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Examination of Yao Henglu's Artistic Development and the Influence on Chinese Contemporary Music Composition

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Abstract

The qualitative research method is used in this study. The objectives were to: 1) investigate Yao Henglu's artistic developments. 2) Examine the influence of Chinese contemporary music. This study selects six music works composed by Professor Yao Henglu, using the literature research method and the field investigation method. The method is then used to sort out Yao Henglu's music composition developments and the formation of music composition thought. The results of the research are as follows: 1) Yao Henglu's six musical works are created by combining traditional Chinese music elements with modern western composition techniques, particularly the theory and practice of three-pitch arrangements as well as the connotation of latent tonality in tonal music. 2) Through analysis, the influence of Yao Henglu's music works on modern Chinese music creation aids musicians in understanding modern music and promotes the development of modern western composition techniques in China. Yao has developed musical talents and created the foundation for music analysis through composition practice. Yao preserves his academic vitality and influence, drives curriculum reform, and promotes the development of modern music analysis systems and the development of modern music creation.

Keywords: Investigation, Yao Henglu, Chinese Contemporary Music, Chinese Music Composition

1. Introduction

In the middle and late 19th century, with the trend of world music emerging with the characteristics of diversification, the combination of western composition technique and Chinese national music elements has become a new way for contemporary Chinese composers to explore (Wen-Chung, 1971; Jing, 1991; Lee, 2006; Jang, 2010; Jiao, 2014; Li, 2019; Deng, 2022). Professor Yao Henglu returned from abroad to promote western modern composition techniques and apply them to Chinese modern music composition, thus promoting Chinese modern music composition and academic research. Therefore, he is a "scholar composer" with milestone significance. Yao Henglu was a doctor who graduated from the University of Leeds in the UK and works as a professor and doctoral supervisor at the Department of Composition of the Central Conservatory of Music of China (Wang, 2021). He was the project leader of "Analysis System Research on Contemporary Western Composing Techniques" in the "Trans-century Excellent Talents Training Plan" of the Ministry of Education of China. In the

history of modern music development in China, he was the first to set up the professional course of "Modern Composing Techniques" at the Central Conservatory of Music of China, breaking the barrier between traditional and modern composing techniques. He guided practice through theory and applied it in modern composition, paving the way for a creative path of integrating western modern composition techniques with Chinese traditional music, having a significant influence and promotion of Chinese modern music composition (Wai-Ling, 2000).

His academic activities were frequent, and he had great social influence. From 1996 to 2001, he gave lectures at the Conservatory of Music of Shanxi University, the Shenyang Conservatory of Music, the Sichuan Conservatory of Music, the Wuhan Conservatory of Music, the Xinghai Conservatory of Music, and the Xi'an Conservatory of Music. While he was studying at the University of Leeds in the UK, his personal works were performed there many times. He paid an exchange visit to the Chinese University of Hong Kong in 1999. In 2000, he went to Seoul, South Korea, to participate in the "China-South Korea Music Week" performance. In 2001, he performed his own works in the Beijing Concert Hall and the Zhongshan Concert Hall, respectively. In 2002, he was funded by the British Academy and worked as a visiting scholar at the University of Southampton in the UK. During this period, he had extensive exchanges with music circles and music institutions in the UK, Germany, Austria, and other countries. In the past few years, he has organized an exchange concert of new music works between China and South Korea with Korean composers every year. The participating countries include China, South Korea, and Japan (Schröder, 2022).

These academic views have greatly influenced a group of music composers and played a guiding role in their composition. From the theoretical level of music analysis theory, tone set analysis theory, twelve-tone sequence analysis theory, musicology theory, Chinese national tonality theory, and so on, this paper comprehensively and deeply introduces Yao Henglu's modern composition techniques (Yung, 1996; Chou, 2008; Hoi-Yan, 2011; Huang, 2015). He uses atonality, pantonality, twelve-tone composition techniques, and other modern composition techniques and applies them to music creation. It provides a theoretical research reference for learners to analyze and interpret Chinese and Western modern music works. This study comprehensively and deeply introduces Yao Henglu's modern composition techniques from music analysis theory, pitch class set analysis, twelve-tone sequence analysis theory, musicology theory, and Chinese national mode theory. He applied atonality, pantonality, and twelve-tone composition techniques to music composition, providing theoretical research reference value for learning the analysis and interpretation of modern music works in China and the West. The composition track of each stage of China's new music development after the reform and opening up could be recorded by studying the modern music works composed by Professor Yao Henglu, which not only have strong academic value but also show the timing characteristics of Chinese traditional music culture, laying a theoretical foundation for music researchers in previous dynasties to study and analyze the composition techniques of China's modern music works (Chen, 1985; Kouwenhoven, 1992; Li, 2003; Tenzer, 2003; Cheong & Hong, 2018; Wang, et al., 2022).

