



DOCTORAL DISSERTATION

in the field of art

in the discipline of musical arts

Specialization: Conducting

/Description of the Artistic Work/

**Research on the Conducting Art of a Choral Suite
Based on the Traditional Chinese Cultural Symbols of
Seven Emotions and Six Desires (Qiqing Liuyu)**

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Introduction

I am a researcher and enthusiast of Chinese culture, who for many years has focused on the study of classical Chinese culture and art. I maintain a deep emotional commitment and a continuous drive to explore the revitalization and promotion of outstanding traditional Chinese cultural heritage. As the *Belt and Road Initiative*¹ continues to deepen, exchanges between China and the world have become increasingly frequent, enabling diverse cultures to intersect, interact, and inspire one another. It was precisely against this contemporary backdrop that I came to Poland in order to undertake systematic studies and further develop my skills in choral conducting. As my understanding of choral conducting as an art form deepened, a certain aspiration gradually crystallized within me: would it be possible to artistically present and express traditional Chinese cultural symbols or literary images through the medium of choral conducting?

During my master's studies in choral conducting, I developed a strong research interest in the subject of "musical emotions." Through observation and practice, I discovered that different rhythmic structures, dynamic levels, as well as the use of texture, timbre, and performing forces, are capable of conveying subtle and rich emotional content, thereby shaping diverse musical images. As a result, the idea emerged of planning a choral concert devoted to the theme of "emotion" or "affect." However, the very concept of "emotion" is by nature too broad and has been repeatedly interpreted and reconstructed in various works and cultural contexts. Without systematic theoretical support, it would be difficult to achieve coherent and profound artistic expression. In the course of this reflective process, I ultimately focused on an important symbol in traditional Chinese culture: the *Seven Emotions and Six Desires (Qiqing Liuyu)*. This concept not only provides a systematic

¹ The Belt and Road Initiative (BRI), proposed in 2013 by Xi Jinping, is a concept of international economic cooperation that includes the construction of the Silk Road Economic Belt and the 21st-Century Maritime Silk Road. Its aim is to develop infrastructure, deepen trade, financial, and cultural cooperation, and strengthen connections among countries across Asia, Europe, and Africa. China Belt and Road Portal (n.d.). *The Belt and Road Initiative*. [Online]. Available at: <https://www.yidaiyilu.gov.cn/> [Accessed: 5 February 2026].

framework for the categorization of emotions, but also possesses profound cultural depth, offering an ideal theoretical foundation for the expression of emotion from a musical perspective.

However, an interpretation based solely on a single cultural symbol might prove somewhat superficial in artistic presentation; on the other hand, using “emotion” as the sole guiding thread of the entire concert could easily lapse into abstraction and obscurity. To address this, I attempted to introduce the classic Chinese literary work *Journey to the West* as a complementary narrative element, using selected episodes from it to connect the multidimensionality of the Seven Emotions and Six Desires. Specifically, classical episodes from *Journey to the West* serve as “Interludes” inserted between the individual musical sections. Such an approach provides a concrete, dramatized interpretation for each emotional theme, while at the same time constructing a coherent narrative framework for the whole concert, allowing the audience to immerse themselves in the charm of Chinese literature while listening to the music.

On the basis of the above considerations, I formulated the following preliminary concept: the creation and presentation of a concert consisting of ten choral works, centered on the overarching theme of the *Seven Emotions and Six Desires*, using relevant episodes from *Journey to the West* as the concert’s “Interludes,” while also integrating Eastern and Western artistic languages. Through this artistic practice, I seek to combine the spirit of traditional Chinese culture with Western compositional techniques and choral forms, exploring new possibilities of expression through intercultural artistic creation and making a modest contribution to cultural exchange and mutual learning between Chinese and Western cultures.

Significance and research value:

Its significance lies in interpreting traditional Chinese culture through European compositional techniques and artistic forms, while promoting cultural exchange and development between China and Europe. It aims to provide a new perspective and

approach for mutual inspiration and innovation between Chinese and Western cultures.

This dissertation will be organized from three perspectives: theoretical, practical, and reflective.

The dissertation is divided into three main parts.

The first part primarily consists of a systematic analysis of the entire concert project from a theoretical perspective. It includes the inspirations behind this artistic undertaking, the concert's performance format, the presentation of its individual artistic elements, and a detailed analysis of each performed work. Its purpose is to present in written form the innovative aspects of the author's work and to demonstrate the artistic value and originality of this concert and the entire artistic project.

The second part adopts a practical perspective, focusing the research on the following issues: preparations before the concert, the recruitment and rehearsals of the collaborating artistic ensembles, as well as the management of situations arising during the concert itself. The intention is to describe systematically, from the point of view of a choral conductor, how to realize a concert in a comprehensive manner. This also constitutes the main thesis and one of the key innovative elements of this dissertation.

Through the application of such methods as piano-vocal practice, planning, developing multiple rehearsal variants, solving key vocal problems, designing conducting gestures, and ensemble management, this part aims to demonstrate that "choral conducting" is not merely a single skill, but rather a comprehensive "system" integrating piano performance, vocal technique, planning, choral rehearsal methodology, and conducting technique. Furthermore, it seeks to confirm the conclusion that "for beginners, systematic practice and deliberate rehearsal planning can effectively increase the efficiency of ensemble work."

The third part focuses on summarizing experiences and post-concert reflection. Through an analysis of the concert recording, it examines which elements met the intended expectations and which proved insufficient. The elements that failed to meet expectations are identified and subjected to detailed analysis in order to determine their causes and to propose appropriate corrective measures.

Chapter I

General Characteristics of the Artistic Work

Chapter I constitutes one of the three main parts of this doctoral dissertation and simultaneously serves as a systematic description of the artistic project, namely the choral concert under discussion. Within this chapter, the author divides the content into a series of subchapters, in which information concerning individual works is organized and discussed in sequence. This part has an introductory character, and its purpose is to provide an overall presentation of the structure and main contents of Chapter I.

Subchapter 1.1 discusses the sources of inspiration for the creation of the concert, as well as the origins of the literary materials employed.

Subchapter 1.2 is devoted to the concept of the organization and overall structure of the concert. In section 1.2.1, the significance of the presence of the “storyteller” and the interludes is explained, along with their function in establishing connections between the literary narrative and the musical layer of the concert.

Chapter 1.3 focuses on an analysis of the suite as a whole from the perspectives of cultural content and musical elements. Its aim is to demonstrate that the presented works do not constitute a random selection of repertoire prepared for the concert, but rather form a coherent and logical musical system based on categories of emotion and literary content.

Subchapter 1.4 includes the concert program, information about the participating artistic ensembles, and the principal performers.

Subchapter 1.5 constitutes the core of Chapter I. Its main objective is to provide a detailed presentation of the ten musical works. Each subsection follows a unified structure, including: the background of the work’s creation, information about the performing ensembles, an analysis of form, tonal structure, and musical details, as well as a supplementary description of the work or its recorded material.

The significance of Chapter I lies in conducting a systematic analysis of the project *Seven Emotions and Six Desires*, encompassing its content, cultural context, and repertoire characteristics. It provides a solid theoretical foundation for the subsequent discussions in Part II (Problem Analysis and Reflective Summary).

1.1 The Origin and Inspiration Behind the Project

In the “Introduction” section, the author presented the reasons for selecting the theme of the *Seven Emotions and Six Desires*, referring to both the broader historical context and personal experience. However, the author did not explain in detail how the focus of the study was directed toward the classical work *Journey to the West* and the concept of the *Seven Emotions and Six Desires* itself. In this chapter, the author intends to elaborate on the process of selecting this theme.

The author is an enthusiast of video games. One day, in March 2025, the author came across gameplay materials from the Chinese game *Black Myth: Wukong*. Upon the player’s completion of the game, a segment referencing the narrative of *Journey to the West* appears, accompanied by the piece *CLOUD PALACE RAPID TUNE* (also one of the works presented in the doctoral concert), characterized by its vivid and rhythmic melodic features. This immediately reminded the author of a childhood memory of sitting in front of the television and watching the TV series *Journey to the West*. In the following days, the author gradually rediscovered other musical pieces from the 1986 television adaptation of *Journey to the West*. This led to the initial idea of creating a concert program based on *Journey to the West*. On May 1, 2025, while on a train journey back home, the preliminary concept of a “suite-form concert based on *Journey to the West*” was conceived.

However, during subsequent discussions with the professor and Polish colleagues, the author realized that a suite based on *Journey to the West* lacked

sufficient “thematic coherence.” On the one hand, although *Journey to the West* is widely known in China, its recognition worldwide is relatively limited, and many people are unfamiliar with its content and core ideas. On the other hand, as the main theme of a concert, it does not provide sufficient integrative force, as a considerable amount of time would need to be devoted to explaining the relationship between the selected works and *Journey to the West*.

As a result, the original concept proved difficult to develop further.

Undeterred, the author resumed the search for ideas related to *Journey to the West*. During this process, attention was drawn to the concept of the Seven Emotions and Six Desires, which became a new source of inspiration.

First of all, as a concept in itself, the Seven Emotions and Six Desires constitute a fundamental notion in Chinese culture that explains human nature and the expression of emotions, and it carries rich cultural connotations. Secondly, while the theme of *Journey to the West* may be relatively abstract and difficult to disseminate on a global scale, “emotions” are universal to all humanity—regardless of cultural background, they can be understood and resonate with every individual.

As a result, after multiple discussions and revisions, the final concept of a choral concert in the form of a suite centered on the theme of the *Seven Emotions and Six Desires* was established

1.1.1 Analysis of Key Terms: Seven Emotions and Six Desires (Qiqing Liuyu) and *Journey to the West*

The *Seven Emotions and Six Desires* constitute a fundamental concept in Chinese culture, used to explain human nature and the expression of emotions; they

are also among the core concepts of traditional Chinese culture employed to understand human nature and feelings, with clear origins in classical texts. The Seven Emotions generally refer to seven basic human feelings; according to the *Liji Yizhu*² (Annotated Book of Rites): “What are human emotions? Joy, anger, sorrow, fear, affection, aversion, and desire—these seven emotions are innate and do not require learning.” These emotions are regarded as inborn instincts, comprehensible without the need for instruction.

- Joy: Meaning: delight, happiness; a pleasant emotion arising from satisfaction or favorable events.
- Anger: Meaning: rage; a confrontational emotion resulting from external stimuli (such as injustice or failure).
- Sorrow: Meaning: grief, melancholy; a negative emotional state resulting from loss or misfortune.
- Fear: Meaning: terror, anxiety; a self-protective response in the face of danger or threat.
- Love: Meaning: affection, attachment; a deep admiration and emotional bond toward people or things.
- Aversion: Meaning: disgust, hatred; a strong feeling of repulsion toward people or things.
- Desire: Meaning: longing, craving; an intense need for material or spiritual fulfillment (e.g., appetite, sexual desire, or the ambition for fame and fortune).³

The somewhat complex definition of the Six Desires stems from the fact that, if the Seven Emotions constitute a clear and rational definition of feelings, then the Six Desires represent the experience of the entire world from a human perspective. The concept of the Six Desires was first systematically presented in the *Lüshi Chunqiu Yizhu*⁴: “The so-called preservation of the fullness of life lies in each of the six desires

² T. Yang, *Liji yizhu* (礼记译注), vol. 1, Shanghai 2004, p. 343.

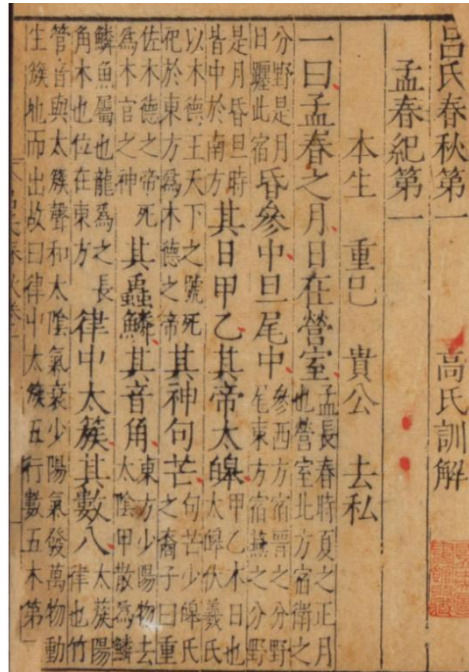
³ R. Yuan, *Shisan jing zhushu* (十三经注疏), Beijing 2009, p. 3065.

⁴ Z. Zhang i in., *Lüshi chunqiu yizhu* (吕氏春秋译注), Beijing 2011, p. 67.

finding its proper place,” which refers to “life, death, the ears, the eyes, the mouth, and the nose.” Put more simply, through the “ears, eyes, and nose” we perceive information from the world, then express it through the “mouth,” while “life and death” constitute, on this basis, a deeper reflection on the existence of the world and life from a human perspective. As indicated in the *Lüshi Chunqiu*, one should strive for a state of “fullness of life” in order to achieve the ultimate effect of harmonious coexistence between human beings and the universe.



Example 1: *Liji yizhu*



Example 2: *Lüshi chungiu*

Keyword 2: Journey to the West

Journey to the West is a long mythological-fantasy novel written by the Ming dynasty author Wu Cheng'en. The entire work consists of one hundred chapters, and its historical prototype is an event from the reign of Emperor Zhenguan of the Tang dynasty (627–649), namely the journey of the monk Xuanzang to India. The work combines various folk legends, the Chinese pantheon, and elements of Chinese religions (primarily Buddhism and Taoism), thereby creating a distinctive literary world.

The main narrative tells the story of Sun Wukong, Zhu Bajie, Tang Sanzang (whose prototype is the monk Xuanzang), Sha Wujing, and the White Dragon in the form of a horse; as four individuals and one horse, they undergo numerous hardships and eighty-one trials, ultimately obtaining the sacred scriptures, bringing benefit to humanity, and attaining divine status. Each character possesses distinct personality traits, and through selected narrative threads, the novel criticizes and satirizes the

bureaucracy of the Ming dynasty.

The novel praises the spirit of perseverance and striving forward, encouraging people to pursue success bravely and confront difficulties. At the same time, the work has had a significant influence on later cultural and artistic creations in China, such as the 1986 television series *Journey to the West* and *The Further Adventures of Journey to the West*, among other works of this type. *Journey to the West* is also one of the Four Great Classical Chinese Novels and has exerted a far-reaching influence in the fields of literature and spiritual life both in China and worldwide.



Example 3: *Journey to the West*

1.2 The Conceptual Design of the Concert *Sacrum and Myth*

After selecting the theme of the concert, the process of designing its structure began. The author did not wish to present the concert in a traditional manner and therefore introduced innovations in its structural organization. Based on extensive research of materials and personal conceptual development, particular attention was devoted to the connections between individual works.

The author attended numerous concerts by colleagues and observed that, in most cases, a theme is first established, and then the works are arranged in a relatively simple sequence, connected by commentary from a host. Such a model can easily cause the audience to “lose immersion” and experience a certain distance from the performance, rather than becoming fully engaged in it.

Therefore, the author concluded that this concert should be coherent and continuous—similar to an opera. Instead of interrupting the flow with a host’s commentary, information about the works was placed in the program materials, while the works themselves were to be connected in a different, more artistic manner.

At this point, the author recalled an experience from their studies, when they participated in the Chinese Student Theatre Festival in 2018, taking on one of the leading roles—that of a narrator-storyteller. In the performance entitled *Nezha*, the ensemble achieved very strong results, and one of the most distinctive elements was precisely the structure of transitions between scenes. Unlike in other performances, where the stage simply darkened and the actors exited—creating a clear sense of fragmentation—this production introduced a character who appeared between scenes, summarizing the previous part while simultaneously introducing the next. In this way, the figure of the storyteller was established.

Based on this experience, the author introduced the role of the storyteller into the concert as well, replacing the traditional host. In doing so, the author realized the concept of the concert as a form resembling a musical, while at the same time integrating traditional Chinese culture with the art form of choral performance.

As for the content of the storyteller’s narration, the author chose to use excerpts from *Journey to the West*, as it served as the main literary source of inspiration and its content is relatively well known to audiences. This allows the narrative threads to be quickly associated with the emotions expressed in the individual musical works, thereby reducing the distance between the audience and the concert.

In this way, the final concept was established: a suite based on the theme of the *Seven Emotions and Six Desires*, with *Journey to the West* functioning as an interlude that connects the successive parts of the concert.

1.2.1 Explanation of Artistic Elements: Narrator (Shuōshū Rén) and Scenic Interlude

Narrator

In ethnology, studies of narrative arts, and literary theory, the concept of the narrator constitutes a highly significant object of research. In its simplest definition, a narrator is a person who conveys stories to an audience; however, their role is not limited solely to the act of storytelling.

From the perspective of narrative arts and folklore, the narrator is a folk artist who, in traditional society, made a living through storytelling and singing. Such performers represent one of the most important groups within this artistic tradition. These artists belonged to the so-called itinerant performers and possessed their own modes of operation and lifestyle, including street performances and a life of constant travel, which endows this phenomenon with a distinct folkloric character.⁵

If one looks deeper into history, the role of the narrator was not limited solely to entertainment. Its origins can be traced back to the pre-Qin period, in the form of the so-called “gu meng.” Some studies suggest that, for example, blind storytellers from northern Shaanxi have preserved very ancient traditions, including elements associated with archaic beliefs of a shamanistic nature. All of this indicates that the narrator has always also fulfilled the role of a carrier of culture.

From the perspective of literary theory, the narrator also constitutes a particular form of narration. Walter Benjamin, in his essay *The Storyteller*⁶, observes that the narrator differs from the novelist. The narrator transmits personal experiences or stories heard from others, whereas the novelist primarily creates individually through the process of writing. The very mode of storytelling strongly emphasizes

⁵ N. Zhongzhi, *Zhongguo minsu baike: biao'yan yishu* (中国民俗百科·表演艺术), Jinan 2005, pp. 112–116.

⁶ W. Benjamin, *The Storyteller: On Nikolai Leskov*, in: *Enlightenment: Selected Writings of Benjamin*, ed. H. Arendt, Beijing 2014, p. 95.

communication and is directed immediately toward the audience. Traces of this form of narration can also be observed in Chinese literature.

In summary, the narrator may be understood as a person who conveys stories through oral narration and performative elements—most often based on historical figures and folk legends—while simultaneously fulfilling entertainment, educational, and sometimes even ritual functions. The narrator is both an inheritor of the oral literary tradition and a guardian of local cultural memory.

With the changes of the times, this concept has also been extended to new fields, such as online literature, where it describes forms of creation that are strongly oriented toward interaction with the audience. Nevertheless, regardless of these transformations, the essence of storytelling remains unchanged—it is a form of narration directed toward the listener, grounded in communication and interaction.

Stage Interlude

It usually refers to a transitional performance inserted between the main parts of a show. Its function may be both to structurally connect individual elements and to change the mood as well as complement the narrative.⁷Through relatively independent yet interconnected content, the interlude supplements or develops the main narrative line.

How to combine these two artistic elements and apply them in a concert:

In a concert based on the theme of the *Seven Emotions and Six Desires*, the significant differences in style and means of expression between the selected works—for example, *THE SORROW*, which represents a European religious style, and *NIE SŁUCHAJ*, which belongs to a Chinese popular-traditional aesthetic—could

⁷ W. Zhang, *Yinyue xiao baike* (55) — *mujianju* (音乐小百科(五十五))——幕间剧), “Qintong” 2014, no. 7, p. 68.

lead to a sense of fragmentation in the overall structure if no appropriate connecting framework were provided.

Therefore, in this project, the author employed excerpts from *Journey to the West* as stage interludes, presented in the form of a narrator. In this way, the introduction of each piece was given a specific contextual background. This solution did not interfere with the musical expression itself, while at the same time allowing the transitional function to be achieved within a limited time. From the perspective of rehearsal and performance, this approach to some extent softened the impression of abrupt contrasts between the pieces, giving the concert greater structural continuity.

At the same time, the narrator ceased to function merely as a “presenter” and became an essential medium linking the entire concert. It can therefore be said that the stage interlude and the narrator are closely interconnected—the narrator represents an extension and enrichment of the idea of the interlude.

In the practical realization of the concert, both elements—the stage interlude and the narrator—were indeed applied, though not entirely in accordance with the author’s original concept. In the initial vision, the narrator was to appear on stage in traditional Chinese attire, holding a fan, accompanied by dimmed lighting and projections of information about the upcoming piece on a screen. The whole was intended to take the form of a coherent, quasi-theatrical concert flow. However, in the final performance, the technical conditions of the concert hall did not allow for the full use of multimedia elements, and the costume was not properly fitted to the performer, which posed certain limitations.

Despite these imperfections, both the narrator and the stage interludes fulfilled their intended functions within the concert.

In conclusion, although some issues arose in practice—such as occasionally unnatural transitions and performance imperfections—the use of stage interludes

contributed to enhancing the overall coherence of the concert and provided valuable experience for future projects of a similar nature.

As it is expressed in *Journey to the West*:

Heaven and earth are not perfect—how, then, could human work be without flaw?



Example 4: Artistic Image of the Narrator

(The photograph shows Juncai Liu in the role of the narrator)

1.3 Cultural Connotations of the Creative Materials and a Comparison Between Chinese and Western Musical Elements

The program of this concert consists of ten works of diverse styles. In terms of repertoire selection, it includes both original compositions, arrangements, and pieces based on existing musical material subjected to creative reinterpretation. The musical themes are highly varied, encompassing, among others, traditional Chinese music, European choral works, as well as introducing a relatively new trend, namely contemporary game music.

Despite the significant differences among the individual works—both in terms of subject matter, language, context of creation, and the materials employed—all compositions revolve around the common motif of the Seven Emotions and Six Desires. At the same time, the author employs selected elements from the classical Chinese novel *Journey to the West* as a narrative framework, allowing for a coherent integration of the entire concert program. As a result, the event maintains a relative unity both in terms of emotional expression and aesthetic direction.

From an overall perspective, this suite does not constitute a simple juxtaposition of ten independent works, but rather an artistic whole with internal coherence, shaped through their reintegration under a single overarching musical theme.

In terms of musical material selection, many of the works exhibit characteristics of integrating elements from Eastern and Western musical traditions. For example, the piece *VOICE* draws on sources such as the Western troubadour tradition, the Chinese tradition of “Chaozhou dagu” (percussion ensembles), as well as elements of Buddhist music. In contrast, *THE DUDGEON* serves as an Example of a Polish composer’s use of a melodic theme from the opera *The White Girl* (“Northern Wind”), developed

using European compositional techniques. These examples demonstrate that musical materials and compositional techniques from different traditions can be organically combined through a shared musical theme. As noted earlier, despite differences in sources and expressive means, Chinese and European music share numerous similarities at the level of emotional expression and artistic aspiration. The introduction of a common “link”—in this case, the theme of the Seven Emotions and Six Desires—makes it possible to direct these elements toward a unified artistic goal, opening new perspectives for contemporary choral conducting and choral practice.

While preserving traditional elements of choral music, the author also incorporates materials related to game music and broadly understood digital music, as exemplified by the works *FROZEN SYMPHONY* and *CLOUD PALACE RAPID TUNE*.

Despite clear stylistic and source-related differences, all the works form a coherent whole grounded in a shared foundation of emotional expression. Each composition corresponds to one of the categories of the Seven Emotions, while the use of motifs from *Journey to the West* in the form of interludes further strengthens the connections between the individual parts of the concert, giving it a clear thematic and logical structure. The final unifying element is the performance practice— all works are shaped by a consistent interpretative concept realized by the choral conductor, who during rehearsals and performance determines tempo, dynamics, and emotional expression.

