



The analytical approaches about tonality and atonality
— via the analysis of the Coda Lullaby of Jian-er Zhu's

Symphony No.9

Guang-rui Lu

Abstract:

The Coda Lullaby of Chinese composer Jian-er Zhu's Symphony No.9 is not a common Lullaby song although it has some lullaby song characteristics. This lullaby has been endowed with some property of symphony and has recomposed the nature, the function and the history of lullaby song, by means of some innovating techniques by composer Zhu (1922-, a famous contemporary Chinese symphonist). The paper reviews the complex contents in the former three movements in this text, analyzes the connotation of lyric, the theme writing of the core tone, the music form and structure, the texture of four arrangements and the colored harmony. Finally, this paper points out: this Coda Lullaby reveals composer Zhu's great heart, his care for human and his optimism. This is not only the sublimity of his consciousness of misery and critique but also the real subject in the former three movements. This lullaby has proved that combining the music of tonality and atonality has high aesthetic value.

Key words: analytical approaches Chinese composer Jian-er Zhu Symphony No.9
Coda Lullaby

Brief introduction of the author:

Professor Guang-rui Lu, male, (born on 1955-) Music Department, Jimei University, Xiamen, China.

Member of International Musicological Society (IMS)

Member of Chinese Musician's Society

Director of Music theory of XiaMen Musician's Association

Teaching Area: • West musical history • Musical form and analysis • The enjoyment of music

Research: • Musical philosophy and aesthetics • west and Chinese musical history

Interests: • Music education • Musical analysis • Violin