

The Musical Style of Composer Chu Wanghua: the Role of Traditional Compositional Components of Chinese Folk Music in 'Yellow River' Piano Concerto

O estilo musical do compositor Chu Wanghua: o papel dos componentes composicionais tradicionais da música folclórica chinesa no Concerto para Piano 'Rio Amarelo'

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Abstract: The paper addresses the characteristic features of the musical style of Chu Wanghua, the Chinese composer, using his 'Yellow River' piano concerto as an example. The comparison revealed that the focus on the scope of Western European music, the imitation of the structure of ethnic musical instruments through piano playing, the combination of ancient folk music and contemporary compositional techniques, the use of traditional transcriptions, symbolism are typical elements of the 'Yellow River' performance. Further research might address comparative analysis between traditional Chinese elements and Western European elements, which are peculiar to the composition under study.

Keywords: Music genre. Music scope. Polyphonic chords. Tonal specificity. Transcription.

Resumo: O artigo aborda os traços característicos do estilo musical de Chu Wanghua, compositor chinês, usando como exemplo seu concerto para piano 'Rio Amarelo'. A comparação revelou que o foco na abrangência

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da música da Europa Ocidental, a imitação da estrutura de instrumentos musicais étnicos através do piano, a combinação de música folclórica antiga e técnicas de composição contemporâneas, o uso de transcrições tradicionais, o simbolismo são elementos típicos da Desempenho 'Rio Amarelo'. Outras pesquisas podem abordar a análise comparativa entre elementos tradicionais chineses e elementos da Europa Ocidental, que são peculiares à composição em estudo.

Palavras-chave: Gênero musical. Escopo da música. Acordes polifônicos. Especificidade tonal. Transcrição.

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Introduction

Piano music began to develop in China in the second half of the 20th century, and became known not only within China but also abroad (ROSA, 2014; STAVROU and PAPAGEORGI, 2020). Piano music contributes to cultural preservation (religion, language, mystical elements, philosophy). The piano music is unique in its development within the religion and philosophy of Confucianism and Taoism, as well as Chinese traditions of festivals and theatrical performances (HARTMANN, 2019). Chinese piano music combines songs, dances, and instrumental folk music to ensure cultural preservation (LI *et al.*, 2021; SCHIAVIO and TIMMERS, 2016). Chinese music differs in intonation, tonal system, and rhythm (SCHIAVIO and TIMMERS, 2016).

One of the first piano competitions at the Shanghai National Conservatory of Music was held in 1934, with a focus on folk (traditional) music (LEE and LEUNG, 2020). A further phase in piano music development involved arrangements, changing the style of folk piano compositions (CASH *et al.*, 2014; KANGA, 2016). For example, with the improvised elements, Chu Wanghua's 'Lunar New Year' piece (197) began to sound more resonant, combining sounds from low to high (CHENG and SHANGFENG, 2021). Piano music in China is region-specific. For example, in the northwestern part of China, national identity developed as a result of more than 15 ethnic groups (Chinese, Kazakhs, Uighurs, etc.) living in the territory (ZHENG, 2021). The passing down of Chinese national traditions in piano music was also influenced by folk instruments, with the piano rendering the sounds of folk instruments and the pentatonic scale serving as the main tonal system (YU and HSIEH, 2019). Such an approach has contributed to melodious compositions, their colorful and vibrant tunes. Chinese piano music is known for its ornamentation and a vivid melodic line, which is combined with the polyphonic development of the system's music (BALMER *et al.*, 2016; MACENKA, 2021; YU and HSIEH, 2019). The piano music's ethnicity is supported by combining music with national poetry,

which seeks to convey the songs' flavor and vividness, enhancing the compositions' artistic merits (LU and DONG, 2019). More specifically, such techniques were used by composer Qing Zhu in 'The Great River Flows East', in which polyphonic chords symbolize the beating of military drums, while the calm and smooth tonality conveys the picturesque landscapes (YE YANG, 2020).

