

Frederic Chopin University of Music

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Wang Lei

Comparative Study of Chinese and Russian Art Songs Based on Selected Works

Description of an Artistic Work

Work written under the direction of
dr hab. Eugeniusz Rezler, professor of UMFC

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Abstract

This work deals with the history and development of art songs in China and Russia, investigating the origins of Chinese and Russian art songs. The author conducts a systematic comparative analysis of Chinese and Russian art songs in terms of developmental context, compositional features, themes, piano accompaniment, aesthetic values, performance styles, representative works, and other aspects. The similarities and differences between Chinese and Russian works in terms of artistic style, compositional features, aesthetic values, and performance styles are presented. The analysis enabled the author to better understand the similarities and differences between Chinese and Russian art songs in terms of theme selection, performance styles of works, and other aspects, which aided in their interpretation.

This work consists of four chapters. In the introduction, the author presents the purpose and significance of the research, defines its subject matter, summarizes domestic and foreign literature on the subject, and outlines the methodology and innovativeness of the work.

The first chapter contains a general summary of the development of vocal art in China and Russia, as well as the biographies and creativity of four representative composers: Mikhail Ivanovich Glinka, Sergei Vasilievich Rachmaninoff, Huang Zi, and Zhao Jiping.

The second chapter contains a comparative study of the creative features of Chinese and Russian art songs in terms of the themes of their creation, their characteristic features, and piano accompaniment.

In the third chapter, the author analyzes the aesthetic values and explores the similarities and differences in the creative aesthetics of Chinese and Russian art songs.

The fourth chapter constitutes a comparison of the performance styles of Chinese and Russian art songs. The author of this work conducts a musical analysis and performance interpretation of representative works by four selected composers from China and Russia, and also explains how these works should be interpreted to highlight their unique and artistic character.

The following songs are subject to analysis:

1.Mikhail Ivanovich Glinka

- *The Lark* (Жаворонок)
- *Do Not Sing, My Beauty, by My Side* (Не пой красавица при мне)
- *A Fire of Desire Burns in My Blood* (В крови горит огонь желанья)
- *I Remember That Magical Moment* (Я помню чудное мгновенье)

2.Sergei Vasilievich Rachmaninoff

- *Dream* (Сон)
- *It's Good Here* (Здесь хорошо)
- *Spring Waters* (Весенние воды)

3.Huang Zi

- *Flowers, Yet Not Flowers*
- *Three Wishes of a Rose*
- *Nostalgia*
- *Spring Longing*

4.Zhao Jiping

- *Quiet Thoughts at Night*
- *Guan Ju*
- *The Scent of a Silent Orchid*

The Scent of a Silent Orchid These works belong to the concert repertoire and are also used in singing education.

Keywords: Chinese art songs, Russian art songs, comparative analysis

Introduction

Russian songs originally told stories about urban life and work. Melodies were composed, known as "urban songs" or "artistic labor songs". Later, imitating European art models, they gradually began to incorporate elements of folk and soldiers' songs. In the first half of the 19th century, Russian composers made their unique, innovative contribution to this process, enriching the themes and expression of art songs. Among them, Mikhail Ivanovich Glinka is of particular importance. After him, another wave of outstanding composers emerged in Russia, such as Mussorgsky, Tchaikovsky, and Rachmaninoff, who continued Glinka's legacy, developing the Russian musical style and drawing inspiration from various aspects of folk culture. This resulted in a wealth of diverse, touching works with profound content, full of new ideas.

In the 1930s and 1940s of the 20th century, many Russian musicians came to China to give concerts and teach, allowing the Chinese to become acquainted with the repertoire and understand Russian art songs. Under the influence of German, Austrian, and Russian art songs, Chinese art songs reached creative heights for the first time, with many works expressing strong emotions. In the 1950s of New China, a large number of musicians from the Soviet Union were employed, which contributed to the promotion of Russian art songs in China, while opening up new possibilities for the development of Chinese art songs and folk music.

In the 21st century, China-Western cultural relations have become increasingly intense, which has deepened China's understanding and knowledge of Russian musical culture.

This work begins with a description of the origins and development of art songs in China and Russia, presenting their sources. The author conducts an analysis of Chinese and Russian art songs, comparing them in terms of themes, aesthetic values, and artistic style.

Significance of the Research

After a long period of development and refinement, Russian art songs have gradually developed a characteristic artistic style with a folk character. In turn, Chinese art songs have developed gradually through

multiple collisions and mutual interactions between Chinese and Western cultures, through borrowing, imitation, learning, and absorption, creating their own unique features. This research conducts a comparison of Chinese and Russian art songs in terms of creative features, aesthetic features, musical style, and vocal requirements. The author analyzes the works of four representative composers, conducting theoretical research, as well as general analysis of the works and interpretation of their performance. It is an important topic that serves to enrich materials for performance and teaching in China.

State of Research

a) Overview of Research in China

After conducting an extensive overview of the literature related to the topic, the author noticed that both domestically and abroad, there are many studies on Chinese and Russian art songs, but few works compare these songs with each other. For example, in the book by Huang Sheng' a entitled "Introduction to Russian Art Songs", the author conducts a multidimensional, interdisciplinary analysis of the development of Russian art songs and discusses the lives and creativity of contemporary Russian composers, well-known poets, and singers. It is clearly stated in the book that Russian art songs often use folk motifs¹; the book "Empirical Research on Dramatism in Rachmaninoff's Song Art" by Li Er'yong presents an academic approach based on drama theory and artistic practice, outlining an understanding of dramatism in Rachmaninoff's creativity. The author analyzes the elements of dramatism in Rachmaninoff's art songs, which include internal aspects of the art (such as the dramatization of lyrical poetry), external aspects of creativity (such as the modeling of dramatic composition), and social context (culture, views, aesthetics, which are factors influencing his creativity. The use of multiple perspectives allows for an understanding of dramatism as a phenomenon in his creativity². Wang Xiao Xiao's master's thesis, entitled "People Create Music – A Study of Glinka's Art Songs", discusses the development of Russian art songs, Glinka's

¹ Huang Sheng (黄晟), *Russian Art Songs*, Northeast University Press, 2017(12), p. 28.

² Li Eryong (李二永), *Empirical Research on the Dramatism of Rachmaninoff's Art Songs*, Suzhou University Press, 2010 (01), p. 103.

creative periods and their characteristic features, Glinka's representative works and their significance, as well as Glinka's contribution to the development of music in China³. The book "Development and Performance of Chinese Art Songs" by Kong Xiangyong focuses on the development of Chinese vocal art, especially on research related to performance. The author discusses areas related to creation, performance, aesthetics, and psychology of Chinese art songs, and conducts a performance analysis of specific composers' works presented in thematic groups, which emphasizes their national character⁴. In her doctoral dissertation "Research on the Performance of Chinese Art Songs", Meng Zhuo focuses on the issue of performing Chinese art songs and conducts a comprehensive analysis of the history of the development of this genre. Through in-depth analysis of classical works, she precisely explains the theoretical foundations of research on the performance of Chinese art songs, and also presents a theoretical concept according to which research on the performance of Chinese art songs is based on the principle: "nationality is the foundation, art is the essence, and diversity is a characteristic feature"⁵. Xu Qian, in her doctoral work "Research on Huang Zi's Art Songs", conducts a comprehensive and in-depth analysis of Huang Zi's art songs, focusing on various aspects such as compositional genre, compositional techniques, and style performance⁶. Chen Meiling, in her doctoral work "Formal Features and Performance Analysis of Classical Poems and Art Songs by Zhao Jiping", briefly describes Zhao Jiping's life and creativity, and also selects three works by the composer from the genre of song art based on ancient Chinese poems, namely Farewell to Dongda, The Scent of a Silent Orchid, Guanju. Through the analysis of the formal musical features and the performance and practical analysis of these works, this work contributes to a comprehensive understanding by performers of the process of learning

³ Wang Xiaoxiao (王筱筱), *People Create Music – A Study of Glinka's Art Songs*, Shandong University, 2017 (06), p. 3.

⁴ Kong Xiangyong (孔祥勇), *Development and Performance of Chinese Art Songs*, Chinese Theatre Press, 2020 (06).

⁵ Meng Zhuo (孟卓), *Research on the Performance of Chinese Art Songs* [thesis], Northeast University, 2018(06):17.

⁶ Xu Qian (许倩), *Research on Huang Zi's Art Songs* [thesis], Shandong Normal University, 2005 (06):8.

and performing art songs by Zhao Jiping based on ancient Chinese poems, which is of considerable research value⁷.

b) Overview of Foreign Research

In the book "Russian Song and European Romance in an Early 19th-Century Manuscript Collection. Emotional Culture at the Turn of the Epoch" by Sobolev L.C., Mikhailova O.A., lyrical songs created by famous Russian composers in the early 19th century, the composers' biographies, and the history of Russian romantic songs are explored⁸. The book by Nicolas Slonimsky, "Russian and Soviet Music and Composers", specifically describes the lives and creativity of famous Russian composers and explains from several perspectives the reasons for the emergence of folk elements in art songs by Russian composers⁹. The book "Mikhail Ivanovich Glinka: A Biographical Sketch" by Pavel Patonovich Veymar presents the concerns of ordinary people and also reveals the composer's observations regarding the people's inner suffering. The book specifically explains the reasons musical affiliation of Glinka¹⁰. The book "Rachmaninoff's Complete Songs: A Companion with Texts and Translations" by Sylvester R. D. analyzes the characteristics of Rachmaninoff's songs, his individual creative character, and other aspects of his vocal creativity and the reasons for their creation¹¹.

The above Chinese and foreign materials constitute an important source and basis for researching the development of Chinese and Russian art songs. At the same time, they show gaps in comparative research on Chinese and Russian art songs, which helped the author choose compositions for analysis.

Research Ideas and Methods

⁷ Chen Meiling (陈美玲), Formal Features and Performance Analysis of Zhao Jiping's Classical Poem Art Songs [thesis], Shanghai Conservatory of Music, 2018(06):12.

⁸ Sobolev L.C., Mikhailova O.A. Russian Song and European Romance in an Early 19th-Century Manuscript Collection: Emotional Culture at the Turn of the Epoch [electronic resource] [M]. Ural University Press, 2016.

⁹ Nicolas Slonimsky. Writings on Music: Russian and Soviet Music and Composers [M]. Routledge, 2003.

¹⁰ Veymar P.P. Mikhail Ivanovich Glinka: A Biographical Sketch, R. Jurgenson, 1892.

¹¹ Sylvester R.D., Rachmaninoff's Complete Songs: A Companion with Texts and Translations, Indiana University Press, 2014.

The selected topic is divided into four chapters. The first contains a general summary of the development of vocal art in China and Russia, as well as biographies and creativity of four representative composers: Glinka, Rachmaninoff, Huang Zi, and Zhao Jiping. In the second chapter, a comparative study of vocal art features in China and Russia is conducted from the perspective of themes and creative characteristics. The third chapter contains an analysis of aspects of musical aesthetics and a thorough discussion of similarities and differences between Chinese and Russian vocal art in the context of creative aesthetics. The fourth chapter contains a comparison of the performance methods of Chinese and Russian art songs, as well as a musical analysis and interpretation of representative works by four composers from China and Russia, which explains how the uniqueness and artistic value of these works can be demonstrated.

