

DOI: 10.5281/zenodo.20165002

# A COMPREHENSIVE STUDY ON THE FUSION OF ANCIENT CHINESE MUSICAL ELEMENTS AND MODERN MUSICAL TECHNIQUES: A CASE STUDY OF WEN DEQING'S HIGH MOUNTAINS AND RUNNING WATER

Yun Liu<sup>1\*</sup> and Wisuwat Pruksavanich<sup>2</sup>

<sup>1</sup>DM candidate, College of music, Mahidol University, Bangkok, Thailand, 73170, Email:  
Liuyun20161217@163.com Orcid ID: 0009-0007-7555-1893

<sup>2</sup>Assistant Professor, College of music, Mahidol University, Bangkok, Thailand, 73170, Email:  
georgesaxophone@gmail.com Orcid ID: 0009-0005-6202-1098

Received: 05/12/2025  
Accepted: 03/02/2026

Corresponding Author: Yun Liu  
(Liuyun20161217@163.com)

## ABSTRACT

*This study investigates the integration of ancient Chinese musical elements with contemporary Western compositional techniques, centering on Wen Deqing's High Mountains and Running Water for alto saxophone and wind ensemble. Focused on the cross-cultural convergence of guqin aesthetics and saxophone performance practice, the research deciphers how the composer embeds traditional Chinese mathematical philosophy—specifically the Luo Shu and Lun Jiu Sequences—into Western musical structural logic. It systematically analyzes the application of saxophone extended techniques (altissimo, slap tongue, multiphonics, overtone, and glissando) in simulating the guqin's timbral nuances and performance idioms. The analysis suggests a possible mechanism of 'cultural-structural translation' in cross-cultural musical creation, construct a technical framework for saxophone to emulate guqin timbre, and propose a new paradigm for the modern transformation and international dissemination of traditional Chinese music.*

---

**KEYWORDS:** Wen Deqing; High Mountains and Running Water; Guqin; Modern Compositional Techniques; Saxophone Extended Techniques; Sino-Western Musical Fusion.

---

## 1. INTRODUCTION

### 1.1. Research Background and Significance

Amidst the deepening of global cultural exchange, the fusion of Chinese and Western music has emerged as a pivotal direction in contemporary musical creation. The saxophone, a quintessential modern Western instrument, has gradually evolved into a vital medium for interpreting traditional Chinese musical elements. However, the in-depth integration of its performance system with *guqin* culture—an embodiment of Chinese literati music—remains in an exploratory phase.

Wen Deqing's *High Mountains and Running Water* (2024) for alto saxophone and wind ensemble stands as an important work in this domain. Drawing on the eponymous classic *guqin* piece, the composition innovatively applies "Numerical-Control Thinking" derived from the Luo Shu and Lun Jiu Sequences to govern musical structure. It employs saxophone extended techniques to reconstruct the *guqin*'s timbre and artistic conception, transcending the superficial borrowing of traditional elements to achieve an organic synthesis of Chinese cultural connotations and Western modern compositional logic.

By taking this work as a case study, this research explores the fusion pathway of ancient Chinese musical elements and modern techniques. It not only enriches the theoretical discourse on cross-cultural musical creation but also provides practical guidance for the performance and teaching of saxophone works infused with Chinese cultural characteristics.

### 1.2. Research Questions and Objectives

#### 1.2.1. Research Questions

1. How does Wen Deqing construct the musical structure of *High Mountains and Running Water* through the Luo Shu and Lun Jiu Sequences, realizing the integration of traditional Chinese mathematical philosophy with Western modern compositional logic?
2. What specific saxophone extended techniques are employed in the work to simulate the *guqin*'s timbre, performance techniques, and artistic conception, and how is the accurate "cultural translation" between the two instruments achieved?
3. What is the internal mechanism of cross-cultural fusion between ancient Chinese *guqin* music and modern Western saxophone music in the work, and what insights does it offer for the modern transformation of traditional Chinese music?

#### 1.2.2. Research Objectives

1. Analyze the application of the Luo Shu and Lun Jiu Sequences in the work's pitch organization, rhythmic control, and structural construction, clarifying the logical connection between Numerical-Control Thinking and the expression of the *High Mountains and Running Water* artistic conception.
2. Systematically collate the saxophone extended techniques used to emulate the *guqin* in the work, construct a corresponding technical system, and provide targeted performance guidance.
3. Reveal the core connotation and realization pathway of Sino-Western musical fusion in the work, offering theoretical and practical references for the international dissemination of traditional Chinese music.