Based on the above reasons, the researcher studied Yao Henglu's life background and artistic composition development process, which summarized the characteristics of Yao Henglu's modern music composition techniques and music composition ideas and their impact on China's modern music composition through the analysis of his six modern music works, to provide the author with creative ideas and experience in future composition research.

2. Method

The research methods of this article are as follows: 1) Documentary data method: through collecting, sorting out, and identifying existing documents and forming a scientific method of understanding by studying these data. 2) Field investigation method: Field investigation is the basic method to obtain first-hand information. 3) Qualitative research method: Explain the collected data (Oun & Bach, 2014).

2.1 Key informants

Investigating the composer's artistic background and creative development process, as well as interviewing the composer, is the greatest way to understand the creative objective of his music works and the method of combining his works using modern composition techniques.

2.2.1 Mr. Yao Henglu. The criteria for selecting key informants are:

1) Professor Yao Henglu is a famous music theorist and composer in China. The six modern music works he composed are representative works as well as experimental works in that he combines western modern school composition technique with Chinese national music elements. In China, modern music composition has pioneering experimental significance. It opened a way to explore modern composing techniques in China.

2) Professor Yao Henglu is a teacher whom the author is familiar with. The author is very interested in his theoretical research results and his musical works. We have a certain intersection in the research field, and we also have certain communication and exchange in academic research and music creation. Professor Yao Henglu has given me great help and laid a solid theoretical foundation for my composition.

3) The author has many academic materials, such as music literature, video, audio, music works, and other academic materials by Professor Yao Henglu. The author can save a lot of time and facilitate an in-depth study by collecting data.

Through an interview with Professor Yao Henglu, he recommended to me six representative modern music works created by him, as follows:

- 1) Chamber music "recalls" atonal sequence, pitch-class set, and interval writing.
- 2) Orchestral music, "Rainbow," twelve-tone music (post-romantic style)
- 3) Chamber music "Triptych of Yang Guan" Pantonality
- 4) Chamber music, "The Mountain Tunes," atonality, interval writing, accidental music
- 5) Chamber music "Bangzi Tune": Chinese national linear thinking harmony
- 6) "Stylistic Variation for BA BAN," Piano Solo -- Style Grip

The reasons why chose these six musical works are as follows: 1) as an important composer and theorist in modern China, Professor Yao Henglu's works enjoy a certain reputation throughout the country. Many scholars recommend the author study Professor Yao's works. 2) These six works reflect the development status and creative thinking of modern Chinese music composition at a certain level. These works show different modern composition techniques, apply creative thinking combined with Chinese traditional music elements, and study the development path and musical characteristics of Chinese modern music composition, which can provide creative ideas and experience for researchers in the field of composition in the future.



Figure 1: Mr. Yao Henglu

Source: Song Kexin, (2022)

2.2.2 The casual informant and general informant.

In addition, the author also interviewed Professor Gao Weijie of the China Conservatory of Music, Ms. Liu Changjie, and Dr. Huang Yanjun, a student of Professor Yao Henglu. Through interviews with the above-mentioned three people, the author understands Yao Henglu from different angles (Weijie, 2015).