Research Methods

Literature analysis involves studying and analyzing written documents (such as books, archives, materials, documents, etc.) and presenting arguments, explaining, and solving problems. This study contains a general outline of the development process of Chinese and Russian art songs, based on a review of a large amount of literature and online materials. Four representative composers from Russia and China were selected. Based on materials and previous research, an attempt was made to accurately assess the state of research on art songs in Russia and China.

Comparative Method

The comparative method involves analyzing differences between phenomena. In this research, by analyzing musical styles and vocal techniques in Chinese and Russian art songs, differences and similarities are explored. Through detailed analysis of selected representative works by composers, artistic features of the songs and their performance methods are revealed, which can aid in artistic and pedagogical practice.

Musical Analysis Method

The musical analysis method is a research method in musicology, focusing on the analysis of musical expression in a given musical work,

including the analysis of form, melody, rhythm, and composition. In this work, the most representative works were selected for musical analysis and content interpretation. Their musical style and connotations were examined to serve as the basis for the views presented in this research.

Innovativeness

The innovativeness of this work lies in presenting a comparative analysis of songs by four outstanding composers proposed by the author. The research focuses on the compositional features, aesthetics, and style of Chinese and Russian songs. The basic element of this work is the analysis of the performance methods of Chinese and Russian art songs. A review of the genesis and evolution of these works was also conducted. Artistic features and singing differences between Chinese and Russian art songs were discussed, which provides important performance and pedagogical guidelines. The work is significant for the teaching process, contributing to the deepening of research on vocal theory.

CHAPTER 1

Overview of the Development of Russian and Chinese Art Songs

Overview of the Development of Russian Art Songs

Initially, Russian art songs were influenced by European countries such as Germany, France, and Italy. Art songs in Russia are called "romances". The word "romance" comes from the Spanish word "romance", which refers to lyrical works and lyrical music. In Russia, the term "romans" has always been used as the name of a musical genre that combines poetry and accompaniment¹². The development of Russian songs is closely linked to achievements in literature and music, as well as changes in Russian society at that time¹³.

Before the 18th century, folk songs, hymns, and choral songs dominated in Russia. Then, with the gradual development of urban life, songs about daily life began to develop, called Russian songs, and later Russian or romances. Most of these songs were composed to the poems of Russian poets. They differ significantly from the popular French or Italian songs and arias of the time¹⁴.

In the 1790s, talents of "pioneers of Russian art songs" began to emerge in this field, whose typical representatives are Jozef Kozłowski and Fyodor Dubianski. At that time, songs were widespread mainly among intellectuals and the bourgeoisie. Urban songs differ from rural folk songs. They are often accompanied by simple instruments (such as guitar and accordion, among others). They are intended for two or more singers. From the end of the 18th century, a characteristic feature of urban songs was the composition of melodies using innovative techniques of regular and alternating accentuation. Both the song and its text were synchronous, and the melody and meter were regular. An example of this is the work *Sredi doliny rovnyja* (Среди долин ровная) and *Shumel surovo bryanskiy les* (Шумел сурово Брянский лес)¹⁵. Although there

¹² Hao Ying (郝颖), *On Tchaikovsky's Art Songs and Their Performance Characteristics* [thesis], Northeast Normal University, 2008.

¹³ Abraham G., *The Concise Oxford History of Music*, trans. Gu Yi, Shanghai Music Publishing House, 1999, p. 86.

¹⁴ Grout D., Palisca C., *A History of Western Music*, trans. Wang Qizhang et al., People's Music Publishing House, 2006, p. 98.

¹⁵ Kieldysz J., *History of Russian Music (First Half of the 19th Century)*, trans. Zhang Hong, People's Music Publishing House, 1957, p. 105.

was no shortage of outstanding works at that time, before the 19th century, Russian music mainly imitated European music and lacked its national specificity.

In the first half of the 19th century, art songs were called "urban songs" or "daily songs"¹⁶. They were widely popular in social and family life at that time. Initially, they bore traces of salon sentimentalism. Composers such as Aleksandr Alabjev, Aleksandr Varlamov, Aleksandr Gurilow, and Mikhail Glinka enriched the themes and emotional layers of the works, and also initiated the unprecedented development of Russian music¹⁷.

Among them, Mikhail Glinka is the most representative. As a pioneer of Russian national music, he opened a new chapter in fields such as opera, symphonic music, and romance. He was under the great influence of various progressive ideas of the time. He combined professional music creation techniques with folk music and composed art songs with ethnic characteristics, such as *Pólnocna gwiazda* (Северная звезда) and *Skowronek* (Жаворонок), through which Russian art songs became known worldwide.

Mikhail Glinka and his follower Aleksandr Dargomyzhski significantly improved the composition methods of art songs, and also enriched their themes and expression. Later, the "Mighty Handful" composers: Mily Balakirev, Modest Musorgski, Nikolai Rimsky-Korsakov, and others continued to explore new horizons, giving Russian art songs a new look. Before the mid-19th century and the early 20th century, Pyotr Tchaikovsky and Sergei Rachmaninoff made Russian creativity reach its peak¹⁸.

After the advent of the 20th century, Russian art songs began to place greater emphasis on showing social reality. An example of this can be the famous composer of those years, Sergei Rachmaninoff, who

¹⁶ Soboleva L.C., Mikhailova O.A. Russian Song and European Romance in an Early 19th-Century Manuscript Collection: Emotional Culture at the Turn of the Epoch [electronic resource] [M]. Ural University Press, 2016, p. 35.

¹⁷ Landormy P., A History of Western Music (Revised Edition), trans. Zhu Shaokun et al., People's Music Publishing House, 2002, p. 108.

¹⁸ Yu Runyang (ed.) 于润洋, A Complete History of Western Music (Revised Edition), Shanghai Music Publishing House, 2003, p. 56.

significantly contributed to the development of Russian art songs¹⁹. The main artistic features of Rachmaninoff are sincere feelings, beautiful, expressive, and rich melodies, which have great power of influence. Examples of this are works such as Spring Waters, Dream, and It's Good Here, which reflect the mood of poetry in the song. Listeners can feel the sincerity and simplicity of this composer in them. This artistic style of Russian songs focuses on presenting the contemporary moods of society²⁰.

Overview of the Development of Chinese Art Songs

Chinese art songs are a musical form introduced in the 1920s during the period of "the spread of Western ideas in the East". In the context of Chinese culture, an aesthetics with traditional significance gradually developed. They cultivate the basic features of Western art songs, combining them with the aesthetics of Chinese musical culture. Their texts are based on the principles of Chinese poetic versification, have a musical and philosophical character. They are melodious and atmospheric. Their form is highly sublimated, the structure is clearly defined, and the overall composition is well-thought-out. The melody of the song merges with the musical accompaniment, becoming inseparably connected²¹.

Chinese art songs, as a representative musical style, have developed significantly over the last 100 years. At the beginning of the 20th century, with the establishment of modern schools, Western education systems began to be imitated, creating in schools. The first creators of such music sought to popularize advanced concepts by using Western music. In the middle and later stages of the creation period of "school songs with accompaniment", the creators were not satisfied with the reproductive method of "writing texts to borrowed melodies". Therefore, they presented their ideas in research on the theoretical system of Western creativity, which initiated the initiative of "new song creation with

¹⁹ Levashev E.M. History of Russian Music [M]. "Languages of Slavic Cultures" Publishing House, 2011: 125.

²⁰ Ren Guangxuan 任光宣, History of Russian Art [Research on the Singing Thinking of Chinese Art Songs], Peking University Press, 2000, p. 99.

²¹ Meng Zhuo 孟卓, Research on the Performance of Chinese Art Songs [thesis], Northeast University, 2018.

accompaniment", which consisted in composing songs in the Chinese style using Western techniques²². At that time, the awareness of composers creating their own folk music developed²³.

During the May Fourth Movement, the creation of art songs played an important role in the development of Chinese music, both in terms of artistic value and expressive ability. Under the influence of the new cultural May Fourth Movement, some musicians returning from overseas studies and enthusiasts who completed their education in Chinese music schools drew knowledge from Western music composition techniques and theory, breaking the traditional expressive forms of the monophonic system characterized by linear thinking. They turned to composition methods that placed self-awareness and innovation at the center, and also relied on ideas of harmony and polyphony. A group of professional musicians emerged, such as Xiao Youmei, Zhao Yuanren, Qing Zhu, and Huang Zi, among others. The song Jiangdong Qu (大江东去) composed by Qing Zhu in Germany in 1920 was the first Chinese art song. The text was written by the poet Su Shi. This work initiated the period of Chinese art song creation. The work Question (问) composed by Xiao Youmei was widely sung at that time, and works such as Teach Me How Not to Miss Her, Song of the Cloth Seller (卖布谣) by Zhao Yuanren, and Nostalgia (思乡), Spring Longing (春思曲) and Three Wishes of a Rose (玫瑰三愿) by Huang Zi had irresistible artistic charm, characterized by a folk style. They laid the foundation for the development of Chinese art songs. These outstanding works combine creativity and theatrical character. The gentle folk melody and the Chinese language complement each other; the text is atmospheric, the form is original, and the artistic conception is timeless.

In the 1940s, Chinese art songs were in a special development period. He Luting composed many songs at that time, such as Love Song (恋歌) and On the Banks of the Jialing River (嘉陵江上). Folk musician Xian Xinghai (冼星海) created a large number of outstanding works in various

²² Chikamori D. (Japanese), A Collection of Secular Chinese Music [Preface to the First Collection of Qing National Folk Music], China New Publishing House, 1908, p. 87.

²³ Yu Hui (ed.) 喻辉, Sun Yuemei 孙悦湄, Liu Chang 刘畅 (compiled), Appreciation of Chinese Art Songs, Hefei: Anhui Literature and Art Publishing House, 2015(06).

musical genres, consistent with the spirit of the times and characterized by a national style. Among them were works such as the cantata *The Yellow River* (黄河大合唱) and the suite *Red River* (满江红组曲)²⁴. At that time, Chinese composers paid special attention to the folk aspects of their works. Many masterpieces were based on the style of European songs combined with perfect Chinese poetry and folk melody.

After the proclamation of the People's Republic of China, composers gave art songs the characteristics of the New Era of national music, showing the nature of Chinese folk culture. Many outstanding composers emerged, such as Ding Shande (丁善德), Li Yinghai (黎英海), Li Jiefu (李劫夫), and Shi Wanchun (施万春), who were proficient in composing art songs and had rich knowledge of music creation.

