WESTERN AND CHINESE MUSICAL TRADITIONS IN 2OTH CENTURY CHINA: DEVELOPING AN AMERICAN PEDAGOGY FOR "CHINESE CLASSICAL POETRY ART SONG"

by

CANJINGJING CUI

(Under the Direction of Stephanie Tingler)

ABSTRACT

In the beginning of the 20th century, Chinese composers were inundated with Western musical influences from sacred music, cultural exchange, and music educational influences from colleges and universities abroad. This fusion of Western and Chinese musical traditions is reflected in the music of 20th century Chinese composers, particularly in their art songs. "Chinese Classical Poetry Art Song (CCPAS) is one of the most unique art forms in existence. However, during the 1980s-1990s, the composition of CCPAS was significantly reduced because political and economic policies discouraged it. At the same time, CCPAS prompted the flourishing of other art song forms in modern China, displacing it in prominence. Nevertheless, CCPAS continues to distinguish itself as a focal point of musical development.

Study of CCPAS is limited in the America, while it has not been widely introduced to musicians nor audiences, with the majority of research published in Chinese language journals. Additionally, Chinese culture has not been examined or included in American curricula, and the under-representation of Chinese composers and

their works should be addressed, reflecting an inclusive perspective. Therefore, more comprehensive study is needed for it to be introduced to singers.

The methodology used in this pedagogical study is a combination of poetic, historical, analytical, diction, and technical preparation. Chinese students learn Chinese Classical Poetry from the compulsory education, and I will be drawing on that background with assistance from several texts dealing with poetic analysis and cultural symbolism. Discussion of historical context of CCPAS's generation and development, theoretical analysis of musical examples, principles of Mandarin diction, and poetic analysis and symbolism will provide thorough concepts of CCPAS and its unique contribution to musical culture in China.

It is the intention of this study to provide a comprehensive understanding of CCPAS, and to discuss its significant characteristics coming from a Chinese perspective, i.e., blending the "new" Western concepts into a Chinese context. This study is designed to introduce CCPAS to American singers who want to expand their vocal repertoire to include literature from non-Western cultures and to provide an instructional method to vocal pedagogues who desire to include CCPAS in their teaching.

INDEX WORDS: Chinese Classical Poetry Art Song, fusion, Traditional Chinese music, Western influence, theoretical analysis, vocal pedagogy Mandarin diction

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DEDICATION

To my little one and her great-grandfather-in-law

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INTRODUCTION

Background

"Chinese Classical Poetry Art Song" is a unique art song form generated in 1920s China. This term is a direct translation from the original Mandarin *Zhongguo Gushici Yishu Gequ* and it has not yet been introduced into English literature. "Chinese Classical Poetry Art Song" (CCPAS) refers to art songs that used Chinese Classical Poetry as text and were composed by Chinese composers in the 20th century.

Since the Ming Dynasty (AD 1368), the Chinese government's policy has been to encourage the country to stay sequestered from the outside world. Starting from 1840, the First Opium War forced Old China to open its gates, and Western culture began to spread into China rapidly. Scholars in China began to receive Western music education in major cities like Beijing and Shanghai, which led many Chinese music students to study abroad. They became the first generation of composers of modern China, influenced by their international study and cultural experiences. Many of those composers aspired to interweave traditional Chinese elements into their music.

This idea motivated them to blend the "new" Western concepts into a Chinese context, in which the Western compositional tradition is used to set Chinese Classical Poetry in a similar way to the 19th century German *Lied*. Composers like Qing Zhu (1893-1959), Huang Zi (1904-1938), Liu Xu'an (1905-1985), and Li Yinghai (1907-2007) composed many art songs using classical poetry written by Li Bai (AD 701-762),

Du Fu (AD 712-770), and others. Some composers also rearranged newly recovered tunes from *Shi Jing*,[1] the Five Dynasties, and other ancient Chinese Dynasties, including the Song Dynasty composer Jiang Kui's (AD 1155-1221) zither songs.

However, during the 1980s-1990s, the composition of CCPAS was significantly reduced because political and economic policies discouraged it. At the same time, CCPAS prompted the flourishing of other art song forms in modern China, displacing it in prominence. Nevertheless, this genre continues to distinguish itself as a focal point of musical development.

The CCPAS demonstrates the fusion of Western and Chinese musical traditions. Notably, the melody in these art songs is in pentatonic-based modes, some expanded into six-tone modes and seven-tone modes. However, the piano accompaniments show Western compositional traditions, while exhibiting unusual harmonic progressions that fit into the Chinese modes. Melody also follows the *level and oblique* (tones and rhyme patterns when reciting poems in Mandarin) of Chinese Classical poetry while the rhythm and phrasing reflect the manner of reciting the poetry. Furthermore, the form varies with the structure of the poetry from different dynasties.

Need for Study

Study of this unusual art song form is limited in the United States with the majority of research published in Chinese language journals. Additionally, Chinese culture has not been examined or included in American curricula, and the under-representation of Chinese composers and their works should be addressed, reflecting an

[1] *Shi Jing*, 诗经. Book of Songs, the oldest existing collection of Chinese poetry, comprising 305 works dating from the 11th to 7th centuries BC.

inclusive perspective. This art song form has not been widely introduced to American musicians and audiences; therefore, a deeper and more comprehensive study is needed for it to be introduced to singers.

Historical research on the generation of CCPAS is needed to help American singers better understand the art form's historical background and context. Because CCPAS is an art song form blending multiple elements, it is important to introduce the various aspects to students, such as the traditional Chinese modes, the recovery of old tunes from the ancient Chinese Dynasties, and the interwar China and the political developments that influenced the development of CCPAS.

Theoretical analysis of musical examples is needed to provide evidence of the fusion of Western and traditional Chinese music styles in this special art song form. Examination of the music from both a Western and traditional Chinese perspective will show the use of unusual chords and progressions as a way to blend Western harmony with traditional Chinese melodic modes. Most research related to CCPAS does not provide this in-depth type of theoretical analysis.

Furthermore, as a non-standard language for classical singing, Chinese art songs are seldom included in American curricula. IPA (International Phonetic Alphabet), a useful tool for singers to learn the pronunciation of different languages, has not been successfully used in correctly representing the sounds of Mandarin. This method of teaching CCPAS requires a new approach, due to the nature of CCPAS which blends Western and traditional Chinese music styles and old and new Chinese cultures. Therefore, it is necessary to explore an effective way to teach American students how to sing CCPAS in Chinese.

Purpose

The purpose of this study is to develop an effective pedagogy for American students to learn CCPAS, and to discuss its significant characteristics coming from a Chinese perspective, such as, the fusion of Western and traditional Chinese musical styles, and the synthesis of old and new Chinese cultures. Simultaneously, this exploration is designed to introduce this art song form to American singers who want to expand their vocal repertoire to include literature from non-Western cultures; and to provide an instructional method to vocal pedagogues who desire to include this art song literature in their teaching.

Review of Literature

There are currently no sources in English that discuss CCPAS. Most of the related sources are predominantly in Chinese journals and dissertations.

Most of the CCPAS-related sources provide a brief introduction to the genre and discuss its aesthetic value, summarizing the development of this genre in the 20th century. The aesthetic value of CCPAS from a Chinese point of view is a significant portion of these articles. For example, Li Xuemei's dissertation "20 Shiji 20-40 niandai Zhongguo gushici gequ yanchang gengge weitan (A Micro View of the Classical Chinese Poetry Art Songs in the 1920s-40s' China)"[2] and Hao Jianhong's book *Zhongguo gushici yishugequ fazhan yu yanjiu (A Research of the Development of Classical Chinese Poetry Art Song*)[3] focus more on its aesthetic value from a Chinese philosophical perspective. These two

[2] Li Xuemei, "20 Shiji 20-40 niandai Zhongguo gushici gequ yanchang gengge weitan (A Micro View of the Classical Chinese Poetry Art Songs in the 1920s-40s' China)," Master diss., (Shanghai Conservatory, China, 2010), doi:10.19340/j.cnki.hhzs.2019.02.034.
[3] Hao Jianhong, *Zhongguo gushici yishugequ fazhan yu yanjiu (A Research of the Development of Classical Chinese Poetry Art Song*) (Jilin (China): Yanbian University Press, 2017).

references are very much alike, making the useful information repetitious. Very few references provide evidence and theoretical analysis of musical examples of how the fusion of Western music and traditional Chinese music is achieved in these works.

There are some articles related to representative composers, such as H. Y. Joys's article "Singing Ancient Piety and Modernity in 'Song of Familial Bliss' (1935): Musical Translation of Huang Zi (1904-1938) in Interwar China."[4] Joys writes about the composer's life and how his compositional ideas were influenced by the culture, politics, and people around him. This article does not contain theoretical analysis of the music, but it uses the "Song of Familial Bliss" as an entry point linking the interwar situation with Huang Zi's life. However, the author did not mention CCPAS as an important part of his compositions, which is common for similar articles.

For this study, I will need to discuss the historical circumstances that allowed CCPAS to flourish. Books with a general historical background helped to address the popularity of CCPAS among Western-trained Chinese composers in the 20th century. Historical sources include *A Grand Exposition of Chinese Culture Series: Chinese Music* by Qing Jiang, Guan Jianhua, and Qian Rong,[5] and *A Critical History of New Music in China* by Ching-chih Liu.[6]

From a music pedagogical view, there is no precise research focusing on the teaching of CCPAS. Most of the pedagogical references related to music involving Chinese culture are based on teaching Traditional Chinese, or Mandarin, such as Ruobing

[4] Cheung H. Y. Joys, "Singing Ancient Piety and Modernity in "Song of Familial Bliss" (1935): Musical Translation of Huang Zi (1904-1938) in Interwar China," *Asian Music* 41, no. 2 (Summer/Fall 2010). Accessed November 11, 2019. https://www.jstor.org/stable/40930321.
[5] Qing Jiang, Guan Jianhua, and Qian Rong, *A Grand Exposition of Chinese Culture Series* (Beijing: Beijing University Press, 2001).
[6] Ching-chih Liu, *A Critical History of New Music in China* (Hong Kong: The Chinese University Press, 2010).

Zhao's dissertation "How Does the Pronunciation of Native Languages Affect Beginning Singers? A Research Focusing on Native Mandarin Chinese and American English Speaking Singers."[7] In developing a pedagogical method for this project, I used Zhao's dissertation as a reference for Mandarin diction, making some adjustments to the IPA symbols used for accuracy of pronunciation.

Method

The method used in this pedagogical study is a combination of poetic, historical, theoretical, diction, and technical preparation. Chinese students receive their learning experience of Chinese Classical Poetry from primary and middle schools, and I will be drawing on that background with assistance from several texts dealing with poetic analysis and cultural symbolism. All the teaching was conducted in compliance with COVID-19 regulations established by the University of Georgia. Group and individual meetings were through Zoom, while videos, audios, documents were uploaded online and shared with every singer.

In early August 2020, I sent out an announcement (See Appendix A) of the project to voice students in Dr. Stephanie Tingler and Dr. Elizabeth Knight's studios, with a brief definition of CCPAS, the goals of this project, and a tentative syllabus. Twelve voice students volunteered to take lessons in this pedagogy exploration. The singers completed a brief survey containing questions about their knowledge of Chinese culture, their voice range, and year at UGA. This survey helped me in assigning them appropriate pieces of music. When choosing the repertoire, I followed the grading

[7] Zhao Ruobing, "How Does the Pronunciation of Native Languages Affect Beginning Singers? A Research Focusing on Native Mandarin Chinese and American English Speaking Singers," Doctoral diss., (West Virginia University, 2019).

method provided by the book *Literature for Teaching: A Guide for Choosing Solo Vocal Repertoire from a Developmental Perspective* by Christopher Arneson,[8] evaluating the basics of the music, such as rhythmic, melodic, and harmonic elements, and expressive considerations of each piece.

The project began in late August 2020 with a brief introduction to Chinese pronunciation and IPA guidelines. The Chinese introduction allowed students to hear simple spoken Chinese. The IPA guidelines taught students how to spell in the Mandarin Pinyin System, the standard spelling system used since the 1980s in mainland China. Using an existing Mandarin diction reference (Zhao) with some adjustments to questionable sections, I created an IPA chart similar to those in *Diction for Singers: A Concise Reference for English, Italian, Latin, German, French and Spanish Pronunciation* by Joan Wall,[9] which many American voice students use as a textbook in their diction class.

While teaching Mandarin diction, I found some common problems and difficulties with the students' pronunciation: the Chinese consonants *j, q,* and *x,* characters spelled in the Pinyin system as *zi, ci, si, ri, zhi, chi,* and *shi,* and words ending with *n* and *ng*. I tried different ways to approach the sound of *j, q,* and *x,* and explored an IPA transcription for *zi, ci, si, ri, zhi, chi,* and *shi*. Diction is an essential part of singing in Chinese, so we spent about four weeks working on the poetry to get the pronunciation as accurate as possible. I made tutorial videos of me reciting the poems available to the

[8] Christopher Arneson, *Literature for Teaching: A Guide for Choosing Solo Vocal Repertoire from a Developmental Perspective* (Delaware: Inside View Press, 2014).
[9] Joan Wall, *Diction for Singers: A Concise Reference for English, Italian, Latin, German, French and Spanish Pronunciation* (Redmond: PST…Inc.,1990).

students. I also hosted individual meetings with each student through Zoom, coaching their diction to fulfill the pronunciation goal.

During October and November of 2020, I divided the students into groups by the Dynasties (Tang, Song, and Qing Dynasties) of their assigned music, sharing cultural and historical background information of both the poet and composer for each piece. I used sources such as videos or presentations about the Dynasties in old China as supplemental teaching tools. Students had one week to view the videos I uploaded, and then bring any questions they had to the next Zoom meeting.

For the final step, I met with each student individually twice during November and December. In the first session we discussed the ways the music reflected the text, and in the second session coached their singing. During the discussion, we focused on poetic imagery or metaphor used in the music. I encouraged students to find similar connections from their own experiences or cultural background. All these aspects are important for singers to explore while learning this music.

The discussion of the historical context of CCPAS's generation and development, theoretical analysis of the music examples, and the musical reflection of the poetry will provide thorough concepts of CCPAS and its unique contribution to the musical culture of China.

CHAPTER 2

OVERVIEW OF CHINESE CLASSICAL POETRY ART SONG

CCPAS is a product of the time, due to the social changes that occurred in the late 19th and early 20th centuries in China. Receiving the great culture shock from the Western world, the Chinese had to explore a new path for the development of the new society which went beyond the feudalist monarchy. As the scholar Zeng Zhimin (one of the first generation of scholars who studied abroad in Japan) stated, because the traditional Chinese music kept its monophony for a thousand years without developing a harmonic system, it was time for Chinese musicians to think of and attempt new ideas.[10]

The Historical Background and Generation of CCPAS in Early 20th century China

In the history of Chinese music, the 20th century is considered a watershed period during which Chinese music transformed from old to new. This transition is most apparent in monophonic traditional Chinese music being modified and blended with the Western compositional technique. The Western influence on Chinese music could be related and traced back to the choral, hymnal, and instrumental music that missionaries brought from their home countries for their religious work.

[10] Feng Changchun, "20 shiji shangbanye Zhongguo yinyue sichao yanjiu (A Study on the Music Trends in 20th Century China)," (Doctoral diss., Chinese National Academy of Arts, 2005).

Western Influence in Old China

According to the historical records of the Ming Dynasty (AD 1368-1644) government, Matteo Ricci (1552-1610), an Italian Jesuit priest who received the Chinese name Lì Mǎdòu (利玛窦), introduced the harpsichord and church music during his stay in China from 1582 to 1610.[11] Later in the Qing Dynasty (1636-1911), another missionary Tomás Pereira (1645-1708) who was called Xú Rìshēng (徐日升) in Chinese, was asked by the King Kangxi (1655-1722) to write the book "Lǜlǚ Zhèngyì" to modify the traditional Chinese music with Western musical temperament.[12] However, these occurrences were thought of as an entertainment of historically significant contributions for the Chinese government, instead of being popularized to the Chinese public.

What happened to make the 20th century an unusual time period for Chinese music? The answer to this question involves the forced change of Chinese society due to the two Opium Wars (1840 to 1842 and 1856 to 1860), which opened the gates of old China. The Qing Dynasty government started to realize their empire was getting weaker because of the longtime policy of self-seclusion. Thus, they implemented the Self-Strengthening Movement from 1861 to 1895 to learn from Western culture, as well as the following Hundred Days Reform. These initiatives produced an Enlightenment period among the Qing government and intellectuals.[13] Although these attempts eventually failed, the ideas of the West were applied to the military, industry, science, and education during those thirty-five years and set the stage for the 20th century ideological growth

[11] Luo Guang, *Li Madou Zhuan (A Biography of Li Madou)*, (Tai Wan: Guangqi Press, 1960).
[12] Yu Sanle, Ji Putaoya Yesuhuishi Xu Risheng (Documentary of the Portugal Missionary Xu Risheng), *Journal of Beijing Social Sciences*, 2009 no. 4. DOI:10.13262/j.bjsshkxy.bjshkx.2009.04.020
[13] Liu Cheng-chih, *A Critical History of New Music in China*. trans. Caroline Mason (Hong Kong: The Chinese University Press, 2010), 24.

where many youths responded by going overseas to study and then contribute what they had learned to Chinese culture.[14]

The "*School Song*" Period, 1900s-1910s

In the last days of the Qing Dynasty around 1901, China was under a chaotic social reformation. Fortunately, the Northern Warlords who were the real controlling influence at that time, prompted the building of schools in China, increasing their number from 4000 to 30,000 during the ten years from 1904 to 1914.[15] Although the scale of schools built during this time was small compared to current ones, the increased number of teachers with higher teaching skills were urgently needed to make the schools function.

This situation attracted many scholars who received distinguished music education from Japan. Several of them such as Zeng Zhimin (1879-1929), Shen Xingong (1870-1947), and Li Shutong (1880-1942) brought the songs they learned back to China, which were mostly Western and Japanese tunes. They wrote Chinese texts to the tunes and started to teach them in the schools, and soon the songs spread widely to most of the schools in mainland China. As a result, this time period has come to be known as the "*School Song* Period (学堂乐歌)."[16] One of the famous *School Songs*, "Farewell" was re-worded by Li Shutong to the tune originally named "Dreaming of Home and Mother" written by the American composer John Pond Ordway (1824-1880). The first Chinese

[14] Liu Cheng-chih, *A Critical History of New Music in China*. trans. Caroline Mason (Hong Kong: The Chinese University Press, 2010), 24.
[15] Ma Da, *Chinese School-Music Education in 20th Century* (Shanghai: Shanghai Education Press, 2002).
[16] Wang Yuhe, *Zhongguo jinxiandai yinyueshi (Music History of Early Modern China)*, (Beijing: People's Music Press, 2009).

tonal choral work was born by the hand of Li Shutong, which is called "Spring Outing."[17] The popularity of Western styled music in China generated the new music of China, including CCPAS and Chinese art song which followed.

Current Trends in 1910s-1920s

While the Northern Warlords announced the establishment of the Republic of China, two other parties, the Nationalist Party and the Communist Party, were still gaining momentum with the Chinese public, due to the feudalism of the government.[18] It was a difficult time for the new China, searching and debating on which way to go in the future. In 1915, the New Culture Movement initiated by Chen Duxiu, Li Dazhao, and Lu Xun, introduced democracy and science to the Chinese public. Some ambitious intellectuals surmised the advancement of Western culture in China, advocating that China should fully learn from it and abolish the traditional culture or Confucian culture. These individuals went so far as to suggest abandoning the Chinese language, the root of China's falling behind the west.[19] This trend of thought influenced music education at the time. Traditional Chinese instruments were forbidden in many schools.[20] While on the other side, conservatives such as Liang Qichao and Zeng Zhimin argued that traditional Chinese culture must be encouraged while slowing down the learning of Western culture.

However, most of the musicians at that time advocated that retaining traditional Chinese culture should not oppose Western culture. The famous Chinese linguist and

[17] Wang Yuhe, "Zhongguo hechang yinyue fazhangaishu (The Development of Chinese Choral Music)," *Musical Study and Research*, January (1991): 18.
[18] Xu Zhongyue, *Zhongguo jindaishi (History of Early Modern China)*, (Beijing: Rising Waves Press, 2008).
[19] Xu Zhongyue, *Zhongguo jindaishi (History of Early Modern China)*, (Beijing: Rising Waves Press, 2008).
[20] Feng Changchun, "20 shiji shangbanye Zhongguo yinyue sichao yanjiu (A Study on the Music Trends in 20th Century China)," (doctoral diss., Chinese National Academy of Arts, 2005).

composer Zhao Yuanren (1892-1982) published his solo piano piece "March of Peace" and a statement on the *Science Magazine* in January 1915, advocating that traditional Chinese and Western music should be developed together in China.[21] This musical trend prompted the new era in Chinese music, including the generation of CCPAS.

The Generation of CCPAS, 1920

After the chaotic social circumstances and musical trends happening in early 20th century China, Chinese musicians traveled to European countries and America for their college education because the Japanese were receiving their advanced education from these areas (see Table 2.1). Among them, the first generation of Chinese composers in the 20th century who began to be well-known with their compositions.

Table 2.1: Chinese Composers Studied in Europe and America

Name of Chinese Musician/ Another Name	Years Studying Abroad	Country Abbreviation and Name of College/University
Zhao Yuanren/Yuen Ren Chao (1892-1982)	1910-1919	USA, Cornell University, Harvard University
Qing Zhu/Liao Shang Guo (1904-1938)	1912-1920	GER, Humboldt-Universität zu Berlin
Xiao Youmei (1884-1940)	1912-1920	GER, Hochschule für Musik und Theater, Universität Leipzig, Humboldt-Universität zu Berlin
Ma Sicong (1912-1987)	1923-1931	FR, Conservatoire national supérieur de musique et de danse de Paris
Xian Xinghai (1905-1945)	1930-1935	FR, Conservatoire national supérieur de musique et de danse de Paris
Tan Xiaolin (1912-1948)	1939-1942	USA, Oberlin College, Yale University
Ding Shande (1911-1995)	1947-1949	FR, Conservatoire national supérieur de musique et de danse de Paris

These Chinese composers studying overseas were inspired by the concept of the 19th-century "Art Song," which reflects the poem or text with highly integrated voice and

[21] Feng Changchun, "20 shiji shangbanye Zhongguo yinyue sichao yanjiu (A Study on the Music Trends in 20th Century China)," (doctoral diss., Chinese National Academy of Arts, 2005).

piano lines. Introduced to this art form, the Chinese composers started to explore this similar idea with the Chinese Classical Poems which were written by the ancient Chinese poets in the traditional Chinese language.

Meanwhile, Western classical singing style was first introduced to China at the same time by the Russian singer and educator Vladimir Shushlin (1896-1978).[22] He taught in Harbin, a northern city in China, around 1924 and later became a teacher at Shanghai National College of Music (the previous name of Shanghai Conservatory of Music) from 1930 to 1955. Shushlin educated the first generation of Chinese singers in the Western classical singing style, including Huang Youkui (1908-1990), Zhou Xiaoyan (1917-2016), and Shen Xiang (1921-1993). Some of these singers studied in universities in America, Germany, French, and Belgium, then returned to China devoting their life to singing education. Because of these singers who received Western-style classical singing education, the highly artistic CCPAS were able to be presented.

The first CCPAS, also the first Chinese art song in Chinese music history,[23] *Dà Jiāng Dōng Qù* (The Great River Gone East), was born in 1920 when the composer Qing Zhu (1904-1938) was studying in Germany. This piece shows the influence of Schubert, the father of art song, as Qing Zhu highly admired him.[24] Later, more and more CCPAS were composed, becoming a unique art song form that flourished in the 20th century.

[22] Sun Zhaorun, "Zhongguo dhengyue de dianjiren: Sushilin shiliao xinjie (The Founder of Classical Singing in China: An Updated Research of Mr. Sushilin)," *People's Music*, no. 7 (2016): 40.
[23] Hao Jianhong, *Zhongguo gushici yishugequ fazhan yu yanjiu (A Research of the Development of Classical Chinese Poetry Art Song)*, (Yanji (China): Yanbian University Press, 2017), 20.
[24] Ouyang Beibei, "Qianxi Schubert he Huang Zi yishugequ de gongxing (The Similarity of Art Songs Composed by Schubert and Huang Zi)," *The Big Stage 28*, no. 3 (2009): 18.

The Classification of CCPAS in 20th Century China

CCPAS can be classified into two different types according to their melodic line: 1) newly composed works by 20th century Chinese composers, and 2) re-arranged works that add piano accompaniment to the existing old tunes from ancient China.

Newly Composed Works

Newly composed CCPAS are music set to old Chinese Classical Poetry. Most of these works were composed in a way that blends the Western compositional style and the traditional Chinese style to create a recognizable sonority. As a later counterpart of the German *Lieder*, French *mélodies,* and other art songs, these types of works demonstrate that 20th century Chinese composers tried to blend old and new, Western and Traditional Chinese styles. The composers who represented the great majority of this style were Qing Zhu, Huang Zi, Tan Xiaolin, Liu Xue'an (1905-1985), Li Yinghai, Luo Zhongrong (b. 1924). (See more discussion about representative composers in The Development of CCPAS in the 20th Century, page 18.)

Re-arranged Works

Adding piano accompaniment to old tunes from ancient China became a popular trend in the 1950s, due to the research of the vernacular music after the establishment of The People's Republic of China (PRC) in 1949. Since then, the development of ethnomusicology was prompted with the PRC government's support.[25] During this large-

[25] Rong Juanren, "Minzu yinyuexue de fazhanlicheng yu fazhanqianjing zhanwang (The Development of Ethnomusicology and Its Prospect)," *Chinese National Expo* 24, (2020): 153.

scale research throughout mainland China, many old tunes with old notation were collected by the musicological researchers.

These old tunes are called *chuán pǔ* (传谱). Some were recorded or preserved by the official music departments in the Ming and Qing Dynasties, while some were private collections protected by people who had the enthusiasm for art and music or inherited it from the family.[26] In fact, most of the Chinese Classical Poetry could be recited with music or singing tunes. However, due to the oral tradition, the difficulty of the old notation system, and the alternation of dynasties, most of them were lost.[27] Until today, only eight collections have been recovered and studied (see Table 2.2).[28]

[26] Yang Shuguang, *Zhongguo gudian shici yishugequ shangxi yu yanchang (The Appreciation and Singing of Chinese Classical Poetry Art Song)*, (Beijing: People's Music Press, 2018), 8.
[27] Yang Shuguang, *Zhongguo gudian shici yishugequ shangxi yu yanchang (The Appreciation and Singing of Chinese Classical Poetry Art Song)*, (Beijing: People's Music Press, 2018), 8.
[28] Jin Wenda, *Zhongguo gudai yinyueshi (China Ancient Music History)*, (Beijing: People's Music Press, 1994).