1) Mr. Gao Weijie, who graduated from the Sichuan Conservatory of Music in 1960, is now a professor and doctoral supervisor at the China Conservatory of Music. He once served as the director of the composition department of the Sichuan Conservatory of Music, the director of the composition department of the China Conservatory of Music, the librarian, and the chair of the Editorial Committee of people's music. He founded and served as the president of the Composition Exploration Society of composers, the first modern music group in China. Gao Weijie has published or performed more than 40 works since the late 1950s. His adapted and arranged works involve symphonies, dance dramas, chamber music, concertos, solos, vocal works, and other genres. He has performed, participated in competitions, and won awards at home and abroad many times. In "On the Structure and Classification Of Scales" and "The Matching Of Pitch Class Sets," he expounded two theoretical systems, "non-octave cyclic artificial scales" and "the matching of pitch class sets," and used these two techniques to create a number of excellent works. Yao Henglu and Gao Weijie, both Chinese modern music composers and theorists, have in common that they have never completely abandoned the traditional composition techniques but integrated the modern composition techniques into the traditional composition techniques and adapted and composited several excellent music works, which provides theoretical and technical support for the composition of current music works (Lu Lu, 2009).



Figure 2: Mr. Gao Weijie
Source: Song Kexin, (2022)

2) Ms. Liu Changjie, in 2018, played the stylistic variation for BA BAN composed by Professor Yao Henglu. She explained that this work adopts a well-known tune card from China, making it a theme variation. She believes that this variation is more than just a variation of the music theme, but emphasizes the difference of "music style" in each variation, particularly the change of harmony language and rotation habit as a result of the change of multi-part technique, which causes the music to change from the typical Chinese statement as the theme of the entire music: from western Baroque style, classical, romantic, impressionist New classicism, expressionism, and so on different styles, to accidental. Through the interview with Ms. Liu Changjie, we will further understand the works composed by Professor Yao Henglu and provide help for the analysis of the works.



Figure 3: Ms. Liu Changjie
Source: Song Kexin, (2022)

3) Ms. Huang Yanjun, born in 1982, is now a young teacher at the School of Art of Guangxi University and holds a Ph.D. in composition from the College of Music at Mahasarakham University in Thailand. She went to the Central Conservatory of Music as a visiting scholar from 2012 to 2013 and studied under Professor Yao Henglu. During her study, Ms. Huang Yanjun studied modern composition techniques with Professor Yao Henglu, analyzed many modern music works, and laid a solid foundation for later theoretical research and modern music creation. As a student of Professor Yao Henglu, Ms. Huang Yanjun said that Professor Yao has a distinctive personal style. His modern musical works have a rich Chinese cultural heritage, both musical and technical. He is a landmark composer and music theorist. He occupies an important position in the field of Chinese music creation and the academic field and is known as a "scholar composer." The author gained a deeper understanding of Professor Yao Henglu's modern music works through her interview with Ms. Huang Yanjun, which will help me with my next thesis.



Figure 4: Ms. Huang Yanjun

Source: Song Kexin, (2022)

2.2 Data collection

The author searches for and acquires important information about Yao Henglu in the literature library by reading books and literacy materials to comprehend his life background and the development process of music composition. The author comprehends Yao Henglu's reference and learns from Western harmony methods and composition approaches through the examination of music score samples. The study naturally merges Chinese national and folk music elements with western composition techniques and describes the compositional qualities of the selected sample pieces. Going to the research site (Beijing) to investigate the composer's creative experience and ideas in depth through an on-site interview, observation, and video shooting. On this basis, the author conducts classification and interdisciplinary research, creates a thorough and realistic account of Professor Yao Henglu's creative traits and musical concepts, and describes its impacting elements on the evolution of Chinese music.

2.4 Data analysis

The information acquired from all the experiments is analyzed by the researchers using the theory of composition technique. The music score examples, and sound data acquired for work analysis were compiled. Using composition technique theory and the selected works as research objects, he studied Professor Yao Henglu's musical works, extracted all the information gathered, analyzed the problem's objective, and obtained the most comprehensive summary.

3. Results

3.1 Yao Henglu's artistic developments

Yao Henglu (1951–2022) was born in Beijing, China, and is a professor and doctoral supervisor of the composing department of the Central Conservatory of Music. China's famous composer, music theorist, and music educator.

In 1994, after graduation, Dr. Yao Henglu returned to the Department of Composition of the Central Conservatory of Music to teach and set up the main course of composition and teach specialized courses such as "Analysis of 20th Century Composing Techniques" and "20th Century Composing." Since 2001, his academic works and papers have emerged in large numbers (Sichen, 2019).