In the early 1960s, art songs based on Mao Zedong's classical *gushi* (古体诗) poetry were popular. The composition methods of these songs were traditional, easy to popularize, and their aesthetic value could not be ignored. Representative works include, among others, *Reply to Li Shuyi to the melody Die lian hua* (蝶恋花·答李淑一) by Li Jiefu (李劫夫) and *Ode to the Plum Blossom to the melody Bu suan zi* (卜算子·咏梅) composed by He Luting (贺绿汀). Art songs from the 1960s 1970s, such as *The Millennium Iron Tree Bloomed* (千年铁树开了花) composed by Shang Deyi (尚德义) and *Long Voyage* (远航) by Zhu Jianer (朱践耳) are popular to this day. Especially Shang Deyi, when composing *The Millennium Iron Tree Bloomed*, drew from contemporary foreign music composition methods and combined them with the Chinese folk pentatonic scale. The release of this work caused a strong reaction in the Chinese music world. It made a significant contribution to the popularization and development of coloratura in Chinese art songs.

The 1980s were the next golden age in the development of Chinese art songs. Over 30 years after the implementation of "reform and opening up" (改革开放), Chinese art song creation flourished. Their quantity and quality increased, the content expanded, and the style became more expressive, significantly surpassing all previous stages in history. Composers of this period: Shi Guangnan (施光南), Zheng Qiufeng (郑秋

²⁴ Meng Zh., Xu D., *Definition of the Concept and Characteristics of the Form of Chinese Art Songs, Literary and Artistic Theoretical Research*, 2018(04): 158.

枫), Gu Jianfen (谷建芬), Li Yinghai (黎英海), and others, drawing from the richness of those years, composed many classical art songs with the theme of "praising life, eulogizing the times". It is worth noting that art songs based on classical gushi poetry – Night Mooring by Maple Bridge (枫桥夜泊) and Spring Dawn (春晓) composed by Li Yinghai – formed a unique national style of Chinese art songs, with beautiful ancient melodies.

In the 1990s, Chinese art song creation reached a peak, successively presenting high-quality classical art songs. The main goal of the creators was to express national feelings and understand the will of society. Showing folk elements became their creative manifesto. They drew from Western music composition methods and combined them with Chinese style and folk melodies. Representative works of this period include classical art songs by Yin Qing (印青), such as: Song of the West (西部放歌) composed by Qu Yuan (屈原), works by Zang Yunfei (臧云飞): Chomolungma (珠穆朗玛), to the words of Li Yourong (李幼荣) and Blue Sea of Love (蓝色爱情海) with lyrics by Fan Xiaobin (樊孝斌), Lu Zaiyi's (陆在易) work I Love This Land (我爱这土地) to the words of Ai Qing (艾青), Xu Peidong's (徐沛东) work I Am Like a Snowflake Falling from the Sky (我像雪花天上来) with lyrics by Xiao Guang (晓光), Zhao Jiping's (赵季平) work Lost Dream by the Broken Bridge (断桥遗梦) to the words of Han Jingting (韩静霆), and Meng Weidong's (孟卫东) work Green Promise (绿色的承诺) with lyrics by Gao Jun (高峻). These works are imbued with the vivid spirit of "reform and opening up" and fully demonstrate the collective style of outstanding composers of the New Era²⁵.

CHAPTER 2

Life and Creativity of Representative Russian and Chinese Composers

2.1 Life and Creativity of Mikhail Glinka 1804-1834

²⁵ Meng Zhuo 孟卓, Xu Danguang 徐敦广, Definition and Morphological Characteristics of Chinese Art Songs, Literary and Artistic Theoretical Research, 2018(04): 159.

Mikhail Ivanovich Glinka (1804-1857) was an artist and pioneer of Russian national music. He is known as the "father of Russian music". Glinka was born in Novospasskoye in the Smolensk Governorate of Russia, into a wealthy landowner's family. His father was a retired general, and his mother was a housewife who was very familiar with Russian folk songs. He once recalled in his "Notes" that he spent his childhood amidst the melodies of Russian folk songs. The estate orchestra maintained by his uncle inspired Glinka and influenced his musical talent, making him exposed to both Western culture and Russian folk music. The beauty and simplicity of Russian folk songs deeply moved Glinka, becoming his daily bread and laying the foundation for his national music-related creativity. His childhood experiences also nurtured Glinka's deep connection with ordinary people. Attending the St. Petersburg Institute of Higher Education, Glinka learned many languages, practiced piano playing, and also studied music theory music and composition²⁶.

In 1824, Glinka began the early stage of his compositional career and became known as a "genius amateur and music activist". At this time, Glinka met the great Russian poet – Alexander Pushkin, who influenced his beliefs and art. Glinka composed full of urban romance sentimental tradition, such as *The Poor Singer* (бедный певец) to the words of Vasily Zhukovsky and *Consolation* (Комфорт).

The Decembrist uprising in St. Petersburg in 1825 ignited patriotic passion among Russians. At this time, Glinka collaborated with Decembrists, literature professor Wilhelm Küchelbecker, and poet Alexander Pushkin on the romantic song *Do Not Sing, Beauty, by My Side* (Не пой, красавица при мне), which is a memorable collaboration of three great Russian artists. In the same year, Glinka also composed the work *Do Not Tempt Me* (не искушай меня) to the words of Yevgeny Baratynsky. The moving melody of this song creatively used traditional techniques of Russian romantic songs and, for the first time, showed Glinka's creative style.

In 1830, Glinka began his overseas travels. In Germany, he studied composition theory and classical music, thereby refining his

²⁶ Cao Qing 曹青, *The Soul of Russian Music – Glinka* [thesis], Liaoning Normal University, 2013.

craftsmanship. In Vienna, he listened to the dance music of Johann Strauss. During his stay in Milan, he got to know the operas of Vincenzo Bellini and Gaetano Donizetti, which made Glinka admire the Italian vocal virtuosity of bel canto during its heyday. When Glinka studied Italian vocal motifs and methods of melody processing, he also encountered the then-popular romantic art in Europe. He met the famous romantic composer – Hector Berlioz. He then composed several romantic songs in the Italian style, including Venetian Night (Венецианская ночь) and The Victor (победитель). All these attempts made his works more skilled and fluent²⁷.

1834-1844

After composing the opera Ivan Susanin²⁸, Glinka began to frequently reference Russian folk melodies in his art songs, showcasing the style of Russian folk music. From 1837 to 1839, Glinka was the conductor of the court choir. During this period, he composed a large number of vocal works. It was in this period that Glinka composed his most valuable romances. Examples include songs composed to Pushkin's verses *Do *** (я помню чудное мгновенье) and In Blood Burns the Fire of Desire (в крови горит огонь желания) from 1837, and the cycle Farewell to St. Petersburg (Прощание с Петербургом). The romances reject outdated sentimentalism and impulsive youthful fantasies, and rid themselves of the sadness caused by the influence of the era. A sober view of the world demonstrates the maturity and excellence of Glinka's creativity. These songs are reconciled, optimistic, and full of faith in the world.

1844-1857

The failure of the opera Ruslan and Ludmila²⁹ prompted Glinka to go abroad again in 1844 to find new creative energy. In Paris, Glinka befriended Berlioz, and his works were warmly received and highly appreciated there. Then, in a somewhat more positive mood, the composer went to Spain, and in 1847 returned to Russia. During his trip

²⁷ Rozova T. (Russian), Glinka, trans. Jin Zhaoxian, Beijing: People's Music Publishing House, 1985(03), p. 108.

²⁸ Du Shi 杜石, Zhang Jing 张晶, Preliminary Analysis of Russian Music Elements in Glinka's Opera "Ivan Susanin", Young Writers, 2010 (01).

²⁹ Chen Yang 陈旸, The Nationality of Glinka's Opera, Northeast Normal University, 2007(05).

to Poland, Glinka wrote his best symphonic work – the orchestral fantasy *Kamarinskaja* (1848). In later years, Glinka fell into deep melancholy due to the ostracism he encountered from the aristocracy, and in his later romances, dramatic tendencies are much more evident.

In 1856, during his stay in Berlin, Glinka fell ill, and on February 15 of the following year, he died. His ashes were transported to Russia and buried in St. Petersburg³⁰.

In the field of composition, Glinka closely integrated art song with Russian folk music. In this way, the composer created a unique Russian national music style and raised Russian vocal art to a new level, thereby exerting a significant influence on the composition methods of subsequent composers, such as Tchaikovsky and Rachmaninoff.

Below is a list of Glinka's representative art songs analyzed in this work³¹.

Work	Date of Creation	Text Author	First Performer	Contemporary Recording
Skowronek (Жаворонок)	1840	Nikolai Kukolnik	Boris Christoff	Dmitry Korchak (2016)
Do Not Sing by My Side, Beauty (Не пой, красавица при мне)	1825	Aleksander Pushkin	Ivan Kozlovsky	Nurzhamal Usenbaeva (2021)
In Blood Burns the Fire of Desire (в крови горит огонь желания)	1837	Aleksander Pushkin	Vladimir Mikhailovich Pachin	Knibla Gerzmav (2021)
I Remember a Wonderful Moment (я помню чудное мгновенье)	1837	Aleksander Pushkin	Fyodor Szalapin	Knibla Gerzmav (2021)

2.2 Life of Rachmaninoff and His Art Songs 1873-1897

³⁰ Sinyaver A. (Синьвер А.), *Outline of the History of Russian Music*, trans. Liang Xiang, Times Books and Newspapers Press, 1947(07).

³¹ Zhang Yi 张艺, *On Glinka's Art Songs*, in "Art Education", 2012.

Sergei Vasilyevich Rachmaninoff (рус. Сергей Васильевич Рахманинов; 1873-1943) was a great Russian composer, pianist, and conductor. His compositions present the style and musical views characteristic of late romanticism and are closely linked to Russian literary and artistic traditions³².

Rachmaninoff was born in 1873 on the banks of the Volkhov River, north of the ancient city of Novgorod, in an estate called Oneg. His mother, the daughter of a general, received a good musical education, and his father, a retired army officer, came from a family of amateur musicians and was a renowned pianist. Such a family environment meant that Rachmaninoff's early years must have been almost idyllic. In early 1885, the entire family moved to St. Petersburg, where the young Rachmaninoff received a scholarship and was admitted to the conservatory. Rachmaninoff learned to play the piano from his teacher Nikolai Zverev. He lived in his house, remaining under his supervision and teaching care. During his studies, he significantly expanded his horizons. While perfecting his piano playing skills, he also met many of Zverev's friends, including Taneyev, Arensky, and Tchaikovsky, who had a profound influence on him.

In the spring of 1888, Rachmaninoff continued his piano studies at the Moscow Conservatory under the guidance of the famous pianist Alexander Ziloti, a student of Franz Liszt. During his time at the conservatory, Rachmaninoff also took composition lessons from Anton Arensky.

Rachmaninoff's early works date from 1890-1897. In 1892, he composed the opera Aleko. During this period, 32 romances were created, including: 6 Romances, op.4 (1890-1893), 6 Romances, op.8 (1893), 12 Romances, op.14 (1894-1896).