### 1.3. Conceptual Framework and Research Methods

This section explains the analytical procedures and research methods used in this study. The research includes score analysis, identification of numerical sequences, performance verification experiments, and cross-cultural comparison.

#### All steps are carried out clearly and concretely:

1. Based on Western musical form analysis theory and Chinese traditional musical aesthetics, this study decodes the work's structural logic and compositional techniques. Numerical sequences are identified through detailed score reading, phrase analysis, and structural calculation.
2. Through practical performance experiments, this study verifies the feasibility and expressive effects of saxophone extended techniques in simulating *guqin* timbre. Performance verification is completed through actual playing tests, audio recording, and timbre comparison.
3. From the perspectives of timbral characteristics, performance techniques, and aesthetic connotations, this study compares and analyzes the cross-cultural fusion mechanism of the *guqin* and saxophone, as well as traditional Chinese music and Western modern music.

## 2. CULTURAL AND PHILOSOPHICAL FOUNDATION: LUO SHU, LUN JIU, AND GUQIN AESTHETICS

### 2.1. Core Connotations, Origins, And

**Compositions of the Luo Shu and Lun Jiu Sequences**

As the earliest magic square in ancient Chinese mathematics, the Luo Shu is deeply intertwined with ancient Chinese myths, legends, and philosophical

thoughts—it is traditionally believed that Yu the Great obtained this diagram while controlling floods along the Yellow River, with relevant records and illustrations documented in classic texts such as the I Ching and Shang Shu<sup>1</sup>.