The development of piano music in China is greatly influenced by painting, which manifests itself in a decorative approach when describing the pictorial techniques of wind noise, the flow of a stream, etc. (MICHELONI *et al.*, 2019). Paintings also inspire musical compositions (King Cole was inspired by Mona Lisa and composed 'Mona Lisa' piano piece; Paul McCartney came up with 'Picasso's Last Words' song). Folk music features in piano compositions are preserved through: structuring techniques (promoting ease of perception); folk music tonality (manifested in the preservation of intervals); traditional rhythms (seeking to maintain the melodic line's tonality) (MILLER-KAY, 2018).

Piano education builds skills not only through the study of music notation, but also through playing excerpts of musical compositions (SCHMUSCH, 2018). Chu Wanghua created 'Yellow River' (or 'Huang He'), one of the most ambitious solo piano concertos, which premiered in 1970 (MILLICAN and PELLEGRINO, 2017; SCHUBERT *et al.*, 2017). Chu Wanghua is one of the most popular Chinese composers in Europe, Australia and the United States. This is due to his unique musical style, which is based on an authentic musical tradition. The harmony of the piano music is combined with ethnic tunes and tonal specificity, which is evident in the use of different registers. In the piano compositions, the timbre is saturated with the Chinese coloring. The pentatonic scale is used as a tonal system, and the composer often uses the piano to mimic the playing of plucked string and Chinese wind instruments (MILLICAN and PELLEGRINO, 2017).

The 'Yellow River' concerto became popular in 1970, not only in China but all over the world, because it combines classical post-romanticism with passion, beauty, and power. The piano

concerto seeks to demonstrate China's fighting for prosperity, which correlates with the 'Yellow River' analogy and the country's development, particularly as a symbol of China's opposition to the Japanese invaders. The main part is saturated with the techniques of romantic pianism. Piano playing is full of orchestral colors, imitating the sounds of percussion and wind instruments. Chu Wanghua's concerto has become a symbol of the development of piano music in China, because of the introduction of a variety of sounds (imitation drumming, cymbals, qinshu) based on changes in intonation, tonalities, and rhythm, which shapes the interest of future musicians during their studies (BRETT, 2017). The importance of the 'Yellow River' Piano Concerto centers around the application of various genre elements (march, ballad, poem, extended concert piece), drawing on ancient folk music and contemporary piano techniques (KUČINSKAS, 2018; PÄTZOLD, 2016).

Literature review

Available literature discusses various approaches to learning to play the piano. Piano instruction synthesizes Chinese national traditions and the musical experience of Europe, Canada, America, and Australia. Wang Lisan, Chen Qigang, and Chen Yi, which combine aesthetics and variation of musical elements (transition from high notes to low notes, change of intervals, etc.), can be used as repertoire for study. Comparison of traditional (learning theories and applications from previously developed textbooks) and radical (the use of interactive programs for identifying inaccuracies in piano playing without the instructor's involvement, e.g. Flowkey) teaching methods has been instrumental in promoting artistic expression, as well as the integration of the techniques developed in the contemporary music (YE, 2018). Although the piano music originated in Western countries and became popularized in China only in the 20th century, the musical culture of China has contributed to the national contexts of the piano playing style, as such style began to differ from that of Western Europe. Chinese

folk instruments (gong, pipa) imitating techniques are also used (LU and DONG, 2019). The elementary school-age children, ages 4 to 7, were taught through classroom instruction (15 weeks) and extracurricular activities (24 weeks). The learning process was based on the proactive learning of music theory, practical exercises, combining familiar and unfamiliar repertoire, games. Learning was administered both in interaction with the instructor and independently (KOOPS, 2017).

Learning to play piano may be facilitated through the updated repertoire that is based on the synthesis of complex and simple sound changes. The dynamic and smooth interaction between students and instructors facilitates the transfer of skills and knowledge from instructor to student. The process also allows for critical reflection on interpersonal and teaching approaches (de BRUIN, 2018). Various repertoire should be used to teach piano, accompanied by movements to indicate changes in tones. Videos were used to facilitate the learning process, identifying the relevance of gesture frequency. Music-related communication should focus on the use of spontaneous gestures that enhance music education (SIMONES *et al.*, 2015). Learning to play the piano should be based on continuous listening to musical compositions. Piano articulation makes it possible to learn the vibration of notes as well as their scales, which further enhances musical skills (PHANICHRAKSAPHONG and TSAI, 2021).