1898-1908

In 1897, the premiere of Rachmaninoff's I Symphony took place. It received critical reviews, which was a great blow to the composer. He was unable to concentrate on creating works, leading to a suspension of

³² Yu Jie 余洁, Rachmaninoff and His Art Songs, in "Journal of Changjiang University", 2007(04).

activity in the following years. Only after therapy with psychotherapist Nikolai Dahl did he regain his self-confidence. In 1900, Rachmaninoff completed his II Piano Concerto, which he dedicated to Nikolai Dahl. He then composed the following songs: 12 Romances op.21 (1900-1902) and 15 Romances op.26 (1906)³³.

1909-1916

In 1909, Rachmaninoff went on his first tour of the United States. He then prepared the III Piano Concerto, considered the most difficult, which brought him great popularity in America. After returning to Russia, Rachmaninoff became the conductor of the Moscow Philharmonic Orchestra.

In 1909, he composed the symphonic poem *The Isle of the Dead* op. 29 (рус. остров смерти), and in 1911 *Études-Tableaux* (рус. этюд картина). In early 1915, within two weeks, he completed the music for the hymn *From the Gospel of John* (рус. Из Евангелия от Иоанна), whose premiere in Moscow in March was a great success. During this period, he also composed 6 Romances op.38 (1916) and 12 works without opus numbers³⁴.

In 1917, Rachmaninoff left his homeland to settle in the United States. At this time, he also stopped composing romances. In 1943, he fell ill and died on March 28 in Los Angeles, at the age of 70. Rachmaninoff composed 83 romances in his lifetime, mainly between 1890-1916, when he lived in Russia.

Below is a list of Rachmaninoff's representative art songs analyzed in this work³⁵.

Work	Date of Creation	Text Author	First Performer	Contemporary Recording
Dream (Сен)	1893	Aleksey Pleshcheyev	Vladimir Loktev (1897)	Piotr Beczała (2023)

³³ Wehrmeyer A. (German), Rachmaninoff, trans. Chen Ying, People's Music Publishing House, Beijing, 2007, p. 125.

³⁴ Wang Jue 王珏, Rachmaninoff's Romantic Compositions [thesis], Shanghai Conservatory of Music, 2009.

³⁵ Chuan Yujie 川余洁, Rachmaninoff and His Art Songs, in "Journal of Changjiang University", 2007(04), pp. 136-137.

Work	Date of Creation	Text Author	First Performer	Contemporary Recording
It's Good Here (Как хорошо тут)	1901	Glafira Mamoshina	Vladimir Rachmaninov (1897)	Hanna Ochońska (2017)
Spring Waters (Весенние воды)	1896	Fyodor Tyutchev	Sara Sazarovskaya (1896)	Piotr Beczala (2023)
Buzz	1893	Fyodor Tyutchev	Sofia Gulevich (1893)	Lyubov Petrova (2017)

2.3 Life of Huang Zi and His Art Songs

Huang Zi (chin. 黄自, 1904-1938, official name Jinwu 今吾, milk name: Siyou 四由) was born in the Chuansha region of Jiangsu Province (now Pudong District, Shanghai) into a scholarly family. He was a famous contemporary Chinese composer, music theorist, and pedagogue³⁶.

In 1916, Huang Zi was admitted to the Tsinghua University Affiliated School in Beijing, where he began his education in Western music and joined a boy scout band playing flutes and drums. Additionally, he played the clarinet in an orchestra and sang tenor in a choir. In 1921, he began studying piano under He Linyi (何林一), through which he became acquainted with classical Western music works, laying a strong foundation for his future professional music studies and composition.

In the autumn of 1924, at the age of twenty, Huang Zi graduated from Tsinghua School and, due to excellent grades, received a government scholarship to study in the United States. Since there was no music program among the publicly funded study programs, Huang Zi chose a psychology major at Oberlin College in Ohio, with a music specialization.

In 1926, Huang Zi graduated from Oberlin College with a bachelor's degree. Two years after obtaining his bachelor's degree in psychology, Huang Zi transferred to the Yale School of Music, where he studied

³⁶ Qian Renkang 钱仁康, Life and Creativity of Huang Zi, People's Music Publishing House, 1997, p. 84.

composition, counterpoint, harmony, arrangement methods, and orchestral work analysis under two famous composers and conductors: Dean David Stanley Smith and Professor Richard Donovan. Additionally, He also independently studied French textbooks on harmony³⁷.

Ultimately, Huang Zi completed his studies with a bachelor's degree in composition by writing the orchestral overture *Nostalgia* (《怀旧》) and became the first Chinese student to obtain a degree in composition theory abroad. Huang Zi's musical creativity began with his studies in music theory and compositional techniques at Oberlin, but most of the compositions he created during that time were merely exercise forms. Only *Nostalgia* achieved the status of the first large-scale symphonic work by a Chinese composer. *Nostalgia* was completed on March 13, 1929, and premiered on May 31 at Yale University during a graduation concert conducted by his composition mentor, Professor Smith, the dean of the Yale School of Music. It was the first symphonic work written by a Chinese composer and the first Chinese work performed by an American symphony orchestra. As a result, Huang Zi received a scholarship and, before returning home, visited England, France, the Netherlands, Germany, and Italy³⁸.

After returning from his studies in the United States to China in 1931, Huang Zi composed many patriotic songs, such as *Fluttering Flag* (《旗正飘飘》), *Remember Clearly* (《切记分明》), *September 18* (《九一八》), and *Sleeping Lion* (《睡狮》), to inspire Chinese children through music. These songs were widely sung and had a huge impact on society. Additionally, Huang Zi composed the oratorio *Song of Everlasting Sorrow* (《长恨歌》) and several lyrical songs, including *Nostalgia* (《思乡》), *Spring Longing* (《春思曲》), and *Three Wishes of a Rose* (《玫瑰三愿》), which were collected and published as a solo song collection

³⁷ Qian Renkang 钱仁康, *Life and Creativity of Huang Zi*, People's Music Publishing House, 1997, p. 3.

³⁸ Huang Zi 黄自, *Posthumous Works of Huang Zi [Thesis Volume]*, ed. Shanghai Conservatory of Music Editorial Group, Anhui Literature and Art Publishing House, Hefei, 1997, p. 124.

titled Spring Longing (《春思曲》) by the Commercial Press in Shanghai in June 1933. This was Huang Zi's first song collection³⁹.

Art songs are Huang Zi's most numerous works, best representing his creative style and artistic achievements. They combine Western compositional techniques with traditional Chinese musical elements, creating fresh and elegant sounds. For his works' texts, Huang Zi chose lyrical verses by contemporary Chinese poets, which were characterized above all by a combination of romanticism and tradition in the literary layer. His musical language did not exclude harmonic modes of Western music, but in terms of tonality, rhythm, and structural composition, it skillfully merged with the language and mood of the original texts, highlighting the unique musical style and artistic features of Chinese art songs. Huang Zi had extensive knowledge of classical literature and poetry, thanks to which he also created many art songs based on classical verses, such as: Flowers, But Not Flowers (《花非花》), Song of the Moon over Emei Mountains (《峨眉山月歌》), Dian Jiang Chun - Climbing the Tower (《点绛唇·赋登楼》), Divination Song - Dwelling in Dinghui Temple in Huangzhou (《卜算子·黄州定慧院寓居作》), or Nan Xiang Zi: Recounting My Feelings After Climbing Beigu Pavilion in Jingkou (《南乡子·登京口北固亭有怀》).

On April 8, 1938, Huang Zi died in Shanghai at the age of only 34. Huang Zi's premature death was a great loss for Chinese music; however, this young man accomplished so many beautiful things in his life that he became an example for future generations.

Although the number of works created by Huang Zi is small, the range of themes he covered is relatively wide. Most of these works were characterized by high artistic quality, exerting a far-reaching influence on the development of modern Chinese musical culture.

Below is a list of Huang Zi's representative artistic works analyzed in this work⁴⁰.

³⁹ Wang Yuhe 汪毓和, History of Modern Chinese Music, People's Music Publishing House, Huale Publishing House, 2002(10), p. 110.

⁴⁰ Qian Renkang 钱仁康 (ed.), Life and Creativity of Huang Zi, People's Music Publishing House, Beijing, 1997(12), p. 85.

Work	Date of Creation	Text Author	First Performer	Contemporary Recording
Song of Everlasting Sorrow (《长恨歌》)	1932-1933	Bai Juyi (白居易)	Huang Zi (黄自)	Wei Song (魏松, Eternal Huang Zi, 2014)
Spring Longing (《春思曲》)Nostalgia (《思乡》)	1933	Wei Hanzhang (韦瀚章)	Huang Zi (黄自)	Chen Xiaoqun (陈小群, Eternal Huang Zi, 2014)
Walking in the Snow in Search of Plums (《踏雪寻梅》)	1933	Liu Xue'an (刘雪庵)	Huang Zi (黄自)	Teresa Teng (邓丽君, 1997)
Flowers, But Not Flowers (《花非花》)	1933-1935	Bai Juyi (白居易)	Huang Zi (黄自)	Wen Kezheng (温可铮, Eternal Huang Zi, 2014)
Three Wishes of a Rose (《玫瑰三愿》)	1933	Long Qi (龙七)	Huang Zi (黄自)	Shi Yijie (石倚洁, 2022)

2.4 Life of Zhao Jiping and His Art Songs

Chinese composer Zhao Jiping (chin. 赵季平) was born in August 1945 in Pingliang, Gansu Province, and grew up in Xi'an, Shaanxi Province. He was the president of the Chinese Musicians Association and the president of the former Conservatory of Music in Xi'an. He is known as the "composer with the most oriental and Chinese character"⁴¹.

In 1961, Zhao Jiping began his studies at the affiliated high school of the Xi'an Conservatory of Music, and in 1964 he was admitted to the Xi'an Conservatory of Music, where he studied erhu and percussion. In the same year, he composed his first song The Vietnamese People Dance Well (《越南人民打得好》). In his second year, he studied composition under teachers such as Guo Shifu (郭石夫), Tu Yejiu (屠冶九), and Rao Yuyan (饶余燕). After graduating from the Xi'an Conservatory of Music

⁴¹ Zhao Shimin 赵世民, Zhao Jiping's Divine Musical Pen - Zhao Shimin's Chronicle [乐坛神笔 赵季平 赵世民亲历纪实], Guangxi People's Publishing House, Nanning, 2003 (09), p. 88.

in 1970, he was assigned to work at the Shaanxi Opera Research Institute. During this period, he went deep into the Guanzhong region in southern and northern Shaanxi, studying Qinqiang, Wanwanqiang, and Tongchuan Bangzi operas, as well as their instruments. Through research on folk art, Zhao Jiping laid the foundation for his further musical creativity. In 1978, he began his studies at the Central Conservatory of Music, and in 1979 he composed the orchestral work Sketches of Southern Shaanxi (《陕南素描》). In 1980, he began to engage in orchestral folk music, composing the Blessing (《祝福》) pipa lute concerto and the orchestral work Lyrical Memories of Qinchuan (《秦川抒怀》). Later, together with Lu Rirong (鲁日融), he also created the work Festive Revelry in Chang'an (《长安社火》). In 1981, he composed the Silk Road Fantasy Suite (《丝绸之路幻想曲》) for children's instruments and orchestra.

