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**Internal Extension of Chinese Musical Idioms:**
**A Path of Modernization in the Erhu Rhapsody No. 4 by WANG Jian-Min**

In recent years, international conferences on discussions about East-West confluence or Chinese composers in the age of globalization have attracted more and more researchers’ attention, topics referring to techniques from the works written by Chinese composers from mainland China concerned mostly with the fusion process on how Western post-tonal methods in cooperating with traditional Chinese musical elements. Most of such composers had experiences of studying, living or working in the West, their Western oriented approach to compose is taken consequently by scholars when analyzing their works through analytical systems as set theory and Schenkerian graphic reduction.

The tonal works with strong regional melodic idioms written by Chinese composers with no experience abroad, however, seems to be paid less attention yet. The problems might be from two directions, on one hand, Western or Chinese scholars trained in the West are not so familiar to traditional Chinese musical systems; on the other hand, native scholars’ research achievements have fewer chances to present in the international conference with a proper English expression.

The purpose of the present study on the Erhu Rhapsody No. 4 (2009) by WANG Jian-min (1956 - ) is to apply Chinese scholars’ theoretical achievements on regional musical idioms in an effort to elucidate modal systems and phrase structures Wang extended to modernize melodic writing, thereby enhancing the cognition in which internal extension of Chinese musical idioms can also be an effective path of modernization as well as filling in the gap made by non-equivalent academic information between overseas and mainland China.