Table 2.2: Ancient Tunes Recovered Associated with Chinese Classical Poetry

Name of Collection	Preserver(s)/Organizer(s)	Content
白石道人歌曲 (Songs by Jiang Kui)	Jiang Kui (AD 1554-1221), 1195? (Song Dynasty) Zhang Wenhu (Qing Dynasty)	Composed songs by Jiang Kui himself
魏氏乐谱 (Wei's Music Collection)	Wei Hao (Ming Dynasty)	Poetry Songs accompanied by *Chinese Bamboo*, or solo by *Zheng* (Traditional Chinese string instrument)
太古传宗 (Folk Pipa Songs)	Tang Sizhi (Qing Dynasty), Xu Xinghua (Qing Dynasty), Zhu Tingmiao (Qing Dynasty)	Folk tunes accompanied by *Pipa* (Traditional Chinese stringed instrument)
九宫大成南北词宫谱 (Chinese Opera and Songs Collection)	Qing Dynasty King Qianlong, 1746	Chinese opera and songs, texts from Tang, Five Dynasties, Song, Yuan, Jin, Ming Dynasties
纳书楹曲谱 (Nashuying Song Collection)	Ye Tang (Qing Dynasty), 1792	Songs from Yuan Dynasty
碎金词谱 (Suijin Song Collection)	Xie Yuanhuai (Qing Dynasty)	Tang, Five Dynasties, Song, Yuan Songs
琴歌 (Qin Song Collection)	Jiang Kui, and anonymous privates	Songs accompanied by *Qin* (Traditional Chinese string instrument)
明清杂曲 (Songs by Jiang Kui)	Yuan Hongdao (Ming Dynasty)	Folk tunes from Ming and Qing Dynasties

These *chuán pǔ* are recorded in old *gōng chě pǔ* (notation system used in ancient China) (see Figure 2.1),[29] which needed to be decoded and transcribed into modern notation to be understood by the Chinese public. In 1957, the musicologists Yang Yinliu (1899-1984) and Yin Falu (1915-2002) finished the decoding of Jiang Kui's song collection,[30] which provided a useful example of decoding old notations. Later, more

[29] Jiang Kui, *Baishidaoren Gequ (Baishidaoren Songs)*, reprinted by Zhou Xiaoying, (Hang Zhou: College of Fine Arts, China Press, 2019).
[30] Yang Yinliu, Yin Falu, *Song Jiangbaishi chuangzuo gequ yanjiu (Study on Song Dynasty Jiang Kui Composed Songs)*, (Beijing: People's Music Press, 1957).

musicologists and decoding experts like Qian Renkang (1914-2013) and Ye Dong (1930-1989) made great contributions to this field.[31]

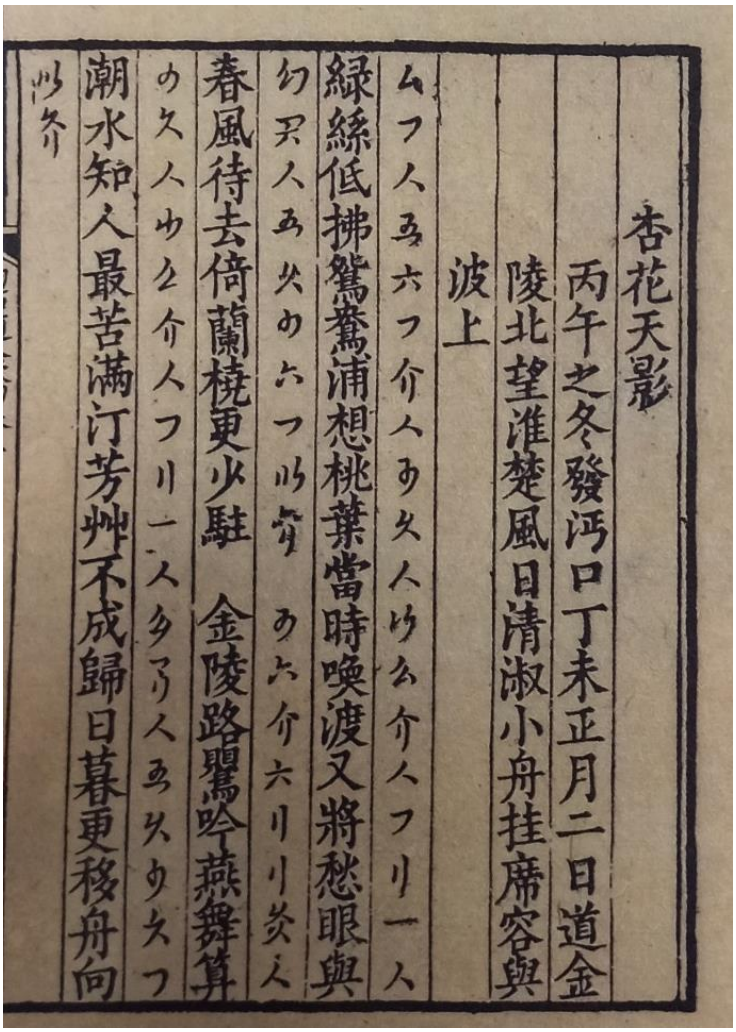


Figure 2.1: Jiang Kui's *Xìng Huā Tiān Yǐng* with *gōng chě pǔ* Notation

Thanks to these decoded musical resources, later Chinese composers were able to explore another aspect of CCPAS works. They started to add piano accompaniments based on the transcriptions, resulting in a marriage of the old and the modern. Famous

[31] Yang Shuguang, *Zhongguo gudian shici yishugequ shangxi yu yanchang (The Appreciation and Singing of Chinese Classical Poetry Art Song)*, (Beijing: People's Music Press, 2018), 10.

works like Wang Zhenya's (1922-2019) arrangement of Jiang Kui's *Xìng Huā Tiān Yǐng*, Wang Wei's (AD 706-761) *Yáng Guān Sān Dié*, and Yang Yinliu's arrangement of Yue Fei's (AD 1103-1142) *Măn Jiāng Hóng* are representative compositions in this CCPAS type.

The Development of CCPAS in 20th Century China

The development of CCPAS can be arranged into roughly three stages in the 20th century. The first is the exploration and flourishing of the style from the 1920s to the 1940s. The next is the decline from the 1950s to the 1970s, with an interruption due to the political upheaval in China. The last is the diversified development from the 1970s to the 1990s.

Works and Representative Composers from the 1920s to the 1940s

After Qing Zhu wrote the first CCPAS in 1920 in Germany, the students who were receiving Western music education overseas wrote more and more works. The political environment in China was disordered due to the conflict of the two parties (Nationalist Party and Communist Party). Chinese composers studying overseas were safer abroad but were concerned about their home country. Most of the famous pieces from this time period were by these composers.[32] During this time, CCPAS was still in exploration, starting with the more Western style of *Dà Jiāng Dōng Qù* and later was

[32] Yang Yi, "Characteristic and Development of Chinese Art Songs in 1920s and 1930s," *Journal of Huizhou University* 13, no. 5 (2008).

mingled with more traditional Chinese music elements. It flourished and popularized as a brand-new art form which contains the essence of Chinese culture and musical style.[33]

Qing Zhu (青主, 1893-1959), whose original name is Liao Shangguo (廖尚果), was born in Guangdong Province, China. He studied at Humboldt-Universität zu Berlin from 1912 to 1922, majoring in Law, while taking piano and composition from Ellinor Valesby (1894-1969, original name Inga Heinrich), who was a singer and composer who later became Qing Zhu's wife. They both changed their names because of the political chaos under the Chinese government that was at war with itself.[34] In 1929, Qing Zhu taught at Shanghai National College of Music, while organizing several musical magazines. The couple published a music collection of their works in 1931 in the music magazine named *Yin Jing* (*The Place for Music*). It contained 18 pieces[35], most of which were CCPAS works. His famous works are *Dà Jiāng Dōng Qù* (1920) and *Wǒ Zhù Cháng Jiāng Tóu* (1930), which show a similar compositional style to Schubert.

Huang Zi (黃自, 1904-1938) was born in Jiangsu Province, China, to a rich family that provided him a high quality education.[36] He was attracted to music and classical poetry in his childhood, so he started to pursue his musical career in 1921, studying piano and harmony in Tsinghua University. In 1924, Huang Zi traveled to America to receive his education at Oberlin College, majoring in Psychology while minoring in music, then officially transferring to a music major in 1926. In 1929, he was

[33] Hao Jianhong, *Zhongguo gushici yishugequ fazhan yu yanjiu (A Research of the Development of Classical Chinese Poetry Art Song)*, (Yanji,China): Yanbian University Press, 2017), 15.
[34] Liang Mao Chun, "Ellinor Valesby's Chinese Classical Poetry Art Song," *Art of Singing* 1, no. 1 (2015): 28.
[35] Qing Zhu, and Hua Lisi, "Valesby and Qing Zhu Composition," *Yin Jing (The Place for Music)*, June 1932.
[36] Hao Jianhong. *Zhongguo gushici yishugequ fazhan yu yanjiu (A Research of the Development of Classical Chinese Poetry Art Song)* (Yanji,China: Yanbian University Press, 2017), 39.

able to transfer to Yale University to study music theory, composition, and piano. He returned to China, began his music education career at Shanghai National College of Music, and many later Chinese composers were his students. His compositions encompassed various genres from orchestra, piano, cantatas, to art songs. The most famous CCPAS works by him are *Huā Fēi Huā* (1933-35), and *Diǎn Jiàng Chún・Dēng Fù Lóu* (1933-35).

Tan Xiaolin (谭小麟, 1912-1948), original name Zhao Guang (肇光), was born in Shanghai. He learned traditional Chinese instruments *Erhu* and *Pipa* from his youth. In 1932, he became a student of Huang Zi at Shanghai National College of Music, then studied abroad in 1939 at Oberlin College and later at Yale University at Huang Zi's recommendation. Beginning in 1942, he studied composition with Paul Hindemith (1895-1963) during his tenure period at Yale University. In 1946, Tan returned to Shanghai National College of Music, and started his teaching career in his later years. Tan Xiaolin was the first Chinese composer who introduced contemporary compositional techniques.[37] His atonal CCPAS works like *Péng Làng Jī* (1942-46) and *Zì Jūn Zhī Chū Yǐ* (1942-46) demonstrate a mingling of traditional Chinese music and the atonal style, which was an advanced skill at that time among all the Chinese composers (see Chapter 3, Exploring Chinese Modes in Contemporary Compositional Techniques).

[37] Dou Manli, "Theoretical and Practical Fusion Between Western and Chinese Music in the Early 20th Century: The Case of Tan Xiaolin's Art Songs," *Musicology in China* 19, no. 4, (2006), doi: 10.14113/j.cnki.cn11-1316/j.2006.04.019.

Works and Representative Composers from the 1950s to the 1970s

Unlike the previous years, the development of CCPAS as well as other Chinese art songs written in Western style encountered dark times during the 1950s to the 1970s.[38] There are multiple reasons which caused this decline.

The most important reason was the Chinese government's policies associated with the poor economic situation. Right after the establishment of the People's Republic of China in 1949, the government published a series of reforms, involving economy, culture, manufacturing, agriculture, ideology, and education.[39] After the severe famine in 1942-1943 and the long war with Japan (1937-1945, Second Sino-Japanese War), and the Nationalist Party (1927-1936, 1945-1949), Chinese civilians were suffering under poverty by that time. Therefore, the government wished to do everything to change the poor economic situation. From 1957-1966, public music education utilized the Soviet education model. Using this model, musical elements taught in school encouraged social productivity to address the poverty in China. Songs in exciting duple meter were used the most, while art song forms of any kind were not included.[40]

Then in 1966-1976, due to the Great Cultural Revolution, the government banned all art forms that did not praise the government. Many composers at that time were persecuted because of their previous work. Liu Xue'an (1905-1985), who composed hundreds of songs in many forms including CCPAS, was tortured for years due to a

[38] Qu Qiming, *20th shiji Zhongguo yinyue (20th Century Chinese Music)* (Qingdao: Qingdao Press, 1992), 151.
[39] Ma Da, *20th shiji Zhongguo xuexiao yinyue jiaoyu (20th Century China Public Music Education)* (Shanghai: Shanghai Education Press,) 160.
[40] Ma Da, *20th shiji Zhongguo xuexiao yinyue jiaoyu (20th Century China Public Music Education)* (Shanghai: Shanghai Education Press,) 172.

famous piece *When Will Thee Return*; he ultimately lost his vision. These years were the darkest years for all art forms in modern Chinese history.

Among many composers, Luo Zhongrong's (罗忠镕, b.1924) song cycle *Songs of Autumn* (1962), which contained three CCPAS works, was able to survive. Luo Zhongrong was born in Sichuan Province. He studied composition with Tan Xiaolin in the 1940s. Then he learned counterpoint with Ding Shande (1911-1995), who learned music from the French composition master Nadia Boulanger.[41] Luo Zhongrong's compositional style before 1980 demonstrates the blending of traditional Chinese and Western tonal style. After 1980, he explored the mingling of traditional Chinese modes with the twelve-tone technique.

Works and Representative Composers from the 1980s to the 1990s

In 1978, the Chinese Economic Reform changed the cultural environment caused by the Great Cultural Revolution. Chinese art songs, including CCPAS, were reborn with a flourishing of diversified works, including re-arranged CCPAS, typical works like the ones composed before the 1950s, and works using twelve-tone and atonal composition techniques. Li Yinghai and Luo Zhongrong's works were the outstanding ones from this period. Luo Zhongrong, as mentioned previously, composed *Shè Jiāng Cǎi Fú Róng*, the first twelve-tone technique art song in 1980 under the influence of Arnold Schoenberg.[42]

Li Yinghai (黎英海, 1927-2007) was born in the Sichuan Province and grew up in a poor family. He enrolled in Southern Chuan Normal College when he was 14 years old,

[41] Zheng Jiaxin, "The Singing Pursuit for Luo Zhongrong's Art Songs Employing Modern Composing Techniques," (Master diss., Shanghai Conservatory of Music, 2008).
[42] Zheng Jiaxin, "The Singing Pursuit for Luo Zhongrong's Art Songs Employing Modern Composing Techniques," Master diss., (Shanghai Conservatory of Music, 2008).

and decided to make music his career.[43] In 1943, he studied piano and composition at the Chongqing Qingmuguan National Music College. Li began his teaching career at many music institutions in China during that time. He was honored as a music theorist who discussed the traditional Chinese music and its harmony.[44] His popular CCPAS compositions *Chūn Xiǎo* and *Fēng Qiáo Yè Bó* demonstrate his own compositional style combining the monophonic Chinese music style and the Western contrapuntal compositional techniques.

However, due to the previous political policy, the appreciation level of the Chinese public was highly limited. Meanwhile, the fashion of pop music began to spread among the Chinese public with its singable tunes and low-threshold lyrics. CCPAS was no longer a prominent art song form in that period of the 20th century.

[43] Wang Cui, "Reviewing Li Yinghai's Academic Achievements," *People's Music* 9 (2015): 88.
[44] Li Yinghai, *Han Modes and Its Harmony*, (Shanghai: Shanghai Music Press, 2001).

CHAPTER 3

THE FUSION OF WESTERN AND TRADITIONAL CHINESE STYLE: CHARACTERISTICS OF CCPAS

Most CCPAS compositions show signs of a fusion of Western and traditional Chinese compositional styles due to the composers' music education background. This practice started a new era in the history of music in China, which transformed the monophonic Chinese music tradition into a harmonic system. The 20th century Chinese composers blended the musical features in the traditional Chinese modes with Western compositional styles, utilizing mostly tonal techniques while also incorporating atonal techniques in some of the pieces.

Traditional Chinese Modes

The traditional Chinese modes, also known as the Han modes[45], are classified into *wǔ shēng* (5-tone), *liù shēng* (6-tone), and *qī shēng* (7-tone) scales. Equivalent to the pentatonic, hexatonic, and heptatonic scales in the Western music tradition, the translation of the traditional Chinese modes are denoted by 5-tone, 6-tone, and 7-tone scales.[46]

[45] There are 56 ethnic groups in China. The majority is called Han, and other 55 ethnic groups are considered as minorities. Although culture exchange and fusion happened in the long history of the old China, the Han modes played a dominant role in traditional Chinese music. The discovery of the music of minority ethnic groups did not occur until the 20th century, so the modes discussed in this study are the Han Modes.

[46] Ho Lu-Ting and Han Kuo-huang, "On Chinese Scales and National Modes" *Asian Music* 14, no. 1 (1982): 133.

In traditional Chinese music, the names of the modes are the same as the syllable names, which are called *gōng*, *shāng*, *jué*, *zhǐ*, *yǔ*, based on the starting note of the mode and the five 5-tone modes, which are named *Gōng* mode, *Shāng* mode, *Jué* mode, *Zhǐ* mode, and *Yǔ* mode (see Figures 3.1 and 3.2).[47]

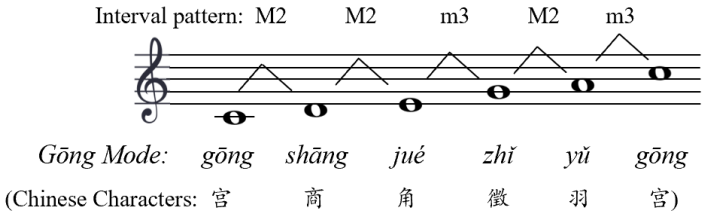


Figure 3.1: 5-tone *Gōng* Modes (with Chinese characters indicated)

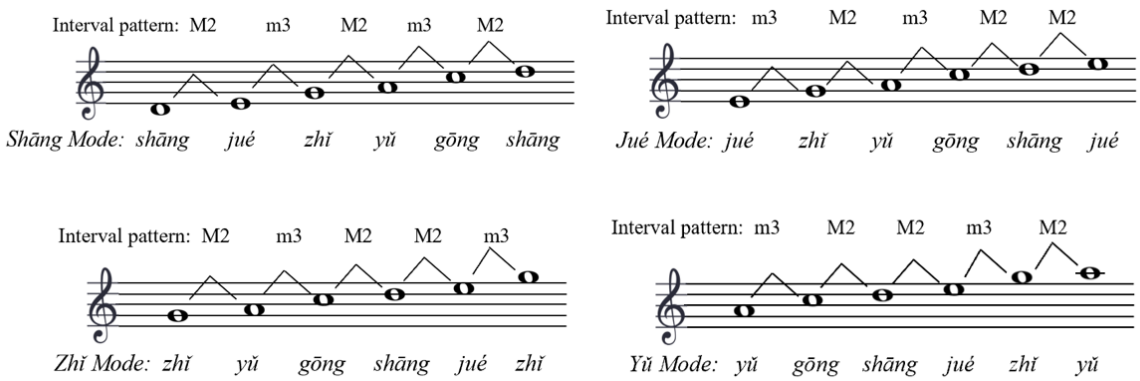


Figure 3.2: *Shāng, Jué, Zhǐ, and Yǔ* Modes

All five tones in the 5-tone mode are called *zhèng shēng* (authentic tones), which indicates these tones are more likely to appear in the melodic line. There are four tones called *piān yīn* (accidental tones) in the traditional Chinese music system, which are *biàn gōng*, *biàn zhǐ*, *qīng jué*, *rùn*,[48] from sharpening or flattening a semitone or whole tone of *gōng* and *zhǐ* (see Table 3.1). They are mostly used as a passing, neighbor, or

[47] 宫 *gōng*, 商 *shāng*, 角 *jué*, 徵 *zhǐ*, 羽 *yǔ*
[48] 变宫 *biàn gōng*, 变徵 *biàn zhǐ*, 清角 *qīng jué*, 润 *rùn*

embellishing tones in a mode, and rarely appear on a down beat, or begin or end a phrase.[49]

Table 3.1: *piān yīn* and Their Relationship with Associated *zhèng shēng*

Name of *piān yīn*	Name of associated *zhèng shēng*	Relationship with *zhèng shēng*
biàn gōng	*gōng*	half-step down
rùn	*gōng*	whole-step down
qīng jué	*jué*	half-step up
biàn zhǐ	*zhǐ*	half-step down

The 6-tone modes are based on 5-tone modes, with simply adding only one *piān yīn*. This way, four modified *Gōng* modes are obtained, which are labeled as 6-tone *Gōng* mode adding *biàn gōng*, 6-tone *Gōng* mode adding *rùn*, 6-tone *Gōng* mode adding *biàn zhǐ*, and 6-tone *Gōng* mode adding *qīng jué* (see Figure 3.3) The other four modes can be labeled in the same manner.

[49] Fan Zuyin, *Pentatonic-mode Harmony in Chinese Music*: *Theory and Practice* (Shanghai: Shanghai Music Press, 2018).

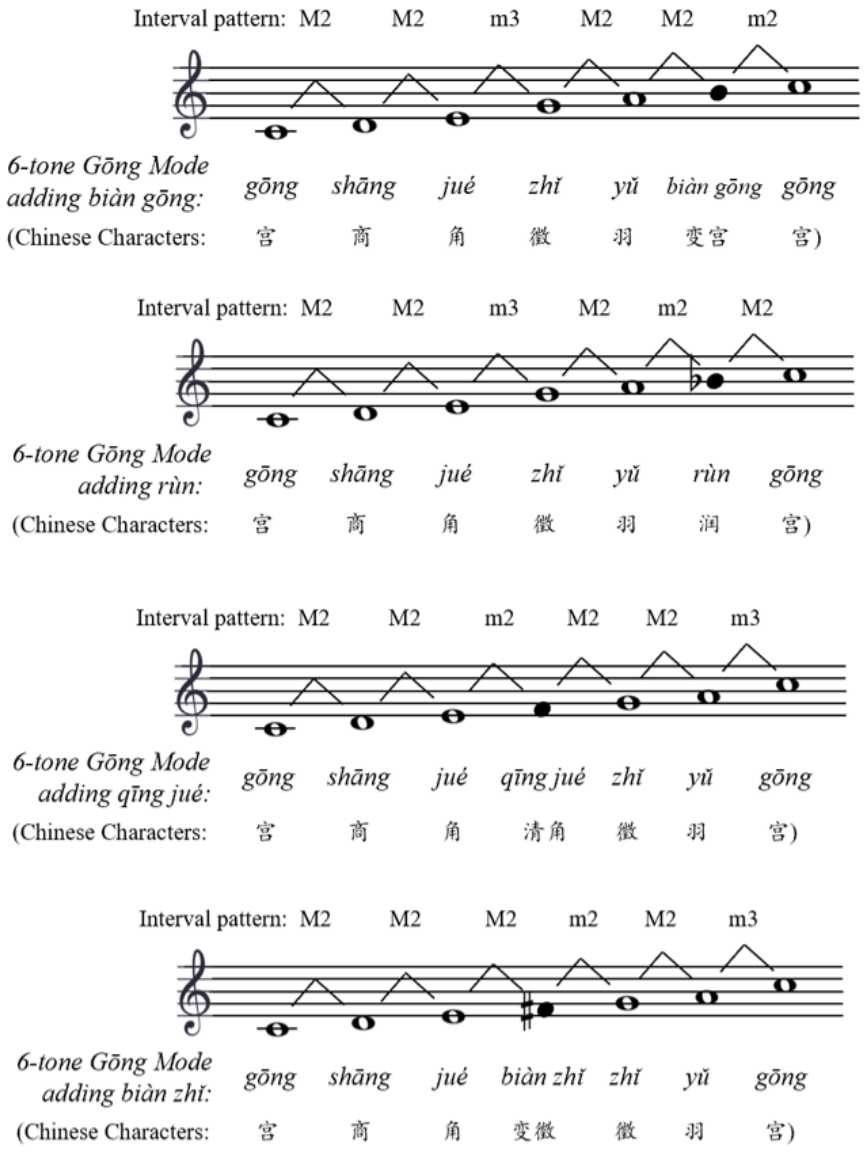


Figure 3.3: 6-tone *Gōng* Modes

Based on the same logic used to form the 6-tone modes, 7-tone modes are created by adding two *piān yīn* to 5-tone modes. However, the two added *piān yīn* are normally paired in the 7-tone modes instead of being randomly used. Adding paired *piān yīn*, there

are three types of 7-tone modes, which are called *Yǎ yuè*, *Qīng yuè*, and *Yàn Yuè*.[50] In *Yǎ Yuè* modes, *biàn gōng* and *biàn zhǐ* are the added pair; in *Qīng Yuè* modes, *biàn gōng* and *qīng jué* are the added pair; and in *Yàn Yuè* modes, *qīng jué* and *rùn* are the added pair (see Figure 3.4).