The relationship between language and music should be explored for music learning, which improves cognitive skills especially in terms of verbal and working memory (PRICE-MOHR and PRICE, 2021). Cognitive skills develop as a result of thinking and memorizing large amounts of musical information (sheet music, combinations of sounds, tunes). To do this, sight reading skills should be developed while playing the piano. The findings suggested that short-term music instruction improves the working memory, promoting musical skills as well as improved verbal skills (PRICE-MOHR and PRICE, 2021). Main and secondary parts should be identified while learning to play a musical instrument. The main

part should be saturated with logic, constructed by the composer. To implement this approach, tonality should be expanded, which is based on musical variations (TSAI, 2021). As part of piano instruction, emphasis must be placed on the playing tempo and its variations, as it affects the musical composition's overall mood and the interest among the audience. To determine the tempo, it should be classified in a variety of compositions. Tempo variation can be as follows: basic tempo, overall tempo, and local tempo. This encourages expansion of repertoire as well as experimentation in types of play (ZHOU and FABIAN, 2021). Music competitions play an essential role in the development of piano skills, as they encourage the search for new approaches to learning. This shows up in learning complex repertoire, the ability to cope with tension and emotions, and the development of motivation. Music competitions contribute to the development of musicians' skills through direct instructor support (van WYK and de VILLIERS, 2021). Learning to play musical instruments should be based on the rendering of high and low notes, which can be achieved in the case of Almeida Prado's compositions. Such musical pieces may be used to learn the piano chords that consolidate the cycle of the first six chords of *Cartas Celestes* for piano. Chords are relevant for learning because they are based on the resonance properties that make up the basis of musical compositions (GAULHIAC, 2021).

Available literature suggests that the main emphasis is placed at learning to play the piano through delving into sophisticated repertoire, tonality, classification of musical parameters (mode, tonality, etc.).

Problem statement

Chinese piano music preserves popular culture, which is based on rhythmic and tone elements. Combination of ethnic elements in piano instruction and cultural cooperation contributes not only to the internationalization of education, but also to the training of professional musicians. The development of Chinese piano music internationally harmonizes the cultures of different ethnic

groups and creates various opportunities for Chinese teachers and composers. Although Chinese music predominantly uses the pentatonic scale, the combination of folk songs with contemporary elements contributes to their vividness, sophistication, and sequence of sounds. For the learning process, combining a variety of musical instruments is of utmost importance because it enables to learn flexibility in piano playing. In order to implement the presented approach, appropriate musical repertoire should be used. The paper focuses primarily on the musical style of Chu Wanghua, the Chinese composer, and determines the role of traditional Chinese folk music components in the 'Yellow River' piano concerto.

The research tasks were as follows:

- identifying the characteristic elements of the 'Yellow River' piano concerto by Chu Wanghua;
- a comparative analysis of the parts of the 'Yellow River' Piano Concerto, and determining their relevance to the training of future piano players;
- identifying the national elements that are typical for the 'Yellow River' Piano Concerto and were better mapped by the students.

Methodology

Research design

The first phase of the study identified the characteristic elements of the 'Yellow River' Piano Concerto. The composition 'Yellow River' was chosen for the experiment because it is one of the composer's most popular works and is suitable for teaching piano to students of all levels. The comparison method was used to determine specific features because it is one of the easiest to apply (ZHANG *et al.*, 2022). The horizontal comparison method was used as a variation of the comparative method because it seeks

to reject unusual features at each stage of the study, as well as to compare the actually significant elements. Characteristic features of the 'Yellow River' Piano Concerto included:

- the scope of Western European music;
- imitating the structure of national musical instruments by playing the piano;
- a combination of ancient folk music and contemporary compositional techniques;
- the use of traditional transcriptions;
- symbolism.