In conclusion, this suite is not a simple compilation of diverse works, but a thoughtfully constructed artistic whole, shaped through cultural integration, the juxtaposition of different musical elements, and the conscious formation of formal structure. On the one hand, these works reveal differences and tensions between various musical languages; on the other, within the shared theme of the Seven Emotions and Six Desires, they achieve unity at the level of expression. As a result, the concert is not merely a presentation of a set of compositions, but a cohesive artistic undertaking in which narrative and emotional elements complement one another, forming an integrated artistic whole.

1.4 Characteristics of the Artistic Ensembles and the Main Performers of the Vocal-Instrumental Suite Program

Program:

1. *Liu Juncai - VOICE / GŁOS / 声* (for mixed choir and percussion)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Chinese drums: Xie Yufeng

Tubular bells: Mu Jingxiang

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

(5'26")

2. *Franciszek Rusek - THE SORROW / SMUTEK / 哀伤* (for mixed choir a cappella)

Conductor: Liu Juncai

Reciter: Ye Youlin

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

(5'53")

3. *Music: Maszy (Lyrics: Lv Yanwei) Arrangement: Gao Tianchang, Liu Juncai*

MOUNT MONI / GÓRA MONI / 莫尼山 (for mixed choir and piano)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College (6'25")

4. *Music: Zhai Jinyan (Lyricist: Feng Ji) Arrangement: Liu Juncai*

WHERE THE LONG RIVER RETURNS / GDZIE RZEKA PŁYNIE DO SWOJEGO

KONCA / 长河归处 (for mixed choir, piano and percussion)

Conductor: Liu Juncai

Piano accompaniment: Xie Qingzhi

Chinese drums: Xie Yufeng

Cymbals: Mu Jingxiang

Snare drum: Lu Zhiwei

Choir: Project ensemble formed by the Choir of the Musicians Association of Siming

District, Xiamen and the Jiayin Choir of Xiamen University Tan Kah Kee College

(5'02'')

5. Lyrics & Music: Feng Ji / Wang Xinghe Arrangement: Gu Zijun

DO NOT LISTEN / NIE SŁUCHAJ / 勿听 (for mixed choir and piano)

Wersja 1:

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

Wersja 2:

Conductor: Liu Juncai

Piano accompaniment: Li Yixiao

Choir: Project ensemble composed of Chinese international students

(9'16'')

6. Franciszek Rusek - THE DUDGEON / OBURZENIE / 悲愤 (for mixed choir and piano)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College (7'29'')

7. Music: Juno Reactor, Don Davis (Lyrics: Ben Watkins) Arrangement: Gao Tianchang

SHORE OF THE HEART / WYBRZEŻE SERCA / 心岸 (for mixed choir and piano)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

(3'49'')

8. *Music: Chen Zhiyi Arrangement: Gao Tianchang*

FROZEN SYMPHONY / ZAMARZNIĘTA SYMFONIA / 冰封交响曲 (for mixed choir, piano and symphony orchestra)

Conductor: Liu Juncai

Piano accompaniment: Yang Zhiyu

Chinese drums: Xie Yufeng

Glockenspiel: Mu Jingxiang

Snare drum: Lu Zhiwei

Orchestra: Youth Chamber Orchestra of the Musicians Association of Siming District, Xiamen

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

(6'42'')

9. *Xu Jingqing - CLOUD PALACE RAPID TUNE / DŹWIĘKI WIOSNY W*

NIEBIAŃSKIM PAŁACU / 云宫迅音 (for string orchestra and piano)

Conductor: Liu Juncai

Piano accompaniment: Yang Zhiyu

Orchestra: Youth Chamber Orchestra of the Musicians Association of Siming District, Xiamen

(3'52'')

10. *Lyrics & Music: Lin Jianxiong*

FIRE DANCE UNDER THE MOON / TANIEC OGNIĄ POD KSIĘŻYCEM / 月之火

舞 (for mixed choir and piano)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

Snare drum: Lu Zhiwei

(4'36'')

Principal performers of the concert

Piano accompaniment: Lin Huihui, Li Yixiao, Xie Qingzhi, Yang Zhiyu

Chinese drums: Xie Yufeng

Glockenspiel, tubular bells, cymbals: Mu Jingxiang

Snare drum: Lu Zhiwei

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

Choir: Choir of the Musicians Association of Siming District, Xiamen

Orchestra: Youth Chamber Orchestra of the Musicians Association of Siming District, Xiamen.



Example 5: Choir of Xiamen University Tan Kah Kee College

Characteristics of the Choir and Orchestra of the Musicians Association of Siming District, Xiamen

The choir and orchestra of the Musicians Association of Siming District, Xiamen were established in March 2018 as professional ensembles operating directly under the association. The initiators and organizers of the ensembles were the association's chairman Yang Zhen and vice chairman Ye Youlin. The members are primarily active young music enthusiasts from various professional backgrounds in Xiamen, as well as graduates of domestic and international music institutions, possessing a high level of musical training and extensive choral experience.

The ensembles are guided by the idea of preserving, innovatively developing, and promoting traditional Chinese musical culture. They actively explore new models of choral performance, deepen their understanding of the essence of Chinese musical tradition, and at the same time integrate it with modern, international choral concepts, striving to set new directions for the development of choral art in the contemporary era.



Example 6: Characteristics of the Choir and Orchestra of the Musicians Association of Siming District, Xiamen



Example 7: Characteristics of the Choir and Orchestra of the Musicians Association of Siming District, Xiamen

Principal performers of the concert

Piano accompaniment:

Yang Zhiyu (杨志宇) obtained a doctoral degree in choral conducting from the Academy of Music in Plovdiv (Bulgaria), a master's degree in piano from the Stanisław Moniuszko Academy of Music in Gdańsk, and a bachelor's degree in piano from the Krzysztof Penderecki Academy of Music in Kraków. He currently serves as Head of the Instrumental Studio in the Department of Performance at Xiamen Nanyang Vocational College, and is a board member of the Musicians Association of Siming District as well as a board member of the Chinese Coastal and Western Cities Choir Alliance.



Example 8: Yang Zhiyu (杨志宇)

Lin Huihui (林荟慧) is a piano lecturer at the School of Music and Dance, Xiamen University Tan Kah Kee College, a member of the Fujian Musicians Association, and a standing board member of the Xiamen Vocal Art Research Association. She obtained a master's degree in piano from the China Conservatory of Music.

— In July 2024, she served as a juror at the Xiamen International Youth Music Festival and the BOYA Piano Art Festival (Xiamen division);

— In August 2024, she was a jury member of the international piano competition “Yincai Award” (Longyan division);

— In November 2025, she served as artistic director (accompanist) during the vocal recital of Zeng Si, organized within the framework of the Special Fund for the Development of Culture and Arts of Xiamen.



Example 9: Lin Huihui (林荟慧)

Xie Qingzhi (谢清智) is a lyric *Soprano* and an undergraduate student at Xiamen University Tan Kah Kee College. She studies under the supervision of Associate Professor Zhou Xuanchao. During her studies, she has repeatedly received scholarships and the “Three-Excellent Student” distinction. She won first prize in the youth category (national style) at the second “Nanyi Meishaonian” competition in the Fujian region. She has frequently served as artistic director for concerts and has collaborated as an artistic assistant with the Choir of Xiamen University Tan Kah Kee College.



Example 10: Xie Qingzhi (谢清智)

Li Yixiao is from Chengdu in Sichuan Province. She began studying piano in childhood. In 2019, she was admitted to the Academy of Music in Gdańsk, where she studied under the pianist Bogdan Czapiewski. In 2023, having achieved very good results, she was admitted to a master's degree program in piano at the same institution. During her studies, she has frequently participated in concerts, artistic events, and musical exchange activities.

She is a laureate of numerous national and international piano competitions, including: first prize in the 6th “Xuehui Cup” Youth Piano Competition (2020), a gold medal in the Saint-Saëns International Music Competition (2025), and second prize in the Vienna International Music Competition in the piano category (2026).



Example 11: Li Yixiao (李熠潇)

Percussionists

Snare drum:

Lu Zhiwei (卢智伟) is a member of the Xiamen Percussion Association and the Musicians Association of Siming District, Xiamen, where he also serves as a choral conductor (participating in rehearsals of the ensemble of retired teachers of Xiamen University). He currently holds the position of Deputy Chairman of the Youth Committee of the Xiamen Folk Artists Association. At the same time, he is active as a percussionist and conductor in the Shengdong Art Ensemble, and has performed as a percussionist in the charity concert “On the Wings of Song” at the Minnan Grand Theatre.

Between 2020 and 2024, he frequently participated in major musical events in Xiamen, gaining extensive stage experience. In his artistic activity, he is engaged both as a percussionist and conductor of the Shengdong Art Ensemble, as well as a choral conductor of the Musicians Association of Siming District, supporting rehearsals of the retired teachers’ ensemble of Xiamen University and contributing to the development of artistic life.



Example 12: Lu zhiwei (卢智伟)

Glockenspiel, tubular bells, cymbals:

Mu Jingxiang (牧靖翔), aged 22. He was awarded a silver prize at the Bayreuth Music Festival (Germany) in 2016 and a gold prize at the Hamburg Music Festival in 2017. In 2021, he won a silver medal in the marimba category at the 5th PAS China International Percussion Arts Festival. In 2022, he received second prize at the IPEA Percussion Elite Competition in the categories of marimba, snare drum, and traditional Chinese percussion instruments.

Narrator (storyteller):

Pang Chao (庞超), aged 20, is an undergraduate student majoring in Mechatronics (mechanical-electrical engineering) at the Tan Kah Kee College of Xiamen University, in the Department of Mechanical Engineering and Automation. He has participated multiple times in television program recordings as a guest narrator and has extensive experience in hosting events and voice-over work.



Example 13: Pang Chao (庞超)

THE SORROW (Narration):

Ye Youlin (叶友琳), Associate Professor. Doctor of Choral Conducting, Stanisław Moniuszko Academy of Music in Gdańsk. Lecturer in conducting at the Institute of Music and Dance, Xiamen University Tan Kah Kee College, and Director of the Center for Aesthetic Education Research. Vice Chairman of the University Choral Section of the Chinese Coastal and Western Cities Choir Alliance. Supervisor of master's degree students in choral conducting at Guizhou Minzu University. Vice Chairman of the Choral Section of the Xiamen Musicians Association. Vice Chairman of the Musicians Association of Siming District, Xiamen.

Main artistic awards and academic achievements:

In 2021, he conducted the Choir of the School of Music and Dance of Guizhou Minzu University, winning a gold prize at the 17th International Choral Festival “Mundus Cantat” in Sopot.

In 2022, the course “Choral Conducting” led by him was recognized as a provincial first-class course (the so-called “golden course”) in higher education in Guizhou Province.

Author of numerous academic articles published in national and international journals; principal investigator and participant in multiple research projects at the provincial and municipal levels.



Example 14: dr. Ye youlin (叶友琳)

1.5 Detailed Discussion of Individual Parts of the Vocal-Instrumental Suitej

This chapter, together with its subsections, provides a detailed discussion of each work, including an in-depth analysis of the individual compositions as well as suggestions concerning the design of conducting gestures.

The concert, whose central axis is the motif of “emotion,” is structured around the conceptual framework of the Seven Emotions and Six Desires, derived from traditional Chinese culture. At the same time, drawing on the classical novel *Journey to the West*, one of the Four Great Classical Novels of Chinese literature, as material for the interludes, it integrates music and literature into an organic whole, creating an artistic presentation imbued with dramatic tension.

The concert program consists of ten works (nine main compositions and one encore). The entire performance proceeds without intermissions and without a host. Before each piece, a narration in the style of a “storyteller” is introduced, in which recitations of an opening poem and selected narrative fragments related to *Journey to the West* guide the audience into the atmosphere of the subsequent musical section.

At the level of musical structure, the arrangement of the works follows an internal logic of transition from disorder to order. In the initial compositions, free meter is widely employed, particularly in the second work, *THE SORROW*, where rubato predominates, giving the music a fluid, prose-like quality. As the concert progresses, the sense of meter gradually becomes more defined. The culmination and most representative expression of “order” is found in the ninth work, *CLOUD PALACE RAPID TUNE*, with its clear rhythm and regular accents. Such a concept not only illustrates the trajectory of change in musical language but also metaphorically

reflects the aesthetic evolution of emotions—from chaos to clarity, from restraint to expression.

1. In this chapter, a unified structure is adopted, including:
2. Discussion of the context of the work's creation,
3. Presentation of the artistic ensembles and principal performers,
4. Analysis of form, tonal structure, and musical details, Supplementary description.

1.5.1 *Liu Juncai* - *VOICE / GŁOS* / 声 (for mixed choir and percussion)

1.5.1.1 Discussion of the Context of the Work's Creation

VOICE is my original composition, in which I attempt to explore the image of “voice” in literature and transform it into a concrete musical expression. The work consists of three parts, presenting respectively: “the sounds of nature and space,” “the tumult of war drums,” and “a secular sound combining monks’ chants with recitations of Peking opera.” As the overture to the entire concert, *VOICE* not only sets the tone for the whole event, but also serves as a kind of key that opens the listener’s journey.

The melodic material of the first section, entitled “the sounds of nature and space” (bars 1–15), is derived from the first piece of the cycle *New 12 Songs* • *Anonymous* • *L'autrier quant je chevauchois*. This medieval troubadour song, with its melodic, gentle, and calm character, imbued with natural timbres, perfectly corresponds to the atmosphere of “lightness” that this section seeks to convey.

The second section of the work, entitled “Sounds of War Turmoil” (bars 16–50), is inspired by the sounds of the *Chaozhou percussion ensemble from Guangdong*,⁸ China. This form of music has a long history—it originates from folk wind and percussion music of the Central Plains of China and reached the Chaoshan region during the Tang and Song dynasties. During the Ming and Qing dynasties, it was enriched by influences from Chaozhou opera music, leading to the crystallization of its distinctive performance style. In 2006, the Chaozhou percussion ensemble was inscribed on the first list of China’s national intangible cultural heritage.

Example 15: Liu Juncai - *VOICE* (bars 21-27)

The traditional Chaozhou percussion ensemble is based on three essential elements: percussion, an ensemble of wind and string instruments (such as Chinese folk instruments, e.g., *suona* and *erhu*), and vocal parts (e.g., performers’ shouts). The central element of the ensemble is the large drum part, which determines the rhythm and structure of the piece. As can be seen in the musical notation, it is the drum part

⁸ Tencent (2022). *Performance Techniques of the Chaozhou Percussion Ensemble*. [Online]. Available at:

https://mp.weixin.qq.com/s?__biz=MzU2MzQ3MjM4NQ==&mid=2247688636&idx=4&sn=2733ac680df04c9c6b765b7fd969ec0c&chksm=fc5410d2cb2399c4f20c24482470be6e39d651d8dedd00ce62e00dcdd1b0f4ff790178a5b677&scene=27&poc_token=HBYO0mmjK26yNiJoisWRNWvIH4NyiSEP5Px5pmpk [Accessed: 1 February 2026].

that dominates—through variations in performance (such as dynamics, rhythm, open and muted strokes), it controls the course of the piece, while the remaining percussion instruments primarily serve an accompanying and supportive role.⁹ The performance style of the Chaozhou percussion ensemble is divided into *the martial school* (*wǔpài*), characterized by heroic grandeur, and *the civil school* (*wénpài*), marked by subtle elegance.¹⁰

The third section (from bar 50 to the end) combines monks' chants with recitations of Peking opera, strongly emphasizing the theme of *VOICE*. This part also serves as a foreshadowing of the concert's narrative—the poem recited by the narrator is taken from the opening verse of one of the chapters of *Journey to the West*, referring to my concept of integrating elements from this novel and reinforcing the dramatic character of the music. The melodic material in the final section is derived from the intonation of recitative passages of Chinese Buddhist sutras, while the resonance of the tubular bells simultaneously imitates the sound of temple bells and symbolically marks the opening of the concert.

I combine the aforementioned elements into a coherent whole under the title *VOICE*, seeking to reveal the multidimensional nature of “voice” through a dialogue between history and geography. The work constitutes not only a musical translation of literary images, but also an exploration of the intersection of sounds—tradition and modernity, East and West.

⁹ Digital Museum of Chinese Intangible Cultural Heritage (n.d.). *Chaozhou Music – Chinese Intangible Cultural Heritage*. [Online]. Available at: <https://www.ihchina.cn/art/detail/id/12554.html> [Accessed: 1 February 2026].

¹⁰ “Ancient Chinese Music – Chaozhou Percussion Ensemble,” *Chaozhou Daily*, 13 February 2023. [Online]. Available at: https://baike.baidu.com/reference/720666/533aYdO6cr3_z3kATPWomvn2MybMZ4j_tuWBVbNzzqIP0XOpW5rkToExrtk5_-d3WhjEpYxqY9hbleenFRgasLNFL6kqQLUjmn9TDPL1u3k-N8yn9Ra-84eBA [Accessed: 5 April 2026].

1.5.1.2 Presentation of the Artistic Ensembles and Principal Performers

1. *Liu Juncai - VOICE / GŁOS / 声* (for mixed choir and percussion)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Chinese drums: Xie Yufeng

Tubular bells: Mu Jingxiang

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

(5'26")

1.5.1.3 Analysis of Form, Tonal Structure, and Musical Details

With regard to the work *VOICE*, in comparison with conventional musical analysis, this composition appears particularly distinctive, as it is difficult to analyze using traditional categories such as formal structure or tonal-modal systems. As the composer of this work, in the compositional process I was guided by the idea of “telling a story through the language of music,” creating a sonic narrative corresponding to the concept of the Six Desires within the framework of the Seven Emotions and Six Desires. The concept of the Six Desires has already been discussed in detail in an earlier part of this study and will therefore not be elaborated upon again here.

With regard to sources of inspiration and the selection of musical material, the author conducted extensive studies of literature and source materials, which formed the basis of the creative process. During this research, a certain pattern in the development of contemporary Chinese choral music was also observed—the art of choral music is clearly moving toward “diversity” and “integration.” This tendency includes, among others, the multidimensional integration of tonal systems and musical

forms, the combination of diverse musical materials, as well as the diversification and synthesis of performance forms.¹¹

This work emerged naturally as a result of the above assumptions.

In summary, the present composition constitutes an atonal musical work, constructed by the author on the basis of the concert theme *Seven Emotions and Six Desires*, employing four types of musical material of a symbolic character.

The first section (bars 1–15) – “sounds of nature”: the melodic material of this section, described as a “natural, ethereal sound” (bars 1–15), is derived from the cycle *New 12 Pieces – Troubadours*, specifically from the first piece *Anonymous • L'autrier quant je chevauchois*. The selection of this material and its treatment result from its strong correspondence with the artistic image of “sounds of nature.” Additionally, the use by the remaining voices of onomatopoeic imitations of the “sound of wind” enhances the clarity of this sonic image.

The second section (bars 16–50) – “sounds of battle and the battlefield”: the author employs as musical material in this section the timbre of percussion instruments and atonal vocal shouts. As mentioned earlier, contemporary choral art is developing toward “diversity” and “integration,” which is also reflected in the selection of diverse musical materials.

The author considers that a “distinct rhythm” constitutes a particularly effective means of expression for conveying intense, dynamic musical emotions. This applies especially to traditional Chinese percussion music and work songs,¹² which represent an exceptionally pure form of “rhythm-based” and atonal music.

¹¹ J. Han, *Research on the Development of Chinese Choral Art* (中国合唱艺术发展研究), Beijing 2025, p. 15.

¹² Q. Zhou, *On the Classification of Genres of Han Folk Songs*, “Journal of the Central Conservatory of Music in Beijing” 1993, no. 3, pp. 59–63.

In the musical notation, the distinct rhythm of the percussion parts gives this section energy and direction to the musical progression, while the shouts of the Tenor and Bass voices, reminiscent of soldiers' marching calls, create a sonic layer. These two elements complement each other, forming a coherent musical texture of the second section – “sounds of battle and the battlefield.”

The third section (from bar 51 to the end) – “sounds of monks' recitation and Peking opera declamation”: the musical material of this section is based on two symbolic sound spheres – the “religious” and the “secular.”

More specifically, the element of “religious sound” is realized through choral parts with a strictly stabilized rhythmic pulse, imitating the recitation of Buddhist monks. In contrast, the “secular” element is based on declamation in the style of Chinese Peking opera, using introductory verses drawn from *Journey to the West*. The combination of these two sound layers forms the third section of the work.

In bars 49–50 and 57–58, the author employs the element of tubular bells. Their function is twofold: firstly, they serve as a caesura between musical sections, enabling a rapid transition of atmosphere from the battlefield to a sacred space; secondly, they imitate the sound of a large Buddhist temple bell, reinforcing the overall musical character of this section. The musical material of bars 59–62, in turn, is developed on the basis of the intonation of Buddhist monks' recitation.

The compositional logic and function of this work are closely connected with the theme of the entire concert; therefore, it may be regarded as a kind of overture to the event and a musical introduction to the subject of the Seven Emotions and Six Desires. The final two bars, based on the sound of tubular bells, function as a kind of closing cadence—they serve not only as the conclusion of the work, but also as a symbolic signal marking the beginning of the concert.

1.5.1.4 Supplementary Description

With regard to rehearsals: the author considers clear differentiation of timbre to be of key importance. Particularly significant is the contrast in sound between the three main sections of the work. For example, in the second section (bars 16–50), due to the absence of strict pitch constraints, the “shouts” performed by individual choir members differ in timbre. Therefore, it is necessary to develop and clearly define the intended sonic effect in advance.

With regard to stage performance: in this composition, the recited fragment was originally intended to be performed by an invited actor. According to the initial concept, the performer was to appear in Peking opera costume, wearing a mask and presenting characteristic stage movements (*shengdan*) of this tradition. However, due to health issues, the actor was unable to participate in the concert, and the remaining performers did not possess the skills required for recitation in the style of Peking opera. Under these circumstances, the author was compelled to perform this part personally.

Recited text:

“Before chaos was divided, heaven and earth were in disorder, boundless and intangible—no one could perceive them.

From the moment when Pangu split the primordial chaos, the pure and the turbid were clearly separated. Heaven and earth sustain all beings, who revere the highest goodness, and the emergence of all things is a manifestation of virtue.

If you wish to understand the merits of cosmic order and transformation, you should turn to *Journey to the West*.”

1.5.2 *Franciszek Rusek - THE SORROW / SMUTEK / 哀伤* (for mixed choir a cappella)

1.5.2.1 Discussion of the Context of the Work's Creation

THE SORROW is a musical work by the Polish composer Franciszek Rusek, whose text is based on the *Book of Job*.¹³ The entire work centers around the fundamental theme of “life and death,” adopting an epic form full of gravity and depth, constituting a philosophical reflection on the essence of existence. The composer frequently employs the device of *tempo rubato*, giving the musical structure a prose-like narrative character. This device not only frees the work from the rigidity of regular meter, but also introduces a meditative and introspective dimension.

In terms of texture, the choir does not fulfill the traditional function of carrying the main melodic line, but rather appears in the form of a background—a “coloristic accompaniment” of an atmospheric character that supports the soloist’s recitation. In bars 14–34, the human voices weave around the monologue in the form of amorphous, fluid sound figures, like pilgrims carrying faint light, walking alone in darkness—creating an acoustic space of remarkable expressive power.

Although the work bears the title *THE SORROW*, the emotional content it conveys is not limited solely to the category of grief or pain within the Seven Emotions. Its deeper meaning tends rather toward an idealistic, contemplative philosophical reflection. For this reason, in terms of affective classification, it is more appropriate to situate it within the domain of the Six Desires. This stems from its persistent questioning of “life and death,” which elevates the work beyond superficial emotions, placing it within the realm of universal, humanistic reflection.