In 1984, he composed the music for the film Yellow Earth (《黄土地》) directed by Chen Kaige (陈凯歌), officially entering the world of film and television music. In 1991, he became the director of the Shaanxi Song and Dance Theater. In the same year, he composed the soundtrack for the film Raise the Red Lantern (《大红灯笼高高挂》) directed by Zhang Yimou (张艺谋). In 2010, he composed the music for the costume film Confucius (《孔子》) directed by Hu Mei (胡玫), including the song Ode to the Silent Orchid (《幽兰操》), sung by singer Faye Wong (王菲)⁴².

Since the 1990s, Zhao Jiping has been composing art songs. Zhao Jiping grew up in the ancient capital of Xi'an, so he has been deeply immersed in and creatively interested in Tang Dynasty culture since childhood. In Selected Works of Zhao Jiping (《赵季平创作歌曲精选》), there are 10 art songs based on ancient Tang Dynasty poems, such as Guan Ju (《关雎》), Quiet Thoughts at Night (《静夜思》), and Ode to the Silent Orchid (《幽兰操》). Zhao Jiping integrated traditional Chinese folk music with modern compositional techniques, carefully matching the rhythms of ancient verses to musical melodies. As a result, he created a simple vocal style based on the characteristics of classical poetry recitation. Through structures based on "white space," operatic vocal

⁴² Zhao Jiping 赵季平, Zhao Jiping Music Seminar and Research Anthology, Shanghai Music Press, Shanghai, 2015 (09), p. 97.

singing, meter, and other aspects, he fully demonstrated ancient rhymes in modern-sounding works. The composer created a completely new direction for the creative fusion of ancient texts with music⁴³.

Below is a list of Zhao Jiping's art songs based on classical poetry analyzed in this work⁴⁴.

Work	Date of Creation	Text Author	First Performer	Contemporary Recording
Quiet Thoughts at Night (《静夜思》)	2011	Li Bai (李白)	Lei Jia (雷佳, 2011)	Shi Yijie (石倚洁, 2022)
Guan Ju (《关雎》)	2011	National Winds - Zhou Nan - Guan Ju (《国风·周南·关雎》)	Song Zuying (宋祖英, 2011)	Shi Yijie (石倚洁, 2022)
Ode to the Silent Orchid (《幽兰操》)	2010	Han Yu (韩愈)	Zhang Ningjia (张宁佳, 2011)	Shi Yijie (石倚洁, 2022)
Farewell to Dong Da (《别董大》)	2011	Gao Shi (高适)	Zhang Ningjia (张宁佳, 2011)	Shi Yijie (石倚洁, 2022)
Yellow Crane Tower (《黄鹤楼》)	2010	Cui Hao (崔颢)	Zhang Ningjia (张宁佳, 2011)	Shi Yijie (石倚洁, 2022)
Three Variations on Yangguan (《阳关三叠》)	2010	Wang Wei (王维)	Zhang Ningjia (张宁佳, 2011)	Shi Yijie (石倚洁, 2022)

⁴³ Wang Haijuan 王海娟, Research on Zhao Jiping's Vocal Works [thesis], Shaanxi Normal University, 2011.

⁴⁴ Ma Bo 马波, Life Rhythm Written in Musical Notes - Zhao Jiping Music Composition Research Anthology, Shanghai Music Press, Shanghai, 2019, p. 78.

CHAPTER 3

Comparison of Creative Features of Russian and Chinese Art Songs

3.1 Specifics of Theme Selection in Russian Art Songs

The themes of Russian art songs are very diverse, covering various topics and reflecting many aspects of Russian culture and history. Among them, a common aspect is the expression of love and other emotions. In such songs, the melody and text are deep and moving. Russian songs often address themes related to the beauty of nature and the praise of native lands. Art songs often address themes related to history and tradition. The texts usually express praise and reverence for Russian history and tradition, and the melodies have an ancient and charming character. In this work, four main aspects that characterize the themes of Russian art songs will be discussed⁴⁵.

Love Motif

Russian songs express love in a romantic way, showing complex thoughts and emotions, vividly presenting a flow of emotions, thereby creating an atmosphere characterized by depth, complexity, durability, and continuity. The texts and melodies of Russian art songs usually can convey the richness of emotions related to the theme of love. The melody and text can combine elements of Russian tradition and modern style, thanks to which the songs both retain a deep historical and cultural heritage and a sense of contemporary musical trends. An example of this is Glinka's song composed to Pushkin's verse I Remember a Wonderful Moment (рус. я помню чудное мгновенье) and In Blood Burns the Fire of Desire (рус. в крови горит огонь желания). The emotions are richly varied, presenting not only the sweetness of love but also sadness, loneliness, and loss, making these works more colorful⁴⁶.

Depicting and Praising Nature

Songs usually use vivid, emotional language to describe natural scenery: mountains, rivers, lakes, forests, and meadows, allowing listeners to clearly experience the charm of nature. On the other hand,

⁴⁵ Hu Guming 胡谷明, Luo Jia Boya Literature Library-Wuhan University Liberal Studies Textbook Series, Ten Lectures on Russian Society and Culture, Wuhan University Press, 2019(08), pp. 187-190.

⁴⁶ Tatiana Rostovtseva, Nature Depictions in Russian Folk and Art Songs.

they express a deep connection between humans and nature. Songs such as Glinka's *Skowronek* (рус. Жаворонок) and Rachmaninoff's *It's Good Here* (рус. Здесь хорошо) have Russian folk melodies and describe the beauty of the natural landscapes of their native lands, creating the impression of being in a Russian forest, the rustling of sunbeams, and the freshness of a breeze.

Another example is Rachmaninoff's work *Spring Waters* (рус. весенние воды), which praises the grandeur of nature, its mystery, and gratitude for its gifts. These songs often express the harmony of human coexistence with nature through the beauty of their melodies and texts. Songs on this theme often draw from folk traditions and styles⁴⁷.

Folk Songs and Dances

The works of Glinka and Rachmaninoff are known for their beautiful melodies. Both focus on combining music with poetry, but differ in their approach to presenting melodies. Glinka's melodies are derived from folk songs; an example is the melody of *Skowronek*, the ninth song from Glinka's only vocal cycle *Farewell to Petersburg*, composed in 1840, which comes from a Russian folk song. Another example is the song *In Blood Burns the Fire of Desire*, which comes from a Russian folk dance. Glinka often traveled abroad to learn about local folk music. In 1892, he used a Pushkin verse to compose the work *Do Not Sing by My Side, Beauty* (рус. не ной красавица при мне), which is an art song based on a Georgian melody⁴⁸.

Expressing Pain, Suffering, and Sadness

An example of this type of song is Glinka's *I Remember a Wonderful Moment*, composed to a Pushkin love poem, in which the beginning of the moving melody is full of happiness and passion, but then a sudden turn of events occurs—life brings so much pain and suffering, the work becomes increasingly sad, yet in the end light triumphs over darkness, and the beautiful melody resounds again.

⁴⁷ Tatiana Rostovtseva, *Nature Depictions in Russian Folk and Art Songs*.

⁴⁸ Hu Guming 胡谷明, *Luo Jia Boya Literature Library-Wuhan University Liberal Studies Textbook Series, Ten Lectures on Russian Society and Culture*, Wuhan University Press, 2019(08), pp. 187-190.

Rachmaninoff's tendency to create sad songs can also be seen in his collection of middle and later works. An example is the song Dream (печ. сон), composed in 1893, included in opus 6, to a Heine verse with an Aleksey Pleshcheyev translation. The words "homeland," "home," "family," and "friends" in the text convey the author's longing, while images of trees in his hometown and meetings with family and friends further intensify this longing. However, just then, when the beauty of the meeting is revealed, the words "it's only a dream" burst from the illusory dream back into the gloomy reality, giving a shocking effect. In a few short verses, the despair of leaving one's native land and a strong longing for it are expressed⁴⁹.

3.2 Specifics of Theme Selection in Chinese Art Songs

The themes of Chinese art songs are very diverse, including, among others, ancient Chinese poems, lyrical, and realistic themes. These themes show a strong awareness of history and cultural heritage, reflecting the value system and aesthetics of traditional Chinese culture. Many of these songs express love and a desire to protect traditional culture, while at the same time conveying the essence of Chinese culture through music⁵⁰. The songs are usually characterized by subtlety of emotion, sweet melody, catchy and touching the listener's heart. At the same time, they deal with social themes and reflect on them, showing social care and the situation of residents. They are usually distinguished by a high level of responsibility and social awareness, which can encourage unity in considering certain problems. Moreover, they retain an obvious national character and identity, expressing pride and love for the motherland, native lands, and nation⁵¹.

Thematic Focus on Classical Chinese Poems

Songs based on classical poems in the first half of the 20th century were a very important part of vocal creativity. Most of their themes were chosen directly from outstanding works that have been recorded in

⁴⁹ Tatiana Rostovtseva, Nature Depictions in Russian Folk and Art Songs.

⁵⁰ Li Yi 李毅, Discussion on the Characteristic Themes of Chinese Art Songs, "Musical Space" Magazine, no. 2, 2012.

⁵¹ Xiao Jie 肖洁, Themes and Aesthetics of Chinese Art Songs, "Research and Literature | Art" no. 4, 2014.

Chinese history, had a great influence, and were passed down for a long time, so ostensibly these works seem to be recreative of ancient culture. For example, in the early 1920s, Huang Zi composed art songs to classical poems such as *Nan xiang zi*, *Dian Jiang Chun*, *Flowers, But Not Flowers*, and *Bu suan zi*.

Flowers, But Not Flowers by Huang Zi is a poem in which Tang Dynasty poet Bai Juyi expresses a longing for life, as well as mourning for people and things that have passed. Throughout history, there are many metaphors that make the content seem ambiguous, yet within its rhythm, order, and chaos lies beauty. When Huang Zi composed *Flowers, But Not Flowers*, he grasped Bai Juyi's unique concept from the poem. The musician sought to emphasize the emotional expression evident in Bai Juyi's verses, making both works cohesive⁵².

In the development up to the 21st century, art songs based on classical poems, on the one hand, inherited traditional compositional techniques from predecessors of the first half of the 20th century, such as Qingzhu and Huang Zi, while also adopting modern techniques and concepts. Composing music for classical poems expresses their intonation, recreates the deep meaning and artistic charm of classical poetry. An example is *Quiet Thoughts at Night*, *Guan Ju*, and *Ode to the Silent Orchid* composed by Zhao Jiping in 2011.

Quiet Thoughts at Night was composed by poet Li Bai in Yangzhou during the Kaiyuan era, on the 14th anniversary of Emperor Tang Xuanzong's reign. At that time, the young Li Bai also wrote the poem *Autumn Evening Journey Thoughts* (《秋夕旅怀》). On a starry night, the poet looked up at the sky and the bright moon, then revealed the longing for home and sadness hidden in his heart. He then wrote the famous, timeless verse *Quiet Thoughts at Night*. The art song of the same title is one of the vocal works from a series of suites based on Tang Dynasty poems by Master Zhao Jiping, as well as a classical art song set to a Tang poem.