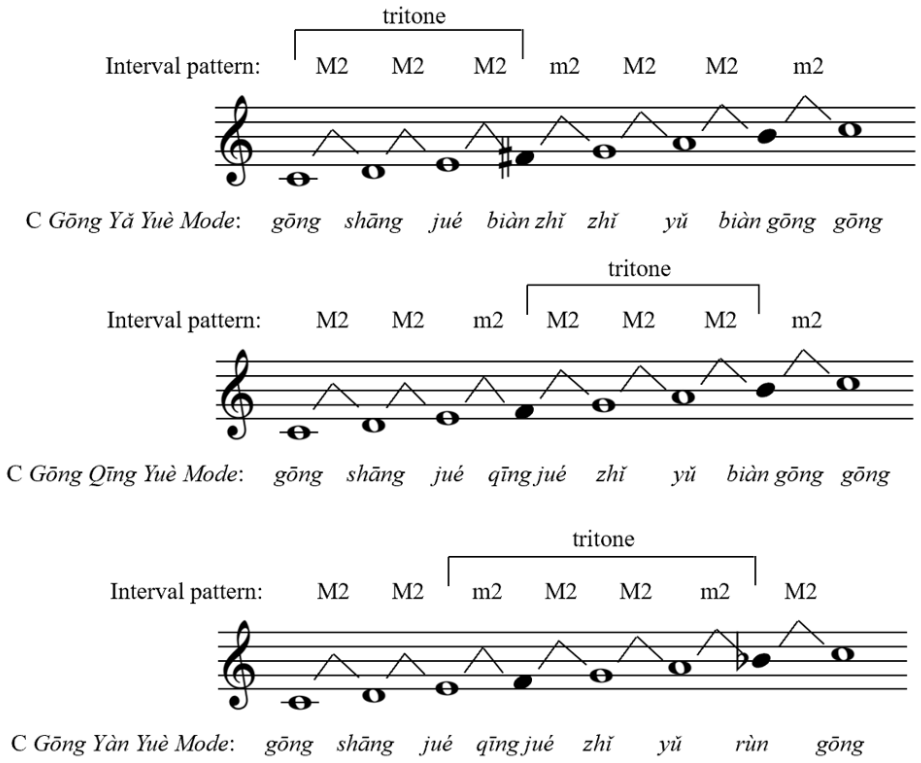


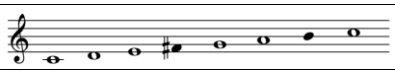
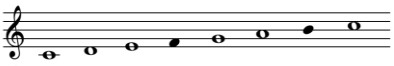
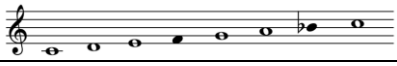
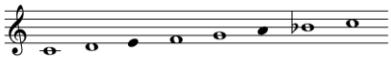
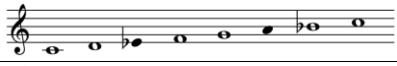
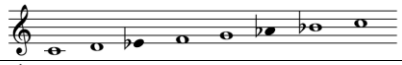
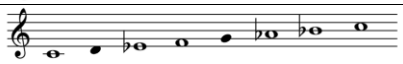
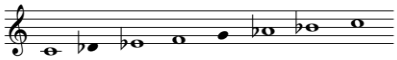
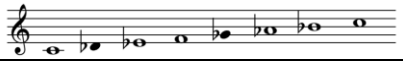
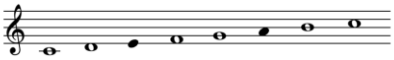
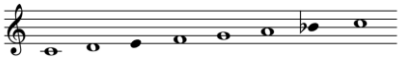
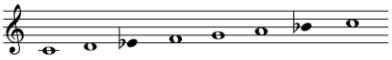
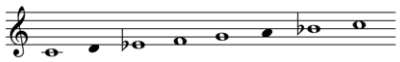
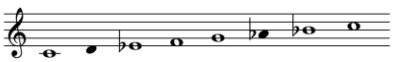
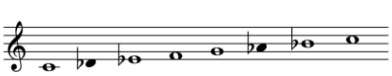
Figure 3.4: *Yǎ Yuè*, *Qīng Yuè*, and *Yàn Yuè* Modes in C *Gōng*

The consecutive interval relationships between notes in the 5-tone modes are limited to major 2nd and minor 3rd. But with the appearance of *piān yīn*, a minor 2nd as a new interval relationship is created in the 6-tone modes and 7-tone modes. Moreover, a tritone is introduced into the 6-tone and 7-tone modes with the interval relationship from *gōng* to *biàn zhǐ*, *qīng jué* to *biàn gong*, and *jué* to *rùn*.

[50] The original characters are: 雅乐 (*Yǎ yuè*), 清乐 (*Qīng Yuè*), 燕乐 (*Yàn Yuè*).

All the five *zhèng shēng* can begin a mode, and with the three types of 7-tone modes, it generates fifteen 7-tone modes on one pitch (see Table 3.2). There are modes that sound equivalent because of the same interval patterns. However, the positions of *piān yīn* are different. Due to the same number and the similar interval patterns in the Chinese 7-tone modes, it is not a surprise to discover that certain Western modes sound the same as the Chinese mode scales (see Table 3.2).

Table 3.2: Comparison of Chinese 7-tone Modes in C and Western Diatonic Modes

Name of Chinese 7-tone mode	Chinese 7-tone mode in staff	Equivalent Western mode
C *Gōng Yǎ Yuè*		C Lydian
C *Gōng Qīng Yuè*		C Ionian / C major scale
C *Gōng Yàn Yuè*		C Mixolydian
C *Shāng Yǎ Yuè* (Sounds equivalent to C *Gōng Yàn Yuè*, but here E and A are *piān yīn*)		C Mixolydian
C *Shāng Qīng Yuè*		C Dorian
C *Shāng Yàn Yuè*		C Aeolian / C minor scale
C *Jué Yǎ Yuè* (Sounds equivalent to C *Shāng Yàn Yuè*, but here D and G are *piān yīn*)		C Aeolian / C minor scale
C *Jué Qīng Yuè*		C Phrygian
C *Jué Yàn Yuè*		C Locrian
C *Zhǐ Yǎ Yuè* (Sounds equivalent to C *Gōng Qīng Yuè*, and but here E and B are *piān yīn*)		C Ionian / C major scale
C *Zhǐ Qīng Yuè* (Sounds equivalent to C *Gōng Yàn Yuè*, and C *Shāng Yǎ Yuè*, but here E and B are *piān yīn*)		C Mixolydian
C *Zhǐ Yàn Yuè* (Sounds equivalent to C *Shāng Qīng Yuè*, but here E^{b} and B are *piān yīn*)		C Dorian
C *Yǔ Yǎ Yuè* (Sounds equivalent to C *Shāng Qīng Yuè* and C Zhǐ Yàn Yuè, but here D and A are *piān yīn*)		C Dorian
C *Yǔ Qīng Yuè* (Sounds equivalent to C *Shāng Yàn Yuè* and C *Jué Yǎ Yuè*, but here D and A^{b} are *piān yīn*)		C Aeolian / C minor scale
C *Yǔ Yàn Yuè* (Sounds equivalent to C *Jué Qīng Yuè*, but here D^{b} and A^{b} are *piān yīn*)		C Phrygian

Practice of Blending Traditional Chinese Modes with Tonal Compositional Style

With the Chinese music background and the Western music learning experience, most Chinese composers in the 20th century explored a practice of blending traditional Chinese modes with Western compositional styles while composing CCPAS. The composers adapted Western tonal harmonic systems to the Chinese style melodic lines by adding *piān yīn* to the tonal harmonic system, creating a unique sound.

Other unusual aspects that Chinese composers used in their compositions lead to the weakening of the tonality, by modifying the tonic chord, using more III and III^7 chords while reducing the dominant chord, and chord progressions that would be considered retrogressions in Western tonal music. Besides the above observations, it is notable that Western tonal compositional styles have influenced the movement of the melodic line.

Adding *piān yīn* to the Tonal Harmonic System

As mentioned earlier in the traditional Chinese modes, *piān yīn* appear as fixed pairs different in the 7-tone Chinese modes. However, not all the *piān yīn* can create distinct harmonic sounds. Many of them existed in the major and minor scales, as well as other Western modes, like *biàn gōng* and *qīng jué* in the Chinese *Qīng Yuè* mode, which creates the same sound as the major scale (see Table 3.2). In this situation, *biàn zhǐ* and *rùn* become the ones that composers take advantage of.

In 1920, Qing Zhu composed the first Chinese Classical Poetry Art Song *Dà Jiāng Dōng Qù* while studying in Germany. This piece is composed mostly in Western style and is considered to be a piece reflecting Schubert's style because Qing Zhu highly

admired Schubert in his lifetime.[51] It is difficult to discuss the Chinese mode in this piece as the composer blended it well with the Western style so that the Chinese mode is quite ambiguous. However, the most emphasized notes A and F (starting a phrase, appearing on down beat, with long values) should be sung as *jué*. It could be considered as a *Jué* mode focusing on A and F. In this piece, the frequent key transitions and the use of parallel keys are the main strategies used. The harmonic progression at mm. 3-5 is significantly chromatic, which is a sign of using *rùn* (see Figure 3.5) as a transition of keys.

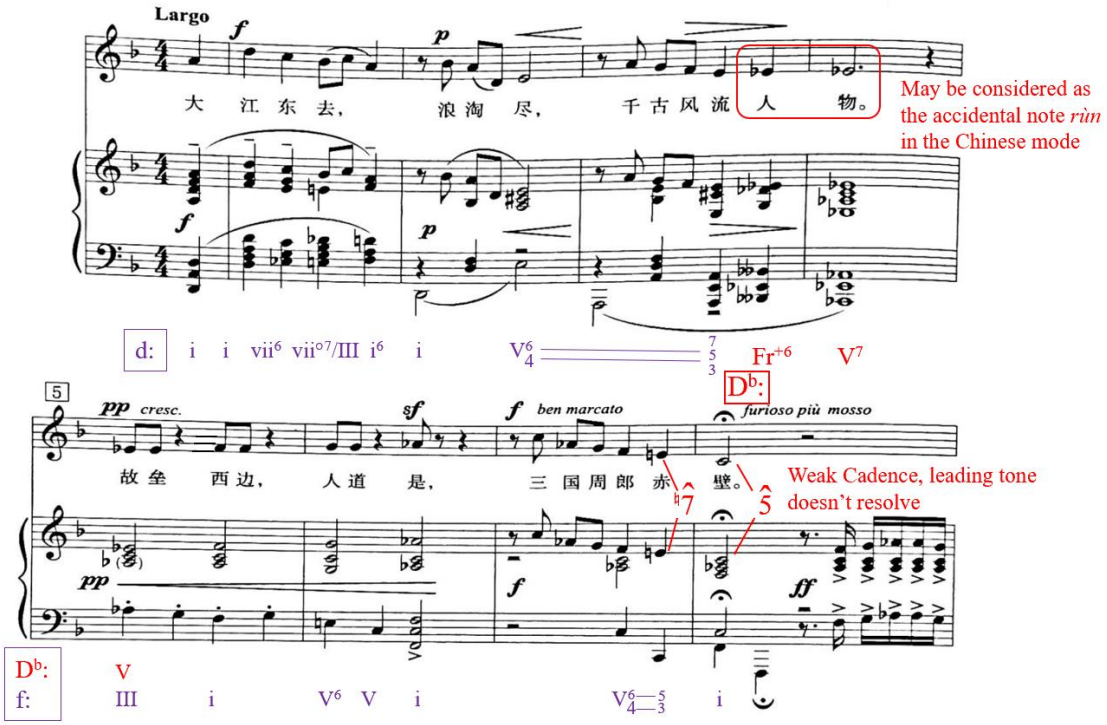


Figure 3.5: *Dà Jiāng Dōng Qù* (mm. 1-8)

[51] Ouyang Beibei, "Qianxi Schubert he Huang Zi yishugequ de gongxing (The Similarity of Art Songs Composed by Schubert and Huang Zi)," *The Big Stage 28*, no. 3 (2009): 18.

In m. 3, the cadence is not resolved but moves to the French augmented sixth chord, and then it transitions quickly into D-flat major. Meanwhile, the composer uses the dominant chord in D-flat major to pivot to F minor in m. 5. This special harmonic progression could be associated with the *piān yīn* "*rùn*". E-flat is *rùn* in d minor. Qing Zhu put it into a chromatic chord, and then used it in a common chord in D-flat major and F minor. The use of *rùn* also connects D minor with D-flat major, and D-flat major with F minor, fitting with the Chinese thinking.

However, instead of *rùn*, *biàn zhǐ* was the most frequently added *piān yīn* to the harmonic system by 20th century Chinese composers. In *Bǔ Suàn Zǐ* mm. 1-2 (see Figure 3.6), the composer Huang Zi uses *biàn zhǐ* (scale degree $^{\#}$6 in E minor/ E *Yǔ Yǎ Yuè* mode), which is C-sharp, in the ii chord, making the original ii diminished triad a minor triad. The notes here are similar with the V/V chord, but without sharpened A. Since they both serve as a pre-dominant function, the composer uses the ii$^{\#5}$ chord as a substitution of the V/V chord, resolving to the v^7. As a comparison, later in this piece (mm. 7-8) the V/V appears before it resolves to v.

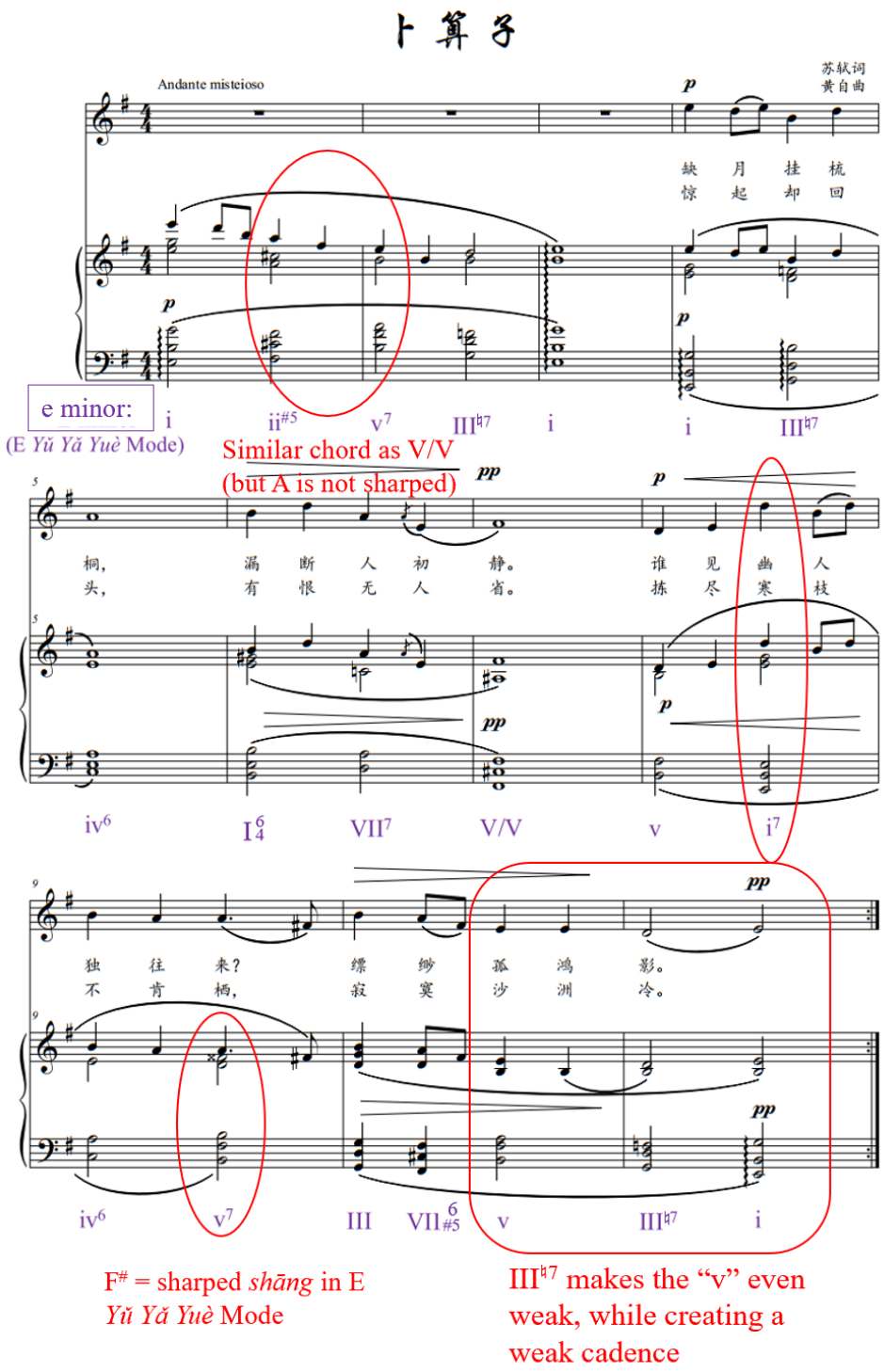


Figure 3.6: *Bǔ Suàn Zǐ* (mm. 1-11)

It is common for *biàn zhǐ* to be added to the ii chord to create a recognizable sound. The use of *biàn zhǐ* in the ii seventh chord is found in a number of CCPAS works. In m. 29 of Hóng Dòu Cí (see Figure 3.7), the composer Liu Xue'an uses *biàn zhǐ* (A natural in C minor/C *Yǔ Yǎ Yuè* mode) as the fifth of the ii^{7} chord. This modification of the ii seventh chord becomes a minor seventh chord instead of the original half-diminished seventh chord. In this way, besides the retrograde progression from v^{2} to ii seventh chord, the B^{b}-A-A^{b} downward motion creates the chromaticism in the alto line.

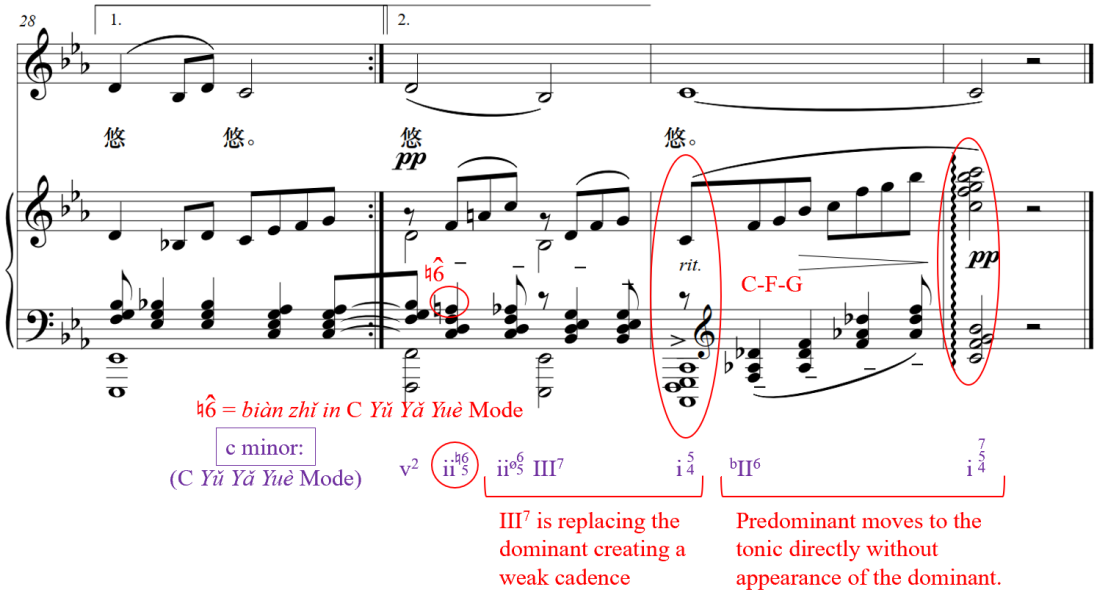


Figure 3.7: *Hóng Dòu Cí* (mm. 28-31)

Another use of *biàn zhǐ* is associated with a sharpened *shāng*. It is unclear if the use of the sharpened *shāng* began in Chinese music history or if it is an early influence from the Western music style. It does not have an official name, and never became a *piān yīn* in the traditional Chinese modes. But from Yang Yinliu's transposition of the *Báishí Dàoren Song Collection* published in China in the 1600s, the Song Dynasty composer

Jiang Kui used it in his song *Xìng Huā Tiān Yǐng* (see Figure 3.8). The sharpened *shāng* is used as a lower neighbor, similar to the function of other *piān yīn*.

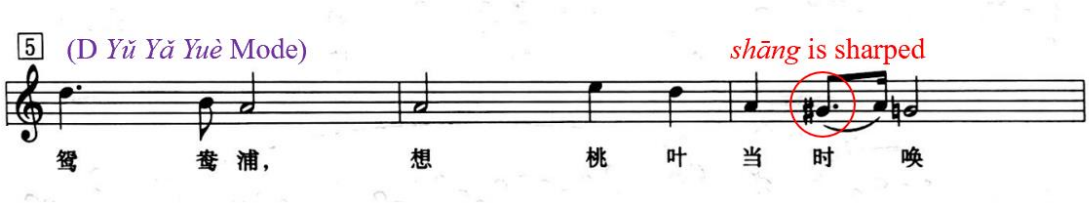


Figure 3.8: *Xìng Huā Tiān Yǐng* (mm.5-8)

In Qing Zhu's *Wǒ Zhù Cháng Jiāng Tóu*, *biàn zhǐ* and the sharpened *shāng* appear together in ii seventh chord, creating a full-diminished chord (See Figure 3.9). The resolution of this chord is unusual. Instead of resolving to a dominant chord, it moves to a vi^2 chord, which will be discussed later in the part of weakening dominant.

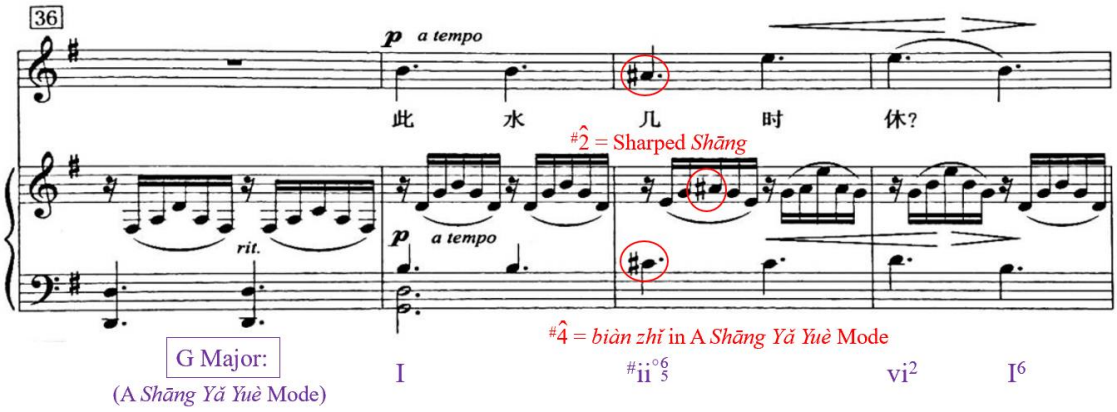


Figure 3.9: *Wǒ Zhù Cháng Jiāng Tóu* (mm. 36-39)

The addition of *piān yīn* to create a chromatic sound also includes the use of the vii^7/VII chord. In m. 13 of Xìng Huā Tiān Yǐng, the F-sharp is *biàn zhǐ* in C *Gōng Yǎ Yuè*

mode. This delicate use of the accidental tone in the traditional Chinese mode reflects the Western influence of V/V resolving to V (see Figure 3.10).

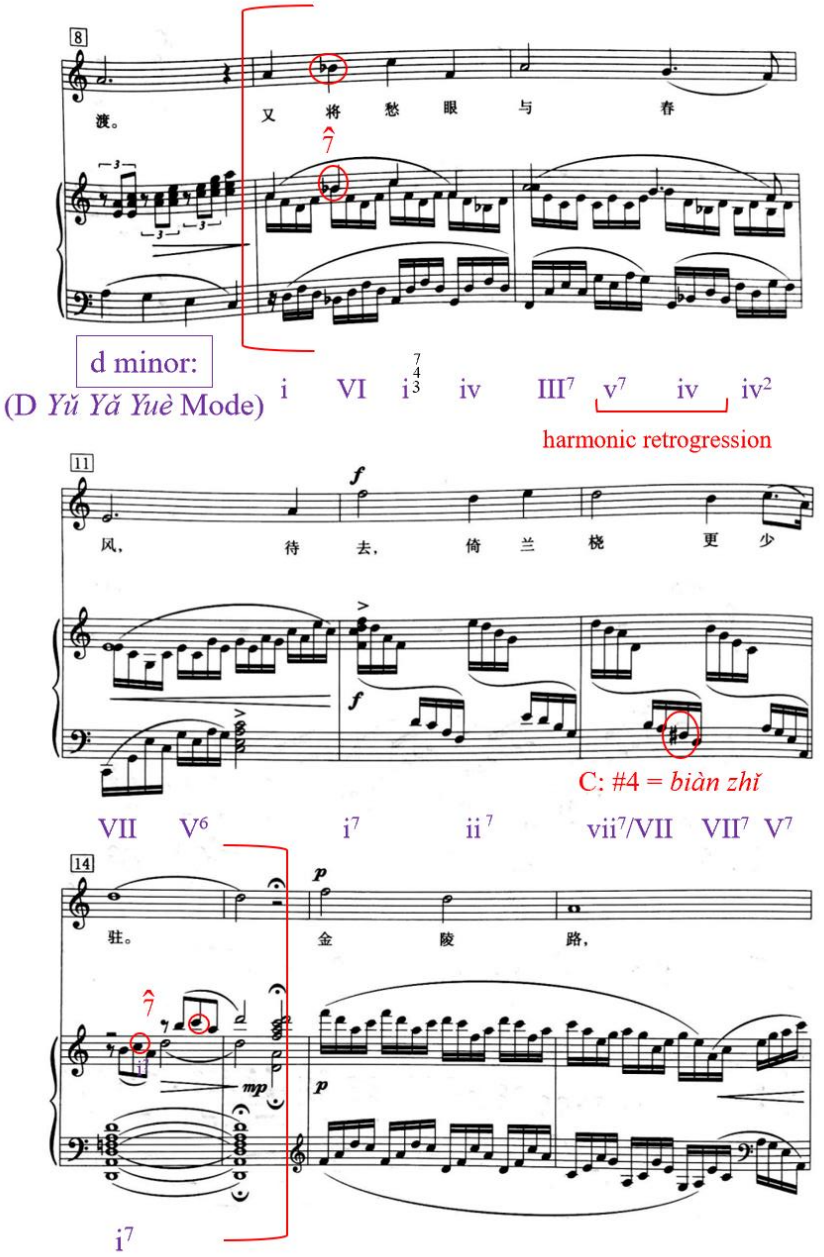


Figure 3.10: *Xìng Huā Tiān Yǐng* (mm. 8-17)

Weakening Tonality

In many CCPAS compositions, the tonic chord is modified to fit into the pentatonic based traditional Chinese style. In the piano part of *Hóng Dòu Cí* (The Red Bean Song) by Liu Xue'an, the third of the tonic chord is replaced by scale degree 4 or 2, which makes it more like a perfect 4th or 5th and a major 2nd overlapping cluster (see Figure 3.11).

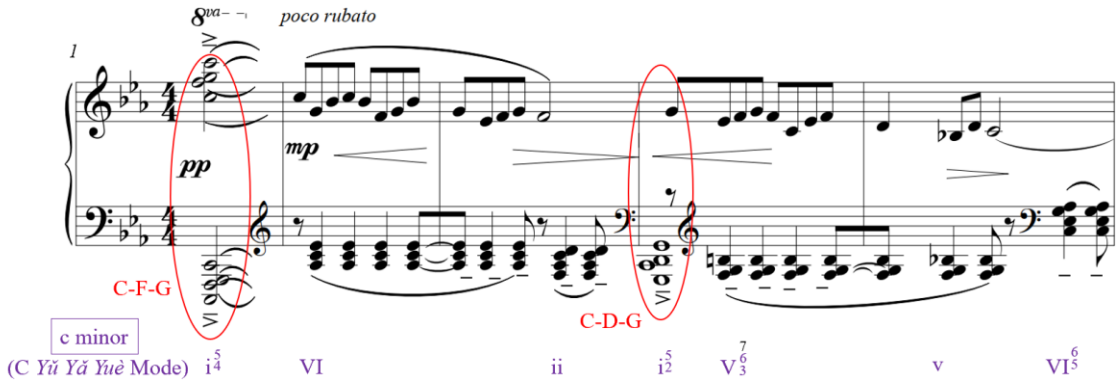


Figure 3.11: *Hóng Dòu Cí* (mm.1-5)

The strange C-F-G chord in m. 1 is the modified tonic chord. This modification reduces the sound quality of a major triad, replacing it with the pentatonic sonority. In m. 3, we find a similar modification of the chord i, omitting the third and adding D as the second to create a pentatonic cluster sound.