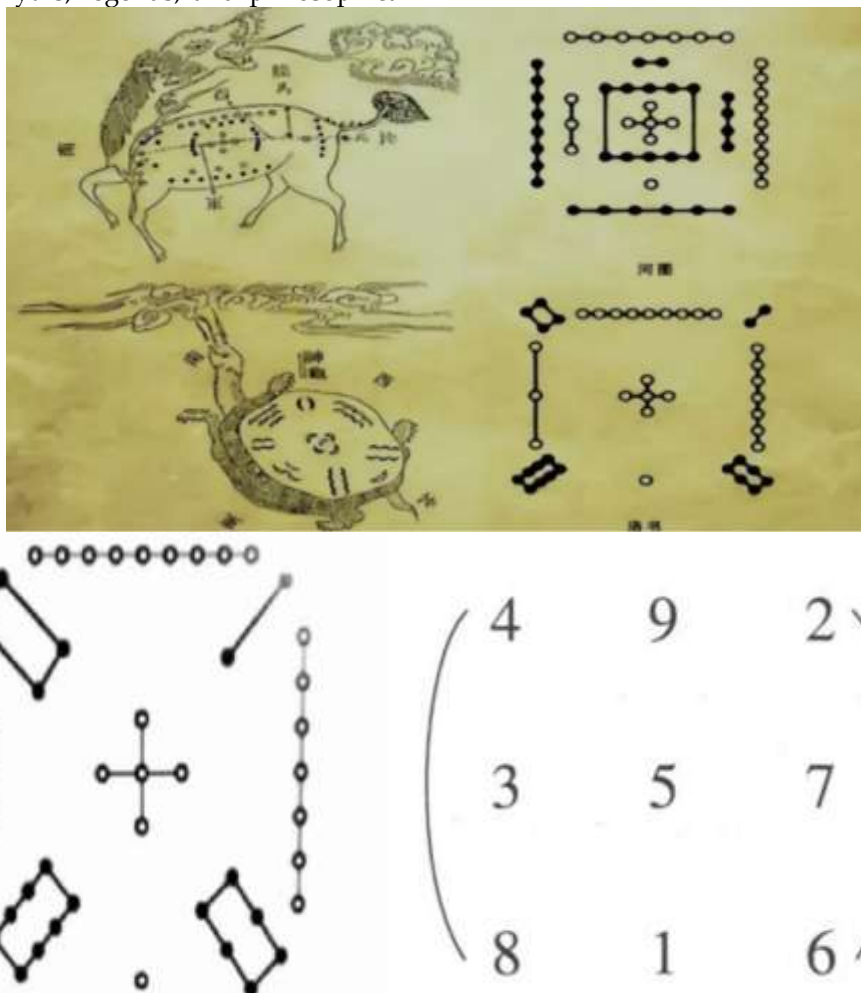


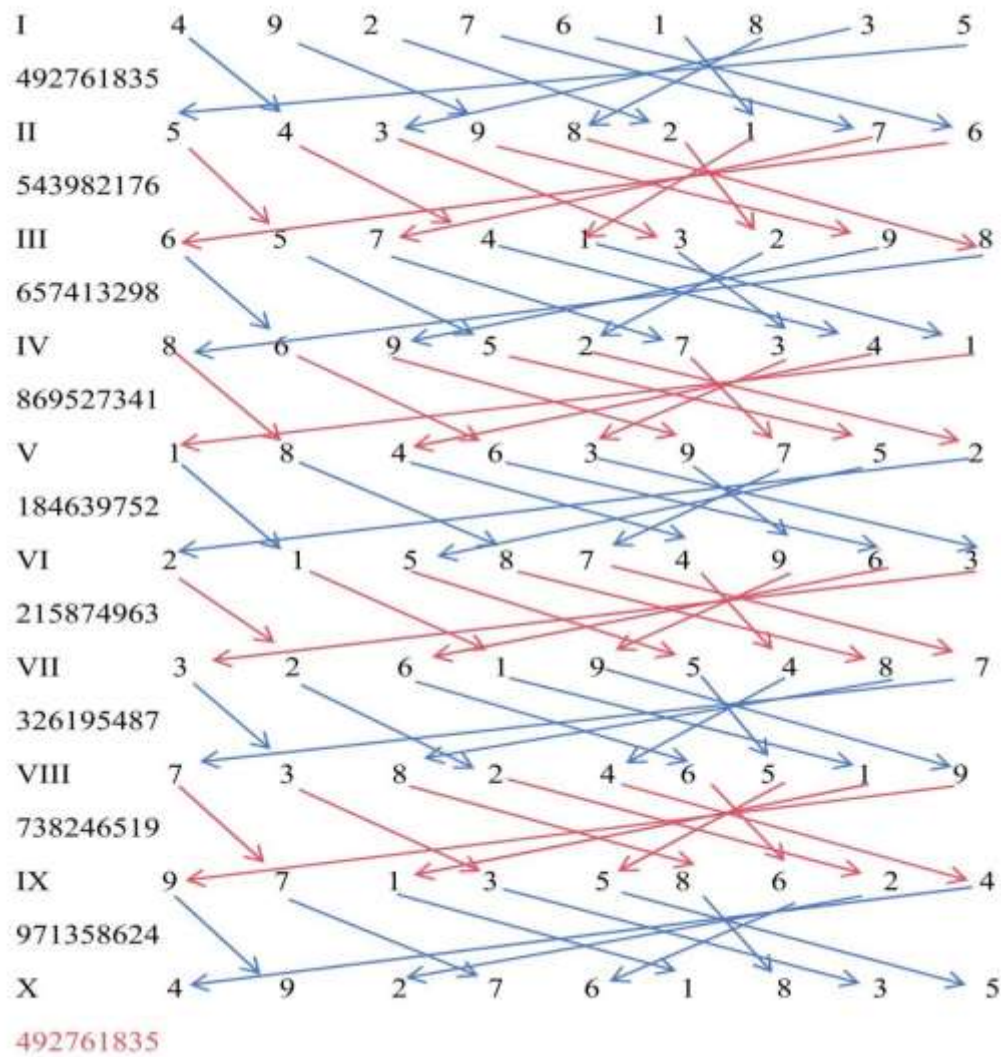
Figure 1: Luo Shu Sequences.

This structure embodies two core philosophical connotations: first, the sum of numbers in each row, column, and both diagonals equals 15, reflecting the concept of "balance and harmony"; second, it distinguishes between odd numbers (representing heaven and Yang) and even numbers (representing earth and Yin), manifesting the traditional Chinese thought of "Yin-Yang dualism".

Building on the numerical logic of the Luo Shu, Wen Deqing innovatively developed the Lun Jiu Sequence as an original compositional technique. Its

generation follows two core rules: first, performing "clockwise rotation returning to the center" on the Luo Shu matrix; second, extracting numbers in a "right-left alternating" manner to derive new sequences. Through this fixed logical deduction, a total of 9 sets of non-repetitive 9-digit sequences are generated, with the 10th set reverting to the original linear sequence of the Luo Shu, forming a closed circular system of "nine rotations and one cycle" – hence the origin of the name "Lun Jiu".

<sup>1</sup> Feng Qiyong, ed., A Comprehensive History of the Origin and Spread of Hetu and Luoshu (Shanghai: Shanghai Ancient Books Publishing House, 2018), 62.