¹³ Baidu Baike (n.d.). *Book of Job*. [Online]. Available at: <https://baike.baidu.com/item/约伯记/10482765> [Accessed: 5 February 2026].

1.5.2.2 Presentation of the Artistic Ensembles and Principal Performers

2. *Franciszek Rusek - THE SORROW / SMUTEK / 哀伤* (for mixed choir a cappella)

Conductor: Liu Juncai

Reciter: Ye Youlin

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

(5'53")

1.5.2.3 Analysis of Form, Tonal Structure, and Musical Details

From the perspective of overall structure, this work does not rely on traditional frameworks of musical form, but rather approaches the concept of “musical narration,” in which textual content and emotional development play a central role. Through continuous changes in tempo, texture, and timbre, the composer shapes a musical progression that, in auditory perception, presents a trajectory of development “from prayer – through chaos – to stasis,” thereby constructing a coherent and internally logical overall structure.

The opening section of the work (bars 1–13) is based on the musical material “Alleluja” and is performed in the tempo *Grave non troppo*. In terms of dynamics, the entire passage is maintained within a very soft range (*pp–mp*). In this section, emphasis is placed primarily on the interaction between text and harmony. Throughout its course, the Bass voice remains relatively static, while the *Soprano*, *Alto*, and Tenor voices are characterized by a flowing melodic motion, creating an atmosphere akin to a religious ritual and introducing the listener into a solemn, elevated mood.

In the second section (bars 14–33), there is a clear shift in the approach to shaping the musical material. The composer introduces the markings *recitativo* and *a piacere*, which determine the manner of performance in this section. At the same time, the expressive indication *agitato* gives the music a pronounced sense of instability and

tension. In terms of sound texture, there is a transition from a unified sonic structure to a dispersed, at times even chaotic arrangement of sounds. The music depicts the following scene: the protagonist, holding in his hands the last source of light—an oil lamp—searches for a path in impenetrable darkness, while lamenting the transience and suffering of human life.

In this section, the function of the melodic layer also changes. In certain passages, it ceases to fulfill its traditional singing function and instead operates as part of the sonic background, co-creating the atmosphere together with the recitation of the text:

Mortals, born of woman, are of few days and full of trouble. They spring up like flowers and wither away; like fleeting shadows, they do not endure...

Through this device, the music achieves an effect of dispersion in timbre and rhythm, which intensifies the internal tension of emotional expression.

A piacere, tempo recitativo, agitato

S. *PPP*

olo *recitativo*
very intense, agitated, forceful, a bit timid

A. *P*

Mortals, born of woman, are of few days and full of trouble. They spring up like flowers and wither away; like fleeting shadows, they do not endure.

*) [m]

Example 16: *Franciszek Rusek - THE SORROW* (bars 14-19)

Bars 34–36 constitute a transitional passage. Although the presence of the markings *a piacere* and *tempo rubato* indicates that this fragment is still not strictly defined in rhythmic terms, in comparison with the previous chaotic and disordered sound layer, the melody becomes significantly more coherent and clear in terms of continuity and musicality.

In the subsequent section of the work (bars 37–65), the music gradually returns to a relatively stable state. Harmony, meter and rhythm, as well as melodic lines become clearly more organized, and the texture once again moves toward unity. The text shifts to “At least there is hope for a tree,” and the music takes on a short-lived character of “hope.” The author considers that the transitional passage together with this section may be treated as a single whole—it represents the process of moving from chaos toward an ordered musical structure.

However, this state of relative stability does not last long. With the change of text to “But man dies...,” a sudden emotional turn occurs. Although the meter and rhythm do not fully return to the earlier state of irregularity, a clearly descending and subdued tendency appears in both harmonic progression and melodic direction, leading to a weakening, or even negation, of the previously suggested element of “hope.”

In the final section of the work (from bar 73 to the end), the music gradually returns to the initial melodic and harmonic material, reintroducing religious texts such as “Alleluja” and “Amen.” The dynamics gradually diminish, and the overall musical expression once again reaches a state of relative stability. This device creates, on the structural level, a sense of “return”; however, in contrast to the beginning, the sound becomes more subdued, and the expression more fading.

From an overall perspective, the form of the work is not based on traditional thematic development, but is realized through the process of transition between dispersion and integration of melodic material, as well as through changes in the function of the human voice. At successive stages, the music continuously changes its character—from homogeneous harmony, through fragmentation of melody, to the reintegration of sound. In auditory perception, this creates a trajectory of development from “order” to “loss of control,” followed by a return to a “static state.”

Is the entire work, then, truly so overwhelming and devoid of hope? Not necessarily. In bar 80, although the passage constitutes a *da capo* of the first section, the protagonist continues to intone “Alleluja.” This suggests that, despite being trapped in suffering, he still retains the desire and faith in light and divine salvation.

Finally, it is necessary to explain why this work has been assigned to the “life and death” section within the category of the Six Desires in the suite *Seven Emotions and Six Desires*. The historical background of *Journey to the West* refers to China more than a thousand years ago, to the late period of the Sui dynasty. At that time, as a result of the collapse of central authority and constant warfare among warlords, sudden death was a common occurrence, and in extreme cases even acts of cannibalism took place.

Under conditions of permanent existential uncertainty, the understanding of “life” and “death” ceases to be abstract and becomes a direct, continuous experience. People do not understand why, despite hard work, they remain without means of subsistence; they lose hope in reality, which leads to an ambivalent attitude toward the sacred—simultaneously dependent on divine protection and questioning its meaning. On the one hand, they expect blessings; on the other, they question the source of suffering (in the Chinese mythological context, being born as a human is itself considered a form of fortune).

This state shows a striking similarity to the situation depicted in the *Book of Job*. Job, experiencing undeserved suffering, continually reflects on the value of life and the justice of God. The essence of these reflections is not fear of death as such, but rather the philosophical question: “Why do we live and why do we die?” In this way, both collective historical experience and individual religious narrative lead to the same fundamental problem—the meaning of life and death in the face of extreme suffering.

1.5.2.4 Supplementary Description

In the original score, the “recited text” section was conceived by the composer as a solo performance distributed among individual voices. However, the level of difficulty of the text proved too high for the members of the Jiayin Choir of Xiamen University Tan Kah Kee College, making its fluent performance impossible.

As the conductor, the author could not excessively interfere with the performance process; therefore, in the concert version documented in the recording, the entire text was recited by a single person—Dr. Ye Youlin, who assumed the role of the sole narrator.

1.5.3: *Music: Masyy (Lyrics: Lv Yanwei) Arrangement: Gao Tianchang, Liu Juncai* *MOUNT MONI / GÓRA MONI / 莫尼山* (for mixed choir and piano)

1.5.3.1 Discussion of the Context of the Work’s Creation

MOUNT MONI is an original work in the Mongolian style by the Inner Mongolian ensemble Erguna, officially released in 2009. The lyrics were written by Yanwei Lü, while the composition and arrangement were created by Masyy. The piece was included on the album *Wild Geese*¹⁴. Mount Moni (today Mount Wula) is located on the border of the cities of Baotou and Bayan Nur in the Inner Mongolia Autonomous Region and is regarded by the local population as a sacred mountain. The work, whose lyrical subject is precisely Mount Moni, is set in a Mongolian

¹⁴ CCTV (2015). *Mount Moni performed by Amuguleng*, programme *Songs from the Yellow River*. [Online]. Available at: <https://b23.tv/4k3W1US> [Accessed: 5 February 2026].

pentatonic scale and features a typical two-part song form. Its musical language—vast, austere, and full of spatial openness—vividly conveys the majestic image of the steppe.

The version presented during the concert is a choral arrangement prepared jointly by the author and the Chinese composer Gao Tianchang. In comparison with versions previously available online, while preserving the spirit of the original, several innovations have been introduced. These concern mainly two aspects:

Firstly, between the first and second sections of the work (bars 38–42), we added a new transitional melodic passage. The original is constructed entirely of long, expansive phrases. Drawing inspiration from the cries of wild geese, we introduced alternating articulation of staccato and legato, which lends the music greater lightness and elegance. The insertion of this link also serves as a natural preparation for the modulation in the second half of the work, thereby making the emotional narrative more coherent.

Secondly, we introduced a gradation of emotional tension in the refrain. In the original version as well as in commonly performed choral arrangements, the three statements of the refrain “莫尼山连绵不断，宛如神圣的诗篇” (*Mount Moni, vast and unending, like a sacred poem*) have almost identical rhythm and melodic contour, differing only in dynamics, which makes it difficult to convey a growing emotional intensity. Therefore, in the conclusion (bar 73), we rearticulated the phrasing of the refrain: the original text “Mount Moni, vast and unending” was divided into syllabic units: “莫尼山！高-入-云-端” (*Mount Mo-ni! Vast and un-ending*), and through rhythmic expansion and increased dynamics, we achieved an emotional climax in the final section. As a result, the overall narrative gains a more natural progression, and the artistic expression acquires greater expressive power.

Through these approaches, we aim—while preserving the authenticity of Mongolian music—to enrich its layers and open it to the expressive possibilities of contemporary choral art. Our intention is for the steppe-like nostalgia and the humanistic message carried by *MOUNT MONI* to shine on stage with renewed brilliance.

1.5.3.2 Presentation of the Artistic Ensembles and Principal Performers

3. *Music: Masyu (Lyrics: Lv Yanwei) Arrangement: Gao Tianchang, Liu Juncai*

MOUNT MONI / GÓRA MONI / 莫尼山 (for mixed choir and piano)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College (6'25")

1.5.3.3 Analysis of Form, Tonal Structure, and Musical Details

According to the analysis conducted by the author, the tonal-modal system of this work is based on a pentatonic *gong* mode structure built on the pitch “F.” At this point, the author wishes to explain why the term “five-note modal scale in F” is not used directly.

In traditional Chinese music theory, a numerical notation system (*jianpu*) is employed, in which numbers represent pitch names. This system is based on the principle of movable-do and uses additional markings—such as accidentals, rhythmic value indicators, and octave markings—to create a complete system for notating pitch and rhythm.

In accordance with the principle of maintaining scientific rigor, the author adopts the official terminology used in the Chinese traditional music system. Below is a schematic presentation of the “pitch names” and their “functions” in this work.

Chinese numerical solmization notation	4	5	6	1	2
Chinese notation	宫	商	角	徵	羽
notes	F	G	A	C	D

The formal structure of the work takes the form of an “extended ternary reprise form,” which may be presented as follows:

Introduction (1–12) – A (12–20) – A' (21–29) – B (29–37) – transitional section (38–54) – A'' (54–63) – coda (63–end)

In the following section, based on the analysis of form, tonal-modal system, and musical structure, the author provides a detailed organization of the course of the work, while discussing the musical expression of individual sections and proposing specific interpretative solutions for selected passages. For the sake of clarity, when referring to pitches or chords, a notation combining the “pitch name” with its “function” will be used, e.g., *F* 宫.

At the outset, from the perspective of the tonal-modal system and the structure of scale degrees, the introductory section already quite clearly presents the fundamental modal characteristics of the work. As an example, one may point to the choral entry in bar 5, where the progression of melodic degrees can be described as D 羽—*F* 宫—*A* 角—*D* 羽. In the context of Chinese modal systems, this represents a typical model in which the center is built around the pitch 宫; however, the final resolution does not

occur on this degree but instead returns to 羽, thereby creating an open phrase structure.

As a result, although the pitch 宫 (F) functions as the center, a stable resolution on this degree does not occur; instead, the music returns to 羽, giving the phrase an open character. In contrast to the Western tonal system, in which a semitone resolution from the leading tone to the tonic is often observed, here we are dealing rather with a modal return than with a functional harmonic resolution.

From the perspective of musical expression, the author considers the introductory section to be of key importance for the entire work. It is precisely the manner of its realization that largely determines the effectiveness of conveying the emotions and atmosphere of the composition. The most important element of this section is the relationship and smooth transition between the piano accompaniment and the choral part.

The solo piano part (bars 1–4) establishes the background of the work primarily through the use of chords and sustained chordal figurations. The musical texture of this section exhibits a clear sense of fluidity and directional progression.

Based on an interview conducted by the author with the composer Gao Tianchang, it was established that the intention of the piano introduction was to evoke, in the simplest and most direct way possible, the performance style of the traditional *morin khuur* (the Mongolian “horsehead fiddle”).¹⁵ Specifically, this refers to the “boguni” technique used in the traditional performance practice of the *morin khuur*.¹⁶ Although this intention primarily concerns the compositional layer, from the perspective of the auditory effect this passage indeed shapes a sound corresponding to

¹⁵ S. Saijilahu, “A Review of Research on the Manufacturing Techniques of the Morin Khuur in China,” *Journal of Inner Mongolia University for Nationalities (Social Sciences)*, 2017, vol. 43, no. 6, pp. 22–26.

¹⁶ B. Bulinbayar, *Morin Khuur Performance Techniques*, previous ed., Hohhot 2010, pp. 117–121.

a “steppe-like musical atmosphere.” Through the gradual increase in musical dynamics, the choral part is also introduced in a natural manner.

From bar 5 onward, the choral section takes over the melodic material, serving both as a continuation of the piano introduction and as the introduction of the main melody. Particular attention should be paid to maintaining a balance between articulation and breath control. For example, in bars 9–11, the melodic range is relatively wide, which may lead choir members to perform these three bars in an overly fragmented and abrupt manner. Therefore, performers should carefully control dynamics and maintain legato in order to preserve continuity between the notes and ensure a smooth musical progression.

In summary, the introductory section not only establishes the tonal-modal system of the work, but also—through its relatively open ending—defines the space and direction for the further development of the musical material.

The author analyzes bars 12–37 (sections A, A', and B) as a single whole. This passage maintains coherence in terms of the tonal-modal system, being based on the structure of the *F* 宫五声调式. In terms of musical texture, its construction centers around a single main melodic line, which is continued through the alternating transfer of material between different voices (*Soprano, Alto, Tenor, Bass*), creating the effect of continuous melodic development.

In terms of dynamics, melodic progression, and emotional expression, this passage constitutes a direct continuation of the principles established in the introductory section. Particular importance should be given to the proper shaping of vocal production—the melody should be carried in as uniform a timbre as possible, in order to achieve a sense of “fluidity” and “blurredness.” Excessively clear articulation of the text should be avoided, as it may lead to fragmentation of the melodic line and disrupt both its continuity and the intended subtle atmosphere.

With regard to performance dynamics, this passage should be maintained within the range of *mp* to *mf*, without pronounced dynamic contrasts, which supports the continuity of the musical narrative. Special attention should be paid to the marking *f* at the end of bar 29—its function is not merely to increase volume, but rather to expand the sonic space and give the music a more “expansive” character, in accordance with the overall expressive context.

Bars 31–33 constitute an internal point of contrast: in bar 31, a brief dynamic climax *f* is reached, followed by a sudden drop to *p* in bar 32, creating a clear “strong–weak” contrast. This device not only enriches the sonic layer but also serves as a structural accent, enhancing both the differentiation and the fluidity of the musical progression.

From an overall perspective, this passage is characterized by internal restraint and a continuous, lyrical flow. Dynamic control remains relatively economical, creating a clear contrast with the later sections of the work, which are marked by greater dramatic tension, thereby contributing to a transparent formal structure of the composition as a whole.

The main interpretative difficulty of the work lies in the proper rendering of its “mood” (musical atmosphere). Based on a detailed analysis of other choral performances of *MOUNT MONI* as well as the author’s own rehearsal experience, it is concluded that the key lies in the appropriate shaping of vocal production and precise control of dynamics, which constitute the most effective approach to interpreting this work.

The image displays a musical score for Example 17, consisting of two systems of music. The first system, starting at bar 29, features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 变 莫尼山 连绵不断 宛如. The second system, starting at bar 32, continues the vocal parts and piano accompaniment. The lyrics are: 神 圣的诗 篇 啊, 神 圣的诗 篇 诗篇 啊, 神 圣的诗 篇 教我 善 良和勇, 神 圣的诗 篇 教我 善 良和勇. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings like *mf* (mezzo-forte).

Example 17: *Music: Masy (Lyrics: Lv Yanwei) Arrangement: Gao Tianchang Liu*

Juncai - GÓRA MONI (bars 29-34)

The transitional section (bars 38–54) introduces new musical material and represents an innovative compositional attempt by the author, inspired by the calls of wild geese.

Firstly, through the juxtaposition of two contrasting articulations—staccato in the Soprano voice and legato in the Tenor voice—a clear contrast is achieved between the effects of “discontinuity” and “fluidity,” which significantly enriches the musical expression.

Secondly, the applied solutions make the modulation process in the subsequent part of the work more natural and fluid. As a result, the development of emotional

tension gains greater logical coherence and a clearer structure, eliminating the effect of an abrupt and unnatural break in the musical progression.



Example 18: *Music: Masyy (Lyrics: Lv Yanwei) Arrangement: Gao Tianchang Liu Juncai - MOUNT MONI (bars 29–34)*

The A" section (bars 54–63) introduces a modulation, and the new tonal-modal system is based on the structure of the pentatonic *gong* mode built on G, that is, G 宫五声调式. The change of mode causes the same melody to acquire a different stylistic character. While section A was characterized by restrained and flowing lyricism, the present passage exhibits a more assertive and open style.

As an example, one may point to bar 54, where in the *Tenor and Bass* voices the phrase “风吹过，青草连绵” appears. From the very beginning of this section, the contrast with the preceding part should be clearly emphasized through appropriate articulation, timbre, and dynamics. Thanks to the change of modality and the expansion of the sonic space, the music—while maintaining overall coherence—acquires a new expressive dimension, avoiding monotony resulting from the repetition of musical material.

In this section, two important aspects should be noted. First, overly clear articulation of the text may lead to an unintended slowing of the rhythm. This is because a more restrained expressive character encourages performers to focus on the melody, whereas clear articulation directs attention toward the text. Therefore, performers should maintain a balance and carefully control the tempo. Second, the conductor should also be aware of this issue and, through attentive listening, appropriately control the conducting pattern in order to prevent the effect of “stretching” the music.

Bars 63–65 refer dynamically to the passage 31–33, employing a “strong–weak” contrast. However, within the overall emotional development of the work, this contrast should be more pronounced in order to reinforce the higher-level structural design of the composition and to emphasize the process of the gradual build-up of musical tension.

The final section (Coda, bars 63–88) contains a particularly significant passage (bars 71–75), which constitutes one of the key innovative elements in the author’s arrangement. Building on earlier changes in expression and performance style, the author reinterprets in bar 73 the text “莫尼山高入云端,” introducing a new division of the phrase. Since the music reaches its emotional climax at this point, merely increasing the dynamics would not be sufficient and could also hinder choral performance. Therefore, inspired by the rhythm and line division of contemporary poetry, the author reshaped the phrase into the form: “莫尼山！高——入——云——端,” consistently integrating this device with the musical progression, which allows for a more logical development of tension and enhances expressive power.

From a performance perspective, in bar 72 the words “莫尼山” are sung at *ff* and subjected to free prolongation. Subsequently, the phrase “高——入——云——端” is performed in staccato articulation, with a firm and tense sound. From the second half

of bar 73, the dynamics suddenly drop to *pp*, and the music transitions into a smooth, linear melody, creating a contrast with the previous “strong–fragmented” character through a “soft–continuous” sound. This contrast not only enriches the dynamic layer but also serves a structural function, introducing a shift from outward expression to a more inward, concentrated expression.

In the final bars of the coda, by maintaining a low dynamic level and gradually slowing the tempo, the music gradually recedes into the sonic space, leading to the conclusion of the work while preserving a coherent musical atmosphere.

1.5.3.4 Supplementary Description

This work constitutes the part of the suite *Seven Emotions and Six Desires* representing the category of “desire.” Due to the sacred nature of Mount Moni, many believers of Mongolian origin undertake pilgrimages to this place. Through acts of worship directed toward the holy mountain, people express their desire to obtain blessings in everyday life. On this basis, the author associates the work *MOUNT MONI* with the idea of desire.

This work was composed jointly by the author and the Chinese composer Gao Tianchang. The author’s contribution consisted in developing the choral melodic lines and adapting the text to the melodic contour, while Gao Tianchang’s main contribution was the creation of the piano accompaniment and assistance in shaping and refining the harmony of the choral parts, giving the whole a more vivid and expressive character.

Text of the work

风	吹	过	青	草	连	绵	莫	尼	山	矗	立	在	眼	前
Feng	Chui	Guo	Qing	Cao	Lian	Mian	Mo	Ni	Shan	Chu	Li	Zai	Yan	Qian

„The wind passes through the swaying grass, and Mount Moni rises before the eyes.”

巍	峨	身	躯	高	入	云	端
wei	e	shen	qu	gao	ru	yun	duan

„Its massive silhouette rises high into the clouds.”

守	护	着	我	们	的	平	安
shou	hu	zhe	wo	men	di	ping	an

„It safeguards our peace and security.”

乌	日	图	河	水	甘	甜
wu	ri	tu	he	shui	gan	tian

„The waters of the Uritu River are sweet and clear.”

静	静	地	涌	出	山	涧
jing	jing	di	yong	chu	shan	jian

„They quietly flow from mountain streams.”

灌	溉	了	我	们	的	家	园
guan	gai	le	wo	men	di	jia	yuan

„They irrigate our homeland.”

沉	默	地	流	淌	从	未	改	变
chen	mo	di	liu	tang	cong	wei	gai	bian

“Silently they flow, never changing.”

莫	尼	山	连	绵	不	断	宛	如	神	圣	的	诗	篇
mo	ni	shan	lian	mian	bu	duan	wan	ru	shen	sheng	di	shi	pian

“Mount Moni, you stretch endlessly, like a sacred poem.”

教	我	善	良	和	勇	敢	撑	起	草	原	的	蓝	天
jiao	wo	shan	liang	he	yong	gan	cheng	qi	cao	yuan	di	lan	tian

“You teach me kindness and courage, sustaining the blue sky above the steppe.”

莫	尼	山	高	入	云	端	看	千	年	岁	月	流	传
mo	ni	shan	gao	ru	yun	duan	kan	qian	nian	sui	yue	liu	chuan

“Mount Moni reaches into the clouds, gazing upon thousands of years passing by.”

任	时	光	慢	慢	走	远	静	静	守	护	着	草	原
ren	shi	guang	man	man	zou	yuan	jing	jing	shou	hu	zhe	cao	Yuan

“You allow time to pass slowly, silently guarding the steppe.”

4. With regard to pronunciation, it should be noted that in the Chinese language the characters “的” and “地” are pronounced as “de”. However, in performance practice, particularly in the context of singing, this pronunciation may undergo flexible modification. In order to preserve textual rhyme and achieve better alignment with the melody, these characters are sometimes realised as “di”.

In the present work, this principle has been adopted – throughout the entire text they are performed as “di”.

1.5.4 Music: Zhai Jinyan (Lyricist: Feng Ji) Arrangement: Liu Juncui
WHERE THE LONG RIVER RETURNS / GDZIE RZEKA PŁYNIE DO
SWOJEGO KOŃCA / 长河归处 (for mixed choir, piano and percussion)

1.5.4.1 Discussion of the context of the work’s creation

The musical material of this work is derived from the promotional song for the game *Black Myth: Wukong* entitled *Rebirth Mantra*, whose composition, arrangement, and development are credited to Jinyan Zhai. I carried out a harmonic adaptation of this piece, arranging it for choir and assigning it the title *GDZIE RZEKA PŁYNIE DO SWOJEGO KOŃCA*. The phrase “RZEKA” symbolises the continuous flow of life, while “DO SWOJEGO KOŃCA” evokes the idea of an infinite cycle of rebirth.

