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The purpose of this project was twofold because it filled a need in two areas. First, the *Chinese Rhapsody No. 3* is a work studied by all Chinese saxophonists, yet to date, no professional-level recording of the work is available. My recording fills this void. Second, both the *Chinese Rhapsody No. 3* and its composer are unknown to Western saxophonists. The document will introduce Huang Anlun and his *Chinese Rhapsody No. 3* through a brief biography and an interpretive analysis of the Rhapsody through various aspects, such as Chinese traditional music style and the imitation of Chinese traditional instrument timbres. This will enable more people to know about one of China's excellent composers and an aspect of China's unique traditional culture.

A STUDY OF CHINESE COMPOSER HUANG ANLUN
AND HIS *CHINESE RHAPSODY NO. 3*

by

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TABLE OF CONTENTS

LIST OF FIGURES	v
CHAPTER I. COMPOSER BACKGROUND	1
CHAPTER II. BACKGROUND OF THE PIECE	4
CHAPTER III. STRUCTURAL SCORE ANALYSIS AND PERFORMANCE INTERPRETATION.....	6
Chinese Traditional Pentatonic Scale.....	6
CHAPTER IV. INTEGRATION OF TRADITIONAL CHINESE MUSIC ELEMENTS	13
Chinese Traditional Instruments	15
CHAPTER V. IMPORTANCE AND INFLUENCE OF THIS PIECE TO THE CHINESE SAXOPHONE MAJOR.....	20
CHAPTER VI. CONCLUSION	21
BIBLIOGRAPHY.....	23

LIST OF FIGURES

Figure 1. The Five Notes of the Pentatonic Scale.....	7
Figure 2. <i>Chinese Rhapsody No. 3</i> , mov. 1.....	8
Figure 3. <i>Chinese Rhapsody No. 3</i> , mov. 1.....	9
Figure 4. <i>Chinese Rhapsody No. 3</i> , mov. 2.....	10
Figure 5. <i>Chinese Rhapsody No. 3</i> , mov. 3.....	11
Figure 6. <i>Chinese Rhapsody No. 3</i> , mov. 4, mm. 35-39.....	12
Figure 7. <i>Chinese Rhapsody No. 3</i> , mov. 5, mm. 165-188.....	12
Figure 8. <i>Chinese Rhapsody No. 3</i> , mov. 4, mm. 14-21.....	14
Figure 9. <i>Chinese Porter Tune</i>	15
Figure 10. Erhu.....	15
Figure 11. Er Quan Ying Yue.....	17
Figure 12. Suona.....	18
Figure 13. Guanzi.....	19

CHAPTER I. COMPOSER BACKGROUND

Huang Anlun is a modern Chinese composer from Guangzhou. He was born into a musical family in Beijing on March 15, 1949.¹ His father is Professor Huang Feili, the first director of the composition department of the Central Conservatory of Music.² His mother is Professor Zhao Fangxing, a professor in the vocal department at the Central Conservatory of Music.³ Huang Anlun began to learn piano from his parents when he was five and completed his first piano album at the age of seven.⁴ At the age of six, he was admitted to the primary school attached to the Central Conservatory of Music to learn music theory from Shao Yuanren.⁵ He graduated from the piano department of the middle school attached to the Central Conservatory of Music in 1968.⁶ From Huang Anlun's childhood, it can be seen that he was born into a talented family of musicians. He obviously inherited the excellent genes and talents from his parents. His education was the most professional and systematic music education in China at that time, an education that laid a solid foundation for him to become an excellent composer in the future. After graduation, he was accepted to the University of Toronto in Canada to specialize in theoretical composition.⁷ In 1983, he won the postgraduate Composition Award of Trinity Conservatory of Music in London.⁸ In 1986, he entered the Yale Conservatory of Music to study theoretical composition and won the Stanley Knight scholarship from Yale University more than

¹ Baidu, "Huang Anlun," <https://baike.baidu.com/item/%E9%BB%84%E5%AE%89%E4%BC%A6/5548210?fr=aladdin> (accessed March 8, 2022).