<p>492761835</p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> <p>543</p> <p>↓</p> <p>769</p> <p>128</p> </div> <p>I</p>	<p>543982176</p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> <p>657</p> <p>↓</p> <p>984</p> <p>231</p> </div> <p>II</p>	<p>657413298</p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> <p>869</p> <p>↓</p> <p>415</p> <p>372</p> </div> <p>III</p>
<p>869527341</p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> <p>184</p> <p>↓</p> <p>526</p> <p>793</p> </div> <p>IV</p>	<p>184639752</p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> <p>215</p> <p>↓</p> <p>638</p> <p>947</p> </div> <p>V</p>	<p>215874963</p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> <p>326</p> <p>↓</p> <p>871</p> <p>459</p> </div> <p>VI</p>
<p>326195487</p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> <p>738</p> <p>↓</p> <p>192</p> <p>564</p> </div> <p>VII</p>	<p>738246519</p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> <p>971</p> <p>↓</p> <p>243</p> <p>685</p> </div> <p>VIII</p>	<p>971358624</p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> <p>492</p> <p>↓</p> <p>357</p> <p>816</p> </div> <p>IX</p>

Figure 2: Lun Jiu Sequence.

Distinct from Western six-number sets, the *Lun Jiu* Sequence not only possesses rigorous numerical logic but also integrates the traditional Chinese philosophical concept of "circulation and the unity of heaven and man". It serves as the core carrier of the composer's "Numerical-Control Thinking", enabling systematic control over musical parameters such as pitch, rhythm, meter, and texture.

### 2.2. Aesthetic Core and Technical Characteristics of Guqin Music

As "literati music", the *guqin* is a core carrier of traditional Chinese musical aesthetics<sup>2</sup>, pursuing the realm of "the unity of heaven and man" and "rich meaning in sparse sounds". Its music is characterized by linear melody and timbral layering, with core performance techniques including right-hand plucking (*gunfu*, *bola*, etc.) and left-hand pressing (*yin*, *nao*, *glissando*, etc.), and three typical timbres: open strings, pressed tones, and overtones.

The classic *guqin* piece *High Mountains and Running Water* employs techniques such as *gunfu* (rapid rolling and sweeping), overtones, and *glissando* to depict the imagery of towering mountains and flowing water, embodying the aesthetic connotations of Chinese literati music such as "emptiness and tranquility" and "negative space". These aesthetic characteristics and technical elements serve as the core source of ancient Chinese musical elements in *Wen Deqing's* creation.

### 2.3. Wen Deqing's Creative Concept of Sino-Western Fusion

As a composer with dual Chinese and Western cultural backgrounds, *Wen Deqing's* creative core lies in the structural translation of traditional Chinese

culture into modern musical language. He abandons the superficial borrowing of traditional musical motifs, instead deconstructing traditional Chinese philosophy, calligraphy, painting, and *guqin* culture into measurable musical parameters (pitch, rhythm, timbre) and integrating them into Western modern compositional techniques such as pre-composition and extended instrumental techniques.

In *High Mountains and Running Water*, this concept is manifested in the integration of "Luo Shu-Lun Jiu numerical logic" with Western ternary form/sonata form, and the correspondence between "*guqin* timbre and techniques" and saxophone extended techniques, achieving a profound fusion of Eastern aesthetics and Western musical expression.

## 3. MUSICAL STRUCTURE AND COMPOSITIONAL TECHNIQUES: NUMERICAL-CONTROL THINKING IN HIGH MOUNTAINS AND RUNNING WATER

### 3.1. Structural Framework: Fusion Of Western Form and Chinese Numerical Logic

The overall structure of *High Mountains and Running Water* adopts Western ternary form (exposition-development-recapitulation) while implicitly incorporating sonata form thinking, with the two imageries of "high mountains" and "running water" corresponding to the primary and secondary themes of sonata form. Unlike traditional Western works, the composer uses the Luo Shu and Lun Jiu Sequences to control structural evolution and changes in musical parameters, forming the structural characteristic of "sensory expression within a rational framework".

**Table 1: The Ternary Form Structure and Sonata Characteristics of High Mountains and Running Water.**

The Ternary Form Structure and Sonata Characteristics of <i>High Mountains and Running Water</i>									
Main Section		First Section		Second Section			Recapitulation Section		Coda
		I	II	I	II	III	I	II	
Measure	b.1-14	b.15-58	b.59-65	b.66-82	b.82-149	b.150-174	b.175-198	b.199-211	b.207-211
Main Material	Mountain Materials of Noise and Breath Sounds	Running Water Materials	Running Water Materials I	Introductory Material	Combination of Mountain and Running Water Materials	Cadenza	Mountain Materials	Running Water Materials (Transposed)	Mountain material: noise and air sounds
Main Timbre	Wind instruments, percussion air/noise effects	Saxophone Multiphonic slap-tongue	Saxophone harmonics imitating the <i>guqin</i>	Wind instruments – air sounds	Saxophone Multiphonic in dialogue with the orchestra	Saxophone solo	Saxophone Multiphonic slap-tongue	Saxophone harmonics imitating the <i>guqin</i>	Orchestral air/noise +saxophone harmonics

<sup>2</sup> Wang Tingting, "Research on the Performance Space of Chinese Traditional Instruments – Taking Guqin Art as an Example" (PhD diss., Xi'an University of Architecture and Technology, 2019).