Meanwhile, the tonic seventh chord does not commonly appear in the Western music style. However, it is frequently used in CCPAS compositions. Throughout the piece *Xìng Huā Tiān Yǐng* (see Figure 3.10), i^7 appears frequently. By adding a dissonant 7th to the i chord, it weakens the tonic chord without resolving the leading tone.

Avoiding or Weakening Dominant

It is common in CCPAS compositions that the v chord is minor, a weak dominant, because there is no use of leading tones in the traditional Chinese modes. However, Chinese composers made more adjustments to the harmonic progressions related to the dominant chord, to create the Chinese sonority in the music.

In mm. 9-11 of *Bǔ Suàn Zi* (see Figure 3.6), the first v chord to appear is modified by the F-double sharp (sharped *shāng*). This change creates a contrasting chromaticism from F-sharp in the left hand and the F-double sharp. In E, if we respell the chord G-B-D-$F^{\#}$-A, it could be a III^{9} chord. Thus, the v chord here has lost its dominant function making it similar to the subdominant. In the last two measures, the v chord does not resolve to the tonic directly but moves to a $III^{\flat 7}$ chord first. In this way, the strong dominant to tonic progression in the typical Western style is interrupted.

Using a III chord after a v or V chord seems common in CCPAS compositions. Meanwhile, avoiding the dominant chord is another unusual feature. In *Hóng Dòu Cí* mm. 29-31 (see Figure 3.7), the III^{7} chord appears after the ii half-diminished seventh chord, which breaks the expectation of the ii to V harmonic progression. At the end, the Neapolitan chord moves to the modified tonic chord directly without the appearance of a dominant. A similar progression is found in mm. 38-39 of *Wǒ Zhù Chángjiāng Tóu* (see Figure 3.9). The fully diminished ii seventh chord (added *biàn zhǐ* and sharpened *shāng*) moves to vi^{2}, which is quite unusual in the Western musical style.

Harmonic Retrogression

In most CCPAS compositions, harmonic retrogression is common. For example, in *Hóng Dòu Cí* in m. 29 (see Figure 3.7), the v moves to a ii seventh chord. In *Xìng Huā Tiān Yǐng*, the v^7 chord is followed by the iv chord in m. 10 (Figure 3.10). The retrogression happens to a dominant function chord but moves to a pre-dominant function chord. All the discussions above are strategies that Chinese composers used to weaken the tonality in CCPAS compositions, and demonstrate the intention of the composers to explore the Chinese style sonority within the Western compositional style.

Western Influence in Shaping Melodic Line

Some CCPAS pieces demonstrate the Western influence when Chinese composers are shaping the melodic line. Word painting and musical rhetoric have been used often in the Western tradition since the Renaissance. The 20th century Chinese composers put this method into CCPAS as well.

For example, in *Dà Jiāng Dōng Qù* mm. 23-25 (see Figure 3.12), the text means "Picturing Gongjin at his prime." Gongjin was a historical figure who lived in the Three Kingdom period (AD 220-280) China. The composer sets the tonic chord under this whole phrase as musical rhetoric. On the word "prime," the melodic line is an ascending arpeggio on the tonic chord which represents the handsome and heroic figure of Gongjin. In this manner of thinking, even a major triad is seldom used in traditional Chinese music.

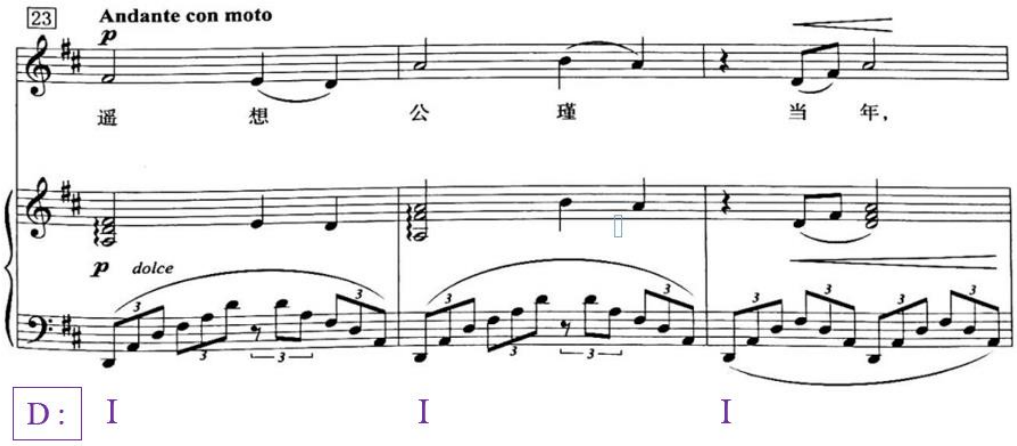


Figure 3.12: *Dà Jiāng Dōng Qù* (mm. 23-25)

Another heroic moment in this piece which reflects this Western method is the ending (see Figure 3.13). The text here means “libate a drink to the river and the moon.” In Chinese culture, a toast to the river and moon or other subject in nature conveys certain emotions of this person. In this poem, it reflects the spectacular scenery of the river, and the memory of the hero mentioned earlier. Accordingly, the composer uses the consecutive ascending perfect fourth to make a trumpet sound.

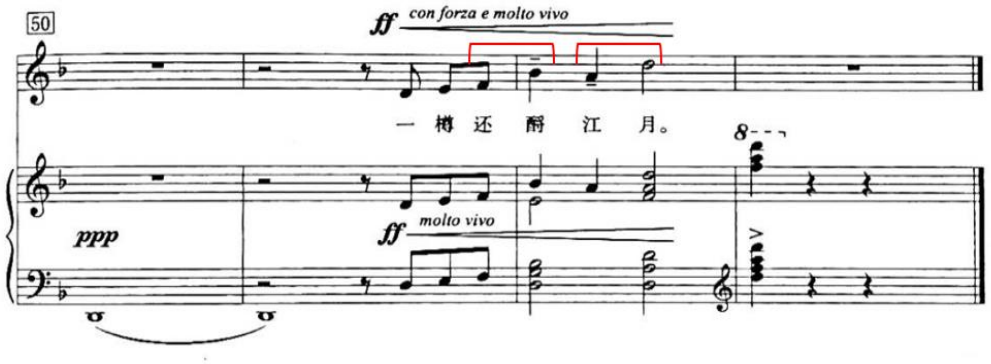


Figure 3.13: *Dà Jiāng Dōng Qù* (mm. 50-53)

This passage shows another influence from the Western compositional tradition. The musical setting of the whole piece is focusing on A and F, suggesting the *Jué* mode. If the composer wants a firm Chinese mode, he could make this last section in D minor emphasize F or A in the melodic line, but still under the support of a tonic chord. However, the melodic line in the last phrase is clearly a resolution to scale degree one of the tonic center. This observation indicates that the composer had the Western tonic system precisely in mind, so that the Chinese and Western musical aspects are mingling in the musical setting. This phenomenon happens in many other CCPAS works.

Exploring Chinese Modes in Atonal Compositional Techniques

While most of the Chinese composers were exploring the traditional Chinese style within tonal systems, a few composers attempted the atonal technique. Tan Xiaolin and Luo Zhongrong are representative composers.

Tan Xiaolin is considered to be the first Chinese composer who introduced atonal compositional techniques in China. His compositions were not recovered until the 1980s for political reasons. His first atonal CCPAS work was written in the 1940s, when he was studying at Yale University with Paul Hindemith.[52] While other Chinese composers were still exploring the fusion of Chinese and Western styles with tonal techniques, Tan began his own path. In his composition, the traditional Chinese musical style is well blended with atonal methods. For example, his best known CCPAS piece *Zì Jūn Zhī Chū Yǐ* (Since Thee Left) demonstrates this idea in four phrases (see Figure 3.14).

[52] Dou Manli, "Theoretical and Practical Fusion Between Western and Chinese Music in the Early 20th Century: The Case of Tan Xiaolin's Art Songs", *Musicology in China* 19, no. 4, (2006), doi: 10.14113/j.cnki.cn11-1316/j.2006.04.019

In this piece, the piano accompaniment does not contain chord progressions; rather it moves in single notes or harmonic intervals. Meanwhile, the feature that the diatonic collections and pentatonic collections used are equivalent to Chinese modes is obvious in Tan's music setting. In phrase c, it seems like a hexatonic collection, however, the pitches do not alternate in a semitone and minor third pattern. It is the typical Chinese 6-tone A *Shāng* mode, adding *biàn gong* ($F^{\#}$). The pitch center shifts quickly from phrase to phrase,[53] which is quite unusual in a Chinese mode, but a common strategy seen in the atonal works. Moreover, the ambiguous pitch center in the last phrase is another sign of Tan's atonal techniques. In the melodic line, it ends on C which should indicate C *Gōng* Mode from a Chinese point of view. However, the sonority in the piano accompaniment shows a sign of D as the pitch center. This dissonance of C against D makes this tiny piece interesting and distinguishes it from the more tonal sounds of works by other current Chinese composers.

[53] When analyzing Chinese modes, we usually look for the first and final note to determine its pitch center. It is easier to tell if they are the same pitch, but if not, use the final note as the authority.

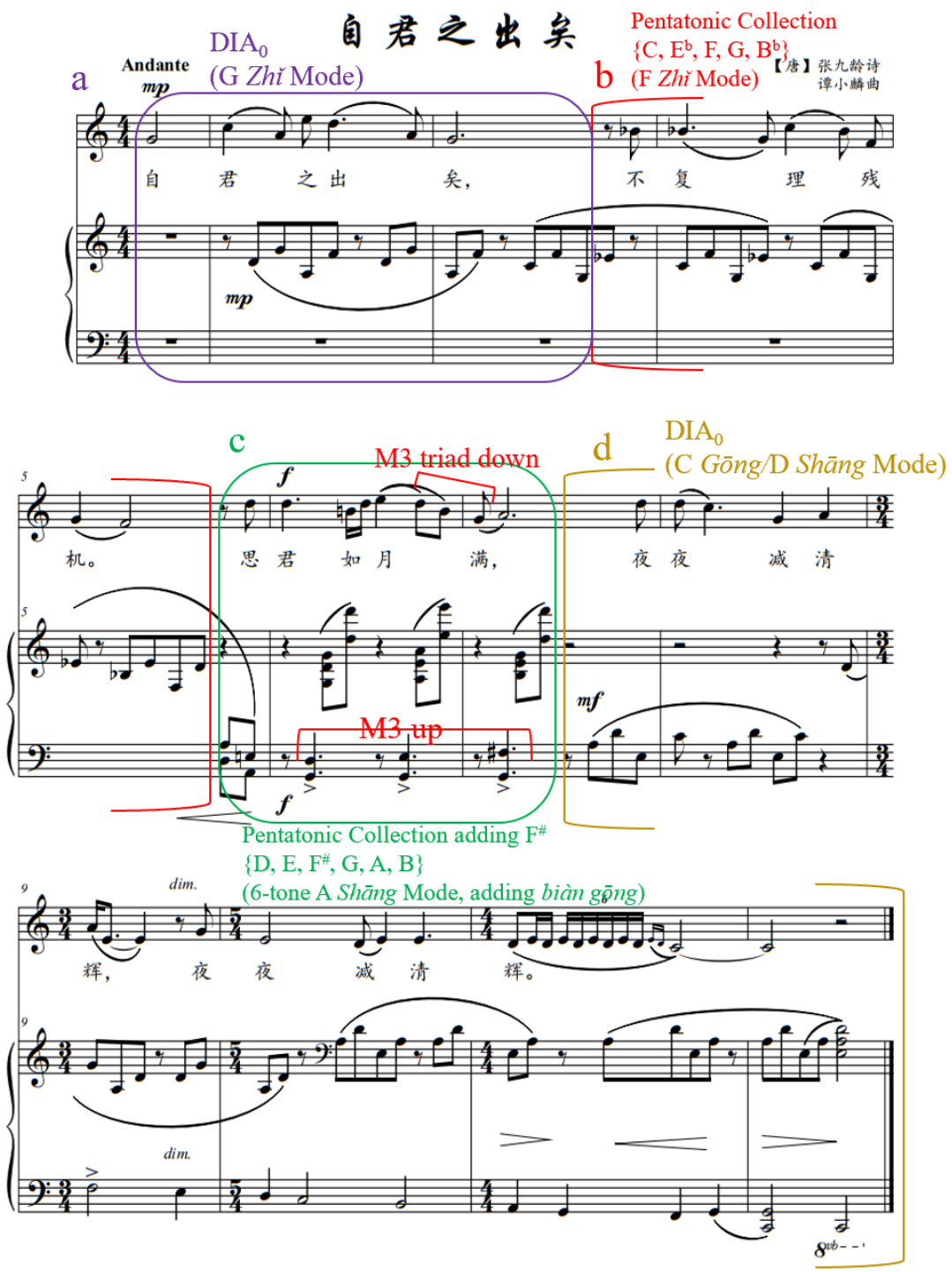


Figure 3.14: *Zì Jūn Zhī Chū Yǐ*

On the other hand, the melodic line of each phrase emphasizes a different mode, while indicating the associated key (see Table 3.3).[54] Tan's musical setting of this poem fits into a normal Chinese text setting organization technique *qǐ chéng zhuǎn hé* [55] (beginning, continuing, transition, and conclusion). In phrase a and b both indicate *Zhǐ* mode on different pitch centers G and F, while minor third, minor sixth, and perfect fourth are used frequently, presenting a minor sonority. As a contrast, phrase c indicates A *Shāng* Mode a major sonority with the ascending major third (D-E-F$^{\#}$) in the left hand and the downward major triad (D-B-G) in the melody. The dynamic markings also follow this scheme: the first two phrases are marked in *mp*, then the transition phrase is in *f* to emphasize the contrast. The conclusion is marked *mf.* Although this piece shifts modes and keys frequently, it still shows the typical Chinese style by using the intervals in pentatonic modes while avoiding semitones and tritones.

Table 3.3: Structure of *Zì Jūn Zhī Chū Yǐ*

Phrase	a	b	c	d
Measures of phrase	2	2	2	5
Dynamic	*mp*	*mp*	*f*	*mf*
Chinese modes	G *Zhǐ* Mode (Key of C)	F *Zhǐ* Mode (Key of B^{b})	A *Shāng* Mode (Key of G)	C *Gōng* Mode (Key of C)

Another composer Luo Zhongrong, whose compositions focus more on atonal and twelve-tone techniques, published his first twelve-tone work, *Shè Jiāng Cǎi Fú Róng*, 40 years later than Tan Xiaolin in 1980. It is the first twelve-tone work in Chinese musical

[54] *Britannica,* T. Editors of Encyclopaedia, "Paul Hindemith", Encyclopedia Britannica, December 24, 2020. https://www.britannica.com/biography/Paul-Hindemith.
[55] 起承转合 *qǐ chéng zhuǎn hé*

history. This piece uses the typical rows of Prime (P), Retrograde (R), Inversion (I), and Retrograde-inversion (RI) in each phrase (see Figure 3.15). In some of the rows, the order of the pitches is slightly changed (circled in Figure 3.15) because of certain tones of Chinese characters.[56] For example, the first word "*shè* (涉)" has the fourth tone, which is a downward sound. Luo shifts the G-sharp and F-sharp to reflect this aspect in the Chinese language.

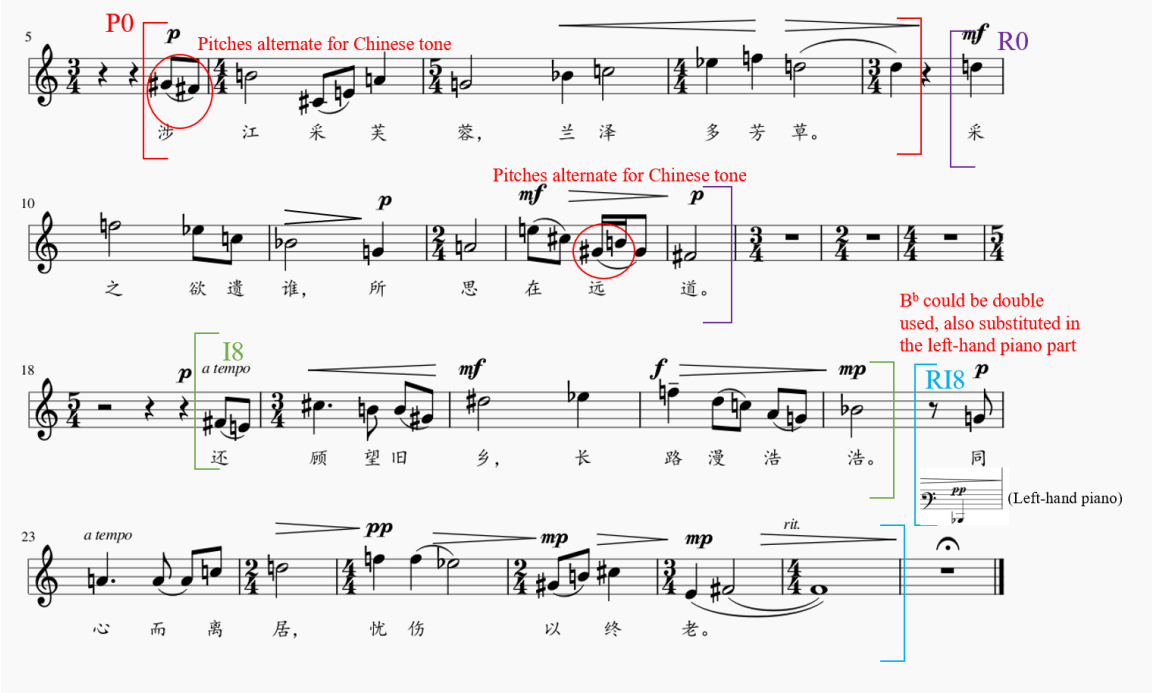


Figure 3.15: *Shè Jiāng Cǎi Fú Róng* Melody (mm. 5-28)

In this piece, each row can be separated into a 5-7 or 7-5 grouping based on the notes and the intervallic relationship between them (see Figure 3.16). The whole piece focuses on E and B-flat relationship. Like other Chinese composers, Luo avoids semitones and tritones when planning this array and shaping the melodic line. Thus, it

[56] Zheng Yinglie, "Gequ she jiang cai furong de chuangzuo shoufa (The Compositional Technique of She Jiang Cai Furong)," *Musical Arts*, 3 (1981).

sounds unique with the Chinese twelve-tone style while less dissonant than the Western atonal composers.

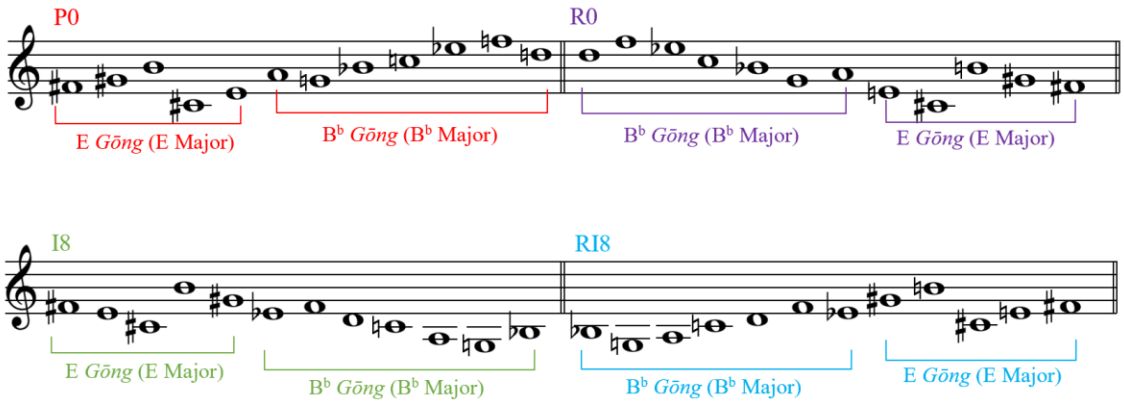


Figure 3.16: Analysis of Rows in *Shè Jiāng Cǎi Fú Róng*

Music Reflecting Chinese Classical Poetry

As learned from the 19th century *Lieder* and *mélodies,* CCPAS demonstrates characteristics of reflecting Chinese Classical Poetry through musical setting. The Ancient Chinese poets established a rhyme system called *píng zè*[57] (the *level and oblique tones*), shaping the poetic lines in a certain manner to sounds natural and rhyme when recited. The Ancient Chinese language was developed over thousands of years and gave rise to modern Chinese in the early 20th century. This was when the Chinese composers began practicing musical setting reflecting the language, an idea first advocated by the 20th century linguistic and composer Zhao Yuanren.[58]

The *level and oblique tones* include four tones, *yīn píng*, *yáng píng*, *shǎng shēng*, and *qù shēng*[59] (first tone, second tone, third tone, and fourth tone), marked like the Western accented tones above the vowels in the Mandarin *Pīnyīn* System like "ā, á, ǎ, à." There is a fifth tone called *qīng shēng*, which indicates a soft tone and displays no accent mark on the vowel, for example "a." However, it rarely appears in the Chinese Classical Poetry tone patterns but is used more in spoken language. The movements of the four tones can be roughly demonstrated on a staff (see Figure 3.17). Please note that the pitches are not fixed. They are used as an example to show the relative relationships between each other.

[57] 平仄, píng zè in Mandarin. A term used for Chinese Classical Poetry, representing the tones' pattern in the poem.
[58] Hao Jianhong, *Zhongguo gushici yishugequ fazhan yu yanjiu (The Development and Research on The Chinese Classical Poetry Art Song)*, (Jilin, China, 2017), 37.
[59] 阴平 *yīn píng*，阳平 *yáng píng*，上声 *shǎng shēng*，去声 *qù shēn.*

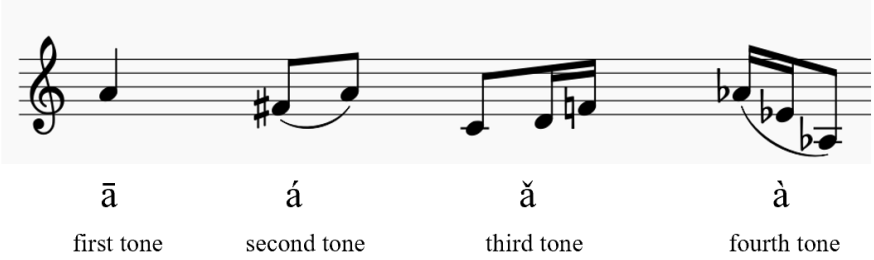


Figure 3.17: Four Chinese Tones on Staff

The first and second tones are called *píng*, and the third and fourth tones are called *zè*. Basically, the first tone is the highest one among the four when reciting the poetry. It is a long, straight tone. The second tone is an ascending tone starting lower than the first, then moving up to the same pitch as the first. Contrastingly, the fourth tone is a descending tone which starts high and moves down about an octave. The frequency of the third tone is in between the second and fourth tones.

Melodic and Rhythmic Setting and the *Level and Oblique Tones* of the Poetry

Many of the CCPAS compositions set the melodic line to reflect the reciting rhythm and the *level and oblique* of the poetry. This strategy makes the music relate to the poetry naturally, almost like reciting the poem. Some composers focused more on the integrity of the melodic line and the *level and oblique tones*, while reflecting the reciting rhythm such as Luo Zhongrong did in his *Shè Jiāng Cǎi Fú Róng* (see Figure 3.18).

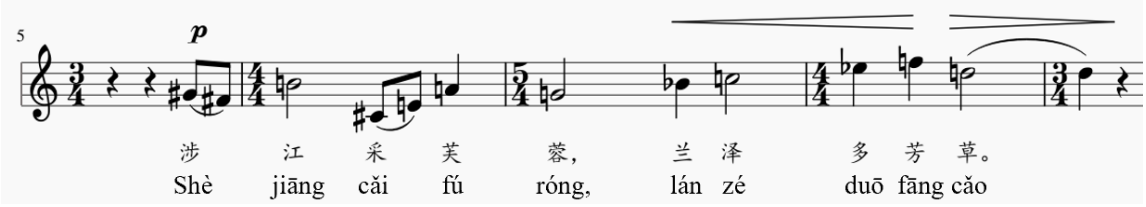


Figure 3.18: *Shè Jiāng Cǎi Fú Róng* Melody (mm. 5-9)

In the musical setting, the highest note in each phrase is the first tone, like "*jiāng*" and "*fang*". The fourth tone "*shè*", moves down and stays in the low register. As mentioned previously, the composer also adjusted the order of the notes in the row to make the "*shè*" follow the *level and oblique tones* pattern. Meanwhile, the rhythmic pattern demonstrates the reciting rhythm. It moves like this: ("-" means prolongation, "/" means pause.)

shè jiāng cǎi fú róng, lán zé duō fāng cǎo

涉 江– 采 芙 蓉–, 兰泽 – 多 芳 草–

Referring back to the music, it is clear that "*jiāng*" "*róng*" "*zé*" "*cǎo*" are on long duration notes while other words are contrastingly shorter.

In Li Yinghai's composition, the melodic line reflects the reciting rhythm distinctly (see Figure 3.19): When reciting *Fēng Qiáo Yè Bó* in Mandarin, the rhythm is almost the same as the music describes.

yuè luò wū tí shuāng mǎn tiān

月落– 乌啼– / 霜– 满 天–

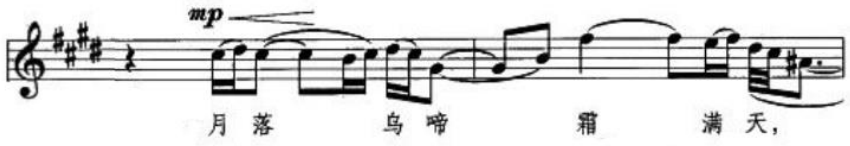


Figure 3.19: *Fēng Qiáo Yè Bó* Melody (mm. 6-7)

Musical Form Variations Based on the Dynasty of Poetry

Additionally, the musical form CCPAS demonstrates the structure of Chinese Classical Poetry. In the 20th century, the poetry written by Tang and Song Dynasty poets were favorite ones for composers to set to music. Most of the Chinese composers took advantage of the intrinsic format of Chinese Classical Poetry. Let us discuss Tang and Song Poetry as examples to compare the musical forms.

