SUMMARY

The doctoral dissertation of Hongtu Hao entitled *Ethnic Elements and Analysis of Performing Techniques of Chinese Piano Music Based on Ten Compositions* was written under the supervision of professor Andrzej Artykiewicz at the Instrumental Faculty of Gdansk Music Academy. It consists of four chapters, introduction, in which the author describes Chinese pentatonics, summary, bibliography and two annexes with scores of ten Chinese piano pieces and a CD.

Writing this dissertation coincided with a hundredth anniversary of the birth of Chinese piano music, which is the key moment for reestablishing traditional culture to China. Chinese pianists and composers made an effort to try to reintroduce the national style, omitting elements that were of little value and concentrating on the ones that were the most important in the field of classical music. The result of this effort is the creation of magnificent pieces, local in color and charm. The passion of the artists sparked a keen interest of the general public in Chinese style and culture. Creating in a novel environment, the composers had no possibility of using the experience and support of their predecessors; however, their conscientious effort and bold experimentation resulted in the achievement of maturity on their part. The pieces composed by them express the wisdom of the people of the Far East and their contribution to the achievements of humanity.

This dissertation analyzes artistic experience of Chinese piano music composers. The problems considered in their pieces were presented in terms of of national elements, cultural connotations and performance techniques.

Based on the dissertation the author can draw the following conclusions:

1. The process of shaping Chinese piano music lasted a long time. Having suffered traumatic experiences throughout the period of several decades, composers stubbornly followed their ideals and created hundreds of piano works which were specificity Chinese. The works base on different epochs, concern a variety of different subjects and display high artistic value at the same time.
2. The national elements in ten piano pieces presented in this dissertation draw from traditional and contemporary folk songs, instrumental music and classical forms of Chinese opera music. The creators had to unify the above elements with the characteristic sound of the western instrument, such as the piano, in order to fully render the spirit of China, its pentatonic quality, characteristic rythmics and the polyphony of voices.
3. The folk pentatonic melodics and richly ornamental texture with distinctive harmonics are common elements of the pieces presented. Their tone color, rhythmic solutions and imitation of traditional elements characteristic to Chinese music constitute a significant challenge to the pianists. The precondition for properly performing these pieces is in-depth study of their construction as well as content and emotions contained in the national style Chinese original.
4. Ten pieces presented in this dissertation are connected in terms of their strength, elegance, content elements as well as emotions communicated by landscapes and landscapes described by emotions. Their poetic depth and cultural connotations correspond to both aesthetic tastes of the Chinese and universally understood values.
5. The aim of compositions presented here is expressing an already established musical culture with simultaneous searching for new elements. Both original pieces and arrangements are deeply rooted in the Chinese tradition. Drawing inspiration from art songs, opera forms as well as classical and contemporary instrumental music, the authors of the pieces managed to rediscover their content. As a result, they created new pieces of high artistic value which deserve to be widely publicized.