1) The main academic works include *Analysis of Composing Techniques in the 20th Century* (Shanghai Conservatory of Music Press, 2000); *A Study of Rutoslavsky's Accidental Composing Techniques* (Hong Kong Chinese Publishing House, 2001 edition, 2005 reprint); *Course of Modern Music Analysis Methods* (Hunan Literature and Art Publishing House, 2003); *Comprehensive Music Technique Analysis Course* (Higher Education Press, 2009); *Basic Training in Composing* (People's Music Publishing House, 2010).

2) More than 70 academic theses. The research field involves the analysis and research of the composition concept and techniques of modern and contemporary music works (such as the structural approach of Schoenberg's orchestra in "A Warsaw Survivor," the analysis of Rutoslavsky's "The Third Symphony," the composition concept of three kinds of pitch thinking, as well as the evolution of Schoenberg's early creation thinking and its far-reaching impact, and the special forms in contemporary works) (Kunjie, 2019). As an expert in the field of music composition and music analysis in the 20th century in China, he has composed many music works, published academic monographs and many academic theses, and cultivated a large number of music composition talents. He paved the way for modern Chinese composition and composition techniques to spread throughout the world. He is a landmark composer and music theorist and has made important contributions to Chinese music composition.

Yao Henglu's music composition, we can see that, based on traditional composition techniques, he used a lot of modern music composition techniques. He respected tradition and had a pioneering spirit. Through a lot of creative practice, he formed his own musical composition ideas:

- 1) In terms of composition techniques, the composition concept is based on the five-tone national consciousness and the modern consciousness of the twelve-tone serial system.
- 2) In the practice of blending semitone and national harmony, the first step is to follow the movement rules of traditional harmony functions and actively explore the application of national harmony and the practical value of modernity.
- 3) He paid attention to organizing music thoughts with Chinese flavor with fewer music materials and improved the sound logic in the process of music, which reflected that he inherited the essence of Chinese culture in the innovation of creating musical works.

In the field of composition techniques, the concept, method, and revolution of music composition start from the disintegration of tonality to the reconstruction of the new order of sequential music from the perspective of expression form; from the perspective of music writing methods, it is the result of a sharp revolution in the pitch system (Henglu, 2008). This is Professor Yao Henglu's opinion on the integration of modern music composition technique and multi-dimensional composition techniques. He believed that "the origin of the composition should be implemented more in its practical significance than in the results of conceptual reasoning." Composition techniques are developed through creative thinking. The relationship between the way of thinking and the implementation of techniques is like the relationship between the root and the branches. Finding and discovering the origin of things is the key to solving practical problems. These two paragraphs clearly express his view that, under the control of multiple pitch arrangements, multi-dimensional composition techniques should be rationally integrated with Chinese national music elements to achieve a new order of reconstructing sequential music.

From the standpoint of music creation practice, the concept determines the path and guides the path. The practice produces a situation where a hundred flowers bloom in music composition and diverse sound forms. When you listen to the modern music works composed by Professor Yao Henglu, you will feel not only kind and fresh but also mysterious and familiar. The reason is that most of his musical works use Chinese national music elements to develop musical ideas. In the use of modern music composition techniques, he fully integrates with Chinese national music elements, transforms, digests, decomposes, and reconstructs the traditional national memory and genes, and composites new music languages with individual unique thinking, ideas, and life experiences, fully absorbing the nutrition of western modern composition technique.

3.2 *The influence of Chinese contemporary music*

Professor Yao Henglu's music works have a profound influence on Chinese modern music composition and play a leading role in practice. According to the evaluation of many scholars, Professor Yao Henglu is a teacher with broad thinking and profound scholarship. On the one hand, he laid a solid foundation for the theoretical system during his doctorate study at the University of Leeds in England. He learned a lot of modern Western composition techniques and music analysis methods. On the other hand, he had lived in northern Shanxi for many years, and the elements of national folk music and local feelings were imperceptibly incorporated into his music. Professor Yao Henglu is a teacher with broad thinking and profound scholarship. On the one hand, he laid a solid foundation for the theoretical system during his doctorate study at the University of Leeds in England. He learned a lot of modern Western composition techniques and music analysis methods. On the other hand, he had lived in northern Shanxi for many years, and the elements of national folk music and local feelings were imperceptibly incorporated into his music. It can be said that Yao Henglu's rigorous theoretical thinking, deep academic foundation, and diverse work styles have an important impact on his music composition and teaching practice. At the same time, it also has a long-term impact on his students and the composition of modern Chinese music.