Musical Intention	Visualization of the mountain image	Presentation of Running water material	Development of Running water material	Mountain imagery	Orchestra-as-mountain, solo-as-flowing-water, many dialogues	Saxophone imitating guqin sonorities	Presentation of Running water material	Development of Running water material	Mountain imagery
-------------------	-------------------------------------	--	---------------------------------------	------------------	--	--------------------------------------	--	---------------------------------------	------------------

**3.2. Core Applications of the Luo Shu and Lun Jiu Sequences**

The Luo Shu and Lun Jiu Sequences permeate the entire work, enabling precise control over musical elements from macro structure to micro details:

1. Rhythmic and metric control: Numerical values in the sequences correspond to note

quantities, rest durations, and meter changes. For example, in bars 59-65, meter changes follow the logical order of the Lun Jiu Sequence (4-9-2-7-6-1-8-3);

*Example picture of The Control of Time Signatures by the Lun Jiu Sequence (saxophone key b.59-65)*

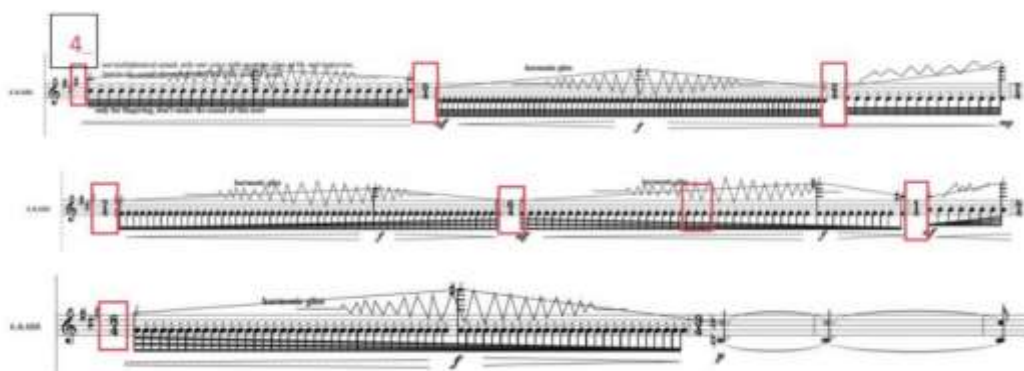


Figure 1: The Control of Time Signatures by the Lun Jiu Sequence, Bars 59 To 65.

*Example Picture of the Control of Metric Variation by the Lun Jiu Sequence*

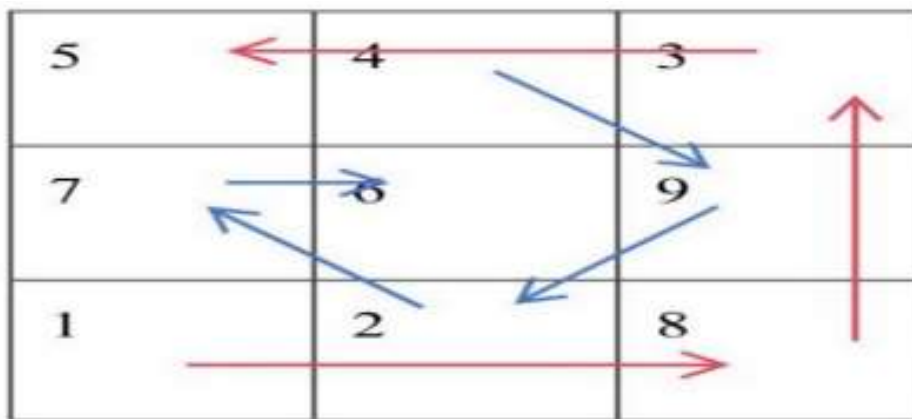


Figure 2: The Control of Metric Variation by the Lun Jiu Sequence.