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

once. In 1989, he received a master's degree in composition from Yale University.⁹ He was invited to join the Canadian Composition Alliance in 1991. Huang Anlun was the president of the Canadian-Chinese Music Society of Ontario until 1996.¹⁰ He has also recently been invited as a guest professor at several Universities in China. His works are based on the foundation of Chinese traditional culture. They have covered almost all fields of music, such as opera, ballet, orchestral, chamber music, concerto, solo, large chorus, film, and contemporary music. He can be called one of the most famous Chinese composers.¹¹ *Chinese Rhapsody No. 3* is representative of his works. Huang Anlun composed seven Rhapsodies for different musical instruments, among which his *Chinese Rhapsody No. 2* is considered to be the most famous. He composed this *Chinese Rhapsody No. 2* for piano in 1974. Pianist Lang Lang won first place in the International Tchaikovsky Youth Piano Competition playing the *Chinese Rhapsody No. 2*.¹² It was also the required piece for the final of the piano competition of China's 2002 Golden Bell Award instrumental competition.¹³ Along with his more than 40 symphonic compositions, his Chinese-Wagnerian opera *YueFei* is widely admired and fully deserves a place as a masterpiece of modern Chinese opera. His works have been chosen as final pieces for many music competitions, including the International Rubinstein Piano Competition. His ballet *Dream of Dunhuang* is also considered one of the masterpieces of Chinese composition in the twentieth century.¹⁴

When we fully trace the life of Huang Anlun, we can find many reasons for his success as a composer. In terms of education, he not only received the most professional music education in

⁹ Baidu, "Huang Anlun."

¹⁰ Ibid.

¹¹ Wu Fan, "Hearing the Tao—The Musical Cultural Values of Composer Huang Anlun," *Journal of the Chinese Music* (2021), <https://doi.org/10.13812/j.cnki.cn11-1379/j.2021.04.015>

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

China but also studied in North America and learned the theoretical basis of Western music. In terms of his composition style, he is not only rooted in the tradition of Chinese national folk music but also made great efforts to study modern Western composition and integrate it with Chinese music to form a unique music language. At the same time, the pursuit of truth, the expression of love and beauty, and the piety of religion are the important philosophical basis of his music thought and guides his music creation.¹⁵

¹⁵ Fan, "Hearing the Tao."

CHAPTER II. BACKGROUND OF THE PIECE

Chinese Rhapsody No. 3 is a solo work for saxophone with piano accompaniment written in 1988.¹⁶ There are three versions of *Chinese Rhapsody No. 3*.¹⁷ The first is the saxophone and piano version, the score of which has been published by Dorn Publication in the United States.¹⁸ The second is an orchestral version with a saxophone solo, recorded by the Moscow Philharmonic Orchestra of Russia.¹⁹ And third, there is a version for the Chinese Traditional Ethnic Orchestra, which was recorded by the Hong Kong Chinese Orchestra and performed by Suona performer Guo Yazhi.²⁰

The work is dedicated to the Canadian classical saxophonist Paul Brodie. *Rhapsody* allows more saxophonists and audiences to get to know Chinese music through its performance. Paul Brodie was born into a Jewish family in Montreal, Canada.²¹ He was admitted to the University of Michigan to study saxophone with Larry Teal in 1953 and then went to the Conservatory National Supérieur de Musique de Paris to study with Marcel Mule.²² Through his enthusiasm and collaboration with the famous American saxophonist Eugene Rousseau, the first World Saxophone Congress was held in Chicago in 1969.²³ Since then, this conference has played an important role in promoting mutual friendship, communication, and understanding between saxophone players and educators in various countries.

¹⁶ Fan, "Hearing the Tao."

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Wikipedia, "Paul Brodie - Wikipedia," https://en.m.wikipedia.org/wiki/Paul_Brodie (accessed March 10, 2022).

²² Ibid.

²³ Richard Ingham, ed., *The Cambridge Companion to the Saxophone* (Cambridge: Cambridge University Press, 1998), 104.

Paul Brodie has visited and performed in China many times. Among his 56 albums, he made China's first digital recording in 1990 with the People's Liberation Army Band.²⁴ This was also the first time that an international saxophone expert visited China. He donated his solo saxophone scores to the Central Conservatory of Music in Beijing and ensemble scores to the Shanghai Conservatory of Music when he retired.²⁵ These scores provided great help to the development of saxophone in China, which only had limited access to Western music. Unfortunately, Paul Brodie was ill in his later years and could not return to China. However, he remained concerned about the development of the saxophone in China and helped many Western saxophonists and professors give master classes in China.²⁶ Some people in China call Paul Brodie the father of the saxophone, and I could not agree more. Without Paul Brodie's help, I wonder when the classical Chinese saxophone would have become known to the public. The scores donated by Paul Brodie gave Chinese saxophonists first contact with the latest classical saxophone music in the world. While writing this dissertation describes Huang Anlun's integration of China's traditional music with western music, it also honors Mr. Paul Brodie—a thank you for his help and support to saxophonists in China.

