originality of harmonic solutions. The great role of sound and image techniques in the development of this work should be especially noted.

The study of the piano piece "The Hundred Birds of Chaofen by Wang Jianzhong" reveals the originality of the musical language and form of this work. The development of this piece demonstrates a whole palette of development techniques and methods of processing original folkloric material. The pictorial type of programmaticism associated with the depiction of natural images in sounds opens up

great prospects for the composer to use all the expressive possibilities of the piano in the work. In addition, it is easy to notice in the piano arrangement the author's desire to convey in a number of episodes the originality of the sound of the folk piece as it would sound in the performance of the original Chinese folk instruments. At the same time, Wang Jianzhong is not a stranger to techniques typical of piano arrangement in the tradition of Western academic music. In doing so, the composer strives to bring out new expressive colors in folk themes. As a result, the composer creates a large, extended piano work based on a folk work, characterized not only by a variety of expressive techniques but also by the richness of the technical means employed.

The analysis of the musical language of Li Yinghai's piano piece Xiyangxiaogu (Xiao Drums at Dusk) is aimed at revealing the stylistic features of this work. In this piece, the tendency to depict the uniqueness of the sound of traditional Chinese national instruments by means of the piano is vividly realized. From the first to the last sound, the composer uses expressive means of a musical instrument alien to Chinese traditional culture to convey the peculiarities of the sound of the Xiao flute and drums.

**Paragraph 2.2. "The Origins of Chinese Traditional Music in Cyclic Piano Pieces"** presents a study of two cycles of piano pieces: Zhang Zhao's cycle of piano arrangements and Wang Jianzhong's Five Folk Songs of Yunnan.

The study of "Zhang Zhao's Piano Arrangement Cycle" provides a detailed analysis of all the pieces in the cycle. In each of the twenty piano pieces of the cycle, Zhang Zhao finds his own method of demonstrating and developing a traditional musical tune. At the same time, there are certain stylistic features that characterize all the pieces in the cycle. Firstly, each piano piece is extremely laconic. Very often the presentation of musical material is limited to just one or two pages. The main method of development is the ostinato repetition of the theme in a changing texture, register, and, less frequently, ladotonal or harmonious environment.

The analysis of the cycle "Five Folk Songs of Yunnan" by composer Wang Jianzhong" reveals the stylistic features of the five



arrangements of folk songs included in the cycle. The analysis of this piano cycle demonstrates a number of stylistic features of the composer and his authorial interpretation of the genre of piano arrangements. This is the most careful attitude to the original melodies. No element of the composer's musical language overshadows the unique beauty and originality of folk melodies. The texture in all the pieces of the cycle is transparent and not overloaded with unnecessary additions. At the same time, the appearance of each detail of the musical language is conditioned by the specific figurative content of a particular piece.

**Paragraph 2.3. "The Importance of Chinese Traditional Music in Piano Works of Large Forms"** analyzes piano works of different genres: Peking Opera, Sonatina and Piano Concerto. A separate section of the paragraph is devoted to the study of each genre.

In studying the stylistics of Peking Opera in Zhang Zhao's *Pi Huang*, we can find that although this work is intended to be performed on the piano, the composer deliberately avoids a purely piano sound in its stylistics. Moreover, the development of all elements of the work's musical language is aimed at conveying as accurately as possible the peculiarities of the sound of the original genre of Peking opera. It is therefore no coincidence that the development of the musical material of this work involves a wide range, represented by all registers and enriched by a multifaceted and varied texture, in the pattern of which one can often find imitations of the sound of various Chinese folk instruments, primarily percussion. The structure of this work also relies entirely on the peculiarities of Peking opera form.

In studying the interpretation of classical structures by Chinese composers we have identified a number of stylistic parameters. The programmatic nature of the First Movement of Wang Lisan's sonatina, as well as the entire sonatina, associated with picturesque landscapes and a gravitation towards representationalism dictates certain peculiarities in the solution of the dramaturgy of the sonata form. Wang Lisan retains the principle of tonal opposition between the main and side parts in the exposition and their tonal unification or convergence in the reprise. The author also relies on the traditional

structure of the sonata form, consisting of exposition, development and reprise. At the same time, many things in this sonata form are atypical of the classical sonata allegro. These include the unusually small space occupied by the development and the lack of dramaturgical contrast between the main and side parts. The reliance of the internal development of each section on clear, closed structures, which may indicate signs of elements of the rondo sonata form.