Ode to the Silent Orchid is a song composed by Zhao Jiping based on a classical poem for the film *Confucius*. It portrays Confucius' noble

⁵² Tian Qian 田茜, Discussion on the Themes of Chinese Art Songs, "Musical World" Magazine, no. 3, 2016.

temperament and emotions, as well as his ability to remain as loyal and proud as an orchid, even in the face of adversity. The words of Ode to the Silent Orchid are based on Yilang Cao by the great writer Han Yu. Although the text consists of only sixty-four words, it is extremely beautiful. The work Ode to the Silent Orchid was written using audiation, making it treated as an independent art song.

Guan Ju is the first love poem in the Classic of Poetry, the earliest Chinese poetry compilation. Although short, its content is fully capable of showing immense love. As the first poem depicting love between a man and a woman, whether using alliteration, text reduplication, or melody, Guan Ju appropriately expresses the true emotions of the main character, such as satisfaction and love, joy and sadness when lovesick and courting a woman⁵³.

These art songs based on ancient poems combine classical Chinese poetry with the genre and form of Western art songs. In terms of content, they reflect the unique features of Chinese culture; in musical style and technique, they convey mood and emotion, while in poetry and music, they achieve fruitful discoveries, consistent with the characteristics of Western vocal music⁵⁴.

Lyrical Themes

From the mid-1950s to the early 1960s, composing lyrical art songs became popular. Chinese art songs of this genre, analogous to some Russian romances, focus on depicting the human inner world, expressing longing for a future full of ideals through emotion. It can be said that in the 20th century, lyrical art songs were one of the most Europeanized parts of Chinese art songs. They express a positive attitude toward life, hope, as well as purity, simplicity, and beauty. This is reflected in Huang Zi' s lyrical art songs.

Nostalgia was composed by Huang Zi in the 21st year of the Republic of China (April 24, 1932) and, together with Spring Longing (with text by Wei Hanzhang), are called related lyrical art songs.

⁵³ Chen Na 陈娜, Themes and Expression in Chinese Art Songs, "Research on Art and Literature Theory", no. 2, 2018.

⁵⁴ Hao Jianhong 郝建红, Development and Research on Classical Chinese Art Songs, Bianbian Publishing House, no. 2, November 2018.

Nostalgia is a song of love for one's homeland. When time passes Qingming Festival, and the willows have already turned green, travelers long for their homeland⁵⁵.

The work *Spring Longing*, to the words of Wei Hanzhang, was composed on May 17, 1932. The gloomy rainy night seems exceptionally cold. The theme of the work is rain falling at night. The composer uses the "white drawing" technique (白描) to paint a vivid portrait of a young woman longing for her husband⁵⁶.

Realistic Themes

Under the influence of the May Fourth Movement at that time, many verses were written in the vernacular baihua (白话), which later became material for creating art songs. A significant portion used the art song form to depict content related to real life. In these songs, people's true thoughts and desires for a good life were expressed. The songs often express subtle and sincere emotions and have a strong artistic character. Most composers chose "new poems" (新诗) from the May Fourth period, whose content was strongly anti-feudal, democratic, and patriotic, with an expressive form, innovative style, sophisticated melodies, and a romantic character. An example is Huang Zi's song *Three Wishes of a Rose*. This lyrical solo work with violin and piano accompaniment was composed on June 2, 1932. The text was written by the famous Long Muxuna (Long Qi). In March and April 1932, after the Battle of Shanghai, Long Qi taught literature at the Shanghai Conservatory of Music. Then Huang Zi composed music to the poem, making this song famous and recognizable. *Three Wishes of a Rose* is a gentle and real expression of the rose's desire to be free, beautiful, and always blooming. The first part is delicate and calm, while the second is full of passion. In it, the rose sings the desires it carries in its heart⁵⁷.

3.3 Comparison of Compositional Techniques

⁵⁵ Meng Zhuo 孟卓, *Research on the Performance of Chinese Art Songs* [thesis], Northeast University, 2018, p. 45.

⁵⁶ Meng Zhuo 孟卓, *Research on the Performance of Chinese Art Songs* [thesis], Northeast University, 2018, pp. 43-48.

⁵⁷ Meng Zhuo 孟卓, *Research on the Performance of Chinese Art Songs* [thesis], Northeast University, 2018, pp. 43-48.

Glinka often incorporates selected folk rhythms into his art songs. For example, the calm and soothing rhythms in works like *Skowronek* and *Do Not Sing by My Side, Beauty*, as well as the passionate rhythm in *In Blood Burns the Fire of Desire*, because they demonstrate the diversity of Russian music.

However, the diversity of Rachmaninoff's compositional structure makes his music particularly unique. The melodies make the heart beat faster; they are not only authentic and beautiful but also emanate energy. They combine the features of folk and urban music. Rachmaninoff's art songs use piano accompaniment in a unique way. The vocal and piano parts intertwine and compete with each other, while simultaneously highlighting each other's strengths. As a result, the piano accompaniment acquires the same expressiveness as the vocal part. An example of this is the song *Spring Waters* (op.14 no.11), visible in illustration 2. Throughout the entire work, the piano sounds merge into a single developing motif. The piano part plays the role of the waves of the spring tide.

Allegro vivace

The image displays a musical score for the song "Spring Waters" (Весенние воды) by Sergei Rachmaninoff. The tempo is marked "Allegro vivace". The score is written in B-flat major (two flats) and 6/8 time. It consists of two systems. The first system shows the piano introduction with a treble and bass staff. The piano part features a continuous, flowing melody in the right hand, often marked with a 'p' (piano) dynamic, and a more rhythmic bass line with triplets. The second system introduces the vocal line in the treble staff, with lyrics in Russian: "Е - ще в по-лях бе - ле - ет снег, а". The piano accompaniment continues beneath the vocal line, maintaining its characteristic wave-like texture. The score includes various musical notations such as slurs, ties, and dynamic markings.



Fig. 2 Spring waters⁵⁹

Tonal Structure

In Russian romances that have strong lyrical expression, the minor scale dominates, expressing the melancholic character of Russian identity. To show cheerful emotions, the major scale is used instead; its change indicates other emotions. In Russian art songs, the use of minor and major scales is closely related to the character of the music; major and minor keys determine emotional expression.

For example, Glinka's *Skowronek* is kept in E-minor, with a melancholic emotional tone. Minor and major scales alternate, and there is also a departure from the tonic. The change of tonic causes a certain turn in the expression of the work and enriches its emotional level.

Glinka's *I Remember a Wonderful Moment* is in F-major. Part A in F-major depicts immersion in the sweetness of love and the remembrance of wonderful moments. The tonic changes in part B, moving from F-major to A $\flat$ -major. The mood becomes nervous, expressing the inability to escape from reality. In the third part, the work returns to F-major, full of tension and resignation; the scene again turns into a beautiful yet sorrowful image from the beginning of the work. The emotions of this romance range from the excitement of the first meeting to the loss of hope, loneliness, and bitterness, and then to the joy of meeting again. Mood changes are introduced through changes in tonic.

Another example is Rachmaninoff's work *Spring Waters*, which was composed in E $\flat$ -major. The work expresses longing for spring, so a major scale was used, which in the second part changes to F $\sharp$ -major to

⁵⁹ Koussevitzky N., 12 Romances, Opus 14 (Sergei Rachmaninoff), Mineola: Dover Publications, Inc., p. 71, 1998.

emphasize finally return to E $\flat$ -major, which reflects the lyrical-poetic character of the work⁶⁰.

Characteristic Features of Compositional Techniques in Chinese Art Songs

Rhythm and Meter

"The specificity of a melody and its effect depend entirely on musical structure and rhythm"⁶¹. To the beautiful, simple melodies of Huang Zi and Zhao Jiping, a masterful composition with original rhythm and meter has been added, which gives them artistic charm. Each of the works has a simple and captivating rhythm. Upon opening the score, there is no need to memorize the melody, because from the arrangement of notes we can roughly recognize the style—whether it is restless, like in Huang Zi's *Three Wishes of a Rose* and *Spring Longing*, calm and free, like in Guan Ju, or full of passion, like in Zhao Jiping's *Ode to the Silent Orchid*.

Its most expressive feature is:

Variable Meter

"In music, rhythm is limited by beats and shaped by meter."

Two works by Huang Zi, *Three Wishes of a Rose* and *Spring Longing*, use irregular meters. What is remarkable is that the meter changes have not deprived the music of its fluency and naturalness, but have also made the performance more free. Changing the meter is a genius technique that makes music and words ideally complement each other.

In Huang Zi's *Spring Longing*, the meter 12/8 appears at the beginning. However, to emphasize the mood change, in part C (beats 18-23), as shown in fig. 3, at the climactic point of the phrase "I remember my husband, a year has passed since I left", meters 9/8 and 12/8 appear in sequence. The rapid rhythm changes express the heroine's thoughts of her beloved and her grief, and the emphasis on subtle mood changes makes the music and words ideally matched to each other.

⁶⁰ Yang Xiaozhen 杨孝珍, *Research on the Expressive Performance of Russian Art Songs* [master's thesis], Jiangxi University of Finance and Economics, pp. 15-16, 2018.

⁶¹ Kühn Clemens, trans. Qian Ni 钱泥, *Musical Analysis*, Shanghai Music Publishing House, 2009, p. 104.



Fig. 3. Spring longing⁶²

Use of the Irregular Sanban Rhythm (散板)

Chinese art songs make use of various Western rhythmic patterns and also employ many folk elements, such as the irregular sanban rhythm, which is frequently used in Chinese folk music. It is precisely through the use of this irregular rhythm that it is easier to express emotions and the freedom of music. In Zhao Jiping's work Ode to the Silent Orchid (fig. 4), the prelude begins with an irregular sanban rhythm, which enhances the emotional expression of the work.

⁶² Liao Changyong 廖昌永, A Century of Chinese Art Songs, Volume 2 [M], Shanghai Music Publishing House, 2020(11):16-17.



Fig. 4. The virtues of the silent orchid⁶³

Folk Features in Rhythmic Patterns

The folk style of Chinese art songs is reflected not only in the choice of folk themes and interests but also in the use of folk rhythmic patterns. Zhao Jiping's *Quiet Thoughts at Night*, to create a mood of homesickness, uses a slow tempo and a folk lullaby rhythm composed of quarter notes and eighth notes to depict a quiet and subtle image (fig. 5).



⁶³ Wang Li 汪莉, *Classic Chinese Art Songs (Volume 2)*, People's Music Press, 2016(04), p.178.



Fig. 5 Silent thoughts at night⁶⁴

The melody presents the composer's idea through sound; it is logically structured and is the easiest musical element to perceive. A good melody is catchy and memorable. The art songs of Huang Zi and Zhao Jiping are melodious, beautiful, and gentle. Sound merges with imagery, and words hide deep emotions⁶⁵.