²⁴ John Terauds, "Ambassador of the Sax was beloved worldwide," *The Star*, https://www.thestar.com/amp/news/2007/11/24/ambassador_of_the_sax_was_beloved_worldwide.html (accessed March 8, 2022).

²⁵ Ibid.

²⁶ Ibid.

CHAPTER III. STRUCTURAL SCORE ANALYSIS AND PERFORMANCE INTERPRETATION

The Chinese Rhapsody No. 3 is based on traditional Chinese music and set against the background of Northwest Chinese folk songs. The structure of the movements uses Chinese pentatonic modes, and the solo part imitates Chinese traditional instruments such as the suona, the guanzi, and the erhu. Huang Anlun also uses many grace notes to help saxophonists better imitate the sound of folk songs from the northwest of China. Among these folk songs, the use of the pentatonic mode is the most prominent style feature in the entire work. This mode effectively helps the music express a Chinese style. Therefore, before analyzing this work, we should have a general understanding of China's traditional pentatonic mode.

Chinese Traditional Pentatonic Scale

Traditional Chinese music uses pentatonic scales. There are five basic Chinese pentatonic scales, and every scale has a Chinese name based on the five basic notes used for pentatonic scales. The five notes are Gong (宫), Shang (商), Jue (角), Zhi (徵), and Yu (羽). Every note can be considered the tonic of a scale, and there are five scales. The name of each scale is the same as the tonic note. The specific arrangement of scales can be seen in Figure 1.²⁷

²⁷ Wikipedia, "Pentatonic Scale," https://en.m.wikipedia.org/wiki/Pentatonic_scale (accessed March 8, 2022).

Figure 1. The Five Notes of the Pentatonic Scale

The figure displays five pentatonic scales, each on a five-line staff with a treble clef. The notes are labeled with their traditional Chinese names and Roman numerals I-V. A red box highlights the first note of each scale.

- Gong Scale:** Gong (I), Shang (II), Jue (III), Zhi (IV), Yu (V). The first note, Gong, is highlighted.
- Shang Scale:** Shang (I), Jue (II), Zhi (III), Yu (IV), Gong (V). The fifth note, Gong, is highlighted.
- Jue Scale:** Jue (I), Zhi (II), Yu (III), Gong (IV), Shang (V). The fourth note, Gong, is highlighted.
- Zhi Scale:** Zhi (I), Yu (II), Gong (III), Shang (IV), Jue (V). The third note, Gong, is highlighted.
- Yu Scale:** Yu (I), Gong (II), Shang (III), Jue (IV), Zhi (V). The second note, Gong, is highlighted.

The pentatonic scale is an ancient and modern scale form that has spread over most regions and nationalities in the world. Although the music styles using this scale are diverse, they all have certain commonalities. Different pentatonic scales have different structures and musical effects. For example, the pentatonic scale of Chinese traditional music mainly takes the pentatonic scale with adjacent intervals as major second and minor third, and there is no semitone.²⁸

There are five movements in this piece. The solo instrument of the first three movements is alto saxophone, and the soprano saxophone plays the fourth and fifth movements. Huang Anlun imitates the characteristics of the erhu and the guanzi with the alto saxophone. In the

²⁸ Wikipedia, "Pentatonic Scale."

fourth and fifth movements, he chooses soprano saxophone to imitate the timbre effect of the suona. The choice of this instrument also reflects the composer's preciseness in music style.

The first movement uses E Shang key without accompaniment. In this movement, the rich alto saxophone sometimes sounds vigorous and deep, and sometimes loud and bright, characterizing the simple, honest, stubborn, and rugged character of the masses of people living in the Saibei Plateau. We not only hear the singing of the human voice here but also the melodies of the traditional Chinese wind instruments suona and guanzi. This movement moves from beginning to end without bar lines. To evoke the music of the vast northern Shanbei plateau, artists should play freely and imitate the bright tone of the suona and the unique vibrato of the guanzi.