In addition, most elements of the musical language remain stable from the beginning to the end of the development. These are texture, range, metrical and intonational basis. In fact, the only element undergoing significant changes is the ladotonal basis.

The analysis of the piano concerto "Ailao Rhapsody" by composer Zhang Zhao demonstrates the stylistic features of this work. The Ailao Rhapsody Piano Concerto combines the characteristics of the classical concerto genre of the past and present, as well as the stylistic features of Chinese national music art. Traditional to the piano concerto genre in this work is the composition of the performers. It is a piano solo and a paired composition of a symphony orchestra. The composer Zhang Zhao chooses a one-movement form for the structure of his work. An important tribute to the classical tradition in this work is the composer's inclusion in its structure of the soloist's cadenza section in the last third of the work. At the same time, in the area of elements of musical language, the composer retains maximum closeness to works of traditional Chinese musical art.

**The conclusion** contains the results of the research.

The purpose of the study has caused the emergence of a number of tasks that we sought to solve in the process of research.

At the first stage, the main tasks for us were to determine the main characteristics of Chinese traditional music as an integral part of Chinese musical culture and art and to carry out a historical review of the development of Chinese traditional musical art in order to identify the most ancient and stable elements, which have been least influenced by time

As such, we have identified three fundamental qualities that characterize not only the musical, but collectively the entire culture

and art of Chinese civilization. These are antiquity, continuity and, as a consequence, continuity in the development of Chinese culture. These three characteristics are firmly connected, and together they can reflect the character of Chinese culture at the present stage of its development.

Another important factor determining the character of Chinese civilization is its multi-ethnicity. From this point of view, all music of China is the totality of musical art created by different ethnic groups, which at different times formed part of the Chinese civilization. At the same time, relying on the opinion of authoritative researchers, we can confidently speak about the relative integrity of Chinese music not only in the historical perspective, but also in the ethnic roots of the constituent Chinese nationalities. Since the factors of environmental conditions, as well as the contacts of ethnic groups among themselves, are decisive for the kinship between ethnic groups.

At the same time, again based on solid scientific research, we draw attention to the essential difference that takes place between the so-called northern and southern musical schools of China. This difference is manifested in such important areas as theme, instrumentation, means of expression and, above all, intonation, harmonic basis, and rhythmic originality. As a consequence, depending on whether the composer turned to a traditional work of the Northern or Southern school to create his piano work, we can assume the nature of all those parameters we mentioned above.

Thus, works of Chinese traditional music can be characterized from the position of their relative historical and ethnic affinity, but a certain difference due to their belonging to the northern or southern school of music. In connection with the above, being the basis for the creation of most piano works by Chinese composers, traditional works influence the character of these works, including in the positions mentioned above.

An integral part of the study of Chinese traditional musical art within the framework of this research was to highlight the characteristics of Chinese traditional musical instruments, whose timbre and performance techniques have greatly influenced the

stylistics of Chinese piano works. In accomplishing this task, we outlined the main characteristics of Chinese musical instruments, which allowed us to apply our knowledge in the process of analysis to identify the influence of the stylistics of Chinese musical instrumentation on the musical language of piano works for piano.

One of the important steps of our research was to consider the ways in which piano music in the PRC has been shaped and developed in the context of the adaptation of Western academic music in China

It is well known that historically the first examples of piano miniatures in Chinese composition are two pieces for piano composed in the early 20th century by the composer Zhao Yuanen. Each of them marked two possible paths for the development of piano composition in China's emerging academic musical art. "Peace March" exemplified a literal imitation of Western musical art. "Daicheng" represents the complete opposite of the first opus. The cumulative stylistic features of the "Daicheng" piece are of great importance from the point of view that all further development of piano composition in China will be based on similar creative methods. In these pieces, Chinese composers fill the classical structural framework borrowed from European musical tradition with typical elements of Chinese oral music. It should be noted that a similar or close to it creative method, in general, is characteristic of most national schools of composition, including the national school of composition of Azerbaijan.