The second phase of the study involved determining the importance of each part of the 'Yellow River' piece for learning to play the piano. This phase focused on the direct method of standardization among the following parts: 'Prelude: Song of the Yellow River Boatmen', 'Ode to the Yellow River', 'Yellow River in Anger', and 'Protect the Yellow River'. The direct method of standardization was chosen in this study because it facilitates the comparison of indicators that do not necessarily have to be correlated with each other (formula 1).

$$S = \frac{n_f}{n_e} \times c_e, (1)$$

where n_f is the obtained theoretical value;

n_e is the theoretical expected value;

c_e is the standard value.

The third phase involved measuring the respondents' performance in playing the 'Yellow River' concerto on the piano. The authors evaluated the performance by comparing some ethnic elements with others, after which each respondent was given a score for the best performance of one of the elements.

This enabled comparison of the percentage of respondents who portrayed a particular item well. The ethnic elements included the passing down of ornamental elements, the preservation of tonal specificity, genre transcription, and the conveyance of emotionality.

Sample

The study involved 208 respondents who were learning to play the piano. The number of respondents was not predetermined, so it was random. To select respondents, the authors ran a Facebook ad inviting piano players, receiving 314 applications. However, 106 musicians were not suitable for the study because some of them did not know how to play the piano, some of them were absent at the introductory meeting. Accordingly, first-year students did not participate in the experiment. Three year piano playing experience was one of the main requirements for study participants, because regular practice during such period makes it possible to better learn the special aspects of piano playing. To determine the respondents' piano playing skills, the authors tested their hands-on experience by playing an excerpt from the 'Yellow River' concerto. No special knowledge of the composer or his compositions was required from the students participating in the experiment. Confirmations were also sought from educational institutions or tutors about the respondents' three years of piano training. 208 respondents provided documented written consents to participate in the study within 4 months after the commencement thereof (February-March 2021).

Statistical processing

The study is based on a combination of theoretical and empirical parts. While implementing the empirical part, the authors provided for the calculation of the obtained parameters. SeaTable software was used to collect data as well as for further calculation. This software saves not only formulas, but also text, tables and graphics that's why it was chosen for the statistical processing.

Ethical issues

Ethical standards were observed within the provisions of ESOMAR (2016). In accordance with these standards, the authors spelled out the respondents' rights and responsibilities, which were respected throughout the study.

Research limitations

The study is subject to limitations caused by focusing on the ethnic elements of the 'Yellow River' Piano Concerto, excluding artistic elements. Despite this, the authors have identified the most significant features of the piano concerto, as well as the importance of each of the four parts of 'Yellow River' in the piano playing process.

Results

Ethnic elements of Chinese folk music are present in 'Yellow River' piano concerto by Chu Wanghua, who founded the piano school of China. While writing 'Yellow River', the author combined piano playing and elements of Peking Opera, which helped to popularize piano music in China. To improve the quality of his music, Chu Wanghua imitated the intonations, structure, and scales of folk compositions and combined the ethnic style with Western music. The following characteristic elements were identified by the authors for the 'Yellow River' Piano Concerto:

- centering around the scope of Western European music;
- imitating the structure of national musical instruments by playing the piano;
- a combination of ancient folk music and contemporary compositional techniques;
- the use of traditional transcriptions;

- symbolism.

The authors highlighted these elements because they contribute to the development of skills among future musicians. A focus on the scope of Western European music has been instrumental in ensuring communication between cultures. In 'Yellow River' musical composition, the presented symbiosis made it possible to introduce Chinese folk music and elements of Western European classical music. This combined colorful ethnic tunes, tonal specificity. The symbiosis is also based on the use of a Western timbre, which is known for its existence outside of the acoustic system, and it is also described by its pitch. Based on these parameters, the combinations of pitch and Chinese folk music traditions in the 'Yellow River' performance included operatic elements as well. This is because large-scale and colorful musical performances were used in the West, which was also materialized in China with the 'Yellow River' Piano Concerto. Commitment to Western European musical elements contributed to sound imitation, the elimination of the pentatonic scale in its pure form, making the compositions more rhythmically free, developing a rich structure, and improving emotionality and timbre using traditional forms of Western music.