Pitch and texture control: Sequences are divided into three-digit units (horizontal 357, diagonal 258, vertical 591) to govern pitch grouping and wind ensemble texture layout, forming the interweaving of multiple voices and simulating the layered timbre of

the guqin;

*Example Picture of High Mountains and Running Water Full Score*



2. Transform the *guqin's* linear melody into the layered texture of the saxophone and wind ensemble, using timbral contrasts between solo and ensemble to simulate the dialogue between the *guqin's* single notes and lingering sounds;
3. Reconstruct the classic imagery of the *guqin* piece through musical texture design—for instance, using ascending and descending runs of the wind ensemble to shape "mountain peak" imagery, and rapid chromatic scales of the saxophone to simulate "flowing water" imagery.

#### 4. Timbral Imitation and Performance

### Techniques: Saxophone Extended Techniques and Guqin Aesthetic Expression

#### 4.1. Corresponding System of Saxophone Extended Techniques and Guqin Techniques

The core of the work's Sino-Western fusion lies in the accurate translation of the *guqin's* timbre and techniques into saxophone performance language. The composer employs five types of saxophone extended techniques to simulate the *guqin's* core performance techniques, forming a clear corresponding system (Table 1) and realizing the reproduction of *guqin* artistic conception on the saxophone.

**Table 1: Corresponding Relationship Between Saxophone Extended Techniques and Core Guqin Techniques.**

Saxophone Extended Techniques	Core Guqin Techniques	Imitated Timbre/Imagery	Key Applications in the Work
Altissimo	High-register overtones	Ethereal, bright overtones	Depicting the majestic peaks of high mountains
Slap Tongue	Bola (forceful plucking)	Granular, percussive plucking sounds	Simulating the powerful plucking of <i>guqin</i> open strings
Multiphonics	Gunfu (rolling and sweeping)	Dense, layered flowing sounds	Recreating the "seventy-two gunfu" in the <i>guqin's</i> Running water
Overtone	Guqin overtones	Pure, ethereal harmonic timbre	Expressing the serene and distant aesthetics of the <i>guqin</i>
Glissando (combined with overtones)	Yin/Nao(sliding/vibrato)	Continuous, subtle pitch slides	Simulating the <i>guqin's</i> left-hand sliding techniques

#### 4.2. Technical Realization and Performance Key Points

##### 4.2.1. Altissimo

Used to simulate the *guqin's* high-register overtones, its core lies in breath control and fingering precision. Performers must adjust oral cavity shape and airflow speed, utilize specific altissimo fingerings, and maintain coherent, stable timbre—avoiding high-register harshness—to reproduce the ethereal brightness of *guqin* overtones.

##### 4.2.2. Slap Tongue

Emulating the *guqin's* bola technique, its key is coordination between tongue movement and air pressure. Performers lightly press the tongue tip against the reed and quickly retract it to produce a percussive attack, while ensuring clear pitch. Gradual dynamic changes are used to simulate the layered plucking of the *guqin*.

##### 4.2.3. Multiphonics

As the core technique for simulating *guqin* gunfu, it achieves simultaneous production of multiple pitches through special fingering combinations and oral resonance control. Performers must balance the

volume and timbre of each pitch to form a dense, continuous sound flow, simulating the waterfall-like rolling and sweeping of *guqin* gunfu.

##### 4.2.4. Overtone & Glissando

Overtone simulates the pure harmonic timbre of the *guqin*, produced by adjusting embouchure and airflow without changing fingerings; glissando (combined with overtones) imitates the *guqin's* yin/nao techniques, realizing continuous pitch slides through embouchure pressure adjustment and throat control, recreating the subtle, distant aesthetics of the *guqin's* left-hand sliding.

#### 4.3. Reconstruction Of "Sound-Breath-Artistic Conception"

**The saxophone extended techniques in the work are not merely technical imitations but the reconstruction of the traditional Chinese musical system of "sound-breath-artistic conception" on a Western instrument:**

1. Sound: By simulating *guqin* timbre, the saxophone breaks free from its inherent Western timbral characteristics, acquiring the aesthetic connotations of traditional Chinese music;

2. Breath: Breath control in saxophone performance aligns with the "qi movement" in *guqin* playing, with changes in airflow speed and dynamics realizing the expression of musical rhythm and artistic conception;
3. Artistic conception: Through the organic combination of various extended techniques, the work recreates the classic "high mountains and running water" imagery of *guqin* music, embodying the aesthetic pursuit of "the unity of heaven and man" and "the interplay of emptiness and solidity" in Chinese literati music.