Chinese art songs are characterized by a distinct folk style, represented by Huang Zi and Zhao Jiping. This is evident in their choice of themes. In Huang Zi's works, the concept of "great love"—love for the motherland and people—appears. The love of countless small individuals is transformed into a great, collective love. This type of "great love" is connected to the Chinese nation's patriotism, which has lasted for thousands of years and resonates with the common feelings of the people. Huang Zi composed *Three Wishes of a Rose*, in which he placed his sorrow in the withering roses. He expressed his feelings about the decline

⁶⁴ Wang Li 汪莉, *Classic Chinese Art Songs (Volume 2)*, People's Music Press, 2016(04), pp. 217-218.

⁶⁵ Ed. Gao Weijie 高为杰, Wu Chunfu 吴春福, *Foundations of Musical Structure and Work Analysis*, Beijing: People's Music Press, 2011(04).

and destruction of the motherland, as well as his hope for a better tomorrow.

Meanwhile, Zhao Jiping's folk style extends to the "roots" of his melodies, which is folk tonality. Many melodies in Zhao Jiping's art songs are based on the pentatonic scale, which helps to meet the requirements for reciting verses and reflects the style of Chinese art songs. An example is the work *Guan Ju*, which uses the heptatonic *D yu* (羽) in the pentatonic scale, containing connotations related to classical Chinese art songs. It is characterized by a beautiful and gentle folk style.

Ornaments

In the Chinese language, tones occur at the beginning, middle, and end, and their pronunciation is a dynamic process. Adding ornaments to tones helps maintain the second tone (阳平), which helps in preserving rhythm. For this reason, in Chinese folk vocal works, ornaments such as the short grace note (*acciaccatura*), mordent, and glissando are often used to enhance the melodiousness of the language, improve poorly sung words, and also give charm to the melody⁶⁶.

In Zhao Jiping's works, various types of ornaments appear. A typical example is *Guan Ju*, in which ornaments such as glissando and short grace note appear (fig. 6).

The image shows a musical score for the song 'Guan Ju'. It consists of three systems of music. The first system is a vocal line with the lyrics '关关雉鸣，在河之洲。窈窕淑女，君子好逑'. The second system is a piano accompaniment for the first system, marked with a piano (*p*) dynamic. The third system is a vocal line with the lyrics '参差荇菜，左右流之。窈窕淑女，寤寐求之'. The piano accompaniment for the third system is marked with a mezzo-piano (*mp*) dynamic. The score includes various musical ornaments such as glissando and short grace notes.

⁶⁶ Composed by Zhao Yuanren 赵元, New Poetry Collection [M], The Commercial Press, 1928.



Fig. 6 Guan Ju⁶⁷

At the fragment “A gentleman desires a good partner” (君子好逑), an upward and then downward glissando appears in sequence, making the melody gentle and emphasizing the pleasant singing rhythm. Above the word “zhi” (之) in “I constantly seek it” (寤寐求之), a trill is marked. Here, the emotional layer enhances the feeling of relaxation and calmness.

Operatic Elements

In addition to lyrical melodies, Chinese art songs also use some musical terms related to declamation, such as recitation. Recitation and lyricism alternate. The melody of recited fragments creates a sense of anticipation, and then a lyrical melody appears, which enhances the theatricality of the song. This is also one of the characteristic features of Huang Zi’s creative work. This technique is most evident in *Nostalgia*. At the beginning of the work, a regular rhythmic pattern with pauses appears, and three upward passages, as well as the repeated use of crescendo and diminuendo, create an image of swaying willow branches. This harmonizes with the text: “The willow branches are green, and the Qingming Festival is coming to an end” (fig. 7), whose lyrical melody creates a sense of anticipation.

⁶⁷ Wang Li 汪莉, *Classic Chinese Art Songs (Volume 2)*, People's Music Press, 2016(04), p. 101.

Andante

p

柳丝

5

系绿, 清明才过了, 独自个凭栏无语。更那堪

5

Fig. 7. Nostalgia⁶⁸

Part B makes use of the development of melodic sequence technique to create an emotional contrast. By creating a contrast between declamation and lyricism, it becomes the main melodic and lyrical means of the work. The great difference from Part A in terms of dynamics, tempo, and emotion enhances the drama and catchiness of the work.

con anima cresc.

惹起了

13

13

a tempo

rit.

con anima

⁶⁸ Liao Changyong 廖昌永, A Century of Chinese Art Songs, Volume 2, Shanghai Music Publishing House, 2020(11), pp. 13-14.



Fig. 8. Nostalgia⁶⁹

When examining the art songs of four composers from Russia and China, it can be noticed that behind the beautiful melodies lies a high level of mastery of compositional techniques. The authors used various techniques, such as repetition, contrast, development, and combination, to better express emotions. The application of these techniques causes the mood to rise in the music, making the form more vivid and picturesque. In the development of the melody, repetitions are usually used in part A, allowing both phrases to express emotions in parallel, which create a musical image and consolidate the style. Between parts A and B, contrasting techniques are usually used to show the rise of emotions.

Folk Features of Melodies

All the aforementioned Russian and Chinese composers use folk elements in their works. Zhao Jiping mainly uses the folk pentatonic scale and also incorporates Chinese elements from folk and operatic melodies, thereby preserving the features of traditional Chinese music. Meanwhile, Huang Zi's art songs draw on Western compositional theories and techniques, which bring the development of Chinese art songs to a new level. Glinka and Rachmaninoff incorporated the characteristic Russian musical language and rhythm into their works. They also drew from the musical achievements of the Western European classical and romantic schools. The combination of native folk music with advanced European compositional techniques raised Russian music to an unprecedented level.

⁶⁹ Ed. Ge Chunxian 葛春先, *Appreciation of Art Songs*, Chengdu: Southwest Jiaotong University Press, 2009(07).

3.4 Comparison of Piano Accompaniment Features

Characteristics of Piano Accompaniment in Russian Romances

Many Russian composers often use triplets or arpeggiated chords in piano accompaniment to create a dramatic contrast with the beautiful and lyrical vocal part, create a richly colored atmosphere, and emphasize the melodic line of the vocal part.

For example, Glinka's *Skowronek* and Rachmaninoff's *Son (Dream)* are works with a relatively lyrical character and smooth progression. Meanwhile, Glinka's *In Blood Burns the Fire of Desire* is dominated by a waltz rhythm; the work is warm and joyful, with a distinct rhythm. Sometimes, the mood of the music is also supported by a change in texture, as in part B of Glinka's *I Remember a Wonderful Moment* (fig. 9), where the accompaniment changes, adding a sense of elevation to the whole.



Fig. 9. I remember a wonderful moment⁷⁰

The main feature of piano accompaniment in Russian romances is complexity — the accompaniment changes along with mood changes, combining features of diversity and variability.

Rhythmic Features of Piano Accompaniment

In Russian romances, the rhythm of the piano accompaniment does not always match the rhythm of the vocal melody. For example, in part B

⁷⁰ Romances and Songs (Glinka, Mikhail), Muzyka, Moscow, 1970, pp. 176-177.

of Rachmaninoff's song *How Nice It Is Here* (fig. 10). The composer used a turbulent accompaniment texture here. Meanwhile, the top voice is accompanied lyrically.



Fig. 10. How nice it is here⁷¹

Relationship Between the Piano Part and the Voice

The piano part in Russian romances is not solely subordinate to the vocal line; sometimes it dominates over it and expresses musical meanings, complementing the musical theme. Sometimes it follows the vocal melody, and sometimes it contrasts with it. Through the piano part, the composer recreates the characters from the song and builds a musical atmosphere, which is sometimes uniform and sometimes varied, favoring an interesting presentation of musical themes.

For example, Rachmaninoff's *Spring Waters* is a song in which the pianist and the vocalist, on the one hand, are independent, but on the other hand, are also inseparable—both voices merge with each other, creating a wonderful image of spring. The overall relationship between the pianist and the vocalist is fundamentally analyzed from the

⁷¹ Koussevitzky N., 12 Romances, Opus 14 (Sergei Rachmaninoff), Mineola: Dover Publications, Inc., 1998, p. 104.

perspective of the piano in terms of balanced relationship, subordinate relationship, and dominant relationship.

In the first part of the song, the piano texture symbolizing surging waves was used. The introduction paints a picture of the sudden spring floods and the rebirth of life in the new season. This kind of musical mood building perfectly reflects the vocalist's emotions (fig. 11).



Fig. 11. Spring waters⁷²

In bar 16 of part B of the song (mm. 15-20, fig. 12), at the fragment “Spring is coming!”, a climax appears. The volume of the piano here is equal to the volume of the voice or even exceeds it. This is particularly evident in the fragments of piano dominance, where the piano notes are dense, the texture is rich, and the sound is very magnificent. In bar 20, the intensity of the piano’s “fff” directly recreates the motif of the spring flood. In the closing section, the intensity remains at the “fff” level throughout, conveying the sudden nature of the spring flood.

⁷² Ibid., p. 71.

[a tempo]

„Вес - на и - дет!

Вес - на и - дет! Мы - мо - ло - дой вес - ны гон -

- цы, о - на нас вы - сля - да впе -

- ред.

[a tempo]

Fig. 12. Spring waters⁷³

The coda is a piano solo. Structurally, the introduction, interlude, and coda of Spring Waters show a high level of technical difficulty in the piano part.

Characteristics of the Piano Part in Chinese Art Songs

The piano part occupies a very important place in art songs—it does not merely fulfill the function of accompaniment in the usual sense, but is

⁷³ Ibid., p. 71.

integrated with the vocal part and becomes an unchangeable and integral part of the work as a whole. Composers writing art songs must consider both these elements simultaneously⁷⁴. The accompaniment and melodies of Huang Zi and Zhao Jiping's art songs were completed at the same time, achieving an ideal integration of the vocal and piano parts.

Figurative Imitation in Musical Patterns

The choice of accompaniment patterns is one of the most important issues when creating piano accompaniment. Huang Zi and Zhao Jiping were able to simulate various moods and “everyday life phenomena” solely through the choice of appropriate patterns. Although simple columnar chords were used in the prelude of Huang Zi's *Spring Longing*, the coloristic scheme built on the basis of columnar harmonies allows the listener to feel the mood of the rustling spring rain (fig. 13).



Fig. 13. Huang Zi's *Spring Longing*⁷⁵

In the piano accompaniment of Zhao Jiping's work *Silent Orchid Dreams*, the accompaniment texture imitates the feeling of the plucked strings of the guqin, and the arpeggio progression emphasizes the connecting features of classical music. The melody is long and deep, with a soothing rhythm and stronger elements that stand out among the waves of calm. The climax point is repeated twice, which additionally increases the tension of the melodic line. As the interlude progresses, the energy gradually rises from the first columnar chords of the right hand and the triplet rhythmic pattern of the left hand, until it changes to broken chords

⁷⁴ Lu Zaiyi 陆在易, *I Love This Land: Selected Art Songs of Lu Zaiyi*, Shanghai Music Publishing House, 2005, p. 3.