3.2.1 Western modern composition techniques were introduced in the middle and late 20th century.

With the increasingly frequent exchange of music and culture between China and the West, modern western composition techniques have broadened the artistic vision of Chinese composers. People have been exposed to new creative techniques, shown great interest, and made efforts to explore their unknown fields. Western modern composition techniques were gradually introduced into China in the middle and late twentieth centuries, thanks to the efforts of musicians (Zuqiang, 2000). Professor Yao Henglu was exposed to many modern music works of the 20th century during his doctoral study at the School of Music, University of Leeds, UK. These works use many modern composition techniques, such as the twelve-tone serial technique, pitch-class set, pan tonality, and latent tonality. During his stay in England, Professor Yao systematically studied modern music analysis methods. After his return to China, he set up a course in modern music analysis at the Central Conservatory of Music, which filled the gap in the teaching of modern music in China. The difference in music aesthetics inevitably leads to the difference between modern music and traditional music aesthetics. Traditional music appreciation methods and composition techniques are fundamentally different from modern music. In cultural pluralism, only by understanding its characteristics and mastering its laws can we respect the aesthetic differences presented by different cultural pluralisms. The introduction of the composition techniques of Western University only requires a deep understanding of the characteristics of modern composition techniques, which can be incorporated into the curriculum teaching system of the discipline and applied to the composition of actual music works.

After learning western modern composition techniques and modern music analysis methods, Professor Yao Henglu composed many modern music works in China. He systematically taught professional musicians the characteristics of modern music composition techniques, which promoted the development of western modern music composition in China. In particular, he composited modern music works with Chinese national style through the integration of multi-dimensional composition techniques—the integration of western modern composition techniques and Chinese national music elements—which helped professional musicians analyze and study his works carefully, summarize the rules, and composite more modern music works. This enables composers and music teachers to have more reflection and reference in the practice of modern music so as to promote the development of modern music in China and make do contributions to the continuous progress of world music culture.

3.2.2 The training of many music analysis and music composition talents in China.

Professor Yao Henglu trained many talents in music composition and music analysis when he was teaching in the composition department of the Central Conservatory of Music in China. He asked himself to teach every lesson well and train every student who loves composition well. Today, many of these students are major music teachers in colleges and universities across the country. The young composers he trained were active in various art festivals

and high-standard competitions and achieved fruitful results. Some outstanding students trained by Professor Yao Henglu are listed below:

1) Professor Xie Fuyuan was born in Leiyang County, Hunan Province, in November 1979. He graduated from the Composing Department of the Central Conservatory of Music with a master's degree and a doctor's degree. The doctoral thesis "Research on Alfred Schnittke's Symphony Creation" won the honor of being an excellent doctoral thesis at the Central Conservatory of Music. In 2009, he joined the Conservatory of Music of Hunan Normal University, mainly engaging in the theoretical teaching and research of composition technique. The research direction mainly focuses on western modern music and modern Chinese music. Professor Xie has presided over and participated in several projects of the Ministry of Education and at the provincial level; published more than 20 core papers; and published two monographs, *Research on the Composition of Alfred Schnittke's Symphony*, and *Research on the Composition of Alfred Schnittke's Grand Concerto*, which are important documents for studying the composition of Russian composer Schnittke at home and abroad. He has published a textbook, *Music Analysis: Music Score Collection*, which is now the designated textbook of many music colleges and universities. From September 2016 to September 2017, as a national visiting scholar, he studied with Professor Chen Yi, an American Chinese composer, at the Kansas City campus of the University of Missouri for one year. He has been recognized as the young academic backbone of Hunan Normal University and the young backbone teacher of Hunan Province. Professor Xie Fuyuan's article focuses on the theory of composition techniques and the analysis of musical works. Among them, the thesis *Blending of Multiple Composing Techniques: Analyzing Schnittke's The Third Concerto* introduced Schnittke's creative design of chord sequences composed of twelve large and small chords and took them as the core pitch materials of the whole song, thus organically unifying the multiple composition techniques within a framework and making the multiple composition techniques blend, thus forming a "complex style" integrating multiple style characteristics. This kind of compositional method by Schnittke is enlightening to composers in the era of multicultural interaction. Through the literature analysis of Professor Xie Fuyuan's academic thesis, under the guidance and influence of Professor Yao Henglu, who has a very solid foundation in the analysis vision of modern music works and the mastery of music analysis techniques, He inherited and developed modern music analysis methods, making great contributions to the development of modern music in China.