The Format of Poetry from Important Dynasties

There are a couple of standard formats of Tang Poetry, *jué jù*, *lǜ shī*, *yuè fǔ shī*, and *gē xíng tǐ*.[60] *Jué jù* refers to poetry that has four lines, while *lǜ shī* has eight lines. *Yuè fǔ shī*, and *gē xíng tǐ* are freer in format. The lines and words are not limited, so that most of them are long. Among these formats, *jué jù* and *lǜ shī* are the classical ones. Both of them can be 5-words or 7-words on each line. [61] For example, Meng Haoran's *Chūn Xiǎo* (Spring Dawn) is a typical 5-word *jué jù*. Cui Hao's *Huáng Hè Lóu* (Yellow Crane Tower) is a typical 7-word *lǜ shī*:

春 晓	Spring Dawn
春眠不觉晓， 处处闻啼鸟。 夜来风雨声， 花落知多少？	In Spring one sleeps, unaware of dawn; everywhere one hears chirping birds. In the night came the sound of wind and rain; who knows how many flowers fell? *Translation from eastasiastudent.net*

[60] 绝句 *jué jù*，律诗 *lǜ shī*，乐府诗 *yuè fǔ shī*，歌行体 *gē xíng tǐ*

[61] Zhang Mingfei, *Tangshi Songci zhuanti (Special Topic on Tang and Song Poetry)*, (Beijing: Higher Education Press, 2009).

黄鹤楼	Yellow Crane Tower
昔人已乘黄鹤去， 此地空余黄鹤楼。 黄鹤一去不复返， 白云千载空悠悠。 晴川历历汉阳树， 芳草萋萋鹦鹉洲。 日暮乡关何处是？ 烟波江上使人愁。	That man of old has already ridden white clouds away, And here in this land there remains only Yellow Crane Tower. The yellow crane, once it has gone, will never come again, But white clouds of thousand years go aimlessly on and on. Clear and bright in the sunlit stream the trees of Hanyang, Springtime's grasses, lush and green, all over Parrot Isle. Sun's setting, the passes to home – where can they be? Beside this river of misty waves, it makes a man sad. *Translated by Stephen Owen*

As mentioned previously in Tan Xiaolin's work *Zì Jūn Zhī Chū Yǐ,* the Chinese organizing method *qǐ chéng zhuǎn hé* is reflected by the music. In fact, this organizing format is a typical feature of the Tang Dynasty poets themselves.[62] For the eight-line *lǜ shī, qǐ chéng zhuǎn hé* is also useful, making every two lines as a phrase. The main forms Chinese composers set for Tang Dynasty poetry are through-composed or binary (see Table 3.4).

Table 3.4: Summary of Musical Forms of CCPAS Text in Tang Poetry

Name of the Work	Poetry Format	Form
Shān Xíng	7-worded *jué jù*	Through-composed
Nánlíng Dào Zhōng	7-worded *jué jù*	Through-composed
Jì Yángzhōu Hán Chuò Pàn Guān	7-worded *jué jù*	Through-composed
Qīng Míng	7-worded *jué jù*	Through-composed
Fēng Qiáo Yè Bó	7-worded *jué jù*	Through-composed
Yǒng Liǔ	7-worded *jué jù*	Binary
Huā Fēi Huā	*gē xíng tǐ*	Through-composed
Yì Jiāng Nán	*gē xíng tǐ*	Binary
Chūn Xiǎo	5-worded *jué jù*	Binary
Zì Jūn Zhī Chū Yǐ	5-worded *jué jù*	Through-composed

[62] Zhang Mingfei, *Tangshi Songci zhuanti (Special Topic on Tang and Song Poetry)*, (Beijing: Higher Education Press, 2009).

Song Dynasty poetry is known as *Sòng Cí* or *cháng duǎn jù* [63] (long-short sentences) because of the irregular lines. Normally there are two sections in each *Sòng Cí* called *shàng què* (first half) and *xià què* (second half). The two sections could be strictly shaped to be the same in phrases and numbers of word for each line, but they could also be different. A unique aspect of *Sòng Cí* is that each *cí pái míng* [64] (type of Song Dynasty poetry) has a prescribed structure. There is no real meaning to a *cí pái míng*. It just functions as sign of which structure the poet uses. When writing the title of the poem, *cí pái míng* comes first, then separated with a '·', and the real name of the poem comes later. For example, in Bǔ Suàn Zi·Wǒ Zhù Cháng Jiāng Tóu by Li Zhiyi (AD 1048-1117), the scheme for the first half and second half is 5/5/7/5; 5/5/7/6.[65]

卜算子·我住长江头

我住长江头，君住长江尾。日日思君不见君，共饮长江水。
此水几时休，此恨何时已。只愿君心似我心，定不负相思意。

I live where the Yangtze begins,
You live where the Yangtze comes to its end;
Day after day I long for you yet I see you not,
Though we the Yangtze's waters share.

When shall the waters run dry?
When shall this regret come to an end?
I only hope that your heart is like mine,
And disappoint not our mutual wistful affections.

Translated by *Betty Tseng*

Other frequently used *cí pái míng* are *Pú Sà Mán* (7/7/5/5; 5/5/5/5), *Dié Liàn Huā* (7/4/5/7/7; 7/4/5/7/7), and *Niàn Nú Jiāo* (4/5/4/7/6/4/4/5/5/6; 6/4/5/7/6/4/4/5/4/6).

[63] 宋词 *Sòng Cí*, 长短句 *cháng duǎn jù*
[64] 词牌名 *cí pái míng*
[65] Zhang Mingfei, *Tangshi Songci zhuanti (Special Topic on Tang and Song Poetry)*, (Beijing: Higher Education Press, 2009).

The variety of structures in Song Dynasty poetry offered the Chinese composers more flexibility with the musical forms. Through-composed form is rarely used, but binary, ternary, and more complicated forms are prominent for these CCPAS works (see Table 3.5).

Table 3.5: Summary of musical forms of CCPAS text in Song Poetry

Name of the Work	Form
Qīng Píng Yuè · Xī Chūn	AB
Shuǐ Diào Gē Tóu · Míng Yuè Jǐ Shí Yǒu	ABC
Niàn Nú Jiāo · Dà Jiāng Dōng Qù	ABCD
Shēng Shēng Màn · Xún Xún Mì Mì	ABC
Bǔ Suàn Zi · Wǒ Zhù Cháng Jiāng Tóu	ABCC'
Zhè Gū Tiān · Yóu Kōng Xiāng Féng Shì Mèng Zhōng	ABCD
Chāi Tóu Fèng · Hóng Sū Shǒu	ABC

Conclusion

The tonal composition technique has remained prominent in China since 1920. The subject has never been highly appreciated due to the chaotic social environment in 20th century China, where education is rather limited to the public and music education is even worse. Although these pieces are rarely performed, because of their difficulty and the deficiency of music education, they are essential compositions in blending the traditional Chinese style with contemporary compositional techniques.

Twentieth century Chinese composers' explorations have made CCPAS compositions as outstanding as other art song forms from the same time period. These works demonstrate characteristics like blending Western and Traditional Chinese music styles, and reflecting the Chinese Classical Poetry in its *level and oblique tones* and form. These multiple aspects have made CCPAS a unique art song form with high artistic value.

CHAPTER 4

THE DEVELOPMENT OF AMERICAN PEDAGOGY FOR CCPAS

CCPAS is a special art song form which mingles Western and Chinese musical elements while representing multicultural aspects of the old and new China. It is important for singers to learn CCPAS with a comprehensive understanding instead of only aiming for accuracy in melody and diction. Most voice students are required to do detailed research on the pieces they are performing. This learning process should also apply to CCPAS. However, it may be difficult for students to do their own research due to their limited knowledge of Chinese. Therefore, a vocalist like me, who has Chinese and American educational experience, would be able to provide an accessible method for students who want to expand their repertoire.

Organization and Timeline

Preparation

I discussed the arrangement and aspects that need to be included in this study in Summer 2020 with my major professor Dr. Stephanie Tingler. We determined that 10-15 singers were a good number of students for this project. To encourage student communication, we divided the singers into several small practicing groups receiving the same repertoire. This way, singers could discuss questions and develop solutions when they practiced outside of the meeting sessions.

The pieces assigned to the students contained iconic Chinese subjects, like the highest mountain or longest river in China. Because most American students have no experience with Chinese culture, this helped them to build a cultural understanding when processing the music. Meanwhile, the background information and historical details related to Chinese Classical Poetry included in the teaching plan. Because CCPAS is an art song form integrating old and new Chinese culture, it could be extremely hard for the students to understand the poems only in English translations.

The International Phonetic Alphabet (IPA), a useful tool for vocal studies, was the method for teaching Chinese (Mandarin) singing diction. We decided to use this existing reference to help with the diction session since this study is not a diction class. Zhao Ruobing's 2019 doctoral dissertation, "How Does the Pronunciation of Native Languages Affect Beginning Singers? A Research Focusing on Native Mandarin Chinese and American English Speaking Singers," is the main resource used to teach diction, since she demonstrates an educational background and philosophy similar to mine. Our plan is to use the most familiar IPA symbols frequently appearing in the standard singing languages in the Western curricula, like Italian, German, English. For unique Chinese consonances and sounds, we will find similar existing sounds in English.

Seeking Singers

Before the Fall 2020 semester started, with the permission of Dr. Stephanie Tingler and Dr. Elizabeth Knight, I announced this pedagogy study program to their voice studios with the basic goals and a tentative plan. I received interest from twelve students. All the students were devoting extra time to work on the CCPAS pieces, and

they did not receive any course credit. It was my honor to have their help for my project. Therefore, I made some adjustments considering the time and workload for the singers in this progress.

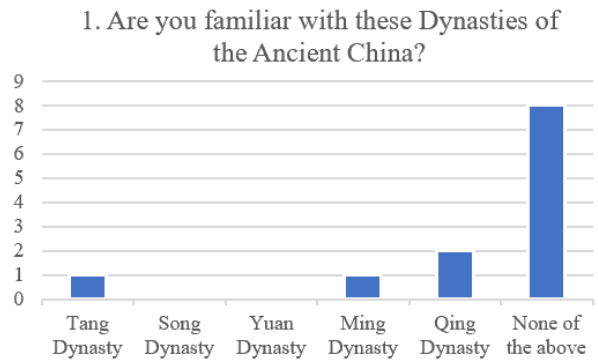
In my announcement, I described the goals for this study to the singers (see Appendix A). The primary goal was to learn one piece in the CCPAS repertoire, using Mandarin diction. The secondary achievable goals were to learn a simple self-introduction in Chinese, know a few underrepresented Chinese composers, and learn a little about Chinese culture, especially the Tang and Song Dynasties, during which the climax of Chinese Classical Poetry occurred.

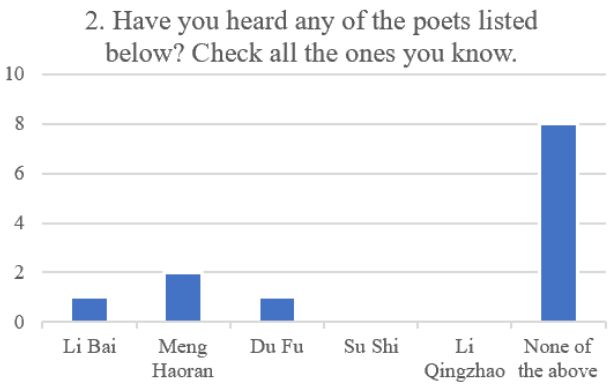
Choosing Repertoire

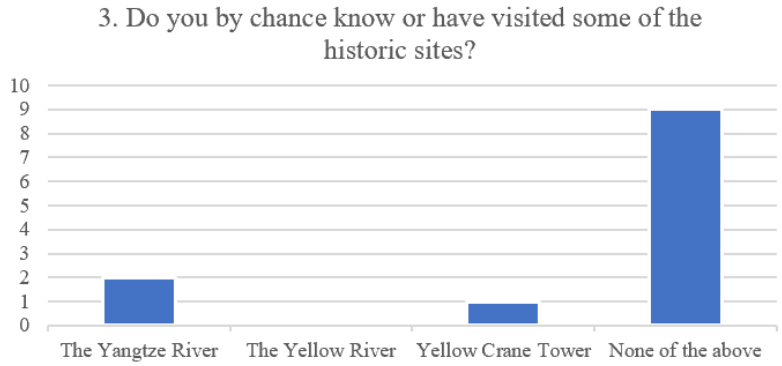
After I received enough participants, the next step was to choose the CCPAS repertoire. It is important to know the singers' most comfortable range and to assign them the appropriate key. Meanwhile, asking questions about their former experiences with Chinese culture was a significant step for me in determining the aspects they should know through the piece about Chinese culture.

The questions I asked the singers were mainly about the iconic symbols of Chinese culture that were related to the CCPAS compositions, as discussed with my major professor (see Figure 4.1). The five Dynasties mentioned in the first question are the most recent Dynasties in Chinese history. The Tang and Song Dynasties are the Dynasties most related to 20th century CCPAS works, because most of them were set to Tang and Song poetry. Poetry from the Qing Dynasty was also used by some composers, but the number is considerably lower. The second question determined the familiarity

that singers had with Chinese poets whose works were used the most by 20th century composers. These are among the poets who had the greatest contributions to Chinese literature. Question three mentioned a few historical sites which are related to the poetry used for CCPAS. Chang Jiang, also known as the Yangtze River, is the image that poets referred to the most. The last question was about the general idea or style of traditional Chinese music. For this question, pentatonic is the only one most of the singers chose, except for the option "No experience at all." As predicted, the majority of the singers had limited experience with Chinese culture.







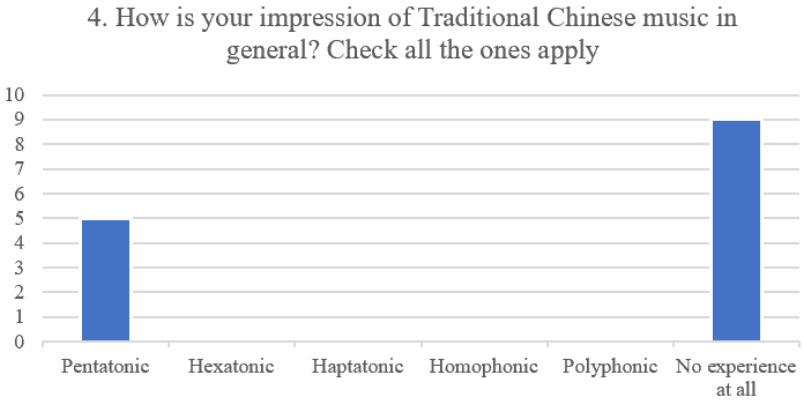


Figure 4.1: Singers' Experience with Chinese Culture

Associating the answers to the questions with other aspects distinguishing the works, I was able to determine three pieces for the singers. The first is *Chūn Xiǎo*, a poem by Meng Haoran, composed by Li Yinghai. I chose it because the poet was most recognized by the singers. Also, it has the typical format of Tang Dynasty poetry which could be a great example when introducing this to the singers. The second in my mind was *Dà Jiāng Dōng Qù*, a poem by Su Shi, composed by Qing Zhu. I chose it not only because it is a Song Dynasty poem related to The Yangtze River, but it was the first art song of any type including CCPAS in Chinese musical history. The third is *Hóng Dòu Cí*, the most famous CCPAS using Qing Dynasty poetry, written by Cao Xueqin and music by Liu Xue'an. Two singers indicated that they knew something about the Qing Dynasty, and this piece is one of the most well-known to Chinese singers. The three composers are all very important composers in Chinese music history. These three choices fulfilled my intention: one work using Tang Dynasty poetry, one using Song Dynasty poetry, and another using poetry from another Dynasty.

Another reason I chose this repertoire is because of the two doctoral participants. I wanted to offer advanced work to them so they could advance further in their own vocal studies. The two works I recommended for them were *Xìng Huā Tiān Yǐng* (music and poem by Jiang Kui) and *Shè Jiāng Cǎi Fú Róng* (an anonymous poem, music by Luo Zhongrong). *Xìng Huā Tiān Yǐng* represents the re-arranged type of CCPAS, a new piano accompaniment added to an existing tune. *Shè Jiāng Cǎi Fú Róng* is the first twelve-tone art song in Chinese song history. Both doctoral participants were more interested in exploring *Xìng Huā Tiān Yǐng*, which become the fourth piece of this study.

The last piece I chose was *Wǒ Zhù Cháng Jiāng Tóu* (poem by Li Zhiyi, music by Qing Zhu), since it is one of the most familiar CCPAS pieces. Some Western singers like Diana Damrau and Juliet Petrus have performed this piece publicly. Students may be greatly encouraged by watching their videos and then gain confidence they can sing this piece as well.

To make sure that the pieces were suitable and achievable for the singers in a Western curriculum, Christopher Arneson's book *Literature for Teaching, a Guide for Choosing Solo Vocal Repertoire from a Development Perspective* served as the guide.[66] This rubric system includes many aspects of singing such as accompaniment, characterization/acting, diction/articulation, dynamics, melismatic phrases, musical considerations, range/tessitura, registration, respiration, text setting, vowel and vowel sequences, and poetry/lyrics/libretto, which provide a comprehensive evaluation of the pieces (see Appendix B). The scores show that they are moderate level, and majority of the advanced aspects are due to the Chinese diction, which was carefully tutored during this process.

Finally, I assigned these five pieces to the singers. *Chūn Xiǎo* was assigned to undergraduate singers, one soprano and one tenor. *Dà Jiāng Dōng Qù* was taken by two baritones. Two baritones and one tenor received *Hóng Dòu Cí*, and two sopranos and one mezzo-soprano were assigned *Wǒ Zhù Cháng Jiāng Tóu*. The more advanced piece *Xìng Huā Tiān Yǐng* was assigned to the two DMA singers who are both mezzo-sopranos.

[66] Christopher Arneson, *Literature for Teaching: A Guide for Choosing Solo Vocal Repertoire from a Developmental Perspective.* (Delaware: Inside View Press, 2014), 11-15.

Timeline

The timeline for this study was separated into four sessions as to facilitate skill acquisition (see Table 4.1). Due to the UGA COVID-19 regulations, all the teaching and discussions were via Zoom, and the supplemental materials such as background information related to the pieces were shared as tutorial videos on OneDrive. It was difficult to find one meeting time for all twelve singers, so I offered two 30-minute Zoom meetings weekly. Considering the heavy workload and stress because of the pandemic, we met to discuss the cultural information of the assigned pieces. In this way, students only needed to watch the videos related to their own pieces with the consideration of the time they devoted to the study.

Table 4.1: Teaching Content and Timeline

Timeline	Teaching Content
4 weeks (Sep 1-26)	Session One: Mandarin Diction 1. Mandarin IPA Transcription Chart 2. Tutorial Videos and IPA of Assigned pieces 3. Individual meeting
2 weeks (Sep 27-Oct 10)	Session Two: Introduction to CCPAS 1. Historical Background for CCPAS 2. Representative Chinese Composers 3. Traditional Chinese Modes
5 weeks (Oct 11-Nov 15)	Session Three: Cultural Information Related to Assigned Pieces 1. Tang Dynasty 2. Song Dynasty 3. Qing Dynasty
By appointment (Oct 18- Dec 6)	Session Four: Individual Coaching 1. Discussion on music 2. Singing

The first step was learning Mandarin diction, which lasted from September to mid-October. It was necessary to offer the students a longer time to learn and practice

Mandarin since diction is the essential part for singing. During this session, we went over the Mandarin Diction Chart and had discussions during the Zoom meeting. I also uploaded tutorial videos as supportive material to the transposed IPA for each piece. Students also learned their Chinese names in transliteration, while learning a simple Chinese self-introduction and greeting as an example working through the IPA chart.

In the second session, students learned about the transition of music in 20th century China, when music started its harmonic path out of the monophony of earlier centuries. Knowledge of the generation and development of CCPAS during this period of change helped students to create a comprehensive understanding of this art song form. Because the representative Chinese composers explored the blending of Western and Chinese music styles, the students needed to know the traditional Chinese modes to understand the sonority of the music.

During session three, I made videos of the cultural information related to the Chinese Dynasties and the poetry. Videos were uploaded in the first week, and students were expected to watch them so that they could be able to meet me for the individual meeting the second week (see Table 4.2). Sessions three and four overlapped, because it was easier for the singers to think through the music after having watched the videos recently.

Table 4.2: Agenda for Sessions Three and Four

Time/Task	Content	Content Related Pieces
Oct 11-17: Watch videos	Tang Dynasty PPT Videos upload to OneDrive	*Chūn Xiǎo* 春晓
Oct 18-25: Individual meeting with *Chūn Xiǎo* singers	Discussion on music, imagination	*Chūn Xiǎo* 春晓
Watch videos	Song Dynasty PPT videos upload to OneDrive	*Dà Jiāng Dōng Qù* 大江东去 *Wǒ Zhù Cháng Jiāng Tóu* 我住长江头 *Xìng Huā Tiān Yǐng* 杏花天影
Oct 26-Nov 7: Individual meeting with singers assigned with Song Dynasty Poem	Discussion on music, imagination	*Dà Jiāng Dōng Qù* 大江东去 *Wǒ Zhù Cháng Jiāng Tóu* 我住长江头 *Xìng Huā Tiān Yǐng* 杏花天影
Watch videos	Qing Dynasty PPT Videos upload to OneDrive	*Hóng Dòu Cí* 红豆词
Nov 8-15: Zoom meeting with *Hóng Dòu Cí* singers	Discussion on Qing Dynasty PPT	*Hóng Dòu Cí* 红豆词
Individual meeting with *Hóng Dòu Cí* singers	Discussion on music, imagination	*Hóng Dòu Cí* 红豆词
Nov 2- Dec 5: By appointment	Coaching Sessions	Two Coaching Sessions (half-hour) will be offered, please contact me individually. A pre-recorded video of you singing with the pianist is highly preferred.

Mandarin (*Pinyin* System) Diction

The Mandarin *Pinyin* is a spelling system established in China since the 1950s. Before this version, the development of spelling systems in Chinese history lasted for more than three hundred years since the missionary Matteo Ricci started to transpose Chinese to Romanic labeling.[67] However, most of the spelling systems generated were not popular to Chinese civilians because of their difficulty and the self-secluded old

[67] Li Yannan, Zhou Xiaobing, "Hanyu Pinyin fangan de chansheng, fazhan yu duiwai hanyu jiaoxue (The Generation, Development and the External Chinese Teaching)," *Yunnan Normal University Journal* 13, no.6 (Nov. 2015).

Chinese society.[68] After the establishment of the People's Republic of China, the Chinese government and linguists started to develop this accessible spelling system for civilians, 80% of whom were illiterate in the 1950s.[69] To make it simple for the lower-educated Chinese citizen to learn, as well as make it a tool to communicate internationally, this spelling system used only the 26 English letters while keeping the consonants within one pronunciation. This way, the spelling system is more straightforward.

Creating Mandarin IPA Charts

In Zhao Ruobing's dissertation "How Does the Pronunciation of Native Languages Affect Beginning Singers? A Research Focusing on Native Mandarin Chinese and American English Speaking Singers," most of the IPA symbols used are sensible and functional. However, I have some points of contention, so I made some adjustments when creating the Mandarin IPA Chart (Appendix B). In the IPA chart, all tones have been removed for the simplicity of teaching the spelling system. The tones were addressed separately to the singers in our Zoom discussions.

In Zhao's discussion, the vowel combination *ai* transcripts as [ai]. However, it does not sound like a pure [i] in this vowel combination but more like [ɪ] in a diphthong, so I used [aɪ] instead. I did the same with other vowel combinations with letter *i* at the end, such as *ei* [eɪ], *ui* [weɪ]. This situation could also apply to vowel combinations ending with letter *u*. It is not a pure [u] sound anymore in this case. Instead of labeling *ou*

[68] Ibid.
[69] Guan Yanqing, Guan Yichun, "Hanyu Pinyin Fangan" de tuiguang, yingyong he wanshan ("The Popularization, Application, and Refinement of the Mandarin Pinyin System"), *Tonghua Normal College Journal* 266, no. 38 (2017).

as [ou] by Zhao, I use [ʊ] in this teaching process as it is frequently used in IPA for English and German.

Another adjustment I made regards *o* and *uo*. Zhao labeled them as [oːᵊ] and [wo], but the sound of these two vowels or vowel combination should be the same. Therefore, it seemed reasonable to use the same IPA symbol [wə] to make it straightforward for singers to follow.

In Mandarin, there is a special use of the *i* vowel when it is after the consonants *z, c, s, r, zh, ch,* and *sh*. Zhao used [ᵊː] to demonstrate the sound and offered a discussion that is hard to understand even from a native Chinese speaker's point of view. She separated the *i* vowel into flat-tongue consonants *z, c,* and *s* and the curled-tongue consonants *r, zh, ch,* and *sh*, but labelled them the same as [ᵊː]. It is true that the way of producing the *i* vowel after *z, c, s, r, zh, ch,* and *sh* is in one rule, which in my understanding, functions as a vowel sound prolonging the sound of the consonants themselves. Taking issue with the use of the shadow vowel [ᵊ] which may cause further confusion, I used [ⁱː] and [-] instead. I had a further discussion with the singers and we made the decision together that the labeling [ⁱː] makes more sense to them. Besides, Zhao labeled the consonant *z* as [z], indicating the soft voiced sound. However, *z* in Mandarin is a hard voiced affricative sound, as produced in the English word *clou<u>ds</u>* [klaʊ<u>dz</u>], which is the one used in my IPA chart.

Another adjustment I made was related to the special Chinese consonants *j, q,* and *x*. Considering the difficulty of locating IPA symbols for these three special Chinese consonants in the four standard singing languages, it is understandable that Zhao used [-dʒ] [-tʃ] [-ʃ] as a newly created symbol. However, I elected to use the IPA symbols as

indicated in San Duanmu's book *The Phonology of Standard Chinese* and Lin Yen-Hwei's book *The Sounds of Chinese* for accuracy. These two linguists used [tɕ], [t͡ɕʰ], and [ɕ][70,71] to demonstrate *j, q,* and *x,* which I adopted in the study as well. This way, singers will be able to recognize the special Chinese consonants easier when they see [tɕ], [t͡ɕʰ], and [ɕ] in published books or other international websites.