The theme of the work is derived from the text of the Sutra of the Inconceivable Power of Buddha Amitabha from early Tang dynasty China (originating in 440, reaching its final form during the Tang dynasty). According to legend, Emperor Taizong of Tang, fearing the vengeance of the souls of those who had died because of him, resolved to use this sutra to liberate them from suffering and ensure their peaceful rebirth. The background of this musical material is therefore strongly associated with the emotion of fear – it is an indirect cause of the journey for scriptures in *Journey to the West*. From a compositional perspective, the work is rich in dissonant intervals and chords which, together with percussion, create an image of terrifying and menacing spirits, expressing the theme of “fear” in musical form.

As an expression of innovation, Jinyan Zhai presented ancient Chinese Buddhist chant culture in musical form. Building on this, I undertook further innovation by presenting this music in the form of a choral arrangement. In the first section (bars 1–43), I employed a dense, repetitive rhythmic structure to evoke the whisper of hundreds of monks reciting sutras. I make use of numerous dissonant intervals and chords which, together with percussion, conjure an image of wild, malevolent spirits – thereby expressing the theme of fear. In the second section (from bar 44 to the end), an expanded, full harmonic texture and distinctive, contrasting percussion create a vast, epic atmosphere. The work concludes in a climactic moment.

In addition to the choral part, the percussion material is drawn from the traditional Chinese drumming art *Luogu jing*, specifically from *fenxi Weifeng Luogu*.¹⁷ According to legend, this drumming tradition originates from the Tang dynasty and is renowned for its grandeur. Its expansive soundscape and powerful scale evoke the heroism of the battlefield. This characteristic is particularly evident in the second section of the work (from bar 44 to the end), where it not only emphasises the distinctive features of Chinese drumming art but also breathes new life into traditional Chinese percussion music.

1.5.4.2 Presentation of the Artistic Ensembles and Principal Performers

4. *Music: Zhai Jinyan (Lyricist: Feng Ji) Arrangement: Liu Juncai*

*WHERE THE LONG RIVER RETURNS / GDZIE RZEKA PŁYNIE DO SWOJEGO
KONCA / 长河归处* (for mixed choir, piano and percussion)

Conductor: Liu Juncai

Piano accompaniment: Xie Qingzhi

¹⁷ Baidu Baike (n.d.). *Fenxi Weifeng Luogu*. [Online]. Available at: <https://baike.baidu.com/item/%E6%B1%BE%E8%A5%BF%E5%A8%81%E9%A3%8E%E9%94%A3%E9%BC%93/12649872> [Accessed: 7 February 2026].

Chinese drums: Xie Yufeng

Cymbals: Mu Jingxiang

Snare drum: Lu Zhiwei

Choir: Project ensemble formed by the Choir of the Musicians Association of Siming District, Xiamen and the Jiayin Choir of Xiamen University Tan Kah Kee College (5'02'')

1.5.4.3 Analysis of Form, Tonal Structure, and Musical Details

The most distinctive feature of this work is its integrative character, consisting in the combination of diverse musical materials. Through the use of contrasting choral elements and percussion parts, multi-layered sound planes are created, forming a sonic space with a clear gradation – from low to high registers.

The work constitutes an arrangement of the popular theme *Wangshengzhou* from the game *Black Myth: Wukong*; therefore, in the following analysis the author will partially refer to interpretations of the original version in order to clarify the performance approach adopted in this composition. A characteristic feature of the composer's style is the use of diverse timbral colours and a pronounced sense of rhythm as means of constructing contrast between individual sections of the work. Accordingly, particular emphasis in the analysis will be placed on timbre and rhythm.

The introductory section (bars 1–6) constitutes an imitation of the sound of the instrument *xun*.¹⁸ The *xun* is an ancient Chinese aerophone with a closed structure, most often made of fired clay, with a shape resembling an oval or a pear. Its timbre is raw, deep, and archaic, carrying strong narrative potential and a sense of spatial depth. The history of this instrument dates back approximately 7,000 years, to the Neolithic period, making it one of the oldest instruments in China.

¹⁸ Zhongguo Yinyue Cidian, eds. T. Miao, L. Ji et al., Beijing 1985, p. 451.

In the music of the game *Black Myth: Wukong*, the *xun* is frequently used to create an atmosphere of emptiness and desolation, which corresponds with the theme of *Journey to the West* and its serious, reflective character. The author adopts the assumption that music is a “picture that can be heard”, which is also reflected in the present arrangement. In the first section of the work, inspired by the raw and archaic timbre of the *xun*, the author creates an image of an abandoned village in times of chaos, swept by an autumn wind, introducing the listener into an atmosphere of melancholy and desolation.



Example 19 : Instrument *xun*

The second section (bars 7–28) begins at bar 7 with a distinct change in musical style. The contrast between the two sections is particularly evident in terms of musical material, timbre, and rhythm. In this passage, the composer employs compact and dense rhythmic figures in order to convey the character of the depicted scene – a quiet, collective recitation of Wangsheng Zhou by countless monks.

In reality, the manner of reciting Buddhist texts is not uniform. With regard to the classification of musical forms of Buddhist chant in the Chinese tradition (*fanbai*),

scholarly discourse has established a division into four principal categories: “赞”, “偈”, “咒”, and “文”. In performance practice, the following types are distinguished:

- “赞” (e.g. *Lu Xiang Zan*) – characterised by a calm and lyrical nature,
- “偈” (e.g. *Kai Jing Ji*) – characterised by a relatively regular rhythm,
- “咒” (e.g. *Wangsheng Zhou*) – most often performed in a fast, dense recitative tempo,
- “文” (e.g. *Shi Shi Yuan Qi Wen*) – characterised by a free rhythm, similar to the *sanban* style in traditional opera.¹⁹

The musical material of this section is based on a fast and dense performance style belonging to the category of “chanting incantations.” Its rhythm resembles the *liushui ban* style, characterized by the presence of a pulse without clearly defined metric accents, as well as by a high level of density and rapid flow.



Example 20: Inskrypcja *Wangsheng Zhou*

Firstly, control of breathing frequency. Before rehearsals begin, it is necessary to conduct thorough communication with the choir and to prepare targeted technical

¹⁹ Q. Di, “Stylistic and Musical Characteristics of Fanbei Texts in Chinese Han Buddhism,” *Beifang Yinyue*, 2018, vol. 38, no. 8, pp. 79–80.

exercises in advance in order to ensure precise coordination between breathing and rhythm.

Secondly, the choice of vocal production. Due to the relatively limited ambitus in the score, choristers should rely more extensively on breath support based on diaphragmatic engagement, which allows for a more stable timbre and improved control over the sound.

Thirdly, the manner of text articulation. In order to maintain musical continuity, a partial “blurring” of pronunciation is recommended. The text in this section is closer in character to humming or murmur, intended to imitate the collective recitation of monks performing a ritual of releasing the souls of the deceased. The deliberate reduction of articulatory clarity constitutes a conscious musical device that supports the creation of an appropriate atmosphere of “recitation”. Through the use of diverse musical materials, the composer seeks to depict an image of a world immersed in chaos, filled with demons and supernatural phenomena. Excessively clear articulation could disrupt the intended effect and reduce this sonic layer to a mere accompaniment, thereby preventing the achievement of the intended artistic result.

Only through an organic integration of breathing, articulation, and vocal production is it possible to achieve the appropriate musical effect in this section.

Furthermore, in terms of timbre and harmony, the composer employs numerous dissonant intervals and chords. For example, in bar 10, in the first metrical unit of the choral part, an extended dominant-function chord with suspension is used. In bar 18, in the Soprano voice, a broken chord of the *Gsus4* type appears. The purpose of these devices is to create a strong contrast between the sonic layers – an effect that may be compared to the alternating appearance of images of monks reciting prayers and demonic figures, corresponding to rapid shifts in imagined scenes. This approach is also consistent with the chosen narrative inspiration, referring to the story of Emperor Tang Taizong’s return from the underworld.

Due to the wide intervallic spans and their dissonant character, this passage is technically demanding in performance. Therefore, additional rehearsal time should be devoted to individual voice parts, with particular emphasis on the systematic refinement of these challenging elements.

2

10

S. 啦 叻 叻 啦 哪 哪 滴 哪 哪 哪 滴 滴

M-S. 啦 叻 叻 啦 哪 哪 滴 哪 哪 哪 滴 滴

T. 啦 叻 叻 啦 哪 哪 滴 哪 哪 哪 滴 滴

Bar. 哪 哪 哪 哪 哪 哪 哪 哪 哪 哪 哪

B. 哪 哪 哪 哪 哪 哪 哪 哪 哪 哪 哪

Example 21: *Music: Zhai Jinyan (Lyricist: Feng Ji) Arrangement: Liu Juncai*

WHERE THE LONG RIVER RETURNS (bars 10-11)

In terms of musical texture, in bars 20–24 the composer employs the technique of imitative entry, characteristic of choral writing. In bar 20, the same melody appears in different voices (Soprano, Alto, Tenor, Bass) with temporal displacement, leading to the emergence of a polyphonic texture and reinforcing the impression of stratification and directional musical development; in bars 25–29, the performance tension is further intensified through the gradual overlapping of individual voices. This device results in an intensification of expression and a progressive build-up of tension, culminating in a climax in which the effect of musical “chaos” and “disorder” reaches its peak.

In bar 31, with the entrance of thematic material, the previously chaotic and unstructured melody suddenly subsides, and the whole transitions into a state of more organised rhythm. The thematic section beginning at bar 31 – as exemplified in bars

31–32 – is based on musical material constituting a melodic interpretation of the phonetic transcription of the classical Buddhist formula “那无阿弥陀佛” (Namo Amitufo).

From an overall perspective, the thematic passage (bars 31–42) forms a clear contrast with the preceding section (bars 7–29), both in terms of rhythm and the musical material employed. Whereas the earlier section is characterised by “chaos” and lack of organisation, from bar 31 onwards the music assumes a more ordered and stable form.

In a programmatic sense, this may be interpreted as a scene in which demonic forces spread chaos in the underworld, while the power of Buddhist texts gradually calms these spirits.

In bars 33–36, particular attention should be paid to the passage involving triplets. Based on a holistic a vista analysis of the score, the author observes that performing this fragment according to the pattern “triplet – quarter rest” interrupts the continuity of the melody, resulting in an unnatural and fragmented musical flow.

The most effective solution is to connect the triplet with the following quaver by means of a tie, which preserves the continuity of the phrase and significantly improves the overall musical effect.



Example 22: *Music: Zhai Jinyan (Lyricist: Feng Ji) Arrangement: Liu Juncai*

WHERE THE LONG RIVER RETURNS (bars 33)

Following the transitional passage in bars 43–44, from bar 45 to the end of the work there is a change of key from C minor to C major. At the same time, the musical texture undergoes transformation – shifting from a fast, dense, and flowing melody to organised homophonic chords. Together with the change in texture and the tonal-modal system, the emotional tension reaches its climax, after which the work concludes abruptly within this very atmosphere.

In the present analysis, the author focuses primarily on his own creative process and on the musical imagery represented by the individual sections of the work. This analytical approach aims not only to provide a detailed structural breakdown of the composition, but also to establish a theoretical foundation for further considerations concerning the design of conducting gesture.

1.5.4.4 Supplementary Description

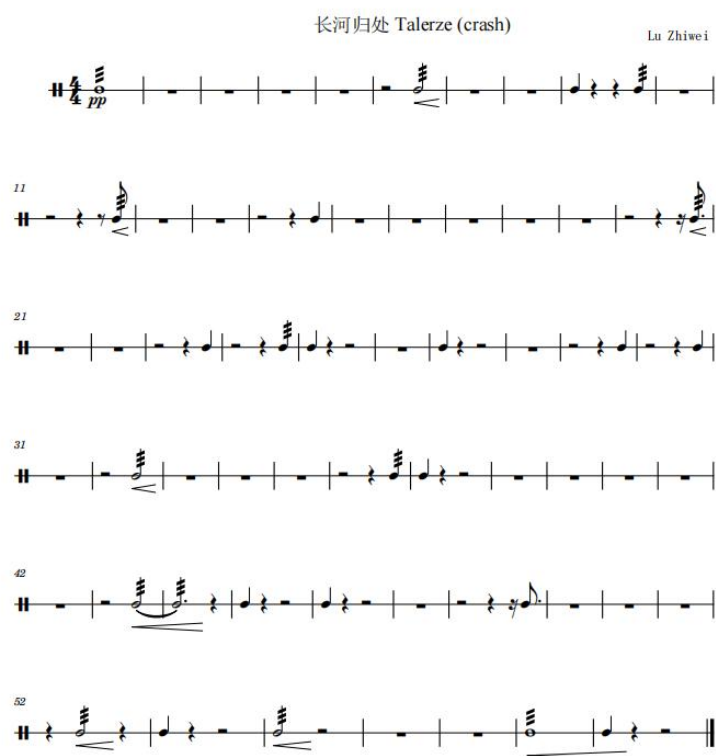
In bars 49 to the end of the work – although no percussion part is notated in the score, it is audible in performance. This results from two reasons:

Firstly, during rehearsals the work was consulted with the performers, and the score underwent modifications. These changes constitute a development and refinement of the original version of the composition. The concert preparation process has a practical character and may be regarded as an “open” process, allowing for corrections and adaptations.

Secondly, the elements of percussion rhythm employed by the composer derive from the tradition of *Luogu jing*, in particular from the techniques of “adding

ornaments” and “reducing notation” (jia hua i jian zi).²⁰ This means that within the established structure of the work, the percussionist may modify the part depending on the dramaturgical and emotional progression, which gives it a character similar to improvisation.

The percussion part after bar 50 was deliberately left as a space for the performers’ creative interpretation. In practice, during the concert the percussionists introduced, to a certain extent, improvised modifications throughout the entire percussion layer of the work. Guided by the principle of academic rigour, the author, in collaboration with the performers, developed a modified percussion score, which serves both as a record of the implemented changes and as a reference point for comparison with the original version and its further development.



Example 23: *Music: Zhai Jinyan (Lyricist: Feng Ji) Arrangement: Liu Juncai*

WHERE THE LONG RIVER RETURNS

crash cymbals

²⁰ M. Li, *Chinese Percussion Instruments*, Beijing 1996, pp. 156–157.

长河归处

Bębny chińskie

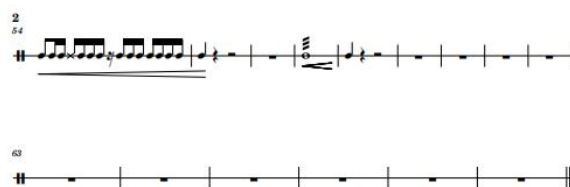
Lu Zhiwei



Example 24: *Music: Zhai Jinyan (Lyricist: Feng Ji) Arrangement: Liu Juncai*

WHERE THE LONG RIVER RETURNS

Score of the Chinese drum part



Example 25: *Music: Zhai Jinyan (Lyricist: Feng Ji) Arrangement: Liu Juncai*

WHERE THE LONG RIVER RETURNS

Score of the Chinese drum part

长河归处
 Werbel
 Lu zhiwei

Example 26: *Music: Zhai Jinyan (Lyricist: Feng Ji) Arrangement: Liu Juncai*

WHERE THE LONG RIVER RETURNS

Score of the snare drum part

Performance of the piano part: the piano elements appearing in the work were in fact added as a kind of “patch” during rehearsals.

In bars 18–19 of *WHERE THE LONG RIVER RETURNS*, the choir’s intonation was highly unstable, which led to clear inaccuracies in the sonic layer and negatively

affected the overall performance outcome. Therefore, the author decided to introduce the piano as support in order to correct intonation in this passage.

A similar situation occurred in bars 43–44, where the same solution was applied.



Example 27: *Music: Zhai Jinyan (Lyricist: Feng Ji) Arrangement: Liu Juncai*

WHERE THE LONG RIVER RETURNS

bars 18-19, Soprano

Text (bars 44–end)

三	界	四	洲	长	夜	今	朝
san	jie	si	zhou	chang	ye	jin	zhao

“The Three Realms and the Four Continents – the long night becomes today’s dawn.”

The remaining texts do not carry a specific meaning.

1.5.5 Lyrics & Music: Feng Ji / Wang Xinghe Arrangement: Gu Zijun

***DO NOT LISTEN / NIE SŁUCHAJ / 勿听* (for mixed choir and piano)**

1.5.5.1 Discussion of the context of the work's creation

DO NOT LISTEN is the ending song of the fourth chapter of the game *Black Myth: Wukong*, released in 2024. The melody was composed by Wang Zixing, while the lyrics were written by Feng Ji, founder and CEO of Game Science. In an interview, Feng Ji, as the head of one of the most renowned Chinese game companies, did not hide his admiration for this piece, describing it as “the most elegant confession.” The choral version used in the concert was arranged by Gu Zijun.

The main content of the work tells the tragic love story between a “spider demon” and the monk Zhu Bajie, which constitutes a highly typical Example of a work in the style of Chinese classical tradition. The piece is written in a semi-classical language, and its scale and tonality are based on the traditional Chinese pentatonic scale. Through its emotionally rich performance and refined classical romanticism, it combines the elegance of classical literature with the delicacy of Chinese melody. The work portrays two lovers long separated, who meet again by chance after many years, engaging in a deeply moving reflection on a once-interrupted love. The musical imagery is subtle and restrained, as if awakened memories bring back long-dormant emotions. Within this narrative, there is both a sense of “extraordinary composure” and heartfelt tenderness, ultimately leading to a resignation toward a “love that cannot be fulfilled.”

The work unfolds around the theme of “love,” although the word itself appears only rarely. The creator skillfully employs images of water, the moon, wind, and shadows, using symbolism to convey the fluidity of emotions and to leave space for interpretation. This mode of expression—“wanting to speak, yet remaining

silent”—perfectly reflects a characteristic feature of the Chinese emotional world: profound feeling concealed beneath restraint, a thousand words expressed through silence. *DO NOT LISTEN* is both a whisper of the “desire for love” and the “regret for love,” as well as a sonic depiction of classical emotions.

Compared to the original male–female duet, the choral adaptation significantly expands the vocal structure and, through a rich and multilayered harmonic texture, gives the work greater fullness of tone and depth. The overall sound becomes richer and more refined, revealing a new dimension of artistic expression.

In recent years, choral composition has emphasized innovative rhythms and diversity of performance forms, which is also reflected in the present concert. However, both this work and the third piece in the program—*MOUNT MONI*—return to the core of choral tradition, placing beautiful, melodic harmony at the center. The unfolding melody guides the listener into the depth of the musical narrative, while the gentle sonority expresses inner emotions, creating a more evocative aesthetic experience.

In the context of Chinese culture, the choir—as an art form of external origin—has long primarily fulfilled social and propagandistic functions. The arrangement of this work aims to redirect the listener’s attention to the essence of choral art, especially to the aesthetic perception of harmonic sound and vocal texture. By combining choral writing with material familiar to contemporary youth, it expands the boundaries of choral perception and enhances its capacity for cultural transmission and contemporary relevance.

1.5.5.2 Presentation of the Artistic Ensembles and Principal Performers

5. Lyrics & Music: Feng Ji / Wang Xinghe Arrangement: Gu Zijun

DO NOT LISTEN / NIE SŁUCHAJ / 勿听 (for mixed choir and piano)

Wersja 1:

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

Wersja 2:

Conductor: Liu Juncai

Piano accompaniment: Li Yixiao

Choir: Project ensemble composed of Chinese international students

(9'16'')

1.5.5.3 Analysis of Form, Tonal Structure, and Musical Details

This work constitutes a typical Example of the Chinese tonal-modal system, specifically based on the structure of the pentatonic *gong* mode built on the pitch “B.”

Below is a schematic presentation of the pitch names and their functions in this work.

Chinese numerical solmisation notation	7	#1	#2	#4	#5
Chinese notation	宫	商	角	徵	羽
Notes	B	#C	#D	#F	#G

The formal structure of the work takes the form of a modified ternary form with an introduction and a coda. Strictly speaking, the composition is difficult to classify unequivocally within traditional formal categories. Based on the analysis of source

materials and an interview with the composer²¹, it has been established that *DO NOT LISTEN* was conceived as a modified ternary form with an introduction and a conclusion, in which the primary role is played by a gradual emotional development, accompanied by a weakening of traditional principles of contrast and symmetry.

Such a compositional approach is closer to contemporary practices characteristic of video game music and the so-called Chinese popular music style “*guofeng*”.

“Chinese popular music in the *guofeng* style” is a musical genre that emerged at the beginning of the 21st century within Chinese internet culture. It is characterised by the combination of traditional Chinese tonal-modal systems, imagery drawn from classical poetry, as well as the use of traditional instruments (such as *guzheng*, *pipa*, *dizi*, or *xiao*) alongside elements of contemporary popular music, including arrangements, electronic instruments, and modern vocal techniques.²²

In view of this, in the analysis of the present work the author limits the significance of division into formal sections and instead makes direct use of bar numbers.

The formal analysis begins with the choral section (bar 7). In the Tenor and Bass voices, the course of bars 7–14 clearly corresponds to the traditional Chinese literary structure 起承转合, commonly used in poetry and prose: “起” as the introduction, “承” as the development, “转” as the turning point, and “合” as the conclusion of the whole.²³

The application of this mode of thinking to formal analysis allows for a highly transparent presentation of the structure: the opening section (bars 7–8) is based on a

²¹ Southern Metropolis Daily (Nandu Entertainment) (2024). *Interview with Zhai Jinyan: Composer of “Black Myth: Wukong”*. [Online]. Nandu Entertainment. Available at: <https://m.mp.oeeee.com/a/BAAFRD0000202411141024666.html> [Accessed: 7 February 2026].

²² C. Wang, “A Study on the Cultural Functions of Online Guofeng Music,” *Artistic Criticism*, 2021, no. 17, pp. 17–19.

²³ Y. Ji, “The Narrative Art of *Liaozhai Zhiyi* and the Traditional Rhetorical Structure of *Qi-Cheng-Zhuan-He*,” *Journal of China University of Petroleum (Social Sciences)*, 2012, vol. 28, no. 3, pp. 94–97.

descending melodic line from #G 羽 to B 宫; the developmental section (bars 9–10) draws on the musical material of bar 8, maintaining the same rhythm and overall stylistic character of the preceding passage; the contrasting section (bars 11–12), although also based on the relation #G 羽 – B 宫, directs the melody in an ascending motion, creating a clear contrast with the earlier sections; finally, the closing section (bars 12–14) returns to B 宫, with the voice leading organised in two-bar units, moving from the male voices (Tenor, Bass) to the female voices (Soprano, Alto).

In Chinese, there is a saying: “the sparrow may be small, but it possesses all its vital organs”. The author devotes relatively extensive attention to the analysis of bars 7–14 because this “small fragment” constitutes an important Example of a characteristic approach to shaping musical material in the Chinese tradition. Moreover, a similar structural model appears repeatedly throughout the work. For a choral conductor, precise analysis and a thorough understanding of the structure of the work are of crucial importance, as they directly translate into rehearsal efficiency and the final quality of performance.



Example 28: *Lyrics & Music: Feng Ji / Wang Xinghe Arrangement: Gu zijun*
(bars 7-8)

From the triplet in the Tenor voice in bar 14 up to bar 21, a distinct section may be identified. This passage introduces new musical material and incorporates a pitch outside the modal system – E 变徵. From the melodic perspective, a clear expansion

of intervallic range can be observed, indicating a development of both the melodic line and the musical texture.