Playing on the piano the sounds of folk instruments (guzheng, pipa, reed pipe) contributed to the preservation of national identity. This is because guzheng conveyed the dramatic moments, in which slow tempos and a meditative melody were given precedence. Such combination made it possible to convey a rich color, as well as to saturate Chinese music with sophisticated elements. This approach also contributed to the preservation of the tonal specificity and original timbres of the ethnic instrument. The imitation of the ethnic musical instruments structure through piano playing overlaps with the 'combination of ancient folk music and contemporary compositional techniques' parameter, as imitating the sounds of other instruments on the piano enriches ancient music with artistic elements. The combination of ancient traditions and contemporary compositional techniques contributes

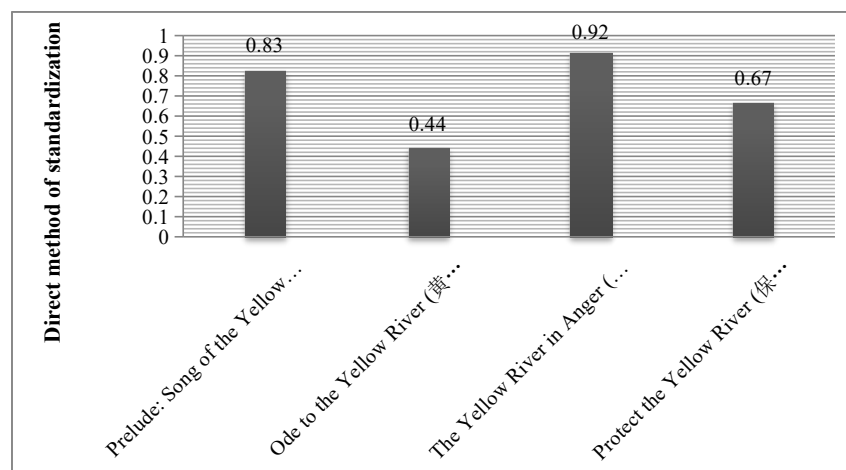
to the plasticity, flexibility and vividness of coloristic forms. This contributes to more expression and new timbres.

Traditional transcriptions preserved the uniqueness of Chinese music despite the use of Western European elements. Transcriptions center around acoustic transmission based on a system of signs. The transcriptions contributed to the combination of language constructs and Chinese music. The genre of transcription in musical compositions is almost non-existent in other countries, while in China it began to develop in the second half of the 20th century. The transcription contributed to the preservation of the melodic simplicity and coloristic sound of folk instruments.

Symbolism preserves the style of ethnic compositions. For example, the great Huang He River embodies the symbol of the motherland. The piano concerto's texture is saturated with orchestral coloring and ethnic techniques based on national percussion and wind instruments to depict the river's sound.

Based on the established characteristic elements of the 'Yellow River' Piano Concerto, the authors have identified parts of the performance that are relevant to learning. The 'Yellow River' is divided into four parts: 'Prelude: Song of the Yellow River Boatmen' (黄河 船夫 曲); 'Ode to the Yellow River' (黄河 颂); 'Yellow River in Anger' (黄河 愤); 'Protect the Yellow River' (保衛 黄河). Using the formula 1 direct method of standardization, the importance of each part for piano instruction was determined. The findings are shown in Figure 1.

Figure 1 - The importance to piano instruction of each part of the 'Yellow River' Piano Concerto



'Yellow River in Anger' (0.92) is one of the more important elements for learning piano music because of the sliding passages that cover a wide range and display a strong sound. Initially, the third part uses a soft melody, which is replaced by rich acoustic movements.