2) Ye Hongde, who was admitted to the Composing Department of the Central Conservatory of Music in 2003, studied modern composition techniques and music analysis under the guidance of Professor Yao Henglu. In 2006, he received a doctorate in literature with his graduation thesis, *Research on the Creation of Hans Werner Henze's Symphony*. In recent years, he has published more than ten academic papers in such journals as *Music Research*, *Journal of the Central Conservatory of Music*, *People's Music*, and *Chinese Music*; Many music works won prizes in the competition; "Theory and Practice of Music Analysis" (a series of papers) won the first prize of the Shandong Provincial Excellent Achievement Award of Culture, Arts, and Science in 2007; he undertook many national and provincial projects. He is now a professor in the Department of Composition at the China Conservatory of Music.

Table 1: The list of music analysis published by Ye Hongde is as follows:

No.	Title	Published Journal	Published time
1	Song without definite Rules, Form and Method are natural	Journal of central Conservatory of Music	Issue 2, 2012
2	Rational Rigor and Poetic Flourish -- A Study of Boulez's First Piano Music	Music study	Issue 1, 2012
3	Theory and Practice of Tonality Logic in Sonata Form	Music performance	Issue 4, 2011
4	An Analysis of Henze's Symphony No. 6	Journal of Tianjin Conservatory of Music	Issue 4, 2011
5	An Analysis of Henze's Symphony No. 9	Music and Performance	Issue 4, 2010
6	The Structure and Function of Hengce's "Moving Chords"	Journal of central Conservatory of Music	Issue 4, 2009
7	Chapter in The Study of Opera Music	People's music	Issue 5, 2008

No.	Title	Published Journal	Published time
8	The Mathematical Spirit of Equal Rhythm and its Expanded Application in the 20th Century	Poems new	Issue 3, 2008
9	Perspective, Style, Chain, Structure -- An Analysis of Symphony No. 1	Journal of central Conservatory of Music	Issue 4, 2007
10	Analysis of The Techniques of Henze symphony No. 5	Music performance	Issue 4, 2007
11	Structural Approaches to Free Atonal Music	Journal of Tianjin Conservatory of Music	Issue 4, 2007
12	The Key to Modern Music	People's music	Issue 4, 2007
13	Combinatorial Logic and Structural Function of Pitch Materials	Journal of Tianjin Conservatory of Music	Issue 2, 2006
14	Complementary Exploration and Practice of Music Analysis in the 20th Century	Music study	Issue 1, 2006
15	Deconstruction of logic, Mutual Integration of Techniques and Leap of style	Journal of Tianjin Conservatory of Music	Issue 3, 2005
16	On the History and Thinking Orientation of Music Analysis	Journal of central Conservatory of Music	Issue 3, 2004
17	Messiaen's Finite Shift Mode and its Application in Chinese Works	Chinese Music (Cooperation)	Issue 1, 2004
18	"Linear Thinking in music Analysis in the 20th Century"	Journal of Central Conservatory of Music (Cooperative)	Issue 3, 2003
19	The Role of Piano Music in Piano Teaching in the 20th Century	People's Music (Cooperation)	Issue 5, 2003
20	A Study of Liszt's Piano Sonata in B Minor	A small player	Issue 6, 2003
21	"The Penetration of structural Force in the Analysis of Music in the twentieth century"	Journal of Northwest Normal University	Theory edition 2003
22	Homology and Differentiation	Qilian Singing	Issue 5, 1998