With these above adjustments, I created the Mandarin IPA charts in the format of Joan Wall's book *Diction for Singers,*[72] a widely used textbook in the U.S. for teaching diction. Most of the singers who take diction classes use this book, which offers them an easier idea of how to use the material. The chart contains two tables, "Types of Sounds" and "IPA Transcription of Mandarin in Alphabetical Order, with tips for pronunciation of Mandarin included (See Appendix C). During the study and discussions with singers, we adjusted a few IPA transcriptions which helped produce the most accurate sound. During the study and discussion with singers, we found that adjustments needed to be made for several of the IPA transcriptions for pronunciation accuracy. Decisions were made comparing the sounds produced by the students when using the charts, and those were incorporated into the final versions. These elements have been updated to the Mandarin IPA charts:

- *an* after [j] sound should be labeled as: [ɛn]. The closed sound of 'j' glide effects the 'a' vowel, so it becomes narrower. For example, 先 *xian* [ɕjɛn], 千 *qian* [tɕʰjɛn], 间 *jian* [tɕjɛn], and 烟 *yan* [jɛn]

[70] San Duanmu, *The Phonology of Standard Chinese* (Oxford: Oxford University Press, 2007).
[71] Lin Yen-Hwei, *The Sounds of Chinese* (Cambridge: Cambridge University Press, 2007).
[72] Joan Wall, *Diction for Singers.*

- *en* and *un*, recommended IPA transcriptions are [en] and [wen], exceptions are *un* after consonants *j, q, x,* and *y* [yn], because *un* after j, q, x, y is a transformation of *ün*. For example, 身 shen [ʃen], 滚 *gun* [gwen], 春 *chun* [tʃwen], and 君 *jun* [tɕyn].
- 夜 ye, [jeᵊ] is a preferable way to label in IPA; there is a shwa sound as a shadow vowel at the end.
- *iu*, [joʊ] makes more sense than [ju]. For example: 流 *liu* [ljoʊ].

Problems and Resolutions of Mandarin Diction

During the learning process, participants have accurately produced most of the sounds, especially those that are similar to Western languages; for example, the vowels [a:], [i:], [u:], and [y:], and consonants except *j, q, x, r,* and *z*. For the sounds that are unfamiliar to American singers, I addressed the following ways of producing them:

- [ə:] should be pronounced as in the British English which is taller and rounder than the American [ɚ].
- Letter *r* is pronounced like the French consonant [ʒ] when it begins a word.
- Letter *z* is pronounced like *ds* [dz] in the English plural, for example, *clouds* [klaʊdz]
- The vowel combinations (*ai, ao, ei, ia, ie, iu, ua, ui, ou, uo,* and *üe/ue*) do not work the same as diphthongs, which was why I avoided using diphthongs. In Western languages, the two vowel sounds in the diphthong receive equal length. But in Mandarin, the vowel combination sounds more like a sound cluster with a quick move from the first vowel sound to the second, while the second vowel lasts shorter than the first one.

These above clarifications worked admirably for the participants. Most of them were able to produce the accurate sounds although they still needed more time to think them through. The more difficult aspects are the special Chinese consonants *j, q, x* and *i* after the consonants *z, c, s, r, zh, ch,* and *sh*, because they had never heard or tried these sounds in the languages familiar to them. I then developed several strategies for the singer to practice with, and the result was positive. At least half of the singers were able to produce the accurate *j, q,* and *x* sounds, and *zi, ci, si, ri, zhi, chi,* and *shi.*

Special Chinese Consonants *j, q,* and *x* and Methodology

In Mandarin, *j, q,* and *x* are alveolo-palatal consonants which involve the cooperation of the teeth, tongue, and palate. The placement and shape of the teeth, and the tongue do not change for all the three consonants: keep the teeth closed but allow a slight gap. The tip of the tongue sits at the root of lower teeth, while the middle part of the tongue touches the hard palate behind the upper teeth. Based on this mouth shape, *j* [tɕ] has a voiced affricative sound. The tongue should be gently pressed against the hard palate while aspirating with vibration in the vocal folds. For *q* [t͡ɕʰ] sound, one just needs to do the same tongue movement as for *j* and aspirate without vibrating the vocal folds, creating an unvoiced sound. For *x* [ɕ], one can simply aspirate and make a voiceless fricative sound.

This idea is easy to process for a native Chinese speaker since the sounds are in the ear and mouth in daily use. However, it is very hard for people who have no experience with this approach. Therefore, I first suggested to approach the special Chinese consonants from similar consonants. There are three consonants which are

similar to *j, q,* and *x*: [dz], [ts], and [s]. Singers need to find these consonants first, and slightly adjust the tongue or the jaw (see Figure 4.2). Another approach I provided to the singers was finding *j, q,* and *x* from the [i] vowel. It is accessible because the mouth shape and tongue placement for [i] is very similar to *j, q,* and *x* (see Figure 4.3).

I asked the singers for feedback during individual meetings, and found out that they used both of the two ways to accurately produce *j, q,* and *x*. This observation proves that the two strategies are both achievable for singers new to Mandarin.

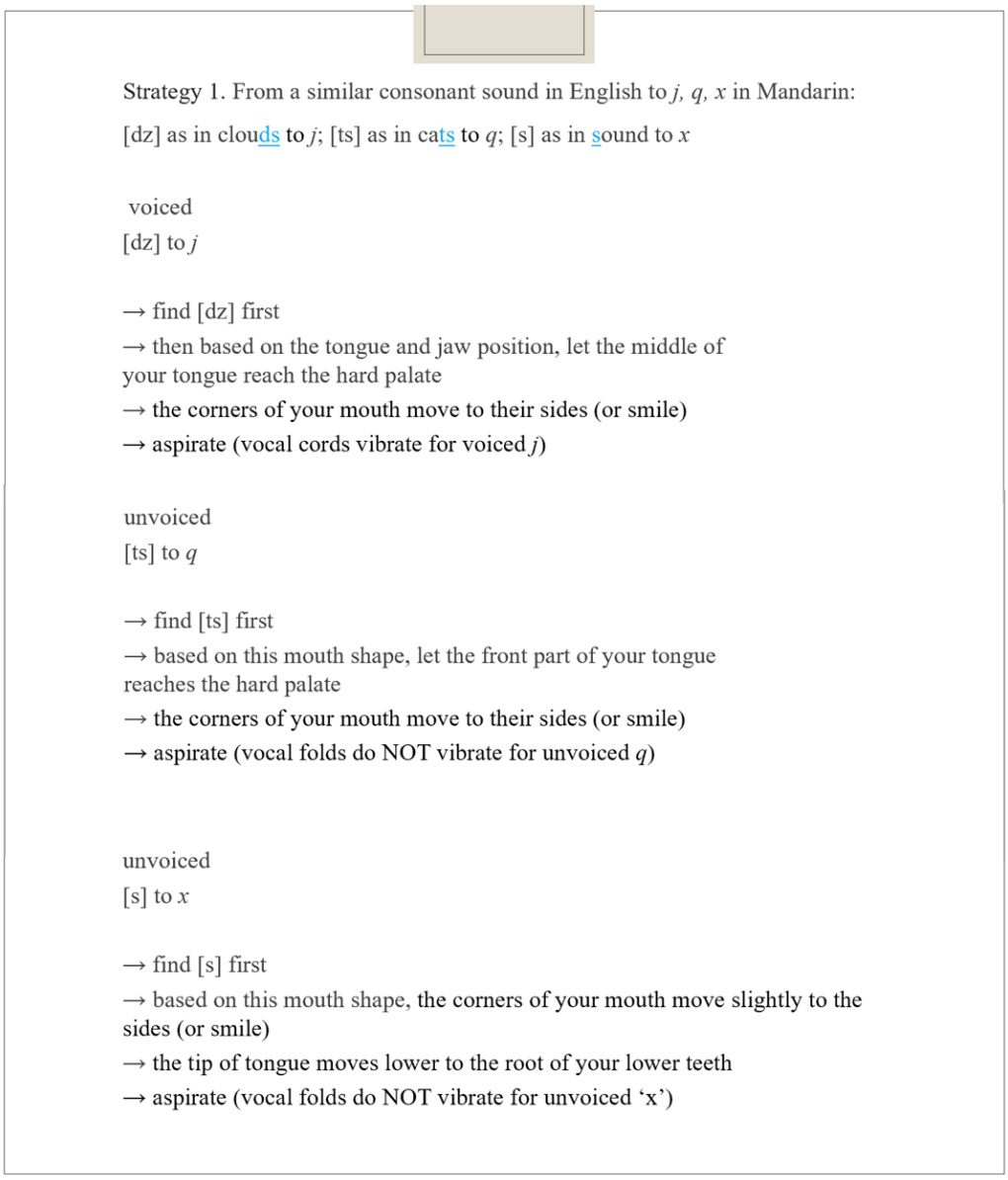


Figure 4.2: PowerPoint Slide of Strategy 1, from Consonants to *j*, *q*, and *x*

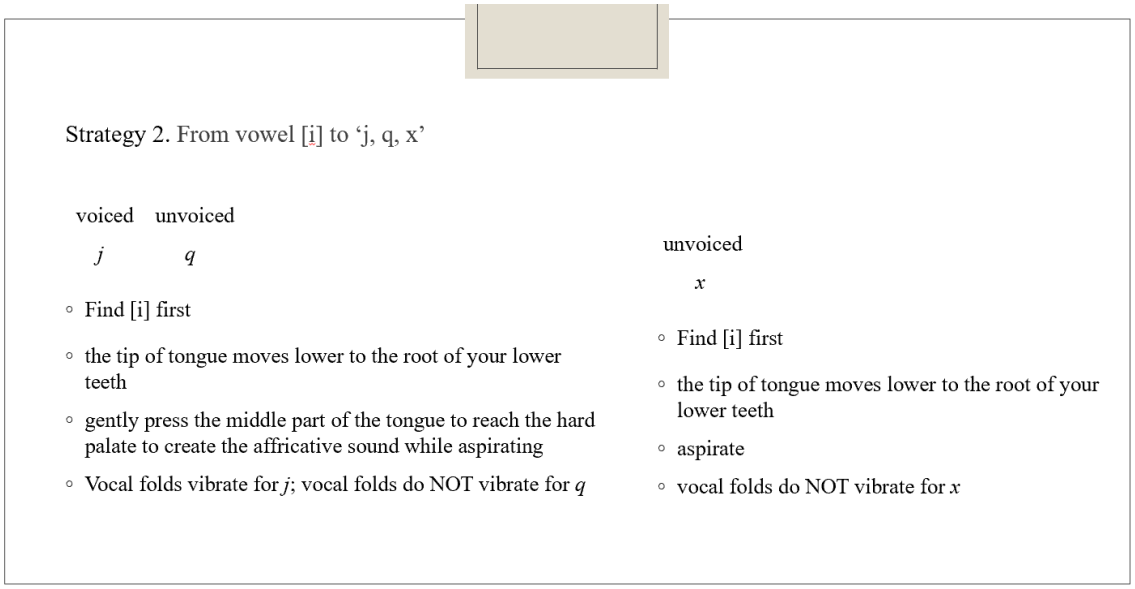


Figure 4.3: PowerPoint Slide of Strategy 2, from Vowel to *j, q,* and *x*

Letter *i* After Consonants *z, c, s, r, zh, ch,* and *sh*

As discussed earlier, letter *i* after *z, c, s, r, zh, ch,* and *sh* is labeled as [^{i}:] in the author's IPA chart. To produce this type of sound, one needs to find the consonants first, and vibrate the vocal folds. For example, *si* looks the same as the Italian [si:], but in Mandarin, singers need to do the unvoiced [s] first and vibrate the vocal folds intentionally. It is a good idea to put your hand on your throat to feel the vibration. Compared to the difficult process of producing the *j, q,* and *x* sounds, this is just as difficult for singers. They probably need more time to practice and get a quicker reaction when recognizing this type of sounds. Overall, I was greatly satisfied with the singers' work as beginners in Mandarin.

Unresolved Aspect: *n* and *ng* as Finals in Mandarin

The most difficult aspect that occurred to most of the singers is the final *n* and *ng*. When *n* [ñ] and *ng* [ŋ̃] end a word, they are signs of nasal vowels. The Mandarin nasal vowels are not produced with a high and narrow sound in the nasal cavity as in French. They are mostly in the normal position with other vowels. The tilde mark in [ñ] [ŋ̃] means that the [n] and [ŋ] should not be finalized but more like floating in the oral cavity. I attempted to explain that the tip of the tongue should not reach the upper teeth as in English, Italian, and German, but follows the jaw's natural movement when closing the sound. I also demonstrated my jaw and tongue movements through Zoom; however, this didn't seem to help much. The tilde mark seems confusing on [n] as [ñ] is an existing sound in Spanish, which have been removed in the final version of the Mandarin IPA charts. Efficient symbols and clearer explanation of approaching the Mandarin *n* and *ng* is an important element that needs to be discussed in further studies.

Materials and Resources Used for Tutorial Videos

Throughout the study, I used many supportive materials and outside resources that were a great help for the singers in understanding the cultural elements. While uploading supplemental videos on OneDrive, I used a number of great YouTube videos for this study.

Below is a list of the materials I used and the purpose of including them for this study:

- Materials used for diction session:
    - Videos introducing the Chinese characters and how to write the singers' Chinese names. Once singers knew their Chinese names in transliteration, it was helpful to teach them how to write their own name in Chinese. This makes them more familiar with the Chinese characters, which will be the words they usually see in the learning process. I created videos of writing their Chinese names for them to practice, and shared a contrasting video of the way people wrote in old China.[73]
    - Videos of people reciting the poetry of assigned pieces: the tutorial videos I made are intentionally for the singers to be able to not only listen to the sounds, but also watch. It is useful to visualize the mouth movements when learning a new language.
    - IPA transcription for each assigned piece with word-by-word translation and poetic translation (see Appendix D): IPA transcription is a useful tool especially for singers to learn pieces in a non-native language. I provided it for this study in the same format singers find on IPA Source. The first line is Chinese characters, and second line is the Mandarin *Pinyin* system. The next line is the IPA transcription in bold to make it the most obvious, and the word-by-word translation and poetic translation are below it.
- Materials used for introduction to CCPAS:

[73] Wen Xiao, "Calligrapher Facsimileing Wang Xizhi Lan Ting Ji Xu," YouTube video, 3:27, June 7, 2019.

- For this session, I assembled PowerPoint videos providing historical background information and reasons for the generation of the CCPAS. As the significant part of CCPAS, a presentation of representative Chinese composers was addressed to the singers. The background of the PowerPoint was intentionally chosen in traditional Chinese style, offering the cultural atmosphere to the singers while reducing the boring historical contents.

- Materials used for cultural information related to assigned pieces:
  - Videos related to cultural information of Tang, Song, and Qing Dynasties: Imagination is a significant part of singing, to better communicate the music. However, it would be extremely difficult for singers who know nothing about a certain culture to generate an appropriate image. Visualizing the cultural elements can help one quickly capture the information. I shared YouTube videos introducing the general information of Tang, Song,[74] and Qing Dynasties, which are associated with the assigned pieces. The videos of architecture[75] and costumes[76,77,78] of different Dynasties, information on Tang Dynasty poetry,[79] Song Dynasty

[74] NTDonChina, "Discovering China - The Song Dynasty," YouTube video, 6:20, Jan. 11, 2013. https://www.youtube.com/watch?v=QO7NHZJ-eE4&t=35s.
[75] ViewOn Official Channel, "Chang'an in the Tang Dynasty was the largest and most prosperous city in the world," YouTube video, 2:48, June 15, 2018. https://www.youtube.com/watch?v=vDIGYrLj5go&t=1s.
[76] Shiyin Official Channel, "Dressing for the Times: 4 Real Tang Style dresses," YouTube video, 11:07, Jan. 6, 2020. https://www.youtube.com/watch?v=xxpCL-hVp08&t=29s.
[77] Caravan Chinese Theatre, "The Longest Day in Chang'an, Xu Hezi's Singing," YouTube video, 4:28, July 16, 2019. https://www.youtube.com/watch?v=hFP3orfooF0&t=162s.
[78] Hanfu Girl, "Evolution of the Traditional Chinese Dress ," YouTube video, 3:26, Oct. 5, 2017. https://www.youtube.com/watch?v=N9_eohcK2kE.
[79] Ling Haiyan, "A Summary of the Tang Dynasty Poetry," YouTube video, 4:15, Oct. 13, 2016. https://www.youtube.com/watch?v=BuLU1yTYb10&list=PLR1ACzwrLF_1wAMWccHzA_yRWeryWIzcg.

poetry,[80] and some cultural aspects of the Qing Dynasty[81,82,83] are all high-quality resources which I could not produce myself. The important aspects I aimed for when searching for the appropriate videos to share are length and clarity, and Mandarin language was the preferred choice. These videos average 6 minutes long and provide the general information clearly through the images presented. I was able to find several in Mandarin, which helped the singers to develop a sense of the language.

- Poets and their poetry: Understanding the meaning of the poetry is an essential part of singing, so the introduction of the poets and explanation of the poetry is inevitable when teaching CCPAS. In the presentations I created, every poet's biography and additional information relating to the poetry were included. The poem *Dà Jiāng Dōng Qù* involves historical stories belonging to other Dynasties, which I also addressed. *Hóng Dòu Cí* was from the famous Chinese novel *A Dream of the Red Mansion*, so a brief introduction of it was also included in the teaching material. When making the PowerPoint, I tried to keep the information as simple as I could for non-Native speakers to understand, while including the elements that I thought they should know about for communicative singing.

[80] Ling Haiyan, "Introduction to Song Ci," YouTube video, 4:42, Nov. 7, 2019. https://www.youtube.com/watch?v=CbmDiiqghv4&t=37s.
[81] Kim Draumer, "Rise of the Qing Dynasty," YouTube video, 3:52, May 25, 2020. https://www.youtube.com/watch?v=-h1XfQYlnyc&t=35s.
[82] Chen Yijia, "Qing Culture and Art," YouTube video, 5:51, Oct. 19, 2016. https://www.youtube.com/watch?v=_iejV4xvZtk.
[83] ArtWalk, "Fashion in Qing Dynasty," YouTube video, 3:18, Oct. 27, 2018. https://www.youtube.com/watch?v=9UbUMN5aQAQ&t=4s.

Discussion with Singers and Observations on Chosen Repertoire

"The essence of song, especially of the Romantic *Lied*, is an equality of music and text, a synthesis of a new art form out of two disparate media. Those who fail to understand the meaning of the poem fail, as well, to understand the meaning of the music that sets it. Indeed, performers who have not thoroughly studied the poetry cannot sing or play the *Lied* with the focus, the imagination, and the vitality that is essential for both the musicians and their audience."[84] (Deborah Stein and Robert Spillman, 1996, 20)

This paragraph displays the important relationship between poetry and music which should be addressed when learning CCPAS and all other art songs as well. In the individual meetings, an important aspect we discussed is the poetic image and how the music reflects it, enabling the singers to gain a thorough understanding of the poetry. The imagery in the Classical Chinese Poetry is mostly related to objects in nature such as flowers, rivers, and trees. The expression of emotion through natural things is a common rhetorical device used by Ancient Chinese poets.

Chūn Xiǎo

In *Chūn Xiǎo*, the poet describes the image of a morning after wind and rain. It is beautiful to modern people with the birds singing and drifting petals. However, in ancient China, literati see the drifting petals as a sorrowful thing. For example, in the famous plot of *A Dream of Red Mansion*, Lin Daiyu (the principal female character) cried before the fallen petals and then buried them carefully in the soil.[85] It was the same with the poet

[84] Deborah Stein, and Robert Spillman, *Poetry Into Song: Performance and Analysis of Lieder*, (New York: Oxford University Press, 1996).
[85] Cao Xueqin, *A Dream of Red Mansion* (Beijing, Beijing Crafts and Arts Press, 2019). First published 1754 by Zhiyanzhai.

Meng Haoran, who was living in seclusion when writing this poem because of his unfortunate experience with the Imperial Competitive Examination (an exam offered for people who wanted to pursue careers as politicians in old China).[86] In the presentation for this poem, I mentioned this in Meng Haoran's introduction. In the discussion, I encouraged singers to draw a connection between the poet's experiences and this poem as well as for other poems. There is no right or wrong answer for imagination, but it is an important step that all singers should include in their learning process. Additionally, this practice also helped them make sense of the music. In Li Yinghai's setting, the entire piece has a sorrowful atmosphere with musical elements reflecting the bird, petal, and a sigh from the poet. The melodic line seems to open with a floating feeling but falls at the end, which represents the drifting petals. The melisma at the end of the first verse shows the composer's intention to express the hidden emotion in the poem.

Dà Jiāng Dōng Qù

In the discussion of *Dà Jiāng Dōng Qù*, singers thought that the historical background information was helpful in comprehending why the poet Su Shi (AD 1037-1101) wrote about this person Zhou Yu. It would be confusing to understand the poem if they didn't know Zhou Yu, because Zhou Yu lived in a different Dynasty from the poet Su Shi. The Song poet Su Shi (AD 1037-1101) travels to the ancient battlefield *Chibi*, the Red Cliffs, the site of the battle that happened eight hundred years ago during the Three Kingdom Period of China (AD 220-280). The poet recalls the wisdom that Zhou Yu showed in this battle, expressing his ambitions for uniting the Three Kingdoms. When talking through the music, I asked the singers if they thought it difficult to approach.

[86] Liu Wengang, *A Chronicle of Meng Haoran*'s *Life* (Beijing: People's Literature Press, 1995).

They provided a negative answer as I expected, for it was the first piece that the composer Qing Zhu attempted Western Compositional Technique: he was influenced by Schubert during his years studying in Germany. We also discussed the places that the music embodies elements of the poem. The long piano interlude portrays the image of waves crashing upon a cliff by the rapid repeated chords and jumps, creating the atmosphere of the poem. I mentioned the rare use of the major triad mentioned in Chapter 3 to represent Zhou Yu's figure and the perfect fourth at the end of the piece reminiscent of a heroic trumpet fanfare. Although this piece contains a lot of historical complexity, singers found it is easy to relate to some of their experiences since bravery is common in human culture outside China.

Hóng Dòu Cí

By comparison, the image of *Hóng Dòu Cí* is the simplest one among the five. It talks about the love of young men and women. However, there is a metaphor used frequently in Chinese literature, the name "*Hóng Dòu* (red bean)," which we discussed. On the surface, the red bean is a metaphor of blood and tears because of its red color and round shape, but the poet Cao Xueqin was not the first one to use this metaphor. It has been used since the Tang Dynasty by the great poet Wang Wei (AD 701-761). His poem *Hóng Dòu* was the earliest literature written out that used the red bean as a metaphor of the lovesickness between lovers.

There were several folk stories related to this poem, and I introduced one to the singers. Once upon a time, a couple were married and living a normal life. They planted the red bean tree together as a symbol of their love for each other. One day the husband

became a soldier went to protect the fortress. The wife waited for him day by day under the tree, until one day she heard the false news of his husband's death. She desperately cried and hung herself on the tree. However, the husband came back later, discovered what happened to his wife, and helplessly wailed under the tree. Fortunately, the tree fairy heard this sad story and was touched by their love, so she brought his wife back to life and they were able to live together again. There are many versions of this story, which proves that the red bean referring to love is a common metaphor, and we do not know how this started. Singers observed that the melodic line throughout the whole piece is like the dripping of tears: its even eighth note pattern sets up an atmosphere of endless yearning.

Wǒ Zhù Cháng Jiāng Tóu

Wǒ Zhù Cháng Jiāng Tóu is also a poem about love. The poet Li Zhiyi's (AD 1048-1117) whole life involved two women, his beloved wife Hu Shuxiu who died when he was 57 years old, and his soul mate Yang Shu whom he knew since youth.[87] However, it is unclear if the character in this poem is referring to his wife or soul mate. It was written in AD 1103, and the two ladies were both alive at that time.[88] The poet used *Cháng Jiāng* (The Yangtze River) throughout the poem with simple Chinese and short lines. There must be a reason for this, because as is common knowledge to the Chinese, the ancient Chinese literati tried very hard to avoid repetition of one word in a poem. In fact, The Yangtze River in this poem is used with a double meaning. It could be the exaggerated distance between the two lovers since they lived on the different sides of The

[87] Sun Ye, "Li Zhiyi Yanjiu (A Study on Li Zhiyi)," (Master diss., University of Jilin, China, 2009).
[88] Ibid.

Yangtze River, but it could also be understood as the river is the love and longing between them.

Another word used repetitively is "*jūn* (you)," which is normally used for a male, master, or king. It is rare, but could also be used for calling a woman, as a sign of the husband's willingness and respect to the wife.[89] I asked the singers to find their own understanding of the first person in this poem. It is straightforward that this poem is written in a woman's tone, conveying the woman's love and loyalty to her lover. However, if the first person in this poem is the man, this means he respects and treasures the woman by calling her "*jūn*." In the male-dominated society of ancient China, a man could marry multiple women, so it may have been difficult for a man to express his loyal love to a woman. However, if this is the case, is this man advocating an advanced idea which is against the feudal ethics? Compared to the poem, the music is less obscure. The flowing water is reflected by broken chords in the piano part throughout, while the melodic line is set to reflect the reciting tone and rhythm.

Xìng Huā Tiān Yǐng

In *Xìng Huā Tiān Yǐng*, more metaphors are found but they all represent figures of woman. In old Chinese culture, women had to be weak and slender to be considered as beautiful, except in the Tang Dynasty in which plump women get this honor. Therefore, many objects that are soft and slim are used in ancient Chinese literature to describe beautiful women. In this poem, "*lǜ sī* (green branch)" means the willow's branch which is a common metaphor for women. Another is "*táo yè* (peach leaf)," which has the same

[89] *Kangxi Dictionary*, s.v. "君 *jūn*", http://tool.httpcn.com/Html/KangXi/22/PWCQUYKOCQUYILCQB.shtml.

features as the willow branch, and is also the name of East Jin Dynasty (AD 317-420) Wang Xianzhi's beloved concubine.[90] Wang Xianzhi (AD 344-386), a calligrapher and painter, had a concubine named *Táo Yè*. Their love story was spread among people because his only three poems *Song of Táo Yè* expressed his affection to *Táo Yè*.[91] Then, *táo yè* became a metaphor for beautiful woman. Meanwhile, "*yīng* (warbler)" and "*yàn* (swallow)" are frequently used as metaphors for women. With so many representations of women, it is easier to understand the poet Jiang Kui's emotion.