A major part of the presented research is the analysis of piano works by Chinese composers created at different stages of development, aimed at revealing the role and significance of Chinese traditional music in the piano works of PRC composers. In this regard, we turned to analyzing works in different genres.

In the genre of processing, we have demonstrated the analysis of five piano miniatures as part of the study. These are three works by Wang Jianzhong, "Shandandan Flower Blossoms Bright Red," "Liuyang River," and "Chaofen Hundred Birds," as well as the pieces "Shepherdess Flute" by composer Hugh Lewting and "Xiyangxiaogu" by composer Li Yinghai.

Two main directions can be distinguished here. The first direction is piano miniatures in which vocal works are treated. The second direction is piano pieces in which instrumental works of Chinese traditional music become the thematic material for processing.

Works of the first type include the pieces "Shandangdan Flower Blooms Bright Red" and "Liuyang River" by Wang Jianzhong, and "Shepherdess Flute" by Hugh Lewting. There are a number of common stylistic features between these works.

The first is the form of the works. The development of each of the three pieces is based on a three-part structure, interpreted in different ways.

The second is the use of polyphonic techniques uncharacteristic of Chinese traditional music and adopted by composers from European academic music.

In general, the main method of transforming musical material in piano miniatures in the genre of folk song arrangements is textural transformation. In their arrangements, composers strive to preserve as much as possible the recognizable motifs of folk songs, while placing them in new timbre conditions. The wide range of the piano becomes a good opportunity for composers to move the theme of a particular song into different registers, to create a contrast of presentation, moving from transparent texture to dense and vice versa.

For Chinese musicians, this method becomes a good tool for discovering new colors and expressive potential inherent in Chinese folk songs. At the same time, in the process of developing their piano pieces, composers usually demonstrate a variety of piano techniques adapted to the stylistic features of Chinese traditional music.

At the same time, it is very important to note the aspiration of Chinese composers to preserve in their piano opuses the ladotonal originality of their chosen folk song. Without exception, all piano arrangements of folk songs are characterized by the preservation of the original ladotonal basis, which does not exclude ladotonal diversity, thanks, first of all, to the change of tonic. As a rule, it is changed in connection with the transition to a new section. The

change of the harmonic base, as well as the inclusion of altered sounds alien to the basic harmony, is less characteristic of piano arrangements. In addition, in the area of harmonic language, chords of tertian structure, typical of European music, occur much less frequently than consonances in which second, quartal or quintal combinations predominate.

Examples of piano miniatures of the second type include the pieces "The Hundred Birds of Chaofeng" by Wang Jianzhong and "Xiyangxiaogu" by Li Yinghai. The main difference between these piano pieces is that one of the main creative methods here is the imitation on the piano of typical playing techniques as well as the timbre sound of Chinese traditional musical instruments. In addition to this common stylistic feature, the two pieces share a structure that relies on a transversal development based on the alternation of numerous episodes.

An equally important task of this study was to identify, through a detailed analysis, the stylistic features of Chinese piano works written in cyclical forms. In this regard, we turned to the study of the cycle of piano arrangements by composer Zhang Zhao and the cycle of Five Folk Songs of Yunnan by composer Wang Jianzhong.

The analysis of the cycle of Zhang Zhao's piano arrangements demonstrates the composer's desire to preserve the sound of thematic material in the arrangement as close to the original as possible, as well as to reveal the full range of the expressive potential of thematicism in each particular piece. To this end, the composer chooses textural and register changes as the main means of transforming the original source, i.e., those means which help to preserve the original material unchanged. The form of the pieces in the cycle relies on a twofold holding of the theme and a short final section.