3) He Qingtao is currently the deputy dean of the School of Music of the Shandong Academy of Arts, the director of the Department of Theoretical Composition, a professor of composition, and the tutor of master's degree students. He is a member of the Chinese Musicians Association, the University Music Alliance of the Chinese Musicians Association, and the Music Education Society of Chinese Colleges and Universities. He is a member of the Music Analysis Society of the China Music Association and the Shandong Musicians Association. For many years, he has mainly been engaged in the teaching, creation, and scientific research of composition and composition technique theory. His previous courses have included composition, analysis of works, music appreciation, folk music orchestration, orchestra method, piano accompaniment writing, orchestra rehearsal class (as conductor), modern music theory, 20th century music appreciation, modern music analysis, analysis of music literature techniques, etc. Art Practice: 1) Over the years, he has composed many musical works in various genres. Many instrumental works are included in the main works, including orchestral works Jian Jia, Breaking the Array, Characteristics of Qilu, saxophone, and orchestra. Dao Qing, clarinet solo Shanbei Customs, Sea, violin solo Song of the Wild Goose, zither solo Daguandeng; chamber music works: Lu Tune, Mei Di, He He; Many musicals: Little White Turtle, Baby, Young Shun, The Song of the Forest, The Song of the Swan, Health Together; Many choral works: The Bell of Return, and the unaccompanied chorus Yimeng Mountain Minor; dramatic music: How Far is Heaven; Vocal music works: nearly 100 vocal music works, including the solos Motherland, I Talk to You, Motherland Forever, Wandering, Huanxi Sand, Drunken Flower, Chinese Family, The Wind of the Earth, Love Together, 55 Red Candles, Love You in My Heart, Beauty Yu, Hear the Rain, etc. 2) Over the past few years, Professor He Qingtao has participated in various academic seminars many times, made conference speeches and paper discussions, participated in the research group of the key reform curriculum of Solfeggio organized by the Education Commission of Shandong Province, and presided over and participated in many national, provincial, and ministerial projects; He has written many theses, such as Music Analysis of Tippert's Double String Orchestra Concerto, Technical Research of Ligeti's "Six Piano Etudes," IV, Preliminary Exploration of the Composing

Technique of the Chinese Blowpipe Concerto "Divine Comedy," Modern New Tone Color Expression Characteristics, and Evolution of the Structure of the Violin Plate.

4) Li Ruchun, a male doctor who graduated from the composing department of the Central Conservatory of Music, is now an associate professor and master's supervisor at the Shandong Academy of Arts; a core member of the research team of "Taishan Scholars," a distinguished professor; and an external professor at Jinan University and Qilu University of Technology. His research fields include composition and composition technique theory, music analysis in the 20th century, modern music analysis technique, harmony, polyphony, orchestration, music culture, and other fields. Achievements of Li Ruchun's papers on music analysis:

Table 2: Li Ruchun's achievements in music analysis:

No.	Title	Published Journal	Published time
1	Tippett's Core Rhythm Vocabulary	The music	Issue 4, 2012
2	An Analysis of metronomic Techniques in the Composition of Tippit's Symphonies,	Shanghai Conservatory of Music Publishing House, "The First Symposium on Music Analysis"	First edition 2011
3	Structural Analysis of Three Shandong Folk Songs from the Perspective of Modern Music Analysis	Qilu Yichang Newspaper	Issue 1, 2011
4	The Contrast of Polarization and the Alternate Expansion of "Dynamic" and "Static"	The music	Issue 3, 2009
5	A chart analysis of schoenberg & LT; Piano Sketch 6 & GT; Op.19	Qilu Art Garden	Issue 2, 2008
6	A Study of polyphonic Structure in Tippit symphonies	The music	Issue 3, 2007
7	Wedding in Orkney with Sunrise & GT; Music Analysis	Journal of Nanjing University of the Arts	Issue 4, 2006
8	The Tonal Analysis of the Small Universe of Boating.	Yuefu New Voice	Issue 3, 2006
9	Lt; Lyrical Sketch & GT; Contribution of Composition Technique	Journal of Shandong Institute of Education	Issue 2, 2004
10	Grigg & LT; Anitra & GT; An Analytical Study	Journal of Shandong University of Arts	Issue 2, 2000
11	A Comparison of Artistic Songs between Huang Zi and Chen Tianhe	Outstanding Bachelor's Dissertation award of Shandong Province	In 1999,
12	Analysis and Research on composing Technique of Tippit's Four Symphonies	The dissertation	N/A