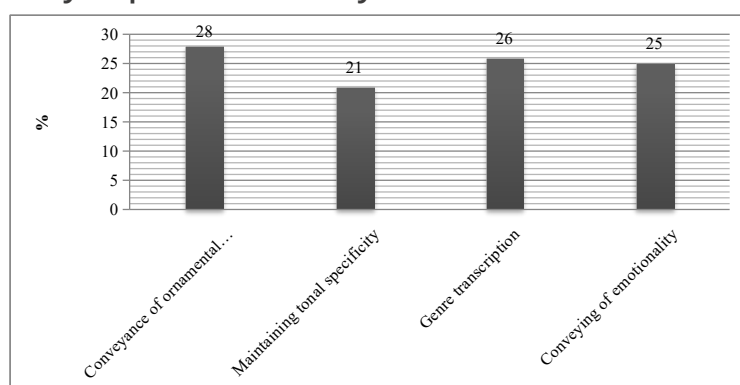
The first part (0.83) is one of the more significant in the piano learning process because it is based on the use of complex musical elements to represent the waves of the Yellow River. The use of fast crescendo techniques and imitating drum sounds contributes to the development of skills in displaying complex piano variations. This is based on the premise that the crescendo makes it possible to change the volume between individual elements (notes, phrases), which also contributes to a change in timbre. The preface is based on the use of improvisational elements.

The final part, 'Protect the Yellow River' (0.67), centers around the preservation of outdated polyphony, which persists almost throughout the entire concerto. The element of conveying people's anger is driven by the use of rich chords and octaves, which focuses on the ability of future musicians to combine smooth and virtuosic movements.

The second part, 'Ode to the Yellow River' (0.44), has less meaningful features for learning, since it is based on the use of smooth tunes. The part is saturated with a deep timbre, conveying the Chinese ethnic style. The second part uses pentatonic sounds, as well as smooth intonation and rhythmic melodies.

After analyzing the significance of the 'Yellow River' piano concerto parts and their value in the learning process, the ethnic elements that were better reproduced by the students were determined. The results are shown in Figure 2.

Figure 2 - Quality of performance by students of Chinese ethnic elements



The ornamental elements were conveyed by the students with the highest quality during the performance of 'Yellow River' on the piano (28%), which is attributed to the preservation of the composition's moods, as well as the clarity of the sounds of other instruments (guzheng, pipa). Genre transcription (26%) and conveyance of emotionality (25%) are almost on equal footing, as they seek to preserve the cultural background, as well as the moods and combinations of characters with music that make up the basis of Chinese compositions. The tonal transcription was maintained by fewer students because it was centered around having musical knowledge, keeping the tonality and the pentatonic scale.

Discussion

The comparison revealed that the focus on the scope of Western European music, the imitation of the structure of ethnic musical instruments through piano playing, the combination of ancient folk music and contemporary compositional techniques, the use of traditional transcriptions, symbolism are typical elements of the 'Yellow River' performance. This is because such elements contribute to the preservation of the Chinese national musical identity as well as the introduction of new elements. Resorting to the direct method of standardization, the paper determined that the third part, 'Yellow River in Anger' (0.92), is the most significant part of the 'Yellow River' performance, because it uses a wide sounding range during piano instruction. The final phase of the research addressed the quality ethnic elements displayed by the students. Students displayed ornamental elements (28%) and genre transcription (26%), which are relevant to the development of Chinese piano music.

Playing a musical instrument should be based on the study of transcription, which is especially important for piano and percussion instruments because they are characterized by rich sounds. Transcription enables using sophisticated and easy musical compositions, highlighting of samples, more specifically

the songs that make up the tracks of specific instruments (LANCHEROS-MOLANO *et al.*, 2021). The piano is a sophisticated instrument to use because it is based on the dynamic interaction of musical elements. A cognitive load, which is based on gestures, should be used to teach the piano. Hand movements should be based on the accompaniment of the sheet music being played. Gestures should also be studied with video tutorials (MIEROWSKY *et al.*, 2020). Learning to play the piano with an emphasis on the left hand requires placing the accompaniment over the melody, excluding the bass parts. The play should be based on tracking, role reversal, competition, and denial. Compositions by Beethoven and Chopin should be used to study left hand parts (YORGASON, 2020). Learning to play the piano with Beethoven's repertoire helps to build skills in developing intensity as well as double notes. To reproduce this genre of playing, Beethoven did not add markings for the passages; harmonic purity was used for this purpose (MIUCCI, 2019). This paper emphasizes the advantage of transcriptions, but they were examined in terms of the characteristic elements of the 'Yellow River' Piano Concerto.