He was demoted to a rural place and destined to live in poverty. On his way to exile, he passed Jin Ling, the famous city in the Song Dynasty (AD 1127-1279), which is now known as Nanjing. This brought back memories with beautiful friends and the luxurious life in Jin Ling, contrasting to the poor rural place to which he was going. This piece was composed by Jiang Kui himself, but the piano accompaniment was added by 20th century composers. Singers observed that the harmonic progression is unusual as discussed in Chapter 3, but still found it easy to follow.

For all five pieces, the participating singers shared that they did not have any difficulties learning the melody while feeling the different style of the musical setting. None of them felt strange about the sonority but thought this art song form added diversity to the music they had learned before. Some of them mentioned that the music reminded them of 20th century composers like Aaron Copland, Benjamin Britten, and Ralph Vaughan Williams, who used pentatonic styles in their compositions.

[90] *Chinese Dictionary*, s.v, "桃叶 *táo yè*", https://cd.hwxnet.com/view/odlbeefdgfemjelm.html.
[91] Ibid.

Singing and Interpretation Suggestions for American Singers

In this study, the primary goal was for singers to sing with accurate Mandarin and a comprehensive understanding of the meaning of the piece. However, it is important that all these aspects should be based on a healthy and free singing technique, especially for undergraduate voice students. Therefore, the performance suggestions I made for them were aiming for vocal freedom and to achieve a forward and resonant sound. Some suggestions are below:

- Find a placement similar to German or English consonants for Chinese consonants, because most of the Chinese consonants like *b* [b], *p* [p], *m* [m], *f* [f], *d* [d], *t* [t], *n* [n], *l* [l], *g* [g], *k* [k], *h* [h], *zh* [dʒ], *ch* [tʃ], *sh* [ʃ], *z* [dz], *c* [ts], and *s* [s] can also be found in German and English. Make sure that the breath flows for the consonants instead of producing them with tense or squeezed articulators. Meanwhile, more energy should be applied for Chinese consonants to make sure the clarity comparing to them in Italian and French, especially for the CCPAS. When Chinese recite the Chinese Classical Poetry, the initiating consonants are emphasized to clarify each character since each Chinese character has only one syllable. Singer were to follow procedure of reciting the text, identifying emotions, meaning, flow and rhythm of the language. This procedure must precede learning the melody.
- Beginning singers should try as much as they can to find the same vowel placement for Chinese as for singing in Italian. It takes time to find a solid placement for every non-native language for singers, but a tall, rounded, and resonant vowel quality is always the goal for singing.

- When the Chinese vowel combinations like *ai* [aɪ], *ao* [ao], *ei* [eɪ], *ou* [oʊ] and *üe* [yə] (appears as *ue* after *j, q, x,* and *y*) are set on a long note, singers maintain the first vowel sound as long as possible, wait until the last minute to finalize the second vowel. For example, when seeing *ai* on a long note, they could think that the [a] sound is much longer than [ɪ] (see Figure 4.4). This approach is the same as singing diphthongs in English.

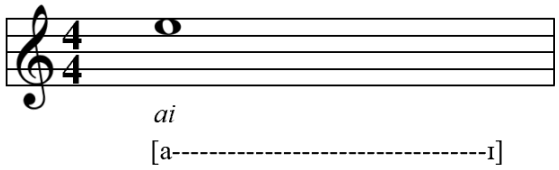


Figure 4.4: Singing Suggestion for *ai* [aɪ]

Interpretation Methods

For interpretation of CCPAS pieces, I suggest that the re-arranged type described previously should be avoided for use with beginning singers. In discovering their individual voice and style requires concentrated instruction, and incorporating the technical concepts required for these pieces can introduce what appear to be conflicting ideas. The interpretation of a typical Chinese style involves straight tone, delaying the vibrato, fast gliding, and imitating the sound of Chinese instruments. These methods could cause an unhealthy singing if used inappropriately. Singers may automatically use these methods when they are singing in their own language or culture. But I think more caution and attention should be made with a new, unfamiliar language. The purpose of making interpretations for a piece is to demonstrate its typical style. The 20th century Chinese composers adopted the concept of the 19th century art song when composing

CCPAS. Additionally, the first generation of Chinese singers who received Western singing education were the presenters of these pieces (see page 14). Therefore, the Western-style classical singing is appropriate for performing these pieces, particularly for the newly composed type, which is discussed in The Classifications of CCPAS (see page 14).

For advanced singers, it is recommended to apply some suitable interpretations for the pieces re-arranged based on an old tune (see page 15). In our study, I made some suggestions to the two DMA singers with *Xìng Huā Tiān Yǐng* by Jiang Kui:

- Add grace notes or glides to demonstrate the four tones in Chinese. It is rare that the old Chinese composers reflect the tone as the composers did in the 20th century, making the artistic settings reflect the four tones (see Chapter 3, Music Reflecting Chinese Classical Poetry). With this in mind, it is reasonable to add appropriate grace notes or glides especially on the second, third and fourth tones based on their natural tone quality (see Figure 3.17). The second tone and the fourth tone are the ones added with grace notes frequently, which contrasts with the upward motion of the second tone and downward motion for the fourth tone. For example, in the second phrase of *Xìng Huā Tiān Yǐng*, the words on the second and fourth tones, 桃 *táo*, 唤 *huàn*, and 渡 *dù*, all have no indications on the tone quality in the score (see Figure 4.5). In this case, singers can add grace notes to achieve a distinguishable Chinese flavor (see Figure 4.6).

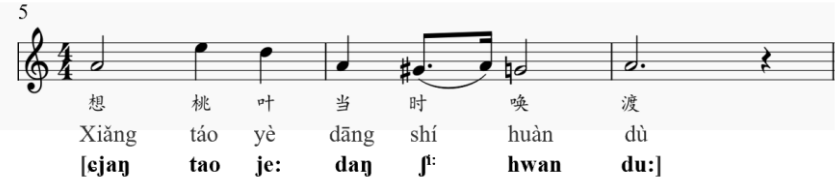


Figure 4.5: *Xìng Huā Tiān Yǐng* Melody (mm. 5-7)

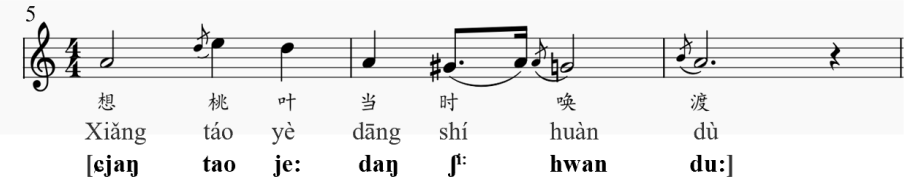


Figure 4.6: Interpretation on *Xìng Huā Tiān Yǐng* Melody (mm. 5-7)

When adding them, be sure that the notes chosen are a major second higher or lower than the original notes, which is the common way of using grace notes in Chinese musical practice.

- Another suggestion I made for the DMA singers to interpret this re-arranged type is imitating the sound of traditional Chinese instruments. From the content of *chuán pǔ* (see Table 2.2), we knew that the tunes related to Chinese Classical Poetry are always accompanied or associated with traditional Chinese instruments like *Qín*, *Zhēng*, *Pí Pa*, *Dí*, *Xiāo*, and *Xūn* (see Figure 4.7).

Figure 4.7: Chinese Instruments Associated with Old Tunes

Imitating the sound of these instruments has much to do with their playing techniques. For example, string-rubbing is a commonly used fingering for string instruments, which appears on a sustaining note and creates vibrato. This idea can be used in singing as well. However, the vibration rate should be considered when implementing into the singing voice. As Richard Miller writes in *The Structure of Singing*, world class singers' voices generate vibratos at approximately 6-6.5 cycles per second.[92] For Chinese string instruments, the rubbing creates around 2-4 cycles per second depending on the tempo of the music.[93] Singers need to manipulate roughly a half speed vibrato with their laryngeal muscles when interpreting this sound, which is why I avoid this suggestion for the undergraduate students at their developmental stage of singing. Other useful ideas related to

[92] Richard Miller, *The Structure of Singing: The Technique and the Art* (New York: Schirmer Books, 1986).
[93] This data comes from my 10-year learning experience of *Zhēng* and conversations with Chinese string instrument players.

techniques used by woodwind instruments like grace notes, turns, delayed vibratos, can all be achieved by human voice. Advanced singers are highly recommended to spend some time on listening to these Chinese instruments playing to discover the sense of imitating the sound. However, as indicated previously, attention of vocal health should be paid when practicing these methods.

Conclusion

At the end of this study, I offered a performance session through Zoom for participating students who wanted to sing or share their video or audio recordings. Two of them were able to sing their assigned pieces. Several singers included CCPAS into their recitals, and others chose to perform their pieces during voice seminars.

In general, the study participants made a notable improvement in Mandarin diction. From the beginning of this study, singers needed reminders of pronunciations or assistance with certain syllables. However, the final time they sang their pieces, participants could identify mistakes and made adjustments for themselves. These behaviors indicate that they are establishing the language separate from the learning process and practice. Several students were able to recite the poem with accurate tones like a native Chinese speaker, which is extraordinary given the limited time of this project.

Moreover, the progress of their understanding of the poetry was also obvious through the process established through this study. Singers mentioned that it was not enough for them to make sense of the poem only through the English translation. The historical videos were very helpful for students to know the details mentioned in the poem, and in our discussion of the music, many were able to provide specific descriptions of the relationship between the music and poem on specific phrases. Some of these ideas were unique and offered differing views from my native Chinese thoughts and perceptions. This progress indicates that the singers devoted their time using their imaginations to work and discover what was within the music. They should be proud of their achievements in this project.

CHAPTER 5

CONCLUSION

CCPAS is a special art song form that blends Western and traditional Chinese music styles and multiple cultural elements, and could be a great introduction to singers who want to enrich their studies by including Chinese in their repertoire. The review of literature revealed that CCPAS has not been introduced to Western curricula, and the underrepresentation of Chinese composers should be addressed particularly given the significance of the music. This dissertation provides a thorough understanding of CCPAS, while presenting an attainable methodology for teaching.

At the intersection of the 19th and 20th century, China encountered enormous societal change due to several wars that occurred, while Western culture began to influence China significantly. This change generated several trends of thought among the intellectuals, who were searching and arguing the further development of China. Among them, many scholarly musicians started to receive Western education in the beginning of 20th century from Japan and later from oversea countries like America, Germany, France. They became the first generation of Chinese composers who attempted the fusion of Western compositional technique and traditional Chinese music, setting music to the existing Chinese Classical Poetry based on the concept of art songs such as German *Lieder*, French *mélodies,* and art songs in other languages.

CCPAS works demonstrate a fusion of the Western and Chinese cultural elements. The music setting blends Western compositional technique with traditional

Chinese musical style to change the monophonic feature of the old Chinese music. 20th Chinese composers like Qing Zhu, Huang zi, Liu Xue'an explored unusual ways to use traditional Chinese modes in a tonal harmonic system, while others included atonal technique in their works, such as Tan Xiaolin and Luo Zhongrong. Additionally, these works intended to reflect the language and meaning of Chinese Classical Poetry. The four Chinese tones are carefully included in the melodic line, and the musical forms are suggested based on the Dynasties in which the poems were written.

The project I implemented in Fall 2020 with twelve singers provides a feasible and progressive design for teaching CCPAS to American students. The method used during this process was a synthesis of my own learning experiences in China and the United States, which have benefited my singing and manner of learning. During the process, singers learned the IPA transcription of the Mandarin *Pinyin* System for them to pronounce accurate diction. Historical information related to the Chinese Classical Poetry from different Dynasties was presented to singers, which helped them understand the meaning and symbolism of the poetry. Zoom meetings were offered to singers individually, discussing the poetic imagery and musical reflection of the poetry, to encourage them to think about the music and finding ways to communicate through their own understanding. Singers were also given appropriate interpretation methods.

The strategies and methods used in this project were all based on consideration of singers' vocal health. In my final analysis, singers achieved the goals established and individual singers acquired numerous elements of Chinese culture and history from learning the multiple aspects of CCPAS. On a personal note, I greatly appreciated their hard work and the time they devoted to this course of study during the pandemic.

Further research related to CCPAS will be accessible on the website www.chineseclassicalpoetryartsong.org. This website will provide music of CCPAS works, not necessarily limited to the 20th Century, with IPA transcriptions, English translations, cultural and symbolic information, tutorial recordings of diction and singing samples. Coaching lessons of works will be available by online registration. As a comprehensive online source of CCPAS, I am also considering using it as a platform for the new compositions in this genre. The data of this website will be constantly updated.

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APPENDIX A

ANNOUNCEMENT FOR THE PROJECT

中国古诗词艺术歌曲

"Chinese Classical Poetry Art Song" Pedagogy Study Program

------ A special genre of Chinese art songs composed in the 20th century by Chinese composers. They set music to the Chinese Classical Poetry which were written by famous Chinese poet lived hundred and thousand years ago. This was the first attempt by the Chinese composers, which blending traditional Chinese with Western music styles, turning the Old to New.

Goals:

- Primary goal: Learn one Chinese Classical Poetry Art Song in Fall 2020 semester.
- Secondary achievable goals: Learn a simple self-introduction in Chinese; Learn a little about Chinese culture especially in Tang and Song Dynasty.

Tentative Lecture Sessions: (will be uploaded as videoed Presentations, each 10-15 mins long)

- Week 1 - 4: Chinese Diction, build learning groups (tutorial videos of diction, music)
- Week 5: Background information of this special genre of music in China
  Representative Composers (Huang Zi, Qing Zhu, Li Yinghai, etc.)
- Week 6: Traditional Chinese Modes
- Week 7: Tang Dynasty culture, poetry, costume, etc.
  - Learn Chinese art songs with Tang Dynasty poetry (text meaning, atmosphere, imagination of details, etc.)
- Week 8 and 9: Song Dynasty culture, poetry, costume, etc.
  - Learn Chinese art songs with Song Dynasty poetry (text meaning, atmosphere, imagination of details, etc.)
  - Jiang Kui Qin Music Collection and other musical notations in Chinese History: Re-arranged Chinese art song, old tune, classical poetry (text meaning, atmosphere, imagination of details)
  - *Other Dynasty culture, poetry information, depend on chosen repertoire.*

Practical Chinese Sessions (learn simple Chinese): zoom meetings, TBD, 30mins weekly.

Individual coaching sessions: Every student will be assigned with one art song depending on their level of vocal study. Students have three times in the Fall semester to sign-up for individual coaching sessions with me, 30mins each.

Note: Students will be given the Mandarin Pinyin system and IPA along with the music and English translation (both word by word and poetical translation).

Example:

春	眠	不	觉	晓，
Chūn	mián	bù	jué	xiǎo
[tʃuñ	**mjañ**	**bu:**	**tɕyə**	**ɕjao]**
Spring	sleep	not	aware	dawn

In Spring one sleeps, unaware of dawn;

APPENDIX B

RUBRIC FOR GRADING CHOSEN REPERTOIRE

Chūn Xiǎo

Rubric for Grading Repertoire

Scale of 1-5
Total score: 12-28 points easy, 28-44 points moderate, 44-60 points difficult

Technical Issue Addressed	Problem Solving Questions	Scale 1-5
Accompaniment	Is the accompaniment utilitarian, supportive, independent, etc.? Is the accompaniment part of the story line? Is the accompaniment descriptive (e.g. water figures, spinning wheel)?	2
Characterization/acting	Is the character appropriate to the student's dramatic capacity or life experiences? Will the student benefit from portraying this type of character?	3
Diction/articulation	Consideration of challenging consonant clusters. Closed position or difficult consonants on challenging pitches? Student's knowledge of French, Italian, Russian, German, etc. language or diction?	3
Dynamics	Is the singer expected to sing a pianissimo high note? Are the markings pedagogically helpful (e.g. crescendo on held notes to assist in breath energy and/or vibrancy)?	3
Melismatic phrases	Beginning or advanced melismas/melismatic phrases present? Appoggiatura? Dotted rhythms?	3
Musical considerations	Through composed? Strophic? Accessible harmonic language? Tonal? An enjoyable melody?	2
Range/tessitura	How are high notes approached (e.g. dramatically)? Is the range too vast? Is the tessitura too low or high? Can a young singer sit in that particular part of the voice for that long without fatiguing?	3
Registration	Does the piece assist in working through passaggio issues? Will the student carry weight up? Helpful vowels in an underdeveloped part of the student's voice? Etc.	2
Respiration	Are phrase lengths accessible? Will the breaths allow for renewal of positioning?	3
Text setting	Syllabic, Patter Song, Lyric? Does the text setting assist in memorization?	3
Vowels & vowel sequences	Observation of vowels in passaggio. Will vowel patterns assist in correcting vocal faults? Front to back, tongue position, etc.?	2
Words: Poetry/lyrics/libretto	Is this accessible poetry? Is the story age appropriate? Will the text make the memorization process difficult?	3
Total score:		32

Dà Jiāng Dōng Qù

Rubric for Grading Repertoire

Scale of 1-5
Total score: 12-28 points easy, 28-44 points moderate, 44-60 points difficult

Technical Issue Addressed	Problem Solving Questions	Scale 1-5
Accompaniment	Is the accompaniment utilitarian, supportive, independent, etc.? Is the accompaniment part of the story line? Is the accompaniment descriptive (e.g. water figures, spinning wheel)?	2
Characterization/acting	Is the character appropriate to the student's dramatic capacity or life experiences? Will the student benefit from portraying this type of character?	3
Diction/articulation	Consideration of challenging consonant clusters. Closed position or difficult consonants on challenging pitches? Student's knowledge of French, Italian, Russian, German, etc. language or diction?	3
Dynamics	Is the singer expected to sing a pianissimo high note? Are the markings pedagogically helpful (e.g. crescendo on held notes to assist in breath energy and/or vibrancy)?	3
Melismatic phrases	Beginning or advanced melismas/melismatic phrases present? Appoggiatura? Dotted rhythms?	3
Musical considerations	Through composed? Strophic? Accessible harmonic language? Tonal? An enjoyable melody?	2
Range/tessitura	How are high notes approached (e.g. dramatically)? Is the range too vast? Is the tessitura too low or high? Can a young singer sit in that particular part of the voice for that long without fatiguing?	3
Registration	Does the piece assist in working through passaggio issues? Will the student carry weight up? Helpful vowels in an underdeveloped part of the student's voice? Etc.	2
Respiration	Are phrase lengths accessible? Will the breaths allow for renewal of positioning?	3
Text setting	Syllabic, Patter Song, Lyric? Does the text setting assist in memorization?	3
Vowels & vowel sequences	Observation of vowels in passaggio. Will vowel patterns assist in correcting vocal faults? Front to back, tongue position, etc.?	2
Words: Poetry/lyrics/libretto	Is this accessible poetry? Is the story age appropriate? Will the text make the memorization process difficult?	3
Total score:		32

Wǒ Zhù Cháng Jiāng Tóu

Rubric for Grading Repertoire

Scale of 1-5
Total score: 12-28 points easy, 28-44 points moderate, 44-60 points difficult

Technical Issue Addressed	Problem Solving Questions	Scale 1-5
Accompaniment	Is the accompaniment utilitarian, supportive, independent, etc.? Is the accompaniment part of the story line? Is the accompaniment descriptive (e.g. water figures, spinning wheel)?	2
Characterization/acting	Is the character appropriate to the student's dramatic capacity or life experiences? Will the student benefit from portraying this type of character?	3
Diction/articulation	Consideration of challenging consonant clusters. Closed position or difficult consonants on challenging pitches? Student's knowledge of French, Italian, Russian, German, etc. language or diction?	3
Dynamics	Is the singer expected to sing a pianissimo high note? Are the markings pedagogically helpful (e.g. crescendo on held notes to assist in breath energy and/or vibrancy)?	4
Melismatic phrases	Beginning or advanced melismas/melismatic phrases present? Appoggiatura? Dotted rhythms?	1
Musical considerations	Through composed? Strophic? Accessible harmonic language? Tonal? An enjoyable melody?	2
Range/tessitura	How are high notes approached (e.g. dramatically)? Is the range too vast? Is the tessitura too low or high? Can a young singer sit in that particular part of the voice for that long without fatiguing?	4
Registration	Does the piece assist in working through passaggio issues? Will the student carry weight up? Helpful vowels in an underdeveloped part of the student's voice? Etc.	3
Respiration	Are phrase lengths accessible? Will the breaths allow for renewal of positioning?	2
Text setting	Syllabic, Patter Song, Lyric? Does the text setting assist in memorization?	3
Vowels & vowel sequences	Observation of vowels in passaggio. Will vowel patterns assist in correcting vocal faults? Front to back, tongue position, etc.?	3
Words: Poetry/lyrics/libretto	Is this accessible poetry? Is the story age appropriate? Will the text make the memorization process difficult?	3
Total score:		33

Hóng Dòu Cí

Rubric for Grading Repertoire

Scale of 1-5
Total score: 12-28 points easy, 28-44 points moderate, 44-60 points difficult

Technical Issue Addressed	Problem Solving Questions	Scale 1-5
Accompaniment	Is the accompaniment utilitarian, supportive, independent, etc.? Is the accompaniment part of the story line? Is the accompaniment descriptive (e.g. water figures, spinning wheel)?	2
Characterization/acting	Is the character appropriate to the student's dramatic capacity or life experiences? Will the student benefit from portraying this type of character?	3
Diction/articulation	Consideration of challenging consonant clusters. Closed position or difficult consonants on challenging pitches? Student's knowledge of French, Italian, Russian, German, etc. language or diction?	4
Dynamics	Is the singer expected to sing a pianissimo high note? Are the markings pedagogically helpful (e.g. crescendo on held notes to assist in breath energy and/or vibrancy)?	2
Melismatic phrases	Beginning or advanced melismas/melismatic phrases present? Appoggiatura? Dotted rhythms?	1
Musical considerations	Through composed? Strophic? Accessible harmonic language? Tonal? An enjoyable melody?	3
Range/tessitura	How are high notes approached (e.g. dramatically)? Is the range too vast? Is the tessitura too low or high? Can a young singer sit in that particular part of the voice for that long without fatiguing?	2
Registration	Does the piece assist in working through passaggio issues? Will the student carry weight up? Helpful vowels in an underdeveloped part of the student's voice? Etc.	3
Respiration	Are phrase lengths accessible? Will the breaths allow for renewal of positioning?	2
Text setting	Syllabic, Patter Song, Lyric? Does the text setting assist in memorization?	3
Vowels & vowel sequences	Observation of vowels in passaggio. Will vowel patterns assist in correcting vocal faults? Front to back, tongue position, etc.?	3
Words: Poetry/lyrics/libretto	Is this accessible poetry? Is the story age appropriate? Will the text make the memorization process difficult?	4
Total score:		32

Xìng Huā Tiān Yǐng

Rubric for Grading Repertoire

Scale of 1-5
Total score: 12-28 points easy, 28-44 points moderate, 44-60 points difficult

Technical Issue Addressed	Problem Solving Questions	Scale 1-5
Accompaniment	Is the accompaniment utilitarian, supportive, independent, etc.? Is the accompaniment part of the story line? Is the accompaniment descriptive (e.g. water figures, spinning wheel)?	2
Characterization/acting	Is the character appropriate to the student's dramatic capacity or life experiences? Will the student benefit from portraying this type of character?	2
Diction/articulation	Consideration of challenging consonant clusters. Closed position or difficult consonants on challenging pitches? Student's knowledge of French, Italian, Russian, German, etc. language or diction?	4
Dynamics	Is the singer expected to sing a pianissimo high note? Are the markings pedagogically helpful (e.g. crescendo on held notes to assist in breath energy and/or vibrancy)?	3
Melismatic phrases	Beginning or advanced melismas/melismatic phrases present? Appoggiatura? Dotted rhythms?	2
Musical considerations	Through composed? Strophic? Accessible harmonic language? Tonal? An enjoyable melody?	2
Range/tessitura	How are high notes approached (e.g. dramatically)? Is the range too vast? Is the tessitura too low or high? Can a young singer sit in that particular part of the voice for that long without fatiguing?	3
Registration	Does the piece assist in working through passaggio issues? Will the student carry weight up? Helpful vowels in an underdeveloped part of the student's voice? Etc.	3
Respiration	Are phrase lengths accessible? Will the breaths allow for renewal of positioning?	3
Text setting	Syllabic, Patter Song, Lyric? Does the text setting assist in memorization?	3
Vowels & vowel sequences	Observation of vowels in passaggio. Will vowel patterns assist in correcting vocal faults? Front to back, tongue position, etc.?	3
Words: Poetry/lyrics/libretto	Is this accessible poetry? Is the story age appropriate? Will the text make the memorization process difficult?	4
Total score:		34

APPENDIX C

MANDARIN IPA CHART

Tables of Chinese (Mandarin) Pinyin Sounds

Tips for beginners to use this chart:

- There are no multiple syllables in Chinese, each Chinese character has only one syllable. So, words like 'first syllable', 'second syllable' is not seen on this chart.
- There is no final consonant sound in Chinese, so prolong the vowel sound as much as you can. Even 'n and ng' function as front-nasal and back-nasal sounds.
- **Table 1** classifies all types of sounds in Chinese Pinyin System. Any combinations not listed in **Table 1**, means that it does not exist in Chinese, for example: ae, eu, etc.
- **Table 2** lists the sounds used in Chinese Pinyin system in alphabetical order. Refer to this chart to quickly check the sound of a spelling. Special rules or pronunciations of specific vowels and consonants are listed under 'Notes'.
- The tone in Chinese is not discussed in these charts, it will be explained separately.

Table 1: Types of Sounds

Types of Sounds		**Alphabets in Chinese Pinyin System**
Single vowels		a o e i u ü (v)
	IPA	[aː] [wə] [əː] [iː] [uː] [yː]
Two-vowel combinations		ai ao ei ia ie iu ua ui ou uo üe (ue)
	IPA	[aɪ] [aʊ] [eɪ] [ja] [je] [joʊ] [ua] [weɪ] [oʊ] [wə] [yə]
Three-vowel combinations		iao
	IPA	[jaʊ]
Other combinations		er 'er
	IPA	[ɑr] ['ər]
Front-nasal sounds		an en in un ün ian uan
	IPA	[an] [ən] [in] [un] [yn] [jan] [wan]
Back-nasal sounds		ang eng ing ong iang uang iong
	IPA	[ɑŋ] [əŋ] [iŋ] [oŋ] [jaŋ] [waŋ] [joŋ]
Basic consonants (found in English)		c d f g h k l m n p s t w y z
	IPA	[ts] [d] [f] [g] [h] [k] [l] [m] [n] [p] [s] [t] [w] [j] [dz]
Special consonants (Alveolo-palatal, only three)		j q x
	IPA	[tɕ] [t͡ɕʰ] [ɕ]
Retroflex consonants (including consonant three combinations)		ch sh zh r
	IPA	[tʃ] [ʃ] [dʒ] [ʒ]

Table 2: IPA Transcription Mandarin *Pinyin* System (In Alphabetical Order)

(Letters in **bold** and *italic* indicate combinations, ig. ***ai, ei, an, sh***, etc. Letters in *italic* indicate previous or further discussion under another vowel or consonant.)