5) Xiong Xiaoyu, a male born in 1976 in Zhangshu, Jiangxi Province, is a member of the Communist Party of China. He is currently the dean, professor, and doctoral supervisor of the School of Music of Jiangxi Normal University, a doctor in the direction of work analysis in the composing department of the Central Conservatory of Music, and a visiting scholar at the Kansas City campus of the University of Missouri. He is an expert member of the National Art Professional Degree Postgraduate Education Steering Committee, a vice chairman of the National College Composition Theory Society, a vice chairman of the Jiangxi Musicians Association, an expert on aesthetic education in Jiangxi schools, a member of the Chinese Musicians Association, and a special creative member of the Central People's Radio Broadcasting Selected Songs. Professor Xiong Xiaoyu has presided over more than ten national, provincial, and ministerial projects: he has presided over one national social science fund key project in art, presided over and completed one youth literary and artistic composition support plan project of the China Federation of Literary and Art Circles, one provincial major horizontal topic, and five provincial and ministerial general project topics; he has published one CD album and four monographs (edits); his theses and treatises won the third and second prizes of the 16th and 17th Outstanding Achievement Awards of Social Sciences in Jiangxi

Province, respectively, and the second prize of Jiangxi Province; he has won many honorary titles such as "Excellent Lecturer", "Advanced Individual" and "Xi"

4. Discussion

Through the research for this study, we have combed the different musical style characteristics of the modern music works composed by Yao Henglu and then explored the cultural value and work connotation of the integration of modern music composition techniques and Chinese national music elements, which has great academic value for the development of Chinese modern music composition. It inherits and protects local music in the form of modern chamber music, deeply excavates local folk music materials, and explores new ways to protect and inherit Chinese folk music from the perspective of the integration of modern music composition and folk music materials. Based on previous analysis, this study makes an in-depth analysis of some of Yao Henglu's music works through modern music analysis methods and obtains a breakthrough in the theory of modern music works:

1) The use of multiple creative thinking Professor Yao integrated western modern composition techniques with Chinese national music elements in his musical work *Recall* by applying three types of thinking (pitch organization, interval, and vector) based on the western musical form structure framework. In harmony, the Chinese national pentatonic mode system is used, especially the national pentatonic and artificial modes. In terms of modern composition techniques, the use of the twelve-tone serial technique, pitch class sets, and pan-tonality has added modern color to the works. This endows modern music composition techniques with innovation and diversity of musical styles. The composition concept and intention have a profound impact on later generations of composers, providing a creative idea of "making the past serve the present and making foreign things serve China," realizing a new breakthrough in the localization of modern composition techniques in music composition, and guiding the direction and laying a theoretical foundation for subsequent modern music composers.

2) Using a classical Chinese aesthetic approach to composites. *Triptych* by Yang Guan, for example, combines the musical characteristics of the East and the West and employs a Chinese artistic conception approach to describe the ethereal artistic conception of ancient poetry. The principles of reproduction and the form of variation suite are used extensively at the level of composition technique. In terms of theme, it employs a combination of penetration and core interval and mode change. In terms of harmony, based on pentatonic harmony, the tendency toward semitones is strengthened. The *Mountain Tunes* reflect the characteristics of Chinese folk music. The overall music style is free and atonal. The core control of the whole song is established through the combination of interval and pitch class. The voice part and texture writing are mainly written by the traditional neo-classical music school and are interspersed with Debussy's texture style. *Bangzi Melody* is a chamber music work in local opera style. The structure of the music is short, with the characteristics of classical chamber music and the charm of opera music. *Bangzi Melody* is a ternary form structure with a main musical theme of pentatonic tone. *Stylistic Variation for BA BAN*, with the theme of "Old BA BAN," an Erhu Qupai of Peking Opera, is mainly composed of five tones, adopts a variety of modern composition techniques, and uses different musical styles throughout the history of music to form a quite interesting piano variation.

3) Professor Yao Henglu's modern music works have high humanistic research value and music academic practice value. Through the research, u's modern music works have high humanistic research value and music academic practice value. Through the research, analysis, and summary of the characteristics of the six modern music works studied in this study, the author will explore the charm of Professor Yao's works and the depth of humanistic feelings. The author will continue to study his works.

The modern western composition techniques used by Professor Yao Henglu to create musical works are relatively complex. Local folk singers or villagers who have not systematically learned professional theories cannot accept or enjoy such music to some extent. The recipients of such works are often professionally trained college music teachers, students, personnel engaged in modern music composition, or performers with certain theoretical knowledge. The public still needs time to understand and enjoy the beauty of modern music.

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