Learning to play the piano can be based on the Pythagorean system, where a scale of 12 notes per octave is created, with the possibility to reproduce the scale on a traditional piano. In this case, the octave serves as the correct interval and the 2:3:4 chord serves as the correct chord. A symbiosis of dominants, inversions, major and minor chords is used to produce harmonious melodies (SCHMIDMEIER, 2019). Aaron Avshalomov's Piano Concerto, which centered around the use of G major approaches, was performed in 1936. This concert is one of the most ambitious in the fusion genre. The polyphony reveals many elements of Chinese and Western traditions in music within a socio-historical context (WINZENBURG, 2018). Learning to play the piano involves learning how the strings vibrate, which is accomplished by pressing the keys. To do this, vibration in the low and medium range should be used. The use of strings' vibrations, which is achieved through the engagement of fingertips, makes it possible to assess the quality of playing a

musical instrument (FONTANA *et al.*, 2017). This paper measured the quality of ethnic Chinese elements in 'Yellow River' performed by students.

Focusing on Maurice Ravel's 'Entre Cloches' and 'La vallee des cloches' repertoire while learning to play the piano helps to focus on repetitive ostinato patterns, quartal harmonies, as well as the intense dissonances that play out between transcription and composition. This involves listening to a variety of musical compositions and interpreting the resulting audio content (KIEFFER, 2017). Fingering (prompts) aids in indicating the fingers that should represent a particular note. Fingering should primarily be used for complex polyphonic melodies. To do this, the playing algorithm should be set up, with its effectiveness measured (BALLIAUW *et al.*, 2017). The technique of comparing several exercises should be used to develop pitch perception skills. This will help to identify skills in pitch recognition, as well as musical technique and the audio frequencies that are produced by the musical instrument. It also develops a good ear for music and makes it possible to compare different sounds (AL-TASHLY, 2017).

Available literature focuses on pitch recognition, the study of vibration, and polyphony during piano instruction. This paper focuses primarily on the application of parts of the 'Yellow River' piano concerto within the piano instruction context. The third part was found to be full of musical fragments, which contribute to learning.

Conclusions

Analysis of the 'Yellow River' piano concerto determined its characteristic elements: centering around the scope of Western European music; using the elements imitating the structure of ethnic musical instruments by playing the piano; a combination of ancient folk music and contemporary compositional techniques; the use of traditional transcriptions; symbolism. These elements were revealed as the scope of Western European music made it

possible to set up one of the first large-scale piano concertos in China. Playing on the piano the sounds of folk instruments (guzheng, pipa, reed pipe) made the performance vibrant and preserved the national identity. Transcriptions, on the other hand, influenced the harmony of language constructs and Chinese music.

Based on the direct method of standardization, the paper determined which part of the 'Yellow River' performance is most important for learning to play the piano. The third part, 'Yellow River in Anger' (0.92), helps to develop piano playing skills of more complex elements, from a soft and quiet melody to a melody rich in loud sounds. The second most important part is 'Prelude: Song of the Yellow River Boatmen' (0.83), because it is full of fast crescendo techniques, changes in timbre, which develops improvisation skills. The second part, 'Ode to the Yellow River' (0.44), is a less significant element for learning, since the play is based on the even sound and smooth intonations. The paper determined that a large number of students demonstrated better performance in conveying the ethnic elements - ornament (28%) and genre transcription (26%).

The paper's practical implications center around the overhaul of the piano learning process, based on the 'Yellow River' concerto. Further research might detail the parts of the piano concerto and compare the quality of artistic and ethnic elements performed by students. The prospects for further research are that other scientists can study the compositions of composers not only of China, but also of other countries, based on the analysis model proposed by the authors and the used system of methods.

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