The first movement *Lento* is a showy cadenza. The speed and strength contrast is the most difficult in such a cadenza section.

Figure 2. Chinese Rhapsody No. 3, mov. 1



The first sentence of this movement is like a sigh, which directly shows the composer's homesickness. The dynamic mark here is very important. Starting from a strong (*forte*), it quickly weakens at a sudden *Fp* (*forte piano*), much like a person's sigh of sadness and disappointment. Then, with *crescendo*, the mood becomes more intense. After that, the melody has obvious Chinese national characteristics (see Figure 3). Huang Anlun uses progressively accelerated grace notes to promote the mood of the music, which is very similar to the expression of traditional Chinese instruments. The composer also uses the saxophone here to

imitate the playing style of the suona and a large number of continuous major second grace notes to show witty, lively, and bright emotions, just like the birds singing in the famous Chinese traditional suona song *Birds Paying Homage to the Phoenix*.

Figure 3. Chinese Rhapsody No. 3, mov. 1.



Birds Paying Homage to the Phoenix is a representative work of the Chinese national wind instrument suona. The composer uses a cheerful melody to describe the sounds of a variety of birds. This work is full of leaps at a very fast speed. It is a difficult suona song. In this music, the suona imitates the sounds of different kinds of birds, such as the cuckoo, hummingbird, and swallow. The use of slap tongue, vibrato, and other playing techniques helps to imitate bird sounds more vividly. In the *Chinese Rhapsody No. 3*, Huang Anlun draws lessons from this melodic technique, thus showing a humorous and playful style.

The second movement is in a simple ternary form. It is an andante movement with a melancholy mood. The alto saxophone brings out the theme in the seventh bar with a sad melody. The composer uses grace notes to make the Chinese traditional melody more colorful in this movement. The saxophone's rich timbral changes and its vivid imitation of the *human voice*, *and erhu*, can fascinate and charm an audience. The main manifestation of this technique is to highlight a large number of vibrato and grace notes which makes the music in this movement have a strong national style.

Figure 4. *Chinese Rhapsody No. 3, mov. 2*

II
(Alto sax)

The musical score is written for Alto saxophone in 4/4 time, key of D major (two sharps). The tempo is marked 'Andante'. The score begins with a trill (tr.) over a whole note, followed by a series of notes with grace notes. The 13th bar features a dotted rhythm. Dynamics include 'dim.' (diminuendo) and 'f' (forte). The score consists of four staves of music.

As shown in Figure 4, this is the score of the beginning part of the second movement of the music. In the 19 bars, only the 13th bar has no grace notes (in fact, the decorative sound effect of this bar has been included in the dotted rhythm type). This technique imitates the glide of erhu playing skills, representing Chinese bow string instruments. The glide in the erhu refers to the sound effect produced by consciously sliding the fingers on the strings. In saxophone performance, if one wants to imitate the lightness and fluency of the fingers when playing the erhu and strive to maximize the similarity, in addition to the clean fingering of fingers, one also needs to add the cooperation of tongue and embouchure.

The third movement contrasts with the first and second movements. The bright dance rhythm and the cheerful theme are like a picture scroll, reflecting the simple, optimistic, and positive life scenes of the people in Saibei. The pentatonic mode characteristic of Chinese music is constantly used in the sixteenth-note section of this movement, making the melody more

relaxed. The movement's fingering should be carefully considered for the performer at various points, such as #G to #C at the beginning of bar 5, bars 75 to 85, and bars 123 to 132. In the performance of articulation, the musical pattern with accent (>) mark and light mark should be strictly distinguished (see Figure 5).

Figure 5. *Chinese Rhapsody No. 3, mov. 3*



The fourth movement is only 60 bars long, yet it contains an exposition, development, cadenza, and recapitulation in the texture of composition, constituting a typical sonata form. The bar 13 prelude of the accompaniment section introduces the main melody by the soprano saxophone. The accompaniment's syncopated bass rhythm supports the soprano saxophone's main melody. The changes in the pattern of the development and the cadenza make this movement even more charming. In this movement, performers should pay special attention to sound control, especially in the use of breath and the correct understanding of the cooperation of breath and embouchure. This movement is very slow. The composer fell into nostalgia again, as the first movement's theme reappears in the second half of this movement.