## 5. DISCUSSION: CONNOTATIONS AND INSIGHTS OF SINO-WESTERN MUSICAL FUSION IN THE WORK

### 5.1. Core Connotation of Fusion: From "Element Borrowing" To "Cultural-Structural Translation"

Wen Deqing's *High Mountains and Running Water* transcends the traditional mode of "superficial borrowing of Chinese musical elements" in Sino-Western fusion works, realizing "cultural-structural translation"—deconstructing intangible traditional Chinese culture (philosophy, aesthetics, instrumental techniques) into measurable musical parameters and integrating them into the Western modern musical structural system. This ensures that Chinese cultural connotations permeate the entire work as internal logic, rather than serving as superficial decorative elements.

This fusion mode achieves the dual preservation of Chinese cultural core and Western musical form: on the one hand, retaining the aesthetic connotations and artistic conception of *guqin* music; on the other hand, conforming to the listening habits and analytical logic of Western modern music, this compositional approach may provide useful insight for future cross-cultural works involving Chinese musical aesthetics.

### 5.2. Practical Insights for the Modern Transformation of Traditional Chinese Music

#### 5.2.1. For Creation: Emphasize The Integration of Cultural Connotations and Technical Innovation

Contemporary musical creation rooted in traditional Chinese music should abandon the simple reproduction of melodies and motifs, focusing instead on the extraction and structural translation of cultural connotations. It is necessary to combine traditional Chinese philosophical concepts, aesthetic

ideals, and instrumental characteristics with modern compositional techniques, endowing traditional music with new expressive forms through innovative structural design and the application of instrumental techniques.

#### 5.2.2. For Performance: Construct A Cross-Cultural Technical System for Western Instruments

Western instruments such as the saxophone, as important carriers for the international dissemination of traditional Chinese music, require the construction of a cross-cultural performance technical system—expanding the expressive range of Western instruments through the research and simulation of traditional Chinese instrumental techniques, and realizing the accurate translation of traditional Chinese musical aesthetics on Western instruments.

#### 5.2.3. For Dissemination: Achieve The Unity of Cultural Identity and International Acceptance

The modern transformation and international dissemination of traditional Chinese music need to balance cultural identity and international acceptance. On the one hand, it is essential to retain the core connotations and aesthetic characteristics of traditional Chinese music; on the other hand, it is necessary to use Western musical language and forms understandable to international audiences to achieve effective cross-cultural communication of Chinese culture.

### 5.3. Limitations And Future Research Directions

This study takes Wen Deqing's *High Mountains and Running Water* as a single case, and its conclusions require verification through more cross-cultural fusion works.

**Future research can be expanded in the following directions:**

1. Conduct comparative research on works by different composers (such as Tan Dun, Chen Qigang, Zhou Long) that fuse *guqin* culture with Western instruments, summarizing the diverse pathways of Sino-Western musical fusion;
2. Expand the research scope to fusion works involving other traditional Chinese instruments (*erhu*, *pipa*, *guzheng*, etc.) and Western instruments, constructing a more comprehensive cross-cultural performance technical system;
3. Conduct empirical research on audience acceptance of cross-cultural fusion works,

exploring the optimal pathway for the international dissemination of traditional Chinese music.

## 6. CONCLUSION

Wen Deqing's *High Mountains and Running Water* for alto saxophone and wind ensemble is a classic work that achieves the profound integration of ancient Chinese musical elements and modern Western compositional techniques. This case study illustrates one possible approach to Sino-Western musical fusion. Through systematic analysis, this study draws the following core findings: Structurally, the composer takes the Luo Shu and Lun Jiu Sequences as the numerical control core, embedding traditional Chinese mathematical philosophy embodying yin-yang balance into the frameworks of Western ternary form and sonata form, thus constructing a musical structure that integrates rational logic and emotional expression; in terms of technical translation, a precise correspondence is established between five extended saxophone techniques (altissimo, slap tongue, multiphonics, overtones, and glissando) and core *guqin* techniques such as *bola* (forceful plucking), *gunfu* (rolling and sweeping), harmonics, and *yin-ao* (sliding and oscillating), realizing the simulated reproduction of the *guqin*'s timbre, texture, and artistic conception on the saxophone; in terms of cross-cultural fusion, the work abandons the simple superposition of Chinese and Western elements, deconstructs and reconstructs traditional *guqin* musical materials through modern compositional thinking, enabling ancient Chinese *guqin* aesthetics to gain contemporary expression via Western instrumental forms.

The above findings address the three core research questions of this study: Guided by numerical control thinking, the Luo Shu and Lun Jiu Sequences dominate the work's pitch organization, rhythm control, and time signature design, integrating the *guqin*'s mountain-water imagery with Western sonata form characteristics to reconstruct the traditional ternary form, thereby achieving the in-depth integration of Chinese mathematical philosophy and Western compositional logic; the five extended saxophone techniques form a dedicated technical system, completing the accurate translation of *guqin* performance art into saxophone expressiveness; through the dual paths of structural numerical control integration and technical-timbral translation, the work bridges the aesthetic and expressive gap between Chinese and Western instruments, constructing a new model of Sino-

Western musical fusion centered on cultural connotations and supported by technical innovation.