If the section preceding bar 14 may be compared to a relatively calm, “quiet dialogue” between two individuals, then the passage from bars 14–21 represents a stage of deepened emotional connection – a kind of “mutual confession”.

From the conductor’s perspective, it should be noted that, in its overall shape, the melodic line of this fragment is highly “fragmentary”. A particular difficulty arises in the transition between female and male voices in bars 18–19, where it is necessary to maintain uniform dynamics, coherent rhythm, and precise intonation simultaneously.

Therefore, the author considers that in the subsequent rehearsal process, particular emphasis should be placed on three key aspects.

17

S. 伴这一路多么多么自由 云卷风清从立春到立秋

A. 伴这一路多么多么自由 云卷风清从立春到立秋

T. 这一路多么多么自由 云舒雨骤立春到立秋在那

B. 这一路多么多么自由 云舒雨骤立春到立秋

Example 29: *Lyrics & Music: Feng Ji / Wang Xinghe Arrangement: Gu zijun - NIE*
SŁUCHAJ
 (bars 17-20)

Bars 24–31 constitute a reprise and an imitation of the passage from bars 7–14. Their tonal-modal system remains identical to that of bars 7–14; however, the resulting musical effect conveys a completely different emotional character.

The change in expression is influenced by two principal factors: the text and the piano accompaniment.

At the textual level, in bars 7–14 the following words appear: “月光，在初见的桥头；月光，在惜别的城楼”，which create a gentle and romantic atmosphere, reminiscent of tender, intimate conversations between lovers. In contrast, in bars 24–31 the text “忘了，是新添的垢；记得，是老套的旧” generates a much stronger emotional image – the previous atmosphere of warmth is suddenly disrupted, and the narrative shifts from “recollection” to “conflict”.

An equally important role is played by the piano accompaniment. In comparison with bars 7–14, in the passage 24–31 the accompaniment texture becomes significantly richer, and the range of the musical material is clearly expanded. If in the first case the piano functions as subtle support – a kind of “complement” to the choir’s expression – in the second passage its role changes and becomes a factor intensifying dramatic tension. In the first fragment, the accompaniment does not “disturb” the delicate character of the melody, whereas in the second it actively reinforces the sense of conflict and accelerates the approach to the emotional climax.

As a result, despite the identical melody, the passage in bars 24–31 expresses a completely different emotional character in comparison with bars 7–14.

21

S.
 A.
 T.
 B.
 Pno.

一刻 我爱上你的所有 忘了 是新添

25

S.
 A.
 T.
 B.
 Pno.

记得 是老套的旧 知音 是相拥

Example 30: *Lyrics & Music: Feng Ji / Wang Xinghe Arrangement: Gu zijun - DO*

NOT LISTEN (bars 21-28)

Bars 33–35 constitute a transitional passage associated with modulation. The change in the tonal-modal system introduces greater diversity and expressive clarity to the work as a whole. Subsequently, bars 35–43 form a reprise and imitation of the passage from bars 14–21; however, in contrast to the original, they are characterised by a significantly stronger emotional charge, manifested both in increased choral dynamics and in a more elaborate texture of the piano accompaniment. The transitional section itself (bars 33–35) plays an important role in the process of building emotional tension.

Based on the above analysis, the author concludes that the composer makes particularly conscious use of diverse musical elements (such as the texture of the piano accompaniment and the textual layer), allowing the same melody to express different emotional states. Understanding this mechanism is of crucial importance from the perspective of a choral conductor – only a thorough and precise analysis of the work enables effective control of performance details and, consequently, the achievement of a high artistic standard.

Bars 43–51 constitute the climax of the entire work and the point of greatest dramatic tension. The musical material of this section is also derived from the passage 14–21 but is developed on a higher level: the choral texture becomes more complex, and the treatment of voices and harmony gains increased richness. Throughout the composition, a clear idea of integrating two systems is present – although the modality is based on traditional Chinese structures, the choral treatment draws upon Western harmony. This feature appears repeatedly in the work and is particularly evident in bars 45–51, where it reaches its highest level of intensity. This not only demonstrates the “universality” of musical expression but also exemplifies an effective integration of Eastern and Western traditions.

In particular, bars 48–49 form the culminating point of the entire composition, bringing the dramatic tension to its highest level. Subsequently, from the final quaver in bar 49 to the beginning of bar 50, while maintaining a high level of emotional tension, the dynamics gradually diminish, signalling the transition towards the conclusion of the work.

The final section (coda, from bar 51 to the end) is also based on musical material derived from earlier passages; therefore, the author does not elaborate on this aspect further. In general terms, the melodic line in this section follows a descending trajectory, symbolising both the conclusion of the work and the tragic ending of the narrative presented in the text.

Particular attention should be paid to the final chord in the choral part: in the female voices (Soprano, Alto) the pitch D 角 appears, while in the male voices (Tenor, Bass) the pitch B 商 is present. From the perspective of modal functions, in the Chinese tonal-modal system the pitch 宫 symbolises closure, whereas 角 is associated with motion and musical development. The interpretation of this solution should be related to the textual content: the final phrase in the female voices reads “下一世相遇请记得回眸 (Przy następnym spotkaniu w kolejnym życiu proszę pamiętać, aby się obejrzeć.)”, while in the male voices it appears as “下一世相遇请别再回眸 (Przy następnym spotkaniu w kolejnym życiu proszę już się nie oglądaj.)”. This contrast has a distinctly dramatic character – the protagonists ultimately part: one side extinguishes its feelings, while the other preserves them in silence, without expressing them again until the next life.

From an overall perspective, the work is characterised by a strong emotional charge and a clearly defined dramatic conflict. On the one hand, it preserves traditional aesthetic values of choral harmony; on the other, it introduces innovative solutions in terms of thematic content and musical material. From the conductor's perspective, the principal performance difficulty lies in the proper integration of melody and textual articulation. In the subsequent part of the study, the author will undertake a detailed analysis of the articulation techniques employed in this work.

1.5.5.4 Supplementary Description

In the video material documenting the artistic project, the author used two versions of recordings – one performed by the Jiageng College Choir, and the other by the Choir of the Academy of Music in Gdańsk. The juxtaposition of interpretations of the same work by two different ensembles will serve, in Chapter Two (the practical

part), as the basis for a comparative analysis of the rehearsal process and for identifying similarities and differences.

Text

月	光	在	初	见	的	桥	头
Yue	Guang	Zai	Chu	Jian	de	qiao	tou

“Moonlight on the bridge where we first met.”

月	光	在	惜	别	的	城	楼
yue	guang	zai	xi	bie	de	cheng	lou

“Moonlight on the tower where we parted.”

思	念	是	眉	间	的	痒
Si	nian	shi	mei	jian	de	yang

“Longing is an itch between the eyebrows.”

月	年	年	望	相	似	,	寻	常	最	长	久
Yue	nian	nian	Wang	xiang	si	,	xun	chang	zui	chang	jiu

“The moon, year after year, remains the same – it is the everyday that endures the longest.”

汹	涌	如	江	流	,	志	忑	似	轻	舟
xiong	yong	ru	jiang	liu	,	tan	te	si	qing	zhou

“Fierce like a rushing river, restless like a light boat.”

有	你	相	伴	这	一	路	多	么	多	么	自	由
you	ni	xiang	ban	zhe	yi	lu	duo	me	duo	me	zi	you

“With you by my side, this whole journey – so, so unrestrained.”

云	卷	云	舒	,	风	清	雨	骤	从	立	春	到	立	秋
yun	juan	yun	shu	,	feng	qing	yu	zhou	cong	li	chun	dao	li	qiu

“Clouds gathering and dispersing, clear winds and sudden rain, from early spring to early autumn.”

在	那	一	刻	我	爱	上	你	的	所	有
Zai	na	yi	ke	wo	ai	shang	ni	de	suo	you

“In that moment, I loved everything about you.”

忘	了	是	新	添	的	垢
wang	le	shi	xin	tian	de	gou

“Forgotten – it is newly settled dust.”

记	得	是	老	套	的	旧
ji	de	shi	lao	tao	de	jiu

“Remembered – it is old-fashioned antiquity.”

知	音	是	相	拥	无	言
Zhi	yin	shi	xiang	yong	wu	yan

“A kindred soul – an embrace without words.”

愿	天	黑	话	到	明	总	归	说	不	够
Yuan	tian	hei	hua	dao	ming	zong	gui	shuo	bu	gou

“I want to talk from dusk till dawn – there are never enough words.”

喧	嚣	如	江	流	,	宁	静	似	轻	舟
Xuan	xiao	ru	jiang	liu	,	Ning	jing	si	qing	zhou

“Noisy like a flowing river, calm like a light boat.”

有	你	相	伴	这	一	路	多	么	多	么	无	忧
you	ni	xiang	ban	zhe	yi	lu	duo	me	duo	me	Wu	you

“With you by my side, this whole journey – so, so carefree.”

晚	霜	朝	露	,	昙	花	苍	狗	黑	夜	不	过	白	昼
wan	shuang	zhao	lu	,	tan	hua	cang	gou	hei	ye	bu	guo	bai	zhou

“Evening frost, morning dew, the night-blooming flower, dark clouds — night is but day.”

听	错	了	风	又	怎	么	会	有	以	后
ting	cuo	le	feng	You	zen	me	hui	you	yi	hou

“If I mishear the wind – where can I find it again?”

缥	缈	似	轻	舟	,	寂	寥	如	江	流
piao	miao	si	qing	zhou	,	ji	liao	ru	jiang	liu

“Fleeting like a light boat, solitary like a flowing river.”

你	不（若）	放	手	这	一	路	何	年	何	月	得	救
Ni	Bu(ruo)	fang	shou	zhe	yi	lu	he	nian	he	yue	de	jiu

“You do not let go of my hand; if you let go of my hand, this whole journey – in which year, in which month will it find redemption?”

欢	喜	或	者	哀	愁	,	绽	放	或	者	不	朽
huan	xi	huo	Zhe	ai	chou	,	zhan	fang	huo	zhe	bu	xiu

“Joy or sorrow, blossoming or immortality.”

有	缘	无	分	下	一	世	再（莫）	回	眸
you	yuan	wu	fen	xia	yi	shi	Zai(mo)	hui	mou

“We have affinity but not fate — in the next life, do not look back.”

真	情	难	留	假	意	未	够	相	守	今	生	有	求
zhen	qing	nan	liu	jia	yi	wei	gou	xiang	shou	jin	sheng	you	qiu

“True feeling – hard to hold on to, feigned love – insufficient; being together – in this life, what is there to ask for?”

下	一	世	相	遇	请	别（记）	再（得）	回	眸
xia	yi	shi	xiang	yu	qing	Bie (ji)	Zai (de)	hui	mou

“Please do not look back — please remember to look back.”

1.5.6 *Franciszek Rusek - THE DUDGEON / OBURZENIE / 悲愤* (for mixed choir and piano)

1.5.6.1 Discussion of the context of the work’s creation

The work *THE DUDGEON* is a composition by the Polish composer Franciszek Rusek. The piece is based on the most famous melodic fragment from the opera *The White-Haired Girl*, namely the aria “北风吹” (“The North Wind Blows”), originally set in the G zhi (徵) scale.²⁴

The White-Haired Girl, as the first opera created after the founding of the People’s Republic of China, is regarded as a masterpiece of Chinese national opera. The work tells the story of a poor peasant, Yang Bailao, who is forced to commit suicide due to his inability to repay a debt to the wealthy landlord Huang Shiren. His daughter, Xi’er, is captured and forced into servitude. After enduring continuous humiliation and suffering, she escapes into the mountains. As a result of prolonged absence from daylight, her black hair turns completely white.

²⁴ J. Wang, H. Liao, “The Influence of Cultural Policy on the Canonization Process of the Opera *The White-Haired Girl*,” *Journal of Nanhua University (Social Science Edition)*, 2021, no. 5, pp. 96–102.

Eventually, Xi'er's beloved, Wang Dachun, returns to the village with the Eighth Route Army, overthrowing the feudal rule of the landlords and enabling Xi'er to regain a new life. Through the tragic fate of its protagonists, the work exposes the evils of old Chinese society, condemning with bitter force a harsh reality in which "the old society turned people into demons".²⁵

In this composition, I draw upon musical material from the opera *The White-Haired Girl* in order to express the theme of "sorrow". This decision was motivated by two considerations. Firstly, the work enjoys immense recognition in China – when its melody is heard, listeners are able to immediately identify and understand its emotional content, establishing a deep connection with it. Secondly, the melody itself conveys a profoundly evocative atmosphere of sadness. Its musical material originates from the folk tune of the "weeping widow" – a lament sung by a woman at a grave, which naturally endows it with a mournful and deeply affecting character. As a result, it possesses exceptional expressive power and authenticity in conveying the theme of sorrow.

In the new arrangement, while preserving the framework of the original melody, the composer Franciszek Rusek enriches it with European compositional techniques, developing it into a work "for choir and piano". In many passages, he skilfully employs rubato and onomatopoeic elements to evoke the piercing winter wind. Through pronounced dynamic contrasts between individual sections, the emotion of sorrow acquires a vivid and almost tangible dimension.

The structure of the work is intricately designed: the opening section constructs the image of a howling wind through onomatopoeia, while the low melodic tessitura creates an oppressive atmosphere – from the very beginning, the work firmly establishes the theme of "sorrow". From bar 48 onwards, the Soprano and Alto voices, moving in rubato, generate a growing wave of crescendo, imitating the spreading

²⁵ H. He, "The White-Haired Girl and He Jingzhi," *Literary Theory and Criticism*, 1998, no. 2, pp. 82–92.

snowstorm, while the male voices sustain the atmosphere of sorrow through low harmonic sonorities. The image of a howling blizzard outside the window and a despairing, broken figure inside the room intertwine to form a deeply moving scene. The music gradually intensifies along with the emotions, and after reaching its climax, it suddenly breaks off, leaving behind a powerful and tragic impression.

Through the combination of choral art with modern compositional techniques, this work breathes new life into Chinese folk song. It represents both a tribute to classical national opera and an exploration of contemporary possibilities for expressing traditional musical material – preserving its original depth while endowing it with richer layers and a broader expressive scope. In this way, the timeless human emotion of “sorrow” is reinterpreted within an intercultural musical language.

1.5.6.2 Presentation of Artistic Ensembles and Principal Performers

6.Franciszek Rusek – *THE DUDGEON / OBURZENIE* / 悲愤 (for mixed choir and piano)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

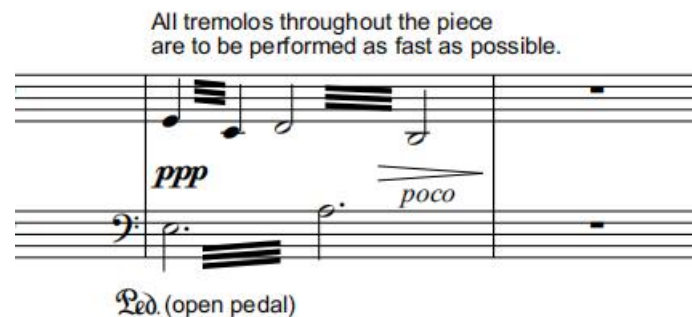
Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

1.5.6.3 Analysis of Form, Tonal Structure, and Musical Details

From the perspective of the tonal-modal system, the original melody (*THE DUDGEON*) is based on the structure of the five-note pentatonic 宫 mode, built on

the pitch “G”. The present work develops on the basis of this mode, combining it with European compositional techniques and harmonic devices.

Chinese numerical solmisation notation	5	6	7	2	3
Chinese notation	宫	商	角	徵	羽
Notes	G	A	B	D	E

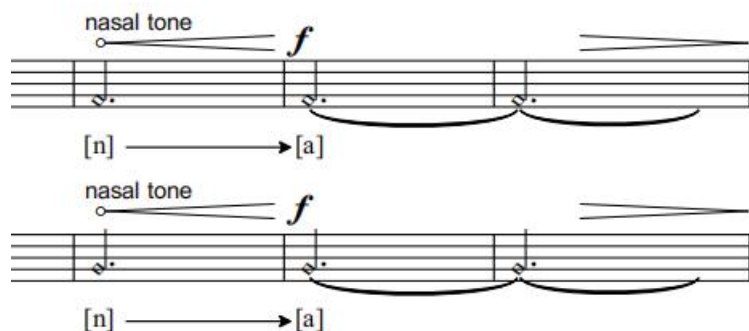


Example 31: *Franciszek Rusek - THE DUDGEON* (bars 14-15)

Bars 22–28 may be interpreted as the moment in which the protagonist of the story lets out a heavy sigh, collapses from exhaustion, and sinks to the ground, beginning to recount their tragic story in a subdued voice. In addition to the clear depiction of this programmatic layer, particular attention should be paid to the performance approach in bars 22–24.

The composer’s intention is to begin vocal production in nasal resonance and then gradually shift the place of articulation to the oral cavity, in order to achieve a transition in timbre from dark to brighter, along with a gradual increase in dynamics – from soft to stronger. The key performance issue lies in achieving a smooth transition from nasal to full oral resonance.

This requires prior, repeated rehearsals as well as precise communication with the choir in order to establish a unified approach to performance. Only in this way is it possible to convincingly render this “heavy sigh” in accordance with the intended musical expression.



Example 32: *Franciszek Rusek - THE DUDGEON* (bars 22-24)

The third section (bars 29–45) leads to the first climax, followed by a sudden reduction in dynamics. Such extreme dynamic contrasts reflect strong emotional fluctuations. In bars 35–37, the marking *poco accel.* should be applied, gradually increasing the tempo. In particular, when performing the triplets on the final metrical unit in bar 37, the conductor should strictly control the tempo. Due to the continuous acceleration, there is a risk of divergence between the voices, which may result in a lack of ensemble precision. Therefore, during rehearsals, careful communication with the choir is necessary to establish a unified tempo and ensure a coherent performance of this passage.

The fourth section (bars 46–88) constitutes – in the author’s view – the most effectively developed and central part of the entire work. It is divided into four subsections. In the Soprano and Alto voices, the melody imitates the sounds of wind and snow outside the window, while in the Tenor and Bass voices homophonic chords appear, symbolising the protagonist’s weeping and heavy footsteps. The whole

depicts the intensifying force of the snowstorm and the gradual accumulation of inner emotional tension, which ultimately leads to its outburst (introducing the subsequent section).

In rehearsal work, particular attention should be given to two aspects. Firstly, the appropriate balancing of dynamic proportions between the female and male voices. The female voices carry a free melodic line, whereas the male voices present chordal material without a distinct melody, even though they convey the principal thematic content. This requires the conductor to precisely adjust the balance of sound so that both elements coexist without masking one another.

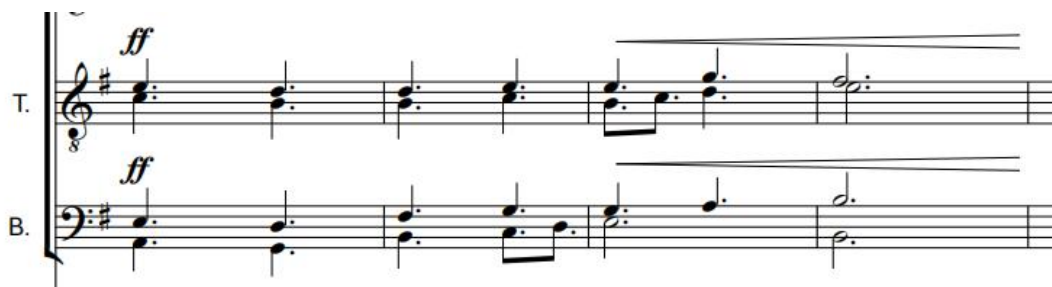
Secondly, it is essential to plan the progression of *crescendo* and *accelerando*. The conductor should have a clearly defined concept – from which point the dynamic growth begins, where it becomes perceptible, and in which bars (e.g. 85–87) it reaches its climax. The author emphasises that both *crescendo* and *accelerando* require a precise plan. Determining these elements spontaneously during rehearsals leads to frequent changes and reduces the efficiency of the ensemble's work.

The fifth section (bars 89–98) constitutes the second climax of the entire work. In comparison with the preceding section, the musical material here is less complex; however, the manner in which it is connected to the previous passage is of key importance. On the one hand, continuity of dynamics and emotional tension must be maintained; on the other, the conductor should consciously control the overall level of the choir's expression.

According to the author, every emotional expression has its limits, and maintaining it within appropriate bounds is essential for preserving sonic balance. The passages of greatest dynamic intensity are also moments of maximum emotional concentration and the fullest presentation of the choir's sound. However, excessive relaxation of dynamic control may lead to a disruption of acoustic balance.

Particularly in bars 85–87, where the dynamics are already highly developed, a lack of control may result in an overly dispersed sound.

Therefore, in the rehearsal process, the conductor should establish dynamic standards and the desired sonic effect in advance, and then – through systematic repetition – achieve a state in which the choir, while maintaining emotional tension, also preserves stability and uniformity of sound.



Example 33: *Franciszek Rusek - THE DUDGEON* (bars 84-88)

The sixth section (from bar 89 to the end) serves as the closing of the overall form of the work. Following the earlier emotional climax, the music gradually transitions into a more restrained and static state. This may be interpreted as the moment in which, after an outburst of sorrow and anger, the protagonist's emotions subside and reach a relative state of stability.

At this point, a melancholic melody reappears, referring back to the beginning of the work and creating a clear emotional arch at the structural level. Ultimately, the work concludes in a low, subdued sonic atmosphere, further emphasising its tragic character.

1.4.6.4 Supplementary Description

In this chapter, the primary focus of the musical analysis is placed on rehearsal guidance from the conductor's perspective, as well as on the interpretation of musical imagery. In comparison with previous chapters, issues of harmony and form are discussed to a lesser extent.

In the author's view, in the case of this work, it is more important than harmonic and formal analysis to demonstrate the methods of shaping musical atmosphere and the clear presentation of musical imagery.

1.5.7 Music: *Juno Reactor*, Don Davis (Lyrics: Ben Watkins) Arrangement: Gao Tianchang

***SHORE OF THE HEART / WYBRZEŻE SERCA / 心岸* (for mixed choir and piano)**

1.5.7.1 Discussion of the context of the work's creation

This work is inspired by the main theme "Navras" from the film *The Matrix*. The Chinese composer Gao Tianchang extracts a short but essential musical motif from it and develops the entire composition on this basis. The piano part permeates the work from beginning to end, laying the foundation for a rhythmic, pulsating texture – like a train rushing through darkness, creating an atmosphere of mystery and tension. The choral part, through the alternation of block chords and flowing melodic lines, forms a broad and deep sonic layer.

While preserving the pulse and core motif of the original, the work undergoes a bold adaptation and transformation, enriched with elements of traditional Chinese

culture and philosophical thought, which endow it with a completely new spiritual dimension. The composer reinterprets and expands the musical motif, combining the technological and modern character of the original with traditional Chinese aesthetics, thereby creating a dialogue that transcends cultural and temporal boundaries. Through the close collaboration between choir and piano, the work not only continues the energy and rhythm of the original, but also reveals the unique beauty of a synthesis of East and West.

1.5.7.2 Presentation of Artistic Ensembles and Principal Performers

7. Music: Juno Reactor, Don Davis (Lyrics: Ben Watkins) Arrangement: Gao Tianchang – *SHORE OF THE HEART / WYBRZEŻE SERCA / 心岸* (for mixed choir and piano)
Conductor: Liu Juncui
Piano accompaniment: Lin Huihui
Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

1.5.7.3 Analysis of Form, Tonal Structure, and Musical Details

In the following section, the principal difficulties and elements requiring particular attention in this work will be analysed. In terms of form, it is not complex – its structure is a compound ternary form with a coda.