Figure 6. *Chinese Rhapsody No. 3*, mov. 4, mm. 35-39



In the fifth movement, the accompaniment starts with an extremely playful and cheerful rhythm, and the whole movement contains many traditional Chinese elements. First, the soprano saxophone imitates the Chinese traditional instrument suona playing the Folk Lion Dance song. In this movement, there are many grace notes and trills in the performance part of the soprano saxophone. The cheerful rhythm makes the music sound like the gongs and drums in the Beijing Opera band and the dancing of Beijing Opera actors. The small grace notes enhanced the cheerful atmosphere of the work, and the final sixteenth notes make the theme melody more gorgeous and smoother (see Figure 7).

Figure 7. *Chinese Rhapsody No. 3*, mov. 5, mm. 165-188



CHAPTER IV. INTEGRATION OF TRADITIONAL CHINESE MUSIC ELEMENTS

As discussed, Huang Anlun's work is based on the unique pentatonic scale of China and takes the folk songs of the northwest plateau of China as the creative background. Huang Anlun chose the saxophone as a solo instrument because of its expressiveness and tension.

Many popular folk songs are closely related to labor, communication, and love in China's folk music system. For example, in the labor work that many people participate in together, we unify speed and rhythm by singing together to make people's actions more orderly. This is the origin of the "labor chant" in Chinese folk songs. Northwest China is a plateau area with many mountains, and transportation is inconvenient. Thus, communication is often in a musical form of shouting, which gradually developed into the unique style and characteristics of the northwest region. This character is also reflected in their dialects and folk songs. In the connection between music and language, the melody of folk songs in Northwest China is highly consistent with the local dialect. This dialect inherits the pronunciation characteristics of monosyllabic Mandarin, the official language of China. In Mandarin, a word only makes one sound and has only one tone. Therefore, the pronunciation form of this monosyllabic segment has common characteristics with each monosyllable in the melody. When many words are connected to form a sentence, it is like different notes forming a complete melody. At the same time, the dialects in Northwest China have more tone changes, more exaggerated tone, emotional expression, and show a strong rural flavor. When this dialect with a special tone and rhythm is converted into folk songs, it naturally makes the melody of music absorb some characteristics of the dialect. It has the feeling of singing in speaking, and the tone of speaking is integrated into singing. Therefore, when playing works of this style, we should grasp the characteristics of freedom and boldness in the northwest music style.

The expression of the northwest style in *Chinese Rhapsody No. 3* is reflected in the composer's use of national modes. The pentatonic three-tone and four-tone sequences are widely used in northwest folk song. Among them, the three-tone sequence is Zhi, Gong, and Shang (sol, do, and re). The four-tone sequence adds Yu to the three-tone sequence, which is sol, la, do, and re. To reflect the style of northwest folk songs, the composer uses the four-tone sequence in *Rhapsody No. 3* as the framework of melody and develops melody on this basis. Next, I will compare the melody of the northwest folk song *Porter tune* with the melody of the fourth movement in *Chinese Rhapsody No. 3* to show the concrete embodiment of the four-tone sequence in the Chinese national mode in this work.

Figure 8 is the first melody section of the fourth movement of the *Chinese Rhapsody No. 3*. We can see from the example that the melody is mainly based on the three-tone sequence framework composed of E-A-B, or it can also be regarded as the four-tone sequence framework composed of D-E-A-B. Figure 9 is from the Chinese northwest folk song *Porter tune*, which also uses E-A-B as the framework of melody. From the aspects of melody style, mode, line, and ending tone, they are highly similar. At the same time, we can also see that both melodies have a very large pitch range, directly related to Northwest China's dialects.