The academic contributions of this study are reflected in three aspects: First, it systematically analyzes the application logic and cultural connotations of the Luo Shu and Lun Jiu Sequences in the work, deepening the understanding of Wen Deqing's numerical control compositional thinking and supplementing relevant research on his compositional system; second, it establishes for the first time a systematic technical framework for the saxophone to simulate the *guqin*'s timbre and techniques, providing standardized guidance for the performance practice of cross-cultural saxophone works and enriching the saxophone's technical and expressive systems; third, it proposes the core connotation of "cultural-structural translation" for Sino-Western musical fusion in the new era, offering a new theoretical perspective for the modern transformation of traditional Chinese music.

This study has certain limitations: It takes only *High Mountains and Running Water* as a single research object, and the relevant conclusions are based on the specific compositional and technical framework of this work, which cannot be directly generalized to other cross-cultural musical works; the research focuses on the static analysis of scores and the study of performance techniques, lacking empirical investigation into the work's international communication effects and audience acceptance, thus failing to fully interpret its cross-cultural communication value.

*High Mountains and Running Water* provides important reference for the modern transformation and international dissemination of traditional Chinese music in the context of globalization. The fusion of Chinese and Western music must be rooted in the core of traditional Chinese culture, guided by technical innovation and oriented toward cross-cultural communication. Only by achieving the in-depth integration of cultural connotations and musical forms and avoiding the symbolic expression of traditional elements can traditional Chinese music radiate lasting vitality in the global musical landscape, truly realizing the international dissemination of Chinese aesthetic culture and the mutual learning and integration of world musical cultures.

**Acknowledgements:** The author sincerely acknowledges Associate Professor Wisuwat Pruksavanich, Associate Professor Kyle Fyr, Lect. Attakorn Sookjaeng, and Lect. Rattanai Bampenyou for their guidance throughout the research process; Professor Li Yusheng for his professional

interpretations and performance suggestions regarding the work; and composer Wen Deqing for

his innovative musical creation, which provided the research object for this study.

**REFERENCES**

- Cai, Z. (2003). *A History of Chinese Music Aesthetics*. People's Music Publishing House.
- Falkenhausen, L. v. (2022). *The Guqin: A Comprehensive Guide*. Princeton University Press.
- Gao, X. (2016). *Project China: A Resource of Contemporary Saxophone Music Written by Chinese-Born Composers* (DMA diss.). University of North Carolina at Greensboro.
- Kientzy, D. (1982). *Les sons multiples au saxophone*. Salabert.
- Li, R. (2023). *A Study of Wen Deqing's 'Numerical Control Music' Composition* (PhD diss.). Shanghai Conservatory of Music.
- Raschèr, S. M. (1992). *Top-Tones for the Saxophone: Studies for the Development of Tone Concept, Embouchure, and Four-Octave Range* (3rd ed.). Carl Fischer Music.
- Wen, D. (2015). The Transformation of Artistic Forms Between Calligraphy and Music: Reflections on the Composition Process of My Suona Concerto Traces IV. *Journal of the Central Conservatory of Music*, (1), 46-65.
- Wen, D. (2023). The Presentation of 'Everything Is Number' in Music - Wen Deqing's 'My CNC Music' (Lecture). Zhejiang Normal University.
- Wisuwat, P. (2025). *Multiphonic Virtuoso for Alto Saxophone: A Creative Research in Music Composition*. College of Music, Mahidol University.
- Wu, Z. (2021). Wen Deqing's Creative Concept Leads Contemporary Music. *Journal of Chifeng University (Social Sciences Edition)*, 39(6), 67-69.
- Xiao, M. (2010). Structural Thinking in Chinese Traditional Music. *Yearbook for Traditional Music*, 42, 34-42.
- Zha, F. (2018). *A Comprehensive Study of Guqin Fingering Techniques*. People's Music Publishing House.
- Zhang, X. (2024). *The Application of Luo Shu Sequence and Lun Jiu Sequence in Wen Deqing's 'Numerical Control Music'* (MA thesis). Central Conservatory of Music.
- Zhao, T. (2018). *The Inheritance and Innovation of Chinese Traditional Music*. Southwest China Normal University Press.
- Zhong, Z. (1991). *Overview of Western Modern Music*. People's Music Publishing House.