The analysis of Wang Jianzhong's piano cycle Five Folk Songs of Yunnan also demonstrated the artist's very careful and delicate treatment of the original source. The means of textural and partly ladiharmonic transformation come to the fore, which is realized through the inclusion of sounds not included in the basic harmonic order of the harmony in works with a pentatonic base. When

choosing a method of processing for a particular song, the author proceeds from the artistic image of the work, striving to deepen and enrich this image by means of the seemingly alien instrument of the piano. Thus, in the piece "With My Brother" the basis of the processing is the dialog of musical voices as a personification of communication between two close, kindred people. In the piece "Guess the Melody" the composer conveys the image of the riddle game inherent in the song by means of such a technique as chromatic recoloring of sound, which emphasizes the scherzioso character of the original melody. In order to convey the mountain landscape as the main image of the piece "Song of the Mountain", the composer resorts to very vivid means of sound-imagery, creating sensations of vastness, height and the effect of echo. Finally, in the piece "Dragon Lights", the main artistic image is conveyed by the composer through bright, contrasting musical colors.

In the final stage of the study, we turned to analyzing large-form piano works in order to chart the role of Chinese traditional music in them. In doing so, we explored both Chinese and classical genres as part of this analysis.

In studying the stylistics of Peking Opera in Zhang Zhao's Pi Huang, we determined that the composer sought to preserve the genre nature of Chinese opera in the piano sound. To this end, the composer uses the piano to convey the unique sound of the Peking Opera Orchestra and especially its percussion group. The composer also retains the structural organization of the opera, which is based on the free alternation of contrasting episodes. At the same time, the influence of some features of classical musical structures can be detected, in particular the presence of an opening section and a coda that organizes a thematic arch with the first section.

The objects of analysis in the matter of studying classical genres in the works of Chinese composers for us were Wang Lisan's Sonatina and Zhang Zhao's Ailao Rhapsody Piano Concerto.

Wang Lisan's sonatina is close to the Romantic tradition due to its programmatic nature. Each movement of the sonatina has a title associated with images of nature. Hence the great role of elements of sound imitation and illustrativeness. Having retained the structure

and the principle of tonal opposition between the main and side parts in the exposition and their tonal unification in the reprise, the composer transforms the classical form in accordance with its figurative content and the peculiarities of the musical language, which have a strong connection with Chinese traditional music.

The analysis of Zhang Zhao's piano concerto shows that the composer has retained all the genre features of the classical instrumental concerto, including the cadenza and some classical forms. At the same time, the stylistic features of the concerto's musical language, especially its intonation and harmony, are firmly based on the characteristic features of Chinese traditional music. All this makes it possible to characterize this concerto, which combines classical and national traditions, as a vivid example of the academic genre in Chinese composers' work.

Thus, in creating piano works, regardless of genre and form, Chinese composers preserve, first and foremost, the features of musical language inherent in traditional Chinese musical works. These include intonation vocabulary, ladotonal basis, rhythmic originality and, often, the peculiarities of the sound of Chinese music on the piano. In the genre of arrangements, composers retain the maximum closeness and recognizability of songs and instrumental works. The thematicism of such works usually quotes the original source in its entirety.

As a result, the significance of Chinese traditional music in the piano works of Chinese composers is defined in two ways. On the one hand, traditional works serve as full-fledged thematic material for piano works in the genre of arrangement. On the other hand, Chinese composers rely on all the characteristic expressive means of traditional music in classical piano works.

### **List of the author's scientific works published on the subject of the thesis:**

1. Чень Цяньцю. Фортепианная пьеса «Пастушья свирель» композитора Хе Лютин в контексте основных тенденций фортепианного композиторского творчества в КНР // *Müasir*



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(Chen Qianqiu. Piano piece "Shepherd's Whistle" by composer He Liuting in the context of the main trends of piano composition in the PRC // Müasir Azərbaycan Bəstəkarı və zaman Bakı Azərbaycan, - 11-12 aprel, - 2019, - pp. 35-44)

2. Чень Цяньцю. Çin bestecisi van Tzancün'ün "şandandan çiçeği kırmızı çiçekler" piyano eserinde halk türkülerinin işlenme geleneği // 5.Uluslararası Müzik Ve Dans Kongresi -Ankara Türkiyə, - 22-26 iyul, - 2019, - c. 35-39.