Figure 8. *Chinese Rhapsody No. 3*, mov. 4, mm. 14-21

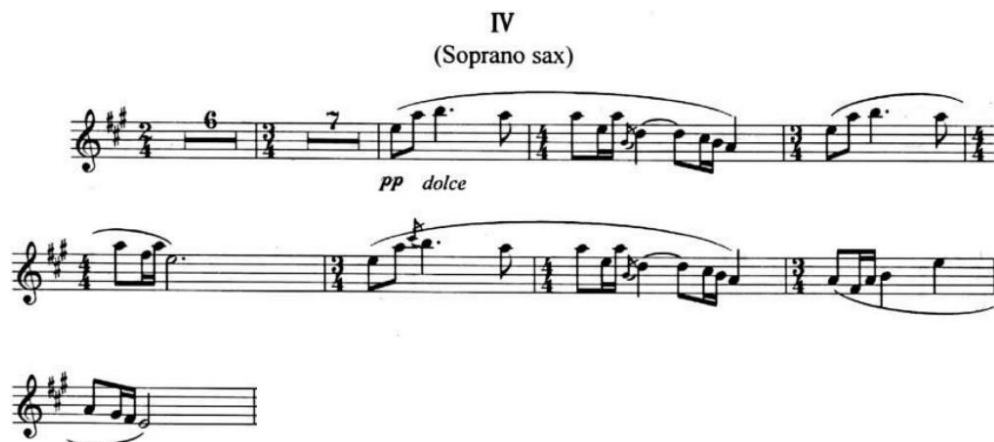


Figure 9. Chinese Porter Tune



Chinese Traditional Instruments

In this work, Huang Anlun shows many characteristics of traditional Chinese musical instruments. He asks saxophonists to imitate the glide of the erhu, the vibrato of the guanzi, and the bright timbre of the suona.

Figure 10. Erhu



The erhu, a national musical instrument, is a famous stringed instrument in China. Its origin can be traced back to the Tang Dynasty from the 7th to the 10th century.²⁹ At that time, it was mainly popular among ethnic minorities in Northwest China. The range of Erhu can reach three octaves.³⁰ The music of the erhu has rich, expressive power. It has become a singing instrument with a timbre close to that of the human voice. Some people also call it the “Chinese violin.” Because it is a stringed instrument, the slide of the erhu is very soft.³¹ For saxophonists to show this effect, Huang Anlun added many grace notes to *Chinese Rhapsody No. 3* to help saxophone players play the style of folk songs in Northwest China. For example, at the beginning of the fourth movement (see Figure 8), the saxophone plays a fluctuating melody line with a soft dynamic to make the melody more beautiful and moving with a consistency similar to string music. At the same time, we can also notice from this score example that the composer has repeatedly used grace notes to color the main melody lines in such a beautiful and coherent melody. Those grace notes are particularly important in Chinese traditional music and are also very common in erhu works. For example, in the traditional erhu solo “*Er Quan Ying Yue*” created by Chinese composer Hua Yanjun (1893-1950),³² the slow and lyric melody is perfectly combined with the beautiful timbre of Erhu around the decorative sound, forming a melody style with Chinese folk characteristics.

²⁹ Baidu, “Erhu,” <https://baike.baidu.com/item/%E4%BA%8C%E8%83%A1/138082> (accessed March 9, 2022).

³⁰ Ibid.

³¹ Ibid.

³² Baidu, “Er Quan Ying Yue,” <https://baike.baidu.com/item/%E4%BA%8C%E6%B3%89%E6%98%A0%E6%9C%88/726> (accessed March 11, 2022).

Figure 11. Er Quan Ying Yue

二 泉 映 月

阿 炳 曲

Lento ♩ = 48 ~58

Figure 11 is from the first section of *Er Quan Ying Yue*. From this example of music, we can see that the composer used grace notes in almost every section. If all the grace notes in this melody are deleted, then this melody will become very common. Furthermore, the existence of these grace notes makes the emotional characteristics of the melody more prominent. Therefore, when playing the fourth movement of *Chinese Rhapsody No. 3*, the performer should think of the beautiful timbre of erhu and play the grace notes as simply and naturally as possible.

The traditional Chinese folk song *Galloping Horse*, played by erhu players and Western string quartet, is presented in a YouTube video (<https://youtu.be/tgotVTkTSwo>). The players use the erhu to imitate the galloping sound of horses and perform the glide incisively and vividly. This work fully embodies the characteristics of erhu and the integration of eastern and western music culture.

Figure 12. Suona



The suona is a Chinese national wind instrument. The suona has a bright tone, high volume, and consists of a wooden tube with a round vertebral shape.³³ The suona relies on the mouth to control the reed to change the pitch, volume, and timbre.³⁴ On the one hand, it is difficult to control the intonation of suona. On the other hand, because suona depends on the mouth to control the volume and timbre, it is easy for suona to make a smooth glissando. Because the suona is a high-pitched woodwind instrument, its range is very wide, and the volume can be very loud, allowing it to be an expressive instrument.³⁵ In the third and fourth movement of *Chinese Rhapsody No. 3*, Huang Anlun chose the soprano Saxophone to allow the saxophone to imitate the bright sound of the suona.