The formal scheme is as follows:

A – exposition (bars 1–13) – B – development (bars 12–41) – A' – reprise (bars 42–80) – coda (bars 81–end).

Proceeding to a detailed analysis:

Section A – exposition (bars 1–13) differs from other works in that the thematic material in *SHORE OF THE HEART* is clearly presented from the very beginning. From the harmonic perspective, the thematic material (bars 1–8) is based on the alternation of the tonic and subdominant, forming the general scheme “I–IV–I”.

Such a harmonic arrangement results in relatively low musical contrast, a low level of tension, and a cyclical character of progression. It emphasises primarily the construction of musical atmosphere and the fluidity of the melody, rather than the development and resolution of tension.

Based on the analysis of available materials, the author observes that this type of harmonic material is often employed in music of an “intonational / incantatory / meditative” character, which also corresponds to the properties of the original piece “Navras”.

Furthermore, in relation to the connection between the thematic material and the concept of the concert, the present work corresponds to the category of rejection within the framework of the Seven Emotions and Six Desires. In comparison with emotions such as Love or Sorrow, which are more restrained in character, the expression of Rejection is typically sharp and intense.

In bars 1–8, the thematic material, through the wide ambitus of the choral part, full harmony, and Allegro tempo, effectively conveys the character of this emotion, while at the same time establishing the overall expressive direction of the entire work.

Example 34 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in 4/4 time, tempo 132. The score is for the first five bars of the piece. The lyrics are in Chinese: '阿撒涛哇杂 达玛呀 阿撒涛哇杂 达玛呀 塔玛塔玛 要提一嘎'. The score includes dynamic markings (mf, f) and phrasing slurs.

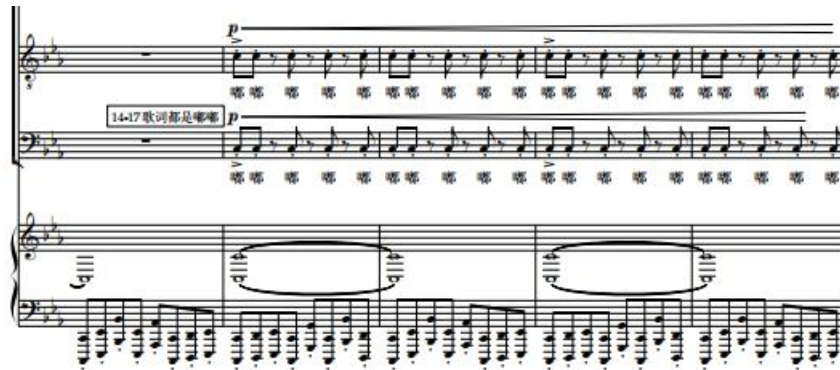
Example 34: *Music: Juno Reactor Don Davis (Lyrics: Ben Watkins) Arrangement:*
Gao Tianchang WYBRZEŻE SERCA (bars 1-5)

Bars 9–13, from the perspective of the piano accompaniment, present the fundamental rhythm of the work. Although the rhythmic material, similarly to the thematic material, possesses a “circulating and flowing” character, it is nevertheless marked by a greater sense of motion and tension. This creates a contrast of the type “movement–stillness” in relation to the more static character of the thematic material.

In Section B – development (bars 12–41), the contrast between the melodic material of the choir and the rhythm of the piano becomes even more pronounced. Whereas in the exposition the melody predominated, in the development the primary role is assumed by rhythm. Analysis of this passage shows that it is precisely the rhythmic structure that drives the development of the melody, imparting to the entire work the character of a “continuous flow”.

More specifically: in bars 14–17, the Tenor and Bass voices employ short, dense staccato figures as an introduction, which lead into a smooth, legato melody in bars 18–25. Subsequently, in bars 26–41, the thematic material alternates with the rhythmic pattern from bars 14–17.

The recurring thematic material, appearing in various transformations and at different moments, builds the tension of the entire composition while simultaneously deepening the expression of the principal emotional theme – Rejection.



Example 35: *Music: Juno Reactor Don Davis (Lyrics: Ben Watkins) Arrangement:*
Gao Tianchang SHORE OF THE HEART (bars 13-17)

Example 36: *Music: Juno Reactor Don Davis (Lyrics: Ben Watkins) Arrangement:*
Gao Tianchang SHORE OF THE HEART (bars 18-22)

At this point, it is worth citing fragments of conversations between the author and the composer that accompanied the creative process. In fact, the author (hereafter: “I”) and the composer Gao Tianchang (hereafter: “the composer”) are friends. The composer once asked me: “Rejection is a very abstract concept – even if we have appropriate musical material, how can this emotion be expressed in music?”

For some time, I was unable to find an answer. Only during one of our conversations, when I happened to mention a past relationship, did I begin to understand the essence of the problem. It was a relationship that, for various reasons, caused me deep suffering; therefore, every recollection of it was accompanied by an intense feeling of “hatred” and “rejection”.

The composer observed that although I had recounted this story many times, each time the manner of my expression was as intense as when I first recalled it. This led me to a new understanding of the emotion – when a person experiences “rejection”, they return to that experience regardless of the situation, because it is deeply rooted in memory. Moreover, since this emotion is intense and sharp, its expression remains unchanged with each repetition.

On this basis, the author used personal experience as creative inspiration and proposed the following solution to the composer: to identify musical material with a strong emotional charge and to reintroduce it repeatedly throughout the work in varied forms. This constitutes the fundamental structural logic of the composition – the thematic material returns multiple times in transformed versions in subsequent sections.

Section A' – reprise (bars 42–80) introduces new solutions in terms of rhythm, which becomes more dynamic and directional. This entire passage may be treated as a transition leading towards the emotional climax – both the musical devices employed and the interaction between piano and choir gradually drive the music towards its peak.

The coda (bars 81–end) develops the material of Section B. Bars 81–90 repeat earlier material and therefore do not require detailed discussion. Particular attention should be paid, however, to bars 91–96, which constitute both the conclusion of the work and its culmination. The tonal-modal system continues that of the preceding section, while tension is built through gradual rhythmic intensification and a growing *crescendo*.

In bars 92–96, a process of rhythmic “densification” can be observed: in bar 92, the pattern “quarter note – quaver – triplet quavers” appears, while in bar 94 it becomes “quarter-note triplet – quaver – triplet quavers”. Analysis of these structures shows that within a few bars the rhythm undergoes a clear acceleration and increase in density. At the same time, this process is not linear – the rests in bars 93 and 95 reinforce the tension and allow the choir to manage breathing appropriately.

No additional supplementary remarks are provided in this chapter. The text of the entire work does not carry a specific meaning.

1.5.8 Music: Chen Zhiyi Arrangement: Gao Tianchang *FROZEN SYMPHONY / ZAMARZNIĘTA SYMFONIA / 冰封交响曲* (for mixed choir, piano and symphony orchestra)

1.5.8.1 Discussion of the context of the work’s creation

FROZEN SYMPHONY is a work accompanying the battle scene with Andrius, the Wolf King of the North Wind, in the game Genshin Impact. The piece originates from the album *Genshin Impact – City of Winds and Idylls (Original Game*

Soundtrack). The version performed during the concert was arranged by the Chinese composer Gao Tianchang, who—while preserving the artistic qualities of the original—undertook a rational reduction of the orchestral forces, adapting it to live performance conditions while maintaining the raw and monumental character of the original.

The musical layer of the work is closely connected with the game’s narrative: during the dramatic battle between the main characters and Andrius, the Wolf King of the North Wind, most of the protagonists perish, and ultimately only one remains, standing alone against the powerful adversary. This situation imbues the work with a multidimensional emotional charge – encompassing both anger and grief over the loss of companions, as well as a dark, heroic determination in solitary confrontation with the enemy. Employing symphonic compositional techniques, the composer, through a rich orchestral texture and layered harmonies, depicts the image of a howling blizzard, combining the complex emotions of the characters with the mythical aura of the Wolf King.

The work is set in the key of B minor and marked *Andante*. The stable 4/4 metre conceals a richness of harmonic layers and a variable texture. In compositional terms, one may discern both a tribute to the classical musical tradition – certain textural passages recall the structure of *Ballade in F minor* by Frédéric Chopin, and, according to commentators, the work may also draw upon the solemnity of *Requiem in D minor* by Wolfgang Amadeus Mozart.²⁶— as well as a pronounced dramatic character achieved through modern orchestration techniques. Rapid piano figurations intertwine with orchestral parts, creating the illusion of a howling blizzard. In the relatively subdued middle section of the work, one may perceive a “ticking clock”, which introduces a reflective, philosophical dimension of time into the very centre of the dramatic battle.

²⁶ Z. Chi, “The Artistic Boundaries of Music in Video Games: On the Creation of the Soundtrack for *Genshin Impact*,” *Folk Music*, 2021, no. 6, pp. 32–35.

As an Example of a symphonic adaptation of game music, the work preserves the spirit of the original while simultaneously demonstrating the artistic potential of a reduced orchestral version in a concert context.²⁷

1.5.8.2 Presentation of Artistic Ensembles and Principal Performers

8. *Music: Chen Zhiyi Arrangement: Gao Tianchang*

FROZEN SYMPHONY / ZAMARZNIĘTA SYMFONIA / 冰封交响曲 (for mixed choir, piano and symphony orchestra)

Conductor: Liu Juncai

Piano accompaniment: Yang Zhiyu

Chinese drums: Xie Yufeng

Glockenspiel: Mu Jingxiang

Snare drum: Lu Zhiwei

Orchestra: Youth Chamber Orchestra of the Musicians Association of Siming District, Xiamen

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College
(6'42'')

At the outset, from the perspective of performing forces, the work employs the combination of “piano + symphony orchestra + choir”, corresponding to the concept of expanded instrumentation characteristic of late Romanticism (e.g. Gustav Mahler, Dmitri Shostakovich). The extreme dynamic contrasts present in the work (e.g. bars 119–120) also align with the Romantic pursuit of dramatic expression.

As mentioned earlier in the discussion of the compositional background, the textural structure refers to elements found in *Ballade No. 1* by Frédéric Chopin, and

²⁷ X. Wang, “Electronic Game Music in Symphonic Adaptations: From Media Transformation to Aesthetic Reconstruction,” *Musical Art*, 2022, no. 3, pp. 87–93.

the work itself – under the influence of Romantic literature – possesses a distinctly narrative character.

In a later interview, the composer of the original, Chen Zhiyi, emphasised: “I sought inspiration from Beethoven’s orchestration techniques, particularly in shaping breathing and pauses within the melody, in order to achieve a sound that is more decisive, deep, and powerful – corresponding to the image of the wolf. The piano part symbolises the combination of the elements of ice and wind. The introduction of the choir enhances the terror of the wolf, while at the same time giving the whole a more poetic character.”²⁸

From a formal perspective, the work adopts a ternary form with an introduction and a coda, and its key is B minor.

The formal scheme is as follows:

Intro (1–16) – A (17–40) – B (41–64) – A' (65–104) – Coda (105–end)

A detailed division is presented below:

Bars 1–16 – Introduction

Bars 17–40 – Section A (presentation of the theme and its development)

Bars 41–64 – Section B (contrasting section)

Bars 65–104 – Transformed and returning Section A'

Bars 105–end – Coda, leading the music to its climax and conclusion.

The author, based on conducted source research, concludes that this type of *form* is frequently employed in the structure of film music. Its primary function is to shape the emotional development of the music and to introduce thematic material.²⁹ In the subsequent analysis, drawing on the above division of *form*, the author provides a detailed discussion of the structure of the work, while simultaneously analysing the musical expression of its individual sections and proposing performance solutions for selected passages.

²⁸ Video Game Music Online (VGMO) (2021). *Interview with Chen Zhiyi*. [Online]. VGMO. Available at: <https://www.vgmonline.net/you-pengchen/> [Accessed: 9 February 2026].

²⁹ C. Gorbman, *Unheard Melodies: Narrative Film Music*, Bloomington 1987, pp. 73–90.

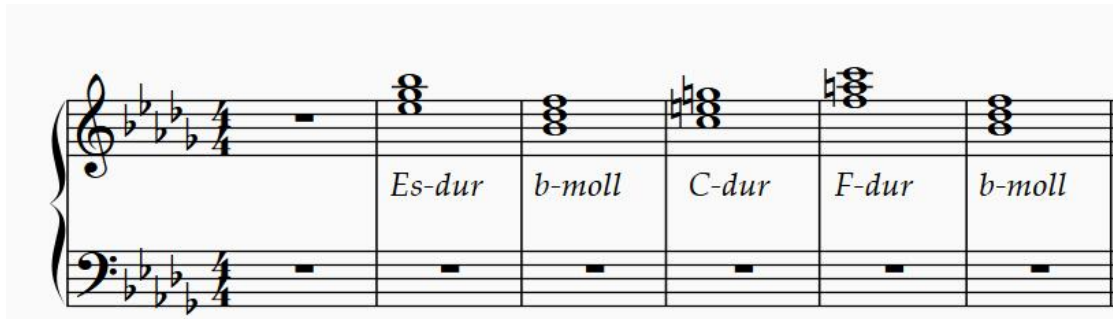
From a general perspective, the introduction (bars 1–16) serves to establish the tonal centre and the fundamental musical atmosphere. In terms of harmony, it may be divided into four four-bar units, each constituting a distinct harmonic module. For example, in bars 1–4, the harmonic progression is as follows: tonic (B ♭ minor) – submediant (G ♭ major) – tonic with seventh (B ♭ minor 7) – tonic (B ♭ minor), i.e. i – VI – i⁷ – i. The remaining three sections of the introduction follow the same harmonic scheme, differing only in terms of instrumentation. Overall, the introduction both begins and ends on the tonic (B ♭ minor), clearly establishing the key of the work.

From the perspective of musical expression, this passage creates the background and spatial setting of the entire scene. The piano part, based on dense semiquaver figurations, constructs an image of a winter landscape while simultaneously providing the music with a sense of motion. In bar 4, the string section enters, its sound resembling a gusty winter wind. In bar 9, the texture of the strings changes – from sustained whole notes to dense semiquavers – and the dynamics increase to *mf*. This change in rhythm and dynamics leads to a clear rise in tension – from this point onwards, the music acquires a dramatic character, as if foreshadowing the impending battle, while simultaneously establishing the overall atmosphere of the work as serious and tense.

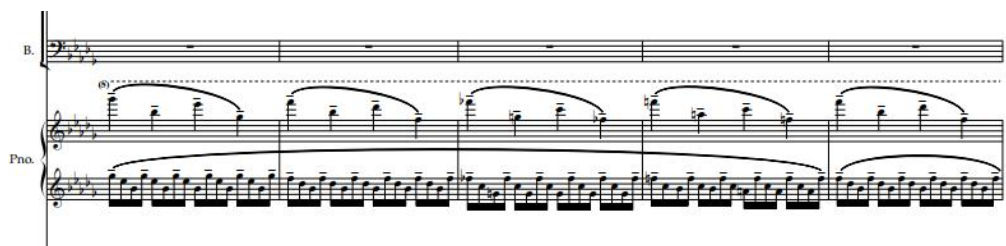
Bars 17–40 constitute Section A, presenting the theme and its development. In formal terms, this passage continues the rhythmic character of the introduction while gradually developing the musical material and fully presenting the theme. In terms of harmony, from bar 17 onwards, the piano melody retains the same rhythmic pattern but is based on changing chord progressions. For greater clarity of analysis, the author has transformed a selected fragment (bars 21–25) into a homophonic chordal notation, allowing the progression of harmonic changes to be more clearly illustrated.

The alternation of major and minor chords gives the music a clear sense of motion and direction. The changing harmonic structures may be interpreted as a

musical representation of a shifting environment – the protagonist and accompanying warriors traverse a vast, frozen landscape, and the music reflects the dynamism of this journey.



Example 37: Akord (bars 21-25)



Example 38: *Music: Chen Zhiyi Arrangement: Gao Tianchang - FROZEN SYMPHONY* (bars 21-25)

From bar 33, the entrance of the wind instruments and the long, rapid piano passages further intensify the tension, preparing for the emergence of the choral part and the escalation of the “musical conflict”.

If this section is analysed through analogy with the literary technique of “building tension” (gradual intensification), its structure and function become even more transparent.³⁰

The concept of “xushi” (the building of tension) refers to the creation of a multi-layered preparation before the appearance of a key event or character, often through sudden changes in the surrounding environment, so that the climax acquires greater expressive force. The composer applies an analogous approach here: the piano arpeggios resemble a concealed, gradually intensifying current; the harmony becomes increasingly dense; and the texture, along with its harmonic layers, grows progressively more saturated, much like a literary image foreshadowing an approaching storm.

From the perspective of musical technique, it should be noted that in the introduction and the first section, given the density and speed of the texture, maintaining a stable rhythm across the entire ensemble is of crucial importance. For example, in bars 1–8, the piano part is notated in 4/4 metre, where four semiquavers form a metrical unit; however, the actual musical motion is grouped in triplets of semiquavers.

In situations where regular metric organisation is disrupted, the conductor must possess a particularly clear sense of pulse and continuously monitor any potential accelerations or decelerations of tempo. In practice, the conductor may separate the “rhythmic pattern” from the “musical motion”: first mastering the melodic flow within regular metric units, and only after stabilising it returning to the original score notation.

³⁰ Q. Tong (ed.), *Handbook of Literary Theory* (revised edition), Beijing 2004, pp. 245–246.



Example 39: with metric accents in the notation (bars 1-2)



Example 40: *Music: Chen Zhiyi Arrangement : Gao Tianchang - FROZEN SYMPHONY* (bars 1-2 piano)

Moreover, taking bar 9 as an example, it should be noted that in the second violin part, due to the high density of notes and the fast tempo, there is a risk of premature entries or gradual acceleration when moving from the final note of the preceding bar to the first note of the following one.

For this reason, the author recommends that throughout the entire introduction (bars 1–16), the conductor, while listening attentively to the ensemble, should maintain a stable sense of pulse and focus on controlling the shared rhythm of the orchestra and piano. In the event of accelerations or discrepancies, the performance should be immediately brought back to the appropriate tempo and musical flow.

Section B (bars 41–64) depicts the battle between the protagonists and the Wolf King, which ultimately culminates in their tragic death.



Example 41: Online game *Genshin Impact* – *Andrius, Wolf of the North*

From bar 41, the choir enters with a tonic chord in B minor, and the musical material employed imitates the howling of wolves. The composer emphasises that the introduction of the choir significantly enhances the expressive power of the “wolf” imagery, while at the same time imparting a more poetic character to the whole.³¹

From the perspective of harmony, the material in bars 41–48 is identical to that in bars 49–57. In the first section (41–48), the main melody is performed by the wind instruments, whereas in the second (49–57) it is taken over by the strings (specifically the first violins). The transfer of the theme from winds to strings effectively represents a transition from “external expression” to “internal expression”, which not only deepens the emotional content but also enhances the sonic coherence of the work.

From the performers’ perspective, this passage requires particular attention to the contrast between short articulation and the shaping of long phrases and breath. For example, in bars 41–43, short entries and rapid breaths should be executed with greater engagement of abdominal support, combined with a vocal technique based

³¹ Video Game Music Online (VGMO) (2021). *Interview with Chen Zhiyi*. [Online]. Available at: <https://weibo.com/ttarticle/p/show?id=2309404625596474065200> [Accessed: 15 February 2026].

on a low laryngeal position.³²In order to ensure timbral stability and focus of vocal production, short notes should retain both clarity and appropriate dynamic control.

In the case of long rhythmic values, the continuity of the choral part imposes higher demands on breath control and dynamic shaping. Particular attention should be paid to the relationship between the endings of long values and the beginnings of shorter notes.

For example, in bars 42–43, in the presence of a *crescendo* marking, there is a risk that the first quaver in bar 43 may be performed with excessive force, thereby disturbing the balance of the entire phrase. Therefore, performers should pay particular attention to breath control and precise dynamic shaping in order to maintain the coherence of the musical flow.

From the perspective of orchestration, the cooperation of three elements is of key importance in this section: the piano accompaniment, the choir, and the orchestra.

The author identifies two particularly characteristic examples. The first concerns bars 41–48: here, the wind section and percussion instruments fill the space left by the choir, making their coordination crucial. The conductor should ensure appropriate balance between the choir and the orchestra so that their sound forms a coherent and integrated whole. Situations in which choral and instrumental parts compete with one another should be avoided – instead, they should complement each other.

The second Example concerns bars 58–59, where cooperation between the orchestra and the piano is essential. The piccolo flute, flute, and glockenspiel in the high register serve to brighten the timbre and enhance the sonic effect. In bar 59, this bright colour is transferred to the piano part; therefore, the pianist should adjust both timbre and dynamics in such a way as to smoothly assume the sonic character of these

³² S. Wang, “The Mechanism of the Voice and the Singer’s Formant: A Response to Sundberg,” *Musical Art*, 1993, no. 1, pp. 66–73.

instruments. Only in this way can the melody be naturally transferred from the orchestra to the piano.

41 B

11

The musical score for Example 42, bars 41-48, is presented in a standard orchestral format. The top section contains the orchestral parts, and the bottom section contains the vocal parts. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is marked with various dynamics and articulations.

Orchestral Parts:

- Picc.**: Piccolo, rests throughout.
- Fl. 3**: Flute 3, plays a melodic line with *mf* dynamics.
- Ob. 3**: Oboe 3, plays a melodic line with *mf* dynamics.
- Cl.**: Clarinet, plays a melodic line with *mf* dynamics.
- Bsn. 3**: Bassoon 3, plays a melodic line with *mf* dynamics.
- Tpt. 1, 2**: Trumpets 1 & 2, rests throughout.
- Tba.**: Trombone, plays a rhythmic line with *f* and *mp* dynamics.
- B.D.**: Baritone/Drop, plays a rhythmic line with *f* and *mp* dynamics.
- Glock.**: Glockenspiel, rests throughout.
- Cym.**: Cymbals, rests throughout.

Vocal Parts:

- S.**: Soprano, sings the melody with lyrics: 哈 哈 哈 啊 哈 哈 哈 啊 哈 哈.
- A.**: Alto, sings the melody with lyrics: 哈 哈 哈 啊 哈 哈 哈 啊 哈 哈.
- T.**: Tenor, sings the melody with lyrics: 哈 哈 哈 啊 哈 哈 哈 啊 哈 哈.
- B.**: Bass, sings the melody with lyrics: 哈 哈 哈 啊 哈 哈 哈 啊 哈 哈.

The vocal parts are marked with *mf* dynamics and include phrasing slurs. The orchestral parts provide harmonic support and rhythmic accompaniment.

Example 42: Music: Chen Zhiyi Arrangement: Gao Tianchang - FROZEN
SYMPHONY (bars 41-48)

58

Picc.

Fl. 3

Ob. 3

Cl.

Ban. 3

Tpt. 1, 2

Tbn.

B. D.

Glock.

Cym.

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

啊 啊

啊 啊

啊 啊

啊 啊

Example 43: Music: Chen Zhiyi Arrangement: Gao Tianchang - FROZEN
SYMPHONYA (bars 58-59)

Bars 65–104 may be regarded as a transformed and reintroduced Section A. The author, combining this analysis with the coda (bars 105–end), seeks to draw particular

attention to the musical dramaturgy of these passages. Based on score analysis and listening, it can be observed that the musical development here is not based on the introduction of new thematic material, but rather on changes in texture and instrumentation, which gradually build emotional tension.