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3. Чень Цяньцю. Фортепианный концерт «Айлао Рапсодии» композитора Чжан Чжао как образец академического жанра в китайском композиторском творчестве // Musiqişünaslığın Aktual Problemləri Bakı Azərbaycan, - 4-5 dekabr, - 2019, c. 26-32.

(Chen Qianqiu. Piano concerto "Ailao Rhapsody" by composer Zhang Zhao as an example of academic genre in Chinese composer's work // Musiqişünaslığın Aktual Problemləri Bakı Azərbaycan, - 4-5 dekabr, - 2019, - p. 26-32)

4. 4. Чень Цяньцю. Стилистические особенности жанра обработки в фортепианном творчестве Чжан Чжао // - Киев, Украина, Вестник Киевского национального университета культуры и искусств - 2020, - 2(3), - c. 189-203.

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5. Чень Цяньцю. Пять народных песен Юньнани композитора Ван Цзяньчжона // –Баку: Sənət Akademiyası, - 2021 1(13), - c. 32-38.

(Chen Qianqiu. Five folk songs of Yunnan composer Wang Jianzhong // - Baku: Sənət Akademiyası, - 2021 1(13), - p. 32-38)

6. Чень Цяньцю. Жанр обработки в творчестве Ван Цзяньчжона на примере фортепианной пьесы «Река Люян» // –Баку: Musiqi Dünyası, - 2021 2(87), - с. 58-63.  
(Chen Qianqiu. Genre of processing in the works of Wang Jianzhong on the example of the piano piece "Liuyang River" // - Baku: Musiqi Dünyası, - 2021 2(87), - pp. 58-63)
7. Чень Цяньцю. Своеобразие музыкального языка фортепианной пьесы Ли Инхая «Сиянсяогу» // 7.Uluslararası Müzik Ve Dans Kongresi - SakaryaTürkiyə, 28-30 may, - 2021, - с. 109-115.  
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8. Чень Цяньцю. Разнообразие приёмов развития и методов обработки в фортепианной пьесе «Сотня птиц Чаофен» Ван Цзяньчжона // –Баку: Sənət Akademiyası, - 2022, - 1(16), - с. 145-157.  
(Chen Qianqiu. Variety of development techniques and processing methods in the piano piece "Hundred Birds Chaofen" by Wang Jianzhong // - Baku: Sənət Akademiyası, - 2022, - 1(16), - pp. 145-157)
9. Чень Цяньцю. Отражение стилистики Пекинской оперы в фортепианном произведении «Пи Хуан» Чжан Чжао //–Баку: Musiqi Dünyası, - 2022, - 1(90), с.874-883.  
(Chen Qianqiu. Reflection of Peking Opera stylistics in the piano work "Pi Huang" by Zhang Zhao // - Baku: Musiqi Dünyası, - 2022, - 1(90), - p.874-883)
10. Чень Цяньцю. О лаловой основе китайской фортепианной академической музыки в контексте исторического развития китайской культуры //–Нахичевань: Туси, – 2023, – № 3, (46), – с.175-182  
(Chen Qianqiu. About lal base of Chinese piano academic music in the context of historical development of Chinese culture // - Nakhchivan: Tusi, - 2023, - No.3, (46), - p.175-182)

The defense will be held on 30 november 2023 at 14:00 at the meeting of the Dissertation Council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Baku Music Academy named after Uzeyir Hajibeyli.

Address: AZ1014, Baku, Shamsi Badalbeyli str.98,

Dissertation is available at the library of Baku Music Academy named after Uzeyir Hajibeyli.

Electronic version of the abstract are available on the official website of Baku Music Academy named after Uzeyir Hajibeyli.

The abstract was sent to the required addresses 30 october 2023.

Signed for print: 26.10.2023

Paper format: 60x84 1/16

Volume: 41249

Number of hard copies: 20