³³ Baidu, “Suona,” <https://baike.baidu.com/item/%E5%94%A2%E5%91%90?timestamp=1646819507705> (accessed March 9, 2022).

³⁴ Ibid.

³⁵ Ibid.

The following link is a famous Chinese suona performer playing the traditional suona song, “*Birds Paying Homage to the Phoenix*” (https://youtu.be/Rq_IIVzuF5Y). In this video, one can hear the penetrating treble of suona vividly imitate the sound of birds.

Figure 13. Guanzi



The guanzi is a wind instrument that relies on the vibration of a reed. Guanzi’s characteristics include a rich tone with a distinctive vibrato and the ability to glissando between pitches.³⁶ In addition to finger skills, the amount of the reed in the mouth also determines the range of the guanzi.³⁷ Change of embouchure can also help the instrument simulate the human voice and the sounds of various animals.³⁸

The following link is a piece called *River of Sorrow* (<https://youtu.be/Do1Y8kY5m3Q>). Through this song, one can hear the special vibrato of the guanzi, creating an atmosphere of sadness. It can also be seen that the performer changes different timbres by changing the amount of the reed in his mouth.

³⁶ Baidu, “Guanzi,” <https://baike.baidu.com/item/%E7%AE%A1%E5%AD%90/2803832> (accessed March 9, 2022).

³⁷ Ibid.

³⁸ Ibid.

CHAPTER V. IMPORTANCE AND INFLUENCE OF THIS PIECE TO THE CHINESE
SAXOPHONE MAJOR

The *Chinese Rhapsody No. 3* has had a positive impact on the creation of Chinese saxophone works. Before *Rhapsody*, few Chinese composers wrote music for the saxophone. But because of *Chinese Rhapsody No. 3*, more and more people have come to know the saxophone and have begun to compose for it. The *Rhapsody* has also provided new ideas for combining Chinese traditional music and western music. It has been instrumental in training young Chinese saxophonists, allowing students to feel different musical styles and discover different playing methods. This work also promotes the Chinese traditional music style to the world and enables more people worldwide to understand the characteristics of Chinese traditional culture and folk music.

CHAPTER VI. CONCLUSION

I chose Huang Anlun's *Chinese Rhapsody No. 3* as my dissertation topic for several reasons. First, it is one of the few works in contemporary China that expresses the characteristics of Chinese music style and was also specially created for the saxophone. Second, while this work is very popular and well-known in China, few people have written about it. Third, it has been included in many saxophone courses of study and is a required piece in the Grade 10 examination requirements of major saxophone institutions. Finally, the China Conservatory of Music, where I studied as an undergraduate, is the only music institution in China that makes education and research of traditional Chinese music the main feature and trains senior specialized musicians in the theoretical research, creation, performance, and education of traditional music, as well as promoting the inheritance and development of Chinese traditional culture. My study there helps give me an insight into this work. After years of study in the United States, I have deepened my understanding of music. This is a good opportunity for me to combine what I have learned in the United States with traditional Chinese music culture. I also have a responsibility and obligation to let more people know about traditional Chinese music and culture through my efforts.

Chinese Rhapsody No. 3 is a bridge connecting Chinese and Western music culture. It helps introduce Chinese culture to the world through the saxophone. I look forward to the creation of more saxophone works with Chinese musical elements so that more people can understand the excellent music culture of the Chinese nation and the beauty of harmony through Chinese melody. *Chinese Rhapsody No. 3* is the only work created by Huang Anlun for saxophone. Unfortunately, since the publication of *Rhapsody No. 3* in the 1980s, music

researchers have done little research on this work, leaving a gap in our understanding of his music.

Additionally, this work uses many traditional Chinese folk music elements and is representative of the integration of Chinese and Western music culture. Therefore, research on this work is of significance and value to the current development trend of music creation. Its creation has absorbed the essence of Western music combined with the characteristics of Chinese traditional music. Therefore, through the detailed analysis of this work, we can begin to appreciate the breadth and depth of Chinese music culture. The comprehensive analysis of the work can also inspire the creation of new saxophone works, especially saxophone works in the Chinese style.

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