In the further course of the work, the string texture and the sonic layers become increasingly dense, reflecting the emotional transformation of the protagonist – from initial numbness and suffering to a growing sense of anger. This character of “anger” is sustained up to bar 96. In fact, it is precisely the final two sections (Section B and the coda) that fully present the principal emotional theme of this passage – Anger.

In these concluding sections, the wind instruments appear in a “fragmentary” manner. For example, in bars 97–102, a kind of “relay” effect occurs between instruments: following the entries of the clarinet, oboe, and bassoon, a line in the flute and piccolo suddenly emerges and disappears just as quickly, each time with a bright and distinct timbre. It may be assumed that the composer employs this device to depict a dynamic battle – full of sudden turns and intense confrontations. As the tension increases, symbolised by “pulse” and “conflict”, the protagonist’s emotions – sorrow and anger – gradually accumulate.

With the further densification of harmony and the strengthening of timbral contrasts, the melody moves into the coda (from bar 105). The choral parts develop into broad, extended melodic lines, leading to a vertical expansion of the sonic space and creating an atmosphere of tragic pathos, driving the music towards its climax.

Subsequently, in bar 120, the musical flow is suddenly interrupted – only a sonority resembling “bells” remains. This abrupt transition from high textural density to extreme reduction creates a strong structural contrast, producing an effect of “suspension” and “arrest” in auditory perception, thereby further intensifying the dramatic character of the conclusion.

No additional supplementary remarks are provided in this chapter. The text of the entire work does not carry a specific meaning.

1.5.9 Xu Jingqing - *CLOUD PALACE RAPID TUNE* / *DŹWIEKI WIOSNY W NIEBIAŃSKIM PAŁACU* / 云宫迅音 (for string orchestra and piano)

1.5.9.1 Discussion of the context of the work's creation

CLOUD PALACE RAPID TUNE is the opening piece of the 1986 television series *Journey to the West*, composed by Xu Jingqing. It is one of the most well-known melodies in China, and even across East Asia, and is regarded as a landmark work often described as the “father of Chinese electronic music”.³³

The inspiration for this work arose by chance: Xu Jingqing heard the clattering sound of metal food containers struck by workers outside his window and immediately captured this characteristic rhythmic pattern. In order to evoke the image of Sun Wukong travelling upon clouds, he boldly employed electronic percussion, which at that time was rarely used in China, creating a fantastical and otherworldly sonic effect. The main melody is based on the traditional Chinese seven-note *qingyue* scale; however, the work is not purely traditional in style, but rather represents an organic fusion with European scales.

In the conservative musical environment of 1980s China, Xu Jingqing demonstrated remarkable boldness by combining electronic music, Western symphonic orchestra, and Chinese folk elements. The piece, without the use of text, paints within just three minutes a vivid image of an extraordinary Daoist world filled

³³ C. Chen, *Production Archive of the TV Series Journey to the West (1982 Version)*, Beijing 2018, p. 241.

with action and romanticism – a landscape of Eastern mythology. It is not only a collective memory for several generations, but has also become a cultural symbol of China. In 2024, with the immense popularity of the game *Black Myth: Wukong*, the work was rearranged once again and captivated audiences worldwide, reaffirming its timeless vitality.³⁴

The version presented during the concert is an arrangement for piano and string quartet which—while preserving the original harmony and style of the work—reduces the number of instruments, thereby enabling *CLOUD PALACE RAPID TUNE* to reach a global audience through diverse performance arrangements.

1.5.9.2 Presentation of the Artistic Ensembles and Principal Performers

9. *Xu Jingqing - CLOUD PALACE RAPID TUNE / DŹWIĘKI WIOSNY W NIEBIAŃSKIM PAŁACU / 云宫迅音* (for string orchestra and piano)

Conductor: Liu Juncai

Piano accompaniment: Yang Zhiyu

Orchestra: Youth Chamber Orchestra of the Musicians Association of Siming District, Xiamen

(3'52'')

³⁴ CCTV (2024). *Exclusive Response from 82-Year-Old Composer Xu Jingqing on the Adaptation of "Cloud Palace Rapid Tune" in the Game "Black Myth: Wukong"*. [Online]. Available at: <https://v.cctv.cn/2024/09/28/VIDE6TmwVml3g6ubkKkp56OS240928.shtml> [Accessed: 15 February 2026].

1.5.9.3 Analysis of Form, Tonal Structure, and Musical Details

CLOUD PALACE RAPID TUNE, in terms of its tonal-modal system, is initially based on the structure of the seven-note *qingyue* 宫 mode built on the pitch “B ♭”, and subsequently shifts to the structure of the seven-note *qingyue* 宫 mode built on the pitch “C”.

Below is a schematic presentation of the naming of pitches and their functions in the present work.

Chinese numerical solmisation notation	♭ 7	1	2	♭ 3	4	5	6
Chinese notation	宫	商	角	清角	徵	羽	变宫
Notes	B ♭	C	D	E ♭	F	G	B

Bars 48-82:

Chinese numerical solmisation notation	1	2	3	4	5	6	7
Chinese notation	宫	商	角	清角	徵	羽	变宫
Notes	C	D	E	F	G	A	B

Although the overall foundation of the tonal-modal system of the work is based on the Chinese national scale, the composition also integrates numerous features of Western tonal systems. In bars 1–5, the main musical material is based on a major

chord built on the pitch G 羽 (G, B ♭, D). In bar 6, the harmony shifts to a major chord based on the pitch E ♭ 清角.

From bar 9 onwards, a distinct melodic line appears in the second violins and violas. The entire harmonic framework, derived from the G 羽 major chord, develops gradually through stepwise motion (conjunct movement), leading to the introduction of the principal thematic material in bar 16.

The musical score for Example 44, bars 12-17, is presented in a standard Western staff notation. It includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The key signature is one flat (B-flat). The score shows a transition from a piano accompaniment in bars 12-15 to a more active melodic line in bars 16-17. Dynamics include *mf* and *f*. The double bass part is marked 'arco' in bar 16.

Example 44: *Xu Jingqing* - *CLOUD PALACE RAPID TUNE*

(bars 12-17)

The section presenting the thematic material (bars 16–23) is based on two fundamental contrasts.

The first is a tonal-modal contrast: the melodic material in bars 16–18 represents a characteristic, flowing line of the Chinese tonal-modal system (a similar type of melody also appears in *Butterfly Lovers*). In bar 19, however, material based on a Western chord (D–F♯–A) appears, presented in the form of an arpeggio.

The second aspect is a contrast in texture: the juxtaposition of a linear melody (bars 16–18) with a chordal, homophonic structure in bar 19.

The use of diverse musical materials results in a particularly rich and striking sonic character in the thematic section.

Bars 24–31 constitute a transformation of the thematic material. The musical expression of this section is closely connected with the narrative of *Journey to the West*.³⁵ This passage depicts the palaces of the immortals floating above the clouds – filled with splendour and elegance – as well as scenes of feasting and dancing by the gods in the Heavenly Palace.

In bars 32–47, the thematic material and its transformations continue to be employed; however, at the perceptual level there is a clear intensification of expression – the music develops towards increasing tension and greater expressive intensity.



Example 45: Fragment of the television series *Journey to the West* (1986 version)

³⁵ C. Huang, “On the Artistic Characteristics of Film and Television Music: The Case of the TV Series *Journey to the West* (1986 Version),” *Beauty and Time: Urban Edition*, 2015, no. 1, pp. 96–98.

Bars 48–91, through the continued use and transformation of thematic material, introduce a clear modulation that alters the overall harmonic color of the work. In comparison with the preceding passage—characterized by a bright and flowing melody—this section is distinguished by richer, more decorative harmony and a fuller texture.

The use of modulation not only expands the sonic space but also allows the same thematic material to be presented in a new tonal context, thereby avoiding monotony resulting from repetition. From the perspective of musical expression, this passage may be interpreted as a further development of the scene of the “banquet in the Heavenly Palace.”

In bar 72, a sudden change occurs in both style and musical material—the main melody shifts from the string section to the piano. The final section of the work has a distinctly virtuosic character. The piano part functions here as a display of technical capabilities and sonic effect—through a high density of notes and rapid tempo changes, the music reaches another climax. Such a solution, with the piano assuming a dominant role, also provides an effective conclusion to the entire work.

1.5.9.4 Supplementary Description

In the context of the theme *Seven Emotions and Six Desires*, the author selected this work as a representation of the emotion of Joy for two reasons. Firstly, from a sonic perspective, the composition has a bright and positive character, evoking in the listener a sense of lightness and pleasure.

Secondly, the meaning of the work itself is also significant. As the main theme music of the television series *Journey to the West* (1986 version), it accompanies the story of four protagonists who undergo eighty-one trials before attaining

enlightenment. For the author, “joy” in this context does not signify mere superficial cheerfulness, but rather a sense of fulfillment and liberation achieved after overcoming difficulties.

1.5.10 Lyrics & Music: Lin Jianxiong *FIRE DANCE UNDER THE MOON* / *TANIEC OGNIĄ POD KSIĘŻYCEM* / 月之火舞 (for mixed choir and piano)

1.5.10.1 Discussion of the Context of the Work’s Creation

FIRE DANCE UNDER THE MOON is a work for mixed choir by the Singaporean composer Jianxiong Lim, originating from his series of 12 songs for children’s choir.³⁶

The inspiration for the creation of the work was the composer’s deep fascination with fantasy literature in childhood – it constitutes a musical vision of a distant, futuristic world and its artistic projection.³⁷

The work constructs a narrative of an eschatological character: after the Earth has been devastated by war and ecological catastrophe, the surviving people turn their gaze toward the Moon, placing in it their hope for an ideal home and their desire to rebuild civilization. In this musical story, people gather on burning mountain peaks, dancing to a melody flickering like flames—their ritualized, collective action becoming a celebration of the birth and continuation of “Luna,” this reborn land. This

³⁶ J. Lim, *12 Songs for Children’s Choir*, Singapore 2018, p. 45.

³⁷ J. Lim, interview of 15 August 2020, cited in: S. Wang, *Contemporary Choral Composition in Singapore*, Singapore 2021, p. 112.

theme carries both a profound reflection on real environmental issues and a portrayal of human spiritual resilience in the search for transcendence in the face of crisis.

From the perspective of compositional techniques, *FIRE DANCE UNDER THE MOON* builds its sonic structure around the central images of “fire” and “light.” In the dynamic layer, the work evolves from delicate, barely audible sounds toward intense expression—from silence and stillness to exaltation—at times evoking a faint light in darkness, only to resound moments later as a powerful, blazing force. The composer skillfully employs contrasts and the interweaving of timbres among the voices of the mixed choir, and through the dialogue between soloist and choir, as well as the interplay of piano and percussion parts, creates a rich, multidimensional acoustic space. The introduction of percussion instruments, such as the snare drum, reinforces the rhythmic energy of the work and its ritual character, giving the “fiery melody” a tangible sonic form.

This work, combining artistic value with depth of thought, constitutes not only a musical fantasy but also a poetic reflection on the fate of humanity and the survival of civilization. In recent years, *FIRE DANCE UNDER THE MOON* has been performed by many ensembles, including the Student Choir of the Shanghai University of Finance and Economics, and has been presented on important stages such as the Shanghai Summer Music Festival. Its unique theme and richness of expression have been widely appreciated by audiences.

1.5.10.2 Presentation of the Artistic Ensembles and Principal Performers

10. *Lyrics & Music: Lin Jianxiong*

FIRE DANCE UNDER THE MOON / TANCIE OGNIĄ POD KSIĘŻYCEM / 月之火舞 (for mixed choir and piano)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

Snare drum: Lu Zhiwei

(4'36'')

1.5.10.3 Analysis of Form, Tonal Structure, and Musical Details

FIRE DANCE UNDER THE MOON is a work for mixed choir (Soprano, Alto, Tenor, Bass) with piano accompaniment and percussion instruments. The tempo marking is *Andante moderato* (≈ 80). From the perspective of the tonal-modal system, the work is based on the Chinese pentatonic scale, integrated with a modern language of choral harmony, creating a structure of “unstable tonality” that goes beyond the traditional major–minor system (as well as classical Chinese modal systems). The whole exhibits features of a contemporary choral style with a ritualistic and dance-like character.

Throughout the work, the sonic structure is built around two central images—“fire” and “dance.” Musical tension develops from the very first bar and gradually intensifies until reaching a climax in the final section of the work.

From the above analysis, it follows that both harmony and form significantly diverge from traditional models. Therefore, in analyzing the compositional details, the author focuses primarily on musical imagery and the shaping of musical atmosphere. The division into sections is based not on classical form, but on changes in musical material and transformations of sonic images.

Bars 1–16 constitute the first section of the work. The entire passage is maintained in a sonority close to A minor. In terms of expression, this fragment is characterized by a calm and gentle atmosphere. The melodic line is broadly shaped,

based mainly on stepwise motion, without large intervallic leaps, which gives the music fluidity and continuity. This manner of melodic writing creates an impression of subtle beauty and gentle flow, resembling a dance slowly unfolding in moonlight. In general, this section functions as the creation of a “musical background” for the entire composition.

Bars 17–27 constitute the second section of the work. In comparison with the first, calm and gentle passage, a clear contrast appears here both in terms of style and rhythm. From bar 17 onward, the rhythm becomes more condensed, and the musical impulse is significantly strengthened, leading to a rapid change of atmosphere. In bars 17–19, the material is based on the tones of the chord (A–C–E), which form the basis for the development of the melody through gradual upward motion, building tension and naturally leading to more pronounced material in bars 21–22.

If the first section presents the image of a delicate dance in moonlight, from this point onward the dance character of the music becomes much more pronounced. The calm and restrained atmosphere gradually transforms into a more intense and open expression, and the emotional tension increases, preparing the development in the subsequent sections of the work.

The musical score for Example 46 is presented for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score spans bars 16 to 18. The tempo is marked as ♩ = 80. The dynamics are indicated as *f* (forte) for bar 16, *mf* (mezzo-forte) for bar 17, and *mp* (mezzo-piano) for bar 18. The lyrics are: "Lu na lu na za za bah dah bah za za bah dah bah". The music features a mix of whole, half, and quarter notes, with some passages marked *cresc.* (crescendo).

Example 46: *Lyrics & Music: Lin Jianxiong - TANIEC OGNIĄ POD KSIĘŻYCEM*
(bars 16-18)

Bars 28–41 constitute the third section of the work. Bar 28 clearly serves a transitional function—on the one hand, it sustains the rhythmic tension of the preceding passage, and on the other, it introduces a momentary sense of order and breath in the musical flow. From bar 29 onward, new musical material appears, whose treatment is similar to the refrain section of *MOUNT MONI*.

For example, in bars 29–30, the music gradually builds a crescendo within a single bar, reaching a local climax, after which the dynamics suddenly drop in the following bar. This type of “build-up – release” contrast gives the music a clear sense of plasticity, variety, and pulsating energy, while simultaneously enhancing its dance-like character. Through repeated waves of dynamics, the musical tension is gradually intensified.

Bars 42–67 form the fourth section of the work. While sections 1–41 primarily emphasized the “dance” aspect, here it is enriched by an element of “cantabile,” which significantly deepens the expressive layer and the imagery of the music.

Firstly, the marking *con spirito* indicates a performance full of energy and passion, defining the overall character of this section. Secondly, both the notation and the sonic effect point to a clear change in musical material: earlier passages were based on distinct rhythmic patterns of a “dance-like” character, whereas here the melody becomes more fluid and cantabile.

For example, in bars 41–49, in combination with the text and melodic line, an image of “singing under the moon” is created. While preserving the underlying dance pulse, more continuous and developed melodic lines are introduced, allowing the elements of “singing” and “dance” to coexist and intertwine within a single section. The whole develops coherently, combining energy with lyricism and naturally leading into the next part of the work.

Con Spirito

42 =80

mf

S Let the world be filled with de - sire oh

A Let the world be filled with de - sire oh

Example 47 *Lyrics & Music: Lin Jianxiong - TANIEC OGNIĄ POD
KSIĘŻYCEM* (bars 42-43)

Bars 70–81 constitute the final section of the entire work. The marking *grandioso* gives this passage an overall monumental and solemn character. From the perspective of musical notation, numerous full homophonic chords and a relatively dense texture significantly thicken the sonic layer, resulting in a more expansive and powerful sound effect. On this basis, the musical expression gradually acquires qualities of grandeur and elevation, while the emotional tension continuously intensifies.

In this passage, various musical elements interact with one another: the percussion instruments reinforce rhythm and dynamics, the choral parts expand the sonic space, and the piano accompaniment serves a connecting and driving function in the musical progression. The superposition of multiple sound layers results in a simultaneous expansion of the music in both vertical and horizontal dimensions, leading to a strong climactic effect.

1.5.10.4 Supplementary Description

After reaching the peak of tension, the music is suddenly brought to a close, ending in a decisive and emphatic manner, which gives the whole a strong and striking conclusion.

This work serves as an encore and was not included in the thematic cycle *Seven Emotions and Six Desires*. It functions as a kind of “element of surprise,” bringing the entire concert to a close.

In the audio-visual recordings, several clear moments can be observed in which discrepancies occur between the choir and the conductor. The author presents below an analysis of the causes of this phenomenon and a reflection on it.

Firstly, the choir was very well acquainted with this work—through numerous competition performances, it had developed its own interpretative approach. Meanwhile, the author, as conductor, based his conception primarily on the musical score (rhythm and meter), without fully taking into account the ensemble’s performance practice.

Secondly, the percussion part was performed in an improvised manner. The percussionists had previously collaborated with the choir on many occasions, which meant that the choir was well familiar with their rhythmic patterns. The author, however, was not able to fully grasp these patterns within a short time. Only after analyzing the recording following the concert was he able to understand and address this issue.

As the author emphasizes, this represents his greatest weakness: despite possessing structured knowledge and experience in choral rehearsal techniques, he

lacked flexibility and quick responsiveness in a performance situation. As a conductor, he should continue to develop this ability in future practice.

It is also worth noting that the original score did not include a percussion part—its addition constitutes an innovative element. The rhythmic patterns employed are the result of the percussionists' improvisation and refer to elements of *luogu jing*, similarly to the work *WHERE THE LONG RIVER RETURNS*.

Chapter II

Summary and Reflections after the Concert

2.1 Problems Encountered During Rehearsals with the Choir

After conducting choral rehearsals, presenting the concert, and analyzing the video recordings, the author clearly concludes that the performance was not entirely successful. Particularly noticeable problems appeared in the case of the choir when working on works composed by the Polish composer. In this chapter, referring both to the rehearsal process and to structural issues within contemporary music education in China, the author describes the observed difficulties and, where possible, proposes solutions.

A detailed enumeration of all errors would be excessively extensive, and many of them share common causes. Therefore, the author focuses on several of the most representative problems, analyzing their sources and proposing appropriate methods of addressing them.

Problem 1: lack of musical awareness and lack of confidence in one's own abilities

During rehearsals of the passage from *THE DUDGEON* (bars 48–88), the choir's problems were particularly evident.

Referring to the earlier musical analysis (1.5.6), the assumptions of this passage may be summarized as follows: in terms of timbre, the composer intended the Soprano and Alto voices—performed in free meter (*tempo rubato* / free rhythm)—to imitate the sound of wind and snowstorms outside. At the same time, the Tenor and Bass voices, together with the piano part, form a melodic line based on homophonic chords, symbolizing the sobbing of the protagonist.

In terms of texture, the composer juxtaposes a flowing, recurring melody (a relatively static layer) with a descending motion of chords, creating a contrast between “static – dynamic” and “real – illusory.” As a result, the music acquires a pictorial character, depicting a scene of the protagonist weeping amidst a snowstorm.

According to this performance concept, the intended effect should consist in the simultaneous, clearly audible presence of the free melodic lines in the Soprano and Alto voices and the heavy, melancholic chords in the lower voices, which together create a musical representation of the emotion of *Sorrow*.

In rehearsal practice, however, a serious problem emerged: despite numerous demonstrations and explanations concerning performance in free meter, none of the choir members was willing to begin singing independently. As a result, the author was forced to assign specific entries to individual singers (for example, indicating particular performers to start at specific bar units). Although this solution made it technically possible to realize the passage, it undermined the original idea of “free rhythm.”

After consultation with a choral conducting lecturer from a Chinese university, the author obtained an explanation: the majority of music students and choir members in China had not previously encountered this type of performance technique. Consequently, the lack of familiarity with this concept and insufficient performance experience became the main causes of the difficulties described above.

Example 48: *Franciszek Rusek THE DUDGEON* (bars 48-51)

Example 49 *Franciszek Rusek THE DUDGEON* (bars 52-55)

In the author's opinion, the lack of musical awareness is only one of the causes of the problem. A similar situation also occurred in bar 29 of the passage corresponding to the emotion of *Sorrow*. In this case, the difficulties in performing the melody stem from additional factors.

During listening analysis, the author observed a clear "tendency to follow others" among many choir members. This means that the quality and confidence of singing do not result from the performers' individual abilities, but rather depend on the person with the highest level of score-reading competence.

For example, in the analyzed passage, when a more advanced choir member finishes performing the sequence of notes "C, D, B ♭, F♯, G" and takes a brief breath, less confident performers—no longer hearing the leading voice—immediately lose orientation and confidence. As a result, they interrupt their singing regardless of their position in the melody, leading to the emergence of "synchronized pauses" in places where a continuous, legato melodic line should occur.

This phenomenon stems from a lack of self-confidence and a strong fear of making mistakes. In the absence of a "leader," performers prefer to stop singing to avoid potential criticism rather than continue with the risk of error. Such an attitude—based on concealing one's shortcomings rather than overcoming them—leads to a deterioration in performance quality.

In conclusion, the unsatisfactory final result was the outcome of the overlap of multiple factors: lack of experience, insufficient musical awareness, and the performers' psychological insecurity.



Example 50: *Franciszek Rusek THE SORROW* (bars 29-31)

Problem 2: overly superficial score reading and shallow understanding of dynamics

Continuing the previous analysis—which focused on the performers’ awareness of their own abilities—the author now turns attention to the issue of the choir’s approach to the musical score itself. During rehearsals of the passage from *THE DUDGEON* (bars 48–88), it was also observed that the ensemble’s understanding of dynamics was overly simplified.

As indicated in the earlier analysis, the intended sonic effect of this section consists in maintaining, simultaneously, a clearly perceptible free melody in the Soprano and Alto voices and a deep, melancholic harmonic layer in the lower voices, thereby creating a musical representation of the emotion of *Sorrow*. The realization of this concept requires very precise control of dynamics.

For example, in bars 72–75, the author instructed the choir: “in this passage, the Tenor and Bass voices should execute a *poco a poco cresc.*” However, the singers interpreted the crescendo in a literal and simplified way—as an immediate increase in volume—abruptly shifting to an extreme *ff*. As a result, the sonic balance was disrupted, and the rehearsal temporarily lost coherence.

Similar situations also occurred during rehearsals of *MOUNT MONI*. Many choir members responded to expressive and dynamic markings in a schematic manner, without taking into account the musical context. Such an approach indicates a neglect of a fundamental principle—the perception of music as a coherent whole, rather than as a collection of isolated performance markings.

72

S.

A.

T. *poco a poco cresc.*

B. *poco a poco cresc.*

Pno.

p f p f sim.

Example 51: *Franciszek Rusek THE DUDGEON* (bars 72-75)

Problem 3: lack of sense of pulse and rhythm

The causes of this problem are, to some extent, similar to those discussed in Problem 2; however, its essence lies primarily in the choir members' insufficient sensitivity to meter and their inadequate understanding of musical motion.

During rehearsals of *DO NOT LISTEN*, for Example in bar 15 (“汹涌如江流”), it was observed that due to an unclear understanding of the triplet, the choir performed the three syllables as three equal quavers.