Letter in Chinese Pinyin System	Possible combinations with other letters	Position in Word	IPA	Example (English translation)	IPA for Example	Notes
a	a	after a consonant, alone	[a:]	妈 ma, 爸 ba (mother, father)	[ma:] [fa:]	All single vowels are long vowel sounds, except 'o' (see 'o'). Usually bright [a] for singing diction
	a	dialect and some modal particles (always appear by itself, see example)	[ɑ:]	啊！ A! (Oh!/Ah!)	[ʔɑ:]	[ʔ] as in German, words begin with vowels need this glottal sound.
	ai	always ends a word	[aɪ]	爱 ai, 买 mai (love, buy)	[ʔaɪ], [maɪ]	Vowel combinations do not sound like two pure vowels as in Italian. The second one always shorter than the first, naturally glide the two vowels.
	an	always ends a word	[an]	安 an, 汗 han (safe, sweat)	[ʔan], [han]	
	ang	always ends a word	[ɑŋ] Exception: ***iang, (see iang)***	方 fang, 光 guang (square, light)	[fɑŋ], [gwɑŋ]	[ŋ] always appears at the end of a word, indicating a back-nasal sound [ɑ]
	ao	always ends a word	[ao]	熬 ao, 包 bao (boil, bag)	[ʔao], [bao]	
b	b	always starts a word	[b]	爸 ba, 不 bu (father, no)	[ba:], [bu:]	
c	c	always starts a word	[ts]	擦 ca, 草 cao (wipe, grass)	[tsa:], [tsao]	
	ch	always starts a word	[tʃ]	吃 chi, 晨 chen (eat, morning)	[tʃʰ:], [tʃeñ]	Consonant combination, as in cheap. *(See 'h' discussion that follows)*
d	d	always starts a word	[d]	大 da, 多 duo (big, more)	[da:], [dwʊ:]	

i	i	after a consonant, alone	[i:]	地 di, 力 li (earth, power)	[di:], [li:]	
		Exceptions: after c, s, z, r, ch, sh, zh, alone	[$^{i:}$]	词 ci, 四 si, 紫 zi, 日 ri, 吃 chi, 事 shi, 知 zhi (word, four, purple, sun, eat, thing, know)	[ts$^{i:}$], [s$^{i:}$], [tz$^{i:}$], [ʒ$^{i:}$], [tʃ$^{i:}$], [ʃ$^{i:}$], [dʒ$^{i:}$]	When 'i' appears after these consonants, it does not function as a vowel; that is why it is in superscript. The tongue, jaw and lips maintain position as you do for consonants, and the vocal cords vibrate to prolong the sound.
	ia	always ends a word	[ja]	家 jia (home)	[tɕja]	In all combinations of ***ia, ie, iu, iao, ai, ei, ui***, 'i' sounds like a glide, and the rest of the vowels remain the same *(see '**iu**' discussion that follows)*
	ie		[je]	借 jie (borrow)	[tɕje]	
	iu		[joʊ]	酒 jiu (wine)	[tɕjoʊ]	
	iao		[jao]	小 xiao (small)	[ɕjao]	
	ai	always ends a word	[aɪ]	爱 ai (love)	[ʔaɪ]	
	ei		[eɪ]	累 lei (tired)	[leɪ]	
	ui		[weɪ]	归 gui (back)	[gweɪ]	
	ian	always ends a word	[jɛn]	天 tian (sky)	[tjɛn]	
	iang		[jaŋ]	凉 liang (cool)	[ljaŋ]	When 'i' is in front of the back nasalized combination ***ang, a*** is pronounced as a bright [a] due to the appearance of the front [j] sound
	iong		[joŋ]	窘 jiong, 穷 qiong, 熊 xiong (awkward, poor, bear)	[tɕjoŋ], [t͡ɕʰjoŋ], [ɕjoŋ]	The three consonants ***j, q, x,*** are used with Mandarin characters in the ***iong*** combination.
	in	nasalized combinations on 'i' vowel	[in]	林 lin, 聘 pin (forest, employ)	[lin], [pin]	
	ing		[iŋ]	命 ming, 听 ting (life, listen)	[miŋ], [tiŋ]	
j	j	always starts a word	[tɕ]	家 jia (home)	[tɕja]	
k	k	always starts a word	[k]	开 kai, 哭 ku (open, cry)	[kaɪ], [ku:]	
l	l	always starts a word	[l]	老 lao, 路 lu (old, road)	[lao], [lu:]	

e	e	after a consonant, as a single vowel	[əː]	乐 le, 特 te (happy, very)	[ləː], [təː]	The [ə] sound in Mandarin is more British [ə], and more open than the American [ə].
	e	after consonant y	[jeː]	夜 ye (night)	[jeː]	The [eː] vowel is more opened, in between [e] and [ɛ].
	ei	always ends a word	[eɪ]	累 lei, 给 gei (tired, give)	[leɪ], [geɪ]	
	en	always ends a word	[en]	分 fen, 人 ren (divide, people)	[fen], [ʒen]	[ñ] is slightly nasal, but not like French nasal sounds. It is more like the sound in ten, but without the final sound of a [n]. Just gently bring the jaw back.
	eng	always ends a word	[əŋ]	风 feng, 疼 teng (wind, hurt)	[fəŋ], [təŋ]	
	er	alone	[ɑr]	二 er, 儿 er (two, son)	[ɑr]	[r] never flipped or rolled, more like the English final ***r*** sound, as in tender.
	'er	Beijing accent added as another character 儿, or diminutive	[ər]	板凳儿 ban deng'er ("small bench")	['ər]	As in tender
f	f	always starts a word	[f]	法 fa, 斧 fu (law, axe)	[faː], [fuː]	
g	g	starts a word	[g]	干 gan, 给 gei (dry, give)	[gan], [geɪ]	
	ng	always ends a word;	[ŋ]	更 geng, 风 feng (even, wind)	[gəŋ], [fəŋ]	indicating back-nasal sound
h	h	starts a word	[h]	花 hua, 好 hao (flower, good)	[hwa], [hao]	
	h	after c, s, z ***ch, sh, zh***	[tʃ], [ʃ], [dʒ]	沉 chen, 沙 sha, 站 zhan (heavy, sand, stand)	[tʃən], [ʃaː], [dʒan]	'h' after 'c, s, z' creates consonant combinations. *(see **'c, s, z'**)*

m	m	always starts a word	[m]	妈 ma, 木 mu (mother, wood)	[ma:], [mu:]	
n	n	starts a word	[n]	你 ni, 那 na (you, that)	[ni:], [na:]	
	n	ends a word	[ñ]	饭 fan, 人 ren, 天 tian, 林 lin, 捆 kun (meal, people, sky, forest, tie)	[fañ], [ʒəñ] [tjañ], [liñ] [kuñ]	This is a front nasal sound occurring at the end of a word. ***an, en, ian, in, un***
o	o	single vowel	[wə] Exception: 我 wo, [wə:]	波 bo, 泼 po (wave, spill)	[bwə] [pwə]	The 'o' vowel is not a pure vowel as in European languages. It is the same as '**uo**' combination (*see* ***uo).*** IPA for 'o' vowel is [wə].
	ong	ends a word	[oŋ]	功 gong, 同 tong (effort, same)	[goŋ], [toŋ]	
	ou	ends a word	[oʊ]	头 tou, 豆 dou (head, bean)	[toʊ], [doʊ]	
	uo	ends a word	[wə]	脱 tuo, 多 duo (take off, more)	[twə], [pwə]	
p	p	always starts a word	[p]	跑 pao, 皮 pi (run, skin)	[pao], [pi:]	
q	q	always starts a word	[t͡ɕʰ]	千 qian, 球 qiu (thousand, ball)	[t͡ɕʰjañ], [t͡ɕʰju]	
r	r (***er, see 'e'***)	starts a word	[ʒ]	人 ren, 如 ru (people, like)	[ʒən], [ʒu:]	
s	s	starts a word	[s]	伞 san, 色 se (umbrella, color)	[san], [sə:]	
	sh	starts a word	[ʃ]	书 shu, 蛇 she (book, snake)	[ʃu:], [ʃə:]	As in sheep
t	t	always starts a word	[t]	谈 tan, 土 tu (talk, soil)	[tan], [tu:]	
u	u	after a consonant, alone	[u:]	路 lu, 不 bu (road, no)	[lu:], [bu:]	
	iu	always ends a word	[joʊ]	留 liu (stay)	[ljoʊ]	

	ui	always ends a word	[weɪ]	对 dui, 葵 kui (right, sunflower)	[dweɪ], [kweɪ]	
	uo (see 'o')	always ends a word	[wə]	脱 tuo, 多 duo (take off, more)	[twə], [pwə]	
	uan	always ends a word	[wan]	还 huan, 宽 kuan (return, wide)	[hwan], [kwan]	
		Exception: consonance j, q, x, y *(See **üan**)*	[yan]	捐 juan, 全 quan, 选 xuan, 园 yuan	[ʨyañ], [ʨʰyañ] [ɕyañ], [jyañ]	
	uang	always ends a word	[wɑŋ]	黄 huang, 狂 kuang (yellow, crazy)	[hwɑŋ], [kwɑŋ]	
	un	always ends a word	[wen]	滚 gun, 婚 hun (roll, marrige)	[gwen], [hwen]	
	ou	always ends a word	[oʊ]	楼 lou, 头 tou (building, head)	[loʊ], [toʊ]	
v (written as ü in Chinese)	ü	after a consonant, alone	[y:]	驴 lü, 女 nü (donkey, female)	[ly:], [ny:]	
	ü (appears as u)	after j, q, x, y; alone (umlaut is removed)	[y:]	句 ju, 去 qu, 需 xu, 鱼 yu (sentence, go, need, fish)	[ʨy:], [ʨʰy:] [ɕy:], [jy:]	
	üan (appears as ***uan***)	after j, q, x, y, ends a word	[yan]	捐 juan, 全 quan, 选 xuan, 园 yuan	[ʨyan], [ʨʰyan] [ɕyan], [jyan]	
	üe	after l, n, ends a word	[yə]	掠 lüe, 虐 nüe, (plunder, cruel)	[lyə], [nyə]	The six consonants ***l, n, j, q, x, y*** are used with Mandarin characters in the ***üe*** combination.
	üe	after j, q, x, y, ends a word (umlaut is removed)	[yə]	觉 jue, 却 que, 雪 xue, 月 yue (feel, but, snow, moon)	[ʨyə], [ʨʰyə], [ɕyə], [jyə]	

	ün (appears as un)	always ends a word, umlaut is removed after (j, q, x, y)	[yn]	君 jun, 群 qun, 寻 xun, 云 yun (you, herd, find, cloud)	[tɕyn], [tɕʰyn], [ɕyn], [jyn]	
w	w	always starts a word	[w]	我 wo, 为 wei (me, for)	[wəː], [weɪ]	
x	x	always starts a word	[ɕ]	西 xi, 夏 xia (west, summer)	[ɕiː], [ɕja]	
y	y	always starts a word	[j]	有 you, 一 yi (have, one)	[joʊ], [jiː]	
z	z	always starts a word	[dz]	组 zu, 走 zou (group, walk)	[dzuː], [dzoʊ]	As in clouds
	zh	always starts a word	[dʒ]	这 zhe, 找 zhao (this, find)	[dʒəː], [dʒao]	As in bridge

APPENDIX D

IPA TRANSCRIPTION FOR ASSIGNED PIECES

春　晓

Poem by Meng Haoran [Tang Dynasty] (689-740)
Music by Li Yinghai (1927-2007)

Pinyin System:	Chūn Xiǎo
IPA Transcription:	**[tʃun ɕjao]**
Translation (word by word):	spring dawn
Understandable English translation:	*Spring Dawn*

春　眠　不　觉　晓，
Chūn mián bù jué xiǎo
[tʃwen mjɛn bu: tɕyə ɕjao]
Spring sleep not aware dawn
In Spring one sleeps, unaware of dawn;

处　处　闻　啼　鸟。
Chù chù wén tí niǎo.
[tʃu: tʃu: wen ti: njao]
Place to place hear chirp bird
everywhere one hears chirping birds.

夜　来　风　雨　声，
Yè lái fēng yǔ shēng,
[jeə laɪ fəŋ jy: ʃəŋ]
Night come wind rain sound
In the night came the sound of wind and rain;

花　落　知　多　少？
Huā luò zhī duō shǎo.
[hwa lwə dʒi: dwə ʃao]
Flowers fall know many
who knows how many flowers fell?

English Translation by 曾培慈(Betty Tseng)

大 江 东 去

Pinyin System: Dà jiāng dōng qù
IPA Transcription: **[da: tɕjaŋ doŋ tɕʰy:]**
Translation (word by word): Big river east gone
Understandable English translation: *The Great Gushing Yangtze Flows Towards the East*

Poem by Su Shi [Song Dynasty] (1037-1101)
Music by Qing Zhu (1893-1959)

大 江 东 去， 浪 淘 尽，
Dà jiāng dōng qù, làng táo jǐn,
[da: tɕjaŋ doŋ tɕhy: , laŋ tao tɕin]
Big river east gone, waves flow away
The great gushing Yangtze with piling waves flows towards the east,

千 古 风 流 人 物。
Qiān gǔ fēng liú rén wù.
[tɕʰjan gu: fəŋ ljoʊ ʒen wu:]
Thousands years of great people
Away it carries gallant souls of the remote bygone days.

故 垒 西 边，
Gù lěi xī bian,
[gu: leɪ ɕi: bjɛn]
Old fort west side,
The ancient fort on the west is said to be,

人 道 是， 三 国 周 郎 赤 壁。
Rén dào shì, sān guó zhōu láng chì bì.
[ʒen dao ʃi: , san gwə dʒoʊ laŋ tʃi: bi:]
People always say, Sanguo Mr. Zhou Chibi
The Crimson Cliff, where Zhou of the Three Kingdoms era Wei's navy defeated.

乱　石　穿　空，　　惊　涛　拍　岸，
Luàn shí chuān kōng,　　jīng tāo pāi àn,
[lwan ʃi: tʃwan koŋ ,　　tɕjiŋ tao paɪ ʔan]
Random stones pierce the sky,　sudden waves hit the shore
Stones were hurled into the sky indiscriminatingly, Mighty waves must have crushed onto shores,

卷　起　千　堆　雪。
juǎn qǐ qiān duī xuě.
[tɕyɛn tɕʰi: tɕʰjɛn dweɪ ɕyə]
Roll up thousands piles of snow.
hurling high snow-like foam.

江　山　如　画，
Jiāng shān rú huà,
[tɕjɛŋ ʃan ʒu: hwa]
Rivers mountains like painting
The river and mountains today's landscapes paint,

一 时　多　少　豪 杰!
Yī shí duō shǎo háo jié!
[ji: ʃi: dwə ʃao hao tɕje]
Once how many heros
Where once there were many courageous and heroic men.

遥　想　公　瑾　当　年，
Yáo xiǎng gong jǐn dāng nián,
[jao ɕjaŋ goŋ tɕiñ dɑŋ njɛn]
Recalling Gongjin young time
Picture Zhou in his prime,

小　乔　初　嫁　了，　雄　姿　英　发。
xiǎo qiáo chū jià liao, xióng zī yīng fā.
[ɕjao tɕʰjao tʃu: tɕja ljao, ɕjoŋ dzi: jiŋ fa:]
Xiaoqiao married, handsome and gallant
Dressed in plain clothes together with his young bride, gallant he must have been.

羽　扇　纶　巾，
Yǔ shàn guān jīn,
[jy: ʃan gwan tɕin]
Waving fan wearing headband
Topped with a silk crest, he held in his hand a fan of feathers,

谈　笑　间，　樯　橹　灰　飞　烟　灭。
tán xiào jiān, qiáng lǔ huī fēi yān miè.
[tañ ɕjao tɕjɛn, tɕʰjaŋ lu: hweɪ feɪ jɛn mje]
Talking and laughing moment, connected boats ashes fly smoke disappears.
With humor he helped see to, That the masts and sculls of Wei's navy go up in smoke and ashes turn into.

故　国　神　游，
Gù guó shén yóu,
[gu: gwə ʃen joʊ,]
Old Kingdom mind tour,
My mind wanders in the history vested hither,

多　情　应　笑　我，早　生　华　发。
duō qíng yīng xiào wǒ, zǎo shēng huá fà.
[dwə tɕʰiŋ jiŋ ɕjao wə:, dzao ʃəŋ hwa fa:]
too much afflictions should laughing at me, early growing gray hairs
My sentimentality no doubt has caused my early grey.

人　生　如　梦，　一　樽　还　酹　江　月！
Rén shēng rú mèng, yī zūn huán lèi jiāng yuè.
[ʒen ʃəŋ ʒu: məŋ, ji: dzwen hwan leɪ tɕjaŋ jye]
Life is dream, one bottle to libate river moon
Life is a dream, Allow me to libate a drink to the river, the moon and its reflection.

English Translation by 曾培慈(Betty Tseng)

卜 算 子 • 我 住 长 江 头

(Name of Rhythm in Song Ci, doen't mean any thing)

Poem by Li Zhiyi [Song Dynasty](1048-1117)
Music by Qing Zhu (1893-1959)

Pinyin System: Bǔ suàn zi · wǒ zhù cháng jiāng tóu

IPA Transcription: **[bu: swañ dzⁱ: · wə: dʒu: ʃaŋ tɕjaŋ toʊ]**

Translation (word by word): I live Yangtze River begin

Understandable English translation: *I Live Where the Yangtze Begins*

我 住 长 江 头，
wǒ zhù cháng jiāng tóu
[wə: dʒu: tʃaŋ tɕjaŋ toʊ]
I live Yangtze River begin
I live where the Yangtze begins

君 住 长 江 尾。
Jūn zhù cháng jiāng wěi.
[tɕyñ dʒu: tʃaŋ tɕjaŋ weɪ]
You live Yangtze River end.
You live where the Yangtze comes to its end;

日 日 思 君 不 见 君，
Rì rì sī jūn bù jiàn jūn
[ʒⁱ: ʒⁱ: sⁱ: tɕyn bu: tɕjɛn tɕyn]
Day day missing you can't see you
Day after day I long for you yet I see you not,

共 饮 长 江 水。
Gòng yǐn cháng jiāng shuǐ
[goŋ jin tʃaŋ tɕjaŋ ʃweɪ]
Together drink Yangtze River water
Though we the Yangtze's waters share.

此　水　几　时　休，
Cǐ　shuǐ　jǐ　shí　xiū
[tsi:　ʃweɪ　tɕi:　ʃi:　ɕjoʊ]
This water　what time　dry
When shall the water run dry?

此　恨　何　时　已。
Cǐ　hèn　hé　shí　yǐ
[**tsi:　hen　hə:　ʃi:　ji:**]
This regret what time stop
When shall this regret come to an end?

只　愿　君　心　似　我　心，
Zhǐ　yuan　jūn　xīn　sì　wǒ　xīn
[dʒi:　jyan　tɕyñ　ɕiñ　si:　wə:　ɕin]
Only wish　your　heart likes my　heart
I only wish that your heart is like mine,

定　不 负　相　思　意。
Dìng bù　fù　xiāng sī　yì
[diŋ　bu: fu:　ɕjaŋ　si:　ji:]
Must not fail　missing　affections.
And disappoint not our mutual wistful affections.

English Translation by 曾培慈(Betty Tseng)

红　豆　词

Pinyin System: Hóng dòu cí
IPA Transcription: **[hoŋ doʊ tsi:]**
Translation (word by word): Red Bean Song
Understandable English translation: *Song of Red Beans*

Poem by Cao Xueqin [Qing Dynasty] (1715-1763)
Music by Liu Xue'an (1905-1985)

滴　不　尽　相　思　血　泪　抛　红　豆，
Dī bù jìn xiāng sī xuè lèi pāo hóng dòu,
[di: bu: tɕin ɕjaŋ si: ɕyə leɪ pao hoŋ doʊ]
Drop not ending missing blood tears dropping red beans
Dripping endlessly the blood and tears of missing and longing like throwing out the red beans,

开　不　完　春　柳　春　花　满　画　楼。
kāi bù wán chūn liǔ chūn huā mǎn huà lóu
[kaɪ bu: wan tʃwen lju tʃwen hwa mañ hwa loʊ]
Open not ending spring willow and spring flowers allover painting building
Blooming ceaselessly the spring willow and the spring flowers filled the painting-like storied building.

睡　不　稳　纱　窗　风　雨　黄　昏　后，
shuì bù wěn shā chuāng fēng yǔ huáng hūn hòu,
[ʃweɪ bu: wen ʃa: tʃwaŋ fəŋ jy: hwaŋ hwen hoʊ]
Sleeping not in peace window wind rain down after
After the sunset, the unstable sleep was caused by the wind and rains outside of the screen windows,

忘　不　了　新　愁　与　旧　愁，
Wàng bù liǎo xīn chóu yǔ jiù chóu,
[waŋ bu: ljao ɕin tʃoʊ jy: tɕjoʊ tʃoʊ]
Forget not able, new sorrows and old sorrows
Could not forget the new worries and the old sorrow,

咽　　不　下　玉 粒　金 波　　噎　满　喉，
yàn　bù　xià　yù lì　jīn bō　yē　măn　hóu,
[jɛn　bu:　ɕja　jy: li:　tɕin bwə　je:　man　hoʊ]
Swallow not　able,　rice and　tea　stocking in the throat
Could not swallow down the jade like grains and the gold like liquid and was choked all over the throat.

瞧　不　尽　镜　里　花　容　瘦，
qiáo　bù　jin　jìng　lǐ　huā　róng　shòu,
[tɕʰjao　bu:　tɕin　tɕiŋ　li:　hwa　ʒoŋ　ʃoʊ]
See　not　able　mirror inside　flower face thin
Could not see reflection of the thinness of the appearance in the mirror.

展　不　开　眉 头，捱　不　明　更　漏，
Zhăn　bù　kāi　méi tóu,　ái　bù　míng gèng lòu,
[dʒan　bu:　kaɪ　meɪ toʊ,　ʔaɪ　bu:　miŋ　gəŋ　loʊ]
Open not able　eyebrow,　stand　not　pass　long night
Couldn't stretch out the eyebrows, suffered through hours marked by the unclear water clock,

呀！　恰 似　遮　不　住　的　青　山　　隐　隐，
ya!　Qià　sì　zhē　bù　zhù　di　qīng　shān　　yĭn　yĭn,
[ja!　t͡ɕʰja　sɨ:　dʒə:　bu:　dʒu:　di:　t͡ɕʰiŋ　ʃan　　jin　jin]
(Sigh,) just like cover not　able　-　green mountains　vaguely
Just like the unconcealed indistinct blue mountain,

流　不　断　的　绿　水　悠　悠。
Liú　bù　duàn　di　lǜ　shuĭ　yōu　yōu.
[ljoʊ　bu:　dwan　di:　ly:　ʃweɪ　joʊ　joʊ]
Flow not　ending　-　green water　remotely.
Endlessly flowing unhurried green water.

English Translation by Shu

杏 花 天 影

Pinyin System: Xìng huā tiān yǐng
IPA Transcription: **[ɛiŋ hwa tjɛn jiŋ]**
Translation (word by word): Ape flower sky shadow
Understandable English translation: (Name of Rhythm in Song Ci, doesn't mean anything)

Poem and Music by Jiang Kui[Song Dynasty] (1155-1221)
Re-arranged by Wang Zhenya (1922-2019)

绿 丝 低 拂 鸳 鸯 浦，
Lǜ sī dī fú yuan yāng pǔ
[ly: sʲi: di: fu: jyan jaŋ pu:]
Green branches low touch the mandarin duck pond
(Willow strands droop low to stir the pond with mandarin ducks,)

想 桃 叶 当 时 唤 渡。
Xiǎng táo yè dāng shí huàn dù
[ɛjaŋ tao je: daŋ ʃʲi: hwan du:]
Recalling peach leaf in the past call to cross
(It reminds me of a lady called Peach Leaf who once asked to cross the river here.)

又 将 愁 眼 与 春 风，
Yòu jiāng chóu yǎn yǔ chūn fēng,
[joʊ tɛjaŋ tʃoʊ jɛn jy: tʃwen fəŋ,]
Again let sad eyesight to spring wind,
(I shall be casting my melancholy eyes to follow the spring breeze,)

待 去， 倚 兰 桡， 更 少 驻。
dài qù, Yǐ lán ráo, gèng shǎo zhù
[daɪ tɛʰy: , ji: lan ʒao, gəŋ ʃao dʒu:]
wait to leave, by the paddle, even short stay
As we are about to part, I lean against the paddle to linger a little longer.

金 陵 路, 莺 吟 燕 舞。
Jīn líng lù, yīng yín yàn wǔ
[tɕiñ liŋ lu:, jiŋ jin jɛn wu:]
Jinling road, warblers singing swallows dancing
(Sailing pass Jinling, I pass by many soft spoken ladies and their dancing figures.)

算 潮 水, 知 人 最 苦。
Suàn cháo shuǐ, zhī rén zuì kǔ
[swañ tʃao ʃweɪ, dʒi: ʒen dzweɪ ku:]
Counting tide, knows who the most bitter
(I guess tides know best that most toilsome is our obligation to life endure.)

满 汀 芳 草 不 成 归,
Mǎn tīng fāng cǎo bù chéng guī,
[mañ tiŋ faŋ tsao bu: tʃəŋ gweɪ]
Whole sandbar green grass can't allow going back,
(The verdure spreads to the entire sandbar cover leaving no way home,)

日 暮, 更 移 舟, 向 甚 处?
Rì mù, gèng yí zhōu, xiàng shén chù
[ʒi: mu:, gəŋ ji: dʒoʊ, ɕjaŋ ʃen tʃu:]
Sunset, even move the boat, to what place?
(In the sunset,I steer the boat along, but where towards?)

English Translation by 曾培慈*(Betty Tseng)*