This situation reflects not only a lack of rhythmic precision, but also the neglect of one of the key elements of the work—its pulsation. In the case of *DO NOT LISTEN*, the triplet is not merely a rhythmic notation, but a crucial component shaping the overall character of musical motion. However, during rehearsals it could be observed that some performers were merely “reproducing the notes,” without developing an internal sense of rhythm or fully responding to the conductor’s guidance. As a result, the tempo of the entire work gradually slowed down.

In summary, the problems described do not stem from a single factor, but are the result of multiple overlapping elements: from the level of musical awareness, through habits of score reading, to rhythmic perception and the psychological state of performers during rehearsals. In performance practice, this leads to instability and a lack of sonic coherence, which in concert reception results in an impression of imperfection and insufficient refinement.

During the analysis, the author also observes that although many of these issues manifest at a technical level, their sources lie in deeper questions related to music education and the training of performers. Therefore, their discussion cannot be limited merely to describing the phenomena, but should also take into account their underlying causes within the context of rehearsal practice.

On the basis of the above considerations, the author proceeds to the next stage, in which—both from the perspective of a choral conductor and a music educator—proposals for solutions and directions for further work are presented, aimed at gradually eliminating similar problems in future performances.

(This analysis is based on rehearsals of *DO NOT LISTEN* conducted with the choir of Xiamen University Tan Kah Kee College.)

Analysis of causes:

The author intends to analyze the problem both from the perspective of the ensemble and from his own role as conductor.

Firstly, in the author's view, one of the key factors influencing the final outcome was the insufficient amount of rehearsal time. In practice, the primary goal of rehearsals became "completing the program," which resulted in relatively superficial work on musical details, and the most difficult passages were not rehearsed thoroughly enough.

Despite preparing a detailed rehearsal plan, during its implementation the author encountered difficulties in adapting to the actual situation of the ensemble. Insufficient flexibility and limited experience in choral work meant that it was not always possible to respond adequately to the performers' immediate needs or to modify the working strategy accordingly. As a result, part of the rehearsal time was not used optimally, which affected the overall efficiency of the process.

From the perspective of results, it can be concluded that an approach focused on "completing the program" did indeed allow the maintenance of working pace; however, this came at the expense of precision in musical expression, which in turn contributed to the problems observed during the concert performance.

Secondly, as a conductor, the author frequently used piano accompaniment during rehearsals as a means of supporting the learning of melodic material. On a general level, this solution helped the choir maintain intonation and develop an awareness of harmonic blending. However, due to certain limitations in vocal technique, in many situations the author was forced to rely on verbal descriptions of problems rather than their practical demonstration.

For example, during work on *THE DUDGEON* in bar 95, the Soprano 1 singers had difficulty reaching the appropriate pitch. The author could only advise maintaining proper vocal placement, without being able to demonstrate specific technical solutions that would have enabled a quick and effective resolution of the issue.

The image shows a musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is for bars 95 and 96 of the piece 'THE DUDGEON' by Franciszek Rusek. The key signature is one sharp (F#). The Soprano part begins in bar 95 with a triplet of eighth notes (F#, G#, A) followed by a quarter rest, then a quarter note (B) and a half note (C). The Alto part has a quarter note (F#), a quarter rest, and a quarter note (A) in bar 95. The Tenor part has a quarter note (F#), a quarter rest, and a quarter note (G) in bar 95. The Bass part has a quarter note (F#), a quarter rest, and a quarter note (E) in bar 95. In bar 96, the Soprano part has a half note (B) and a half note (C). The Alto part has a quarter note (F#), a quarter note (G), and a quarter note (A). The Tenor part has a quarter note (F#), a quarter note (G), and a quarter note (A). The Bass part has a quarter note (F#), a quarter note (G), and a quarter note (A). A double bar line is at the end of bar 96.

Example 52: *Franciszek Rusek THE DUDGEON* (bars 95-96)

A similar situation also occurred during rehearsals of *FROZEN SYMPHONY*. While working on bar 17, the viola section slowed down due to the lack of properly developed bowing articulation (bowing technique) and fingering.

Only with the assistance of Dr. Ye Youlin was it possible to establish appropriate technical solutions in terms of bowing and fingering, which allowed the correct rhythm to be restored and the rehearsal to proceed smoothly.



Example 53: *Music: Chen Zhiyi Arrangement: Gao Tianchang - FROZEN SYMPHONY* (bars 16-20)

From the perspective of the artistic ensemble:

Deficiencies in musical awareness are, to some extent, related to the current model of choral education in China. Contemporary choral practice indeed shows a tendency toward multidirectional development; however, this “diversity” often remains superficial, manifesting primarily at the level of stage form. At the same time, in recent years an increasing focus on meter and rhythm can be observed. While this contributes to greater ensemble cohesion and stage effect, it often comes at the expense of systematic training in fundamental skills, the development of aesthetic awareness, and the cultivation of proper musical thinking.

In rehearsal practice, the author observed a fairly common phenomenon: the primary goal of ensemble work is usually the preparation of a specific piece for

performance—through intensive rehearsals within a limited time frame, leading to a stage-ready result, often with competitions or presentations in mind. In such a model, the systematic development of basic skills is pushed into the background. Long-term functioning within this system may lead to a situation in which ensemble development becomes oriented exclusively toward the final result, while the level of performance competence develops unevenly. As a consequence, choral singing ceases to be a passion and begins to be perceived as an obligation.

As for the insufficient level of skills, this is also related to the current system of admission to music studies. Many choir members are music students; however, some of them demonstrate weak foundations and a lack of patience in working on music. This results from the fact that some candidates begin their musical education relatively late and prepare for entrance examinations in an accelerated manner, often in private training centers. Within a short time, they master individual, demanding pieces, which allows them to pass the exams, but does not provide solid foundations.

It is not uncommon for students who have not yet mastered elementary technical exercises (e.g., at the level of Czerny's etudes) to undertake the study of demanding works by Chopin. Although this demonstrates determination, such a method of training leads to superficial development. During their studies, some focus primarily on obtaining a diploma, without deeper interest in music and without the patience necessary for working on a musical work. This, in turn, creates difficulties for choral conductors and slows down the rehearsal process.

Moreover, fundamental musical and theoretical concepts (such as the understanding of triplets) should be mastered at earlier stages of education. In the case of students trained in an accelerated manner, deficiencies in this area are clearly visible, forcing academic teachers to return to elementary material and thereby delaying the realization of the curriculum.

Insufficient theoretical and technical preparation was also reflected in concert practice. With limited rehearsal time and a demanding repertoire, despite the full commitment of the performers, difficulties arising from basic deficiencies were

evident: unstable intonation, imbalanced proportions between voices, and insufficient emotional expression.

A particularly significant issue was the lack of developed “choral thinking.” Excessive dependence on the conductor’s instructions and piano accompaniment meant that improvements achieved during one rehearsal did not persist in subsequent ones—the same problems reappeared, significantly hindering the working process.

2.1.1 Proposed Solutions and Action Plan

In this section, based on the previously analyzed causes and identified problems, the author presents proposed solutions and guidelines both in terms of rehearsal practice and music education.

From the perspective of the choral conductor:

First and foremost, regarding the clearly observable “tendency to follow others,” its primary cause is the insufficient level of score-reading and sight-reading skills among choir members. The key direction for addressing this issue should be the systematic development of these fundamental competencies.

In rehearsal practice, a two-stage approach may be applied: Firstly, reduce the frequency of using piano accompaniment and increase control over individual voices through individual checking. This will compel choir members to take greater responsibility for their own parts and gradually rely more on their own hearing and solfège skills.

Secondly, after mastering the melodic material, a change in choir formation may be introduced—mixing voices from different sections. This not only makes passive following more difficult but also fosters the development of independence and the ability to orient oneself within the harmonic structure.

In working on dynamics and expressive markings, reliance solely on verbal, abstract explanations should be avoided. More effective is the use of demonstration and comparative exercises. For example, when working on a crescendo, specific bar segments can be designated in which dynamics gradually increase, and this can then be demonstrated in performance. Additionally, the use of rehearsal recordings allows choir members to confront their own perception with the actual sonic result, thereby developing their auditory awareness.

In the case of problems related to rhythm, pulse, and limited musical awareness, a common cause is insufficient diversity in the repertoire encountered by the choir. It is therefore necessary to move away from the established model in which a small number of works is rehearsed over an extended period. The conductor may introduce more varied musical material, and even use selected fragments as warm-up exercises, thereby broadening the ensemble's performance experience.

From the conductor's own perspective, it is also necessary to develop demonstration skills and diversify working methods. In the case of more complex technical issues, practical demonstration should be used whenever possible, rather than relying solely on verbal explanation. Furthermore, greater flexibility in conducting rehearsals is essential—adapting strategies to the current condition and needs of the ensemble, rather than rigidly adhering to a pre-established plan.

From the perspective of the educator:

In the present concert, the works composed by the Polish composer were not performed by the choir in a fully satisfactory manner. At the root of this problem lies an incomplete understanding of the idea of genuine “musical diversity” within the current system of choral education in China. As previously noted, practical familiarity with international and multi-stylistic music within the choral environment remains limited.

In common understanding, “choral music” is often reduced to works based on traditional poetry or a specific historical aesthetic, performed a cappella or with

simple accompaniment. As a result, it becomes difficult to imagine and understand phenomena such as free rhythm. The persistence of such a mindset—both among choir members and future musicians—may limit the development of intercultural dialogue and hinder the openness of Chinese music to new forms of expression.

To overcome this pattern, it is necessary to gradually build a more open and multi-layered system of choral education.

Firstly, in terms of curriculum content, students' exposure to repertoire representing different styles and historical periods should be increased. This will allow for the gradual development of the ability to understand diverse musical languages, rather than remaining confined to a single type of repertoire. It is also worthwhile to introduce excerpts with irregular meter, complex textures, or specific timbral characteristics, so that students become accustomed to a variety of expressive means from an early stage of training.

Secondly, in terms of teaching methods, it is necessary to move away from a model focused exclusively on preparing a specific piece, toward a balance between repertoire work and the systematic development of competencies. This involves allocating part of the time to practicing fundamental skills such as sight-reading, rhythmic sense, and harmonic hearing. Although the effects of such work may not always be immediately visible on stage, they are crucial for the long-term artistic level of the ensemble.

Furthermore, it is important to cultivate an open aesthetic attitude. Through listening, analysis, and discussion of works from different cultures, students can gradually develop an awareness of the diversity of musical expression. Only on this basis is it possible to develop the ability to independently understand and adapt to new musical styles.

In general terms, the development of choral education should not be subordinated solely to short-term performance results. Much more important is the long-term cultivation of competencies, musical awareness, and aesthetic experience. Only through appropriate adjustment of pedagogical principles and working methods

can the observed problems be gradually reduced and solid foundations for future choral practice be established.

In this chapter, the author does not focus on individual performance cases, as—according to him—difficulties such as “lack of progress in rehearsals” or “insufficient performance level” are merely symptoms of deeper problems. Of course, on a practical level, the simplest solution is to increase rehearsal time, which allows for gradual improvement in intonation or stabilization of rhythm.

However, such an approach addresses only immediate issues and does not prevent their recurrence. Therefore, the author believes that the key task of a conductor is not merely to eliminate individual errors, but to build a coherent and effective system of ensemble work.

As has been emphasized repeatedly, choral singing is a complex musical practice, the outcome of which depends both on the individual abilities of performers and on the quality of cooperation between the conductor and the ensemble, as well as on the effectiveness of the entire rehearsal process.

The author plans in the future to work as a choral conductor at a Chinese university and intends to implement the above-mentioned solutions in his pedagogical practice.

Summary

In terms of repertoire selection, the concert program is highly diverse—it includes both original works and arrangements, as well as new compositions created on the basis of existing musical material. These stylistically varied and culturally wide-ranging works are unified around the central theme of *Seven Emotions and Six Desires*.

For me, creating such a concert was both an innovation and a challenge. Faced with works of different styles, composed by various composers, I, as a choral conductor, had to consider how to interpret their musical language, and—given the limited time and the extensive scope of tasks—how to assist the choir in realizing these works so that the concert could be presented as a coherent whole. These considerations accompanied me throughout the entire process.

During this process, I encountered many difficulties. For example, during rehearsals of *THE SORROW* by the Polish composer, the challenge was how to enable a choir unfamiliar with the concept of “free meter” to express it; similarly, while working on *DO NOT LISTEN*, it was necessary to adapt the rehearsal plan to different choral ensembles. Fortunately, thanks to the support of professors as well as the entire artistic and organizational team, the concert ultimately concluded with relative success. This demonstrates the possibility of exchange and integration between Eastern and Western cultures and their joint development, and also provides a certain reference for those who may wish to undertake similar projects in the future.

Due to the complexity and diversity of the musical material, the author had to devote considerable space to explaining the origins of the concert project and the sources of creative inspiration. In fact, the chapters included in this “description of the artistic work” largely overlap with the assumptions presented in the first chapter of the dissertation. The author intends to base the study on detailed and in-depth musical analysis as a theoretical foundation, and in the second chapter to discuss how these

assumptions were implemented step by step in artistic practice. In the third chapter, following the concert, the author plans to analyze its shortcomings, identify common features of the problems encountered, propose solutions, and finally provide a summary and reflection. The issue of “identifying problems and proposing solutions” has also been addressed in the present “description of the artistic work.”

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Appendices

This chapter includes: information about the composers, the concert poster, the date and venue of the concert, as well as the attached audio-visual recording of the artistic work – the doctoral project (USB drive).

Appendix I. Notes on the Composers

Composer: Gao Tianchang

Gao Tianchang was born in Qingdao, Shandong Province, China. From an early age, he demonstrated a strong interest in music. He completed his undergraduate studies at Shandong Normal University, where he systematically studied compositional theory and techniques under the guidance of Professor Luan Jia.

During his studies, he worked intensively, composing numerous works of diverse themes and styles, and received multiple composition awards at the provincial level in Shandong. His achievements reflect a solid technical foundation and considerable artistic potential.

Thanks to rigorous academic training and a strong compositional background, his works gradually gained recognition among professionals in the field, with several being highly appreciated in performances both within and beyond the university environment. Gao Tianchang places great emphasis on integrating traditional compositional techniques with a modern musical language, continually exploring individual means of expression. Through sustained academic development and creative practice, he has gained broad recognition within the local academic community, laying a solid foundation for his future musical career.

In 2024, Gao Tianchang began his doctoral studies in South Korea.

His major achievements include:

- First Prize in the Composition Category at the Skills Competition of Shandong Normal University (2019),
- First Prize in the Original Music Competition held in celebration of Korean Language Day (2025).

In addition, he has served as a technical consultant for music production in several film projects in China.



Example 54: Gao Tianchang (高田昌)

Composer: Franciszek Rusek

Composer, music theorist, presenter, and publicist.

In 2024, he completed his undergraduate studies in Composition and Music Theory at the Stanisław Moniuszko Academy of Music in Gdańsk, where he studied composition under the supervision of Dr. Marek Czerniewicz. He is currently continuing his education at the master's level at the same institution.

He has refined his compositional technique through participation in composition workshops, and his works have received recognition in various competitions. His primary field of artistic activity is choral music. In his compositional explorations, he draws inspiration from diverse soundscapes, mysticism and contemplation, as well as Japanese Zen aesthetics.

In addition to his compositional work, he is also active as a concert presenter and host of artistic events. He is engaged in organizing musical life at his home institution. Since 2023, he has served as Chair of the Artistic and Scientific Student Association of the Faculty of Conducting, Composition, and Music Theory. He has coordinated events such as the recurring Film Music Concert Series and the National Academic Conference *“Ideas of Music – Ideologies in Music.”*

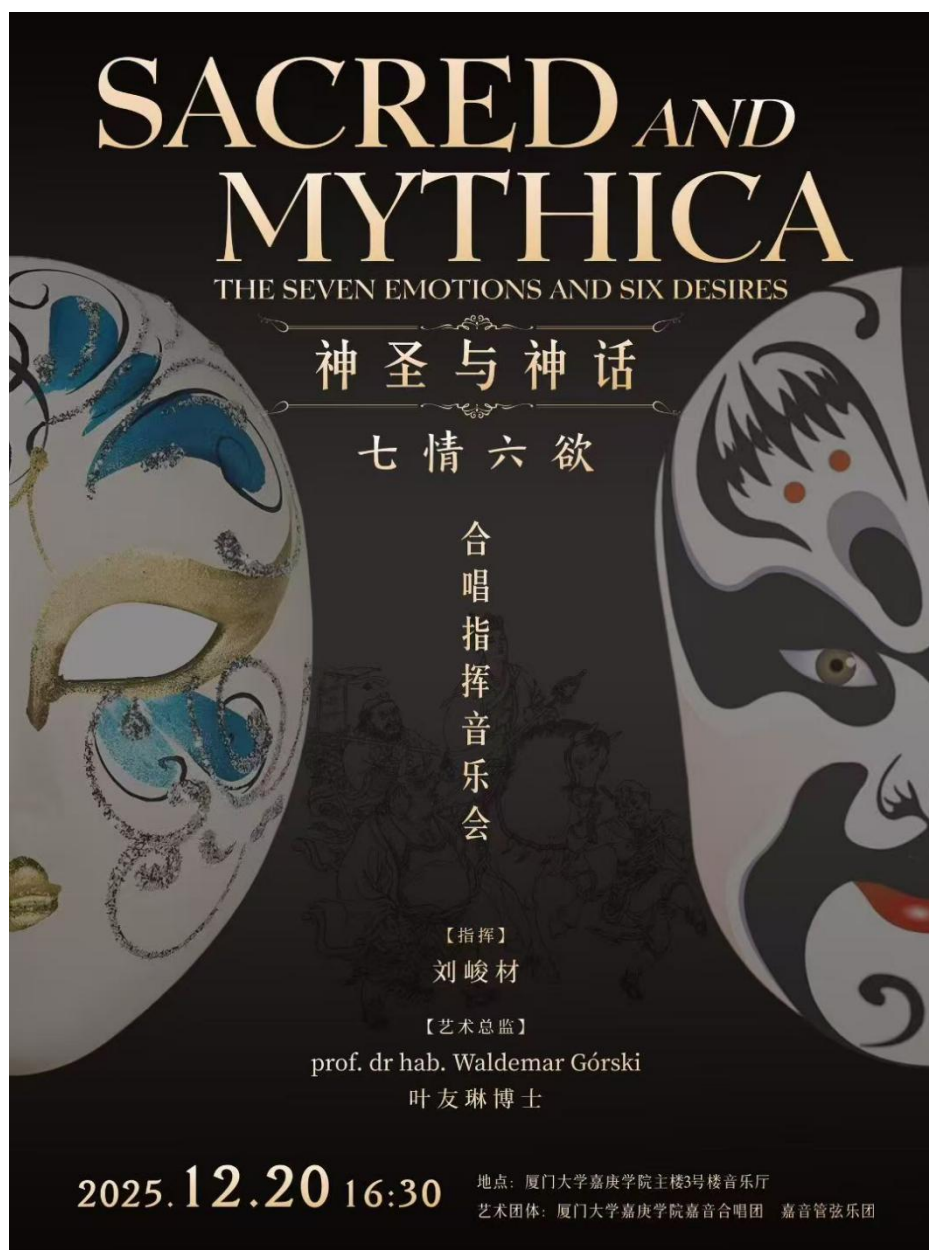
He regularly presents the results of his research in music theory at national academic conferences. His research focuses on inspirations drawn from Far Eastern cultures and on the musical representation of natural phenomena.

His interests also include music editing and choral singing—he performs with the choir 441 Hz and the vocal ensemble Tuzin.



Example 55: Franciszek Rusek

Appendix II. Concert Poster, Date, and Venue of the Event



Example 56: Concert Poster

Concert date: 20 December 2025, 16:30

Venue: Concert Hall, Building No. 3, Xiamen University Tan Kah Kee College

Appendix III . audio-video recording of the artistic work – doctoral dissertation (USB drive)

I. DOCTORAL DISSERTATION – ARTISTIC WORK

1. *Liu Juncai - VOICE / GŁOS / 声* (for mixed choir and percussion)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Chinese drums: Xie Yufeng

Tubular bells: Mu Jingxiang

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

(5'26'')

2. *Franciszek Rusek - THE SORROW / SMUTEK / 哀伤* (for mixed choir a cappella)

Conductor: Liu Juncai

Reciter: Ye Youlin

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

(5'53'')

3. *Music: Masyy (Lyrics: Lv Yanwei) Arrangement: Gao Tianchang, Liu Juncai*

MOUNT MONI / GÓRA MONI / 莫尼山 (for mixed choir and piano)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College (6'25'')

4. *Music: Zhai Jinyan (Lyricist: Feng Ji) Arrangement: Liu Juncai*

WHERE THE LONG RIVER RETURNS / GDZIE RZEKA PŁYNIE DO SWOJEGO KOŃCA / 长河归处 (for mixed choir, piano and percussion)

Conductor: Liu Juncai

Piano accompaniment: Xie Qingzhi

Chinese drums: Xie Yufeng

Cymbals: Mu Jingxiang

Snare drum: Lu Zhiwei

Choir: Project ensemble formed by the Choir of the Musicians Association of Siming

District, Xiamen and the Jiayin Choir of Xiamen University Tan Kah Kee College

(5'02'')

5. *Lyrics & Music: Feng Ji / Wang Xinghe Arrangement: Gu Zijun*

DO NOT LISTEN / NIE SŁUCHAJ / 勿听 (for mixed choir and piano)

Wersja 1:

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

Wersja 2:

Conductor: Liu Juncai

Piano accompaniment: Li Yixiao

Choir: Project ensemble composed of Chinese international students

(9'16'')

6. *Franciszek Rusek - THE DUDGEON / OBURZENIE / 悲愤* (for mixed choir and piano)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College (7'29'')

7. *Music: Juno Reactor, Don Davis (Lyrics: Ben Watkins) Arrangement: Gao Tianchang*

SHORE OF THE HEART / WYBRZEŻE SERCA / 心岸 (for mixed choir and piano)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

(3'49'')

8. *Music: Chen Zhiyi Arrangement: Gao Tianchang*

FROZEN SYMPHONY / ZAMARZNIĘTA SYMFONIA / 冰封交响曲 (for mixed choir, piano and symphony orchestra)

Conductor: Liu Juncai

Piano accompaniment: Yang Zhiyu

Chinese drums: Xie Yufeng

Glockenspiel: Mu Jingxiang

Snare drum: Lu Zhiwei

Orchestra: Youth Chamber Orchestra of the Musicians Association of Siming District, Xiamen

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

(6'42'')

1.5.9 *Xu Jingqing - CLOUD PALACE RAPID TUNE / DŹWIĘKI WIOSNY W NIEBIAŃSKIM PAŁACU / 云宫迅音* (for string orchestra and piano)

Conductor: Liu Juncai

Piano accompaniment: Yang Zhiyu

Orchestra: Youth Chamber Orchestra of the Musicians Association of Siming District, Xiamen

(3'52'')

10. *Lyrics & Music: Lin Jianxiong*

FIRE DANCE UNDER THE MOON / TANIEC OGNIĄ POD KSIĘŻYCEM / 月之火

舞 (for mixed choir and piano)

Conductor: Liu Juncai

Piano accompaniment: Lin Huihui

Choir: Jiayin Choir of Xiamen University Tan Kah Kee College

Snare drum: Lu Zhiwei

(4'36'')

II. Description of the artistic work (in Polish and in English)

III. Scores of the works performed during the concert

IV. Texts of the works