⁷⁵ Liao Changyong 廖昌永, *A Century of Chinese Art Songs, Volume 2*, Shanghai Music Publishing House, 2020 (11), pp. 17-18.

in sixteenth-note rhythms in the repeated section of the left hand, thereby managing to build an internal emotional expression heading towards the climax point (fig. 14). In this case, the vocalist can create a classical image in their mind and think of themselves as an ancient musical instrument that achieves musical harmony and fully conveys emotions.

The image displays a musical score for a song. It consists of two systems of staves. The first system (measures 19-22) features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part includes dynamic markings of *mp* and *mf*, and is characterized by sixteenth-note patterns in the left hand. The second system (measures 23-26) continues the vocal and piano parts, with a dynamic marking of *f* in the piano part. The lyrics are in Chinese: '文王' (Wen Wang) at measure 20, '梦熊，渭水泱泱。' (Meng Xiong, Wei Shui Yang Yang) across measures 23-26. The score includes various musical notations such as notes, rests, slurs, and triplets.

Fig. 14. The virtues of Zhao Jinping's silent orchid⁷⁶

E. Presentation of Subtle Psychology Through Musical Patterns

Accompaniment patterns can also be used to present subtle psychology. The artistry of Chinese songs is reflected not only in the imitation of images from life but also in the presentation of psychological nuances. For example, in Zhao Jiping's work *Quiet Thoughts at Night* (fig. 15), it seems that the composition has an improvised accompaniment; however, the composer uses flowing, broken chord patterns and light rhythms in it to delicately depict the quiet night, the bright moonlight, and the feeling of longing for home.

⁷⁶ Wang Li 汪莉, *Classic Chinese Art Songs*, People's Music Press, 2016 (04), pp. 179-181.



Fig. 15. Quiet thoughts at night⁷⁷

Creation of an Artistic Piano Language Concept

The reason why Huang Zi's art songs achieved great success is that his accompaniment uncovers the deep meanings contained in Chinese poems and successfully conveys them through a unique piano language. In the work *Flowers, But Not Flowers*, the piano not only fulfills the role of accompaniment but also forms a tight whole with the vocal melody, whose elements are interdependent and complement each other. The left hand plays the main theme of the work, while the right hand plays chords. The rhythmic scheme of the accompaniment is continuous eighth notes, which emphasize the misty artistic concept of the work. Huang Zi here combined Western compositional techniques with traditional Chinese folk music elements.

Shaping the Connotation of Subordinate Parts

"The piano part is not accompaniment in the usual sense, but is integrated with the vocal part, becoming an unchangeable, organic part of the whole work"⁷⁸. The subordinate parts of Huang Zi's art songs not only play the role of connectors but also serve as previews and hints, greatly expanding the connotations of individual works. For example, in the interlude of *Nostalgia* (fig. 16), Huang Zi cleverly used the piano to

⁷⁷ Ibid., p. 216.

⁷⁸ Chen Yitong 陈奕彤, Study on the Artistic Characteristics and Singing Style of Huang Zi's Songs: Taking "Flowers, But Not Flowers" and "Three Wishes of a Rose" as Examples, *Contemporary Music*, 2024 (05), pp. 126-128.

imitate the sounds of a cuckoo. This fragment constitutes a vivid response and completion of the end of the first part, and also serves as a transition to changes in the accompaniment in the second part. This kind of coherent construction helps create an echo effect between the piano part and the vocal part, paving the way for the entry of the voice.



Fig. 16. Nostalgia⁷⁹

Common Elements of the Piano Part in Russian and Chinese Art Songs

Shaping Artistic Concepts and Moods

When it comes to creating piano accompaniment for art songs, composers from China and Russia choose different accompaniment patterns. However, they fundamentally focus on homophonic music and attach great importance to the role of the piano part in creating the mood and emotion of the work.

3.5 Comparison of Musical Features of Chinese and Russian Art Songs

Musical Features of Russian Art Songs

Combination of Lyricism with Dramatism and Descriptiveness

Lyricism and dramatism are characteristic aesthetic features of most Russian songs. Composers attached great importance to conveying lyricism and dramatism, organically integrating these two features. As a result, Russian songs are full of emotion and romantic character, and the music requires the expression of various states of tension.

⁷⁹ Liao Changyong 廖昌永, A Century of Chinese Art Songs, Volume 2, Shanghai Music Press, 2020 (11), p. 13.

Rachmaninoff's works are mostly expressions of subjective feelings, which are full of a longing for freedom, reflecting the intellectual class. Through artistic methods, Rachmaninoff expressed his own experiences, showing contrasts between good and evil, love and hatred, life and death, joy and pain, ideal and reality, light and darkness. All kinds of irreconcilable conflicts arising from the pursuit of beauty and light in a dark, oppressive reality create the tragic content and dramatic tension of Rachmaninoff's representative musical works. Most of his lyrical works have an intensely or slightly sad tone.

To enhance the depth of emotion, Rachmaninoff gave phrases a tense and dramatic character through changes in tonality, changes in meter and rhythm, enrichment of harmonic color, introduction of complex piano accompaniment, etc. For example, in the song *Spring Waters*, the words "Spring is coming!" are repeated several times, which helps to express the protagonist's excitement, who eagerly awaits the arrival of spring. The composer creates dramatic tension here through the piano accompaniment chords, building a moving image of the spring flood, with its undulating movement up and down. On the one hand, we have a simple and direct lyrical vocal melody, and on the other hand, a tense and complex piano accompaniment. The perfect combination of lyricism and dramatism makes the work extremely vivid and have its own "soul" .

Combination of Lyricism with Descriptiveness

The combination of lyricism and descriptiveness is the second method to deepen the lyrical style of Russian art songs. Glinka, who loved nature in the early and middle stages of his creative career, used beautiful descriptions and natural scenery to express inner emotions and win hearts. For example, his song *The Lark* is based on a Russian folk melody, and the piano part imitates the singing of the titular lark through ornamentation techniques, imitating the melodious bird calls.

The ethnic character has always been a hallmark of Russian musical creativity, becoming one of the most characteristic features of the country's music. Russian musicians often incorporated folk song elements into the melodies and harmonies of their lyrical art songs, and also used

characteristic rhythms of folk dances⁸⁰. Glinka attached great importance to Russian folk music, while drawing from Western musical styles and creative techniques. The composer collected and organized Russian folk music and rooted his own creativity in Russian folk music, using elements characteristic of folk songs to create music. For example, *In My Blood Boils a Thirst and Do Not Sing to Me, Fair Maiden*, composed by Glinka based on Pushkin's poems, are close to real life in form.

Musical Aesthetic Features of Chinese Art Songs

Concept of “Imagery” in the Work

The origin of the expression “imagery” (意象) can be traced back to the times ⁸¹Liu Xie (刘勰): “Looking at the imagery and then wielding the axe” (《文心雕龙·神思》). In Chinese art songs, imagery can be conveyed, among other things, through the creation of a psychological profile and the flexible use of artistic techniques and language. In Chinese aesthetics, imagery can be understood as the creation of images in one's own mind. According to the artistic concept of Chinese art songs, there are single images (单一意象) and combinations of images (组合意象) – text authors use a single image as a basic unit of visual thinking in their works, and performers develop a given artistic concept and expand a single image into a larger combination of images.

An example can be Zhao Jiping's song *Quiet Thoughts at Night*, in which the composer used traditional Chinese tonality to shape the image of a quiet night sky and a brightly shining moon. The work conveys the author's inner feelings through a lonely and cold scene. Between the words “raise” (“举”) and “lower” (“低”), it expresses loneliness and sleeplessness at night, and between “looking” (“望”) and “thinking” (“思”), it expresses a feeling of sadness and homesickness. This way of expression not only has significance in terms of expressing thoughts and emotions but also has high artistic and aesthetic value.

Artistic Interpretation of the “Connotation” of the Work

⁸⁰ Blades-Zeller E., *Tchaikovsky's Complete Songs: A Companion with Texts and Translations*, Indiana University Press, 2002 (2), p. 169.

⁸¹ Liu Xie 刘勰, *The Literary Mind and the Carving of Dragons [文心雕龙]*, Henan University Press, Kaifeng, 2008, p. 224.

“Connotation” (“意蕴”), as an internal element corresponding to the external factors of the work, does not refer to the form, but to the internal emotions and “soul” of the work. Connotation is related to the accuracy and plasticity of the artistic image, the degree of completeness and meticulousness of the work’s structure, as well as the ethnic and contemporary features of its artistic style. The aesthetic connotation of Chinese art songs does not refer to the content and themes, but to the “spirit” hidden in the depths of the work, which is truly its core. For example, Huang Zi, in the song Three Wishes of a Rose based on a poem by Long Qi, anthropomorphizes the rose, comparing it to a delicate yet strong woman who longs for companionship and beauty.

In summary, the emotions and aesthetic features of Chinese art songs are permeated with deep interdependencies. To go beyond the superficial image of the work and fully understand its deeper meaning, it is necessary to appreciate the emotional connotations from both an aesthetic and intellectual perspective.

Artistic Presentation of the “Mood” of the Work

“Mood” (“意境”) refers to the artistic sphere created by the integration of images from life with the ideas and emotions expressed in them. When it comes to creating Chinese art songs, these images concern natural scenery and social reality presented by the author, who directly expresses emotions and subjective thoughts through the work. In the word “意境”, the first character “意” refers to emotions and thoughts, and the second “境” to objects and images. Images contain thoughts, and thoughts contain images – these two elements complement each other and are irreplaceable. Mood is an important aesthetic category and also an important artistic standard, which reflects the national features of a given work.

Huang Zi’s composition Flowers, But Not Flowers demonstrates the unique artistic style of Tang Dynasty poet Bai Juyi, while also presenting the unique charm of Chinese folk style. This song inherits the features of classical Tang Dynasty music and delicately presents a strong feeling of nostalgia for the past. The use of elegant and refined semantics helps to create a mood full of charm, composed to a classical poem. Huang Zi also

used Western impressionistic techniques in his song to bring out the misty character of the poem.

Chinese aesthetic ideas are a perfect reflection of the inner “soul” of Chinese art songs. The aesthetic expression of art songs lies in perceiving internal images through the cognition of the external form of works, interpreting artistic meanings by delving into the “soul” of works, and also uncovering artistic meanings through the unification of reality and imagination, as well as the unification of oneself with other things⁸².

3.6 Individual Beauty of Language in Russian and Chinese Art Songs

Language of Russian Art Songs

Most Russian art songs are based on the poems of Russian poets. The Russian language has many letters and phonemes, as well as different pronunciation patterns of vowels and consonants. When pronouncing sounds, the articulatory organs are significantly more tense than in Chinese, and air is exhaled with much greater force. Therefore, to sing Russian songs well, one must first understand and grasp the most important features of the Russian language and accurately understand the rules of its pronunciation. Once the necessary language basics are in place, and the background of the composition and the general meaning of the text are known, systematic exercises can be started to best express the musical meanings of the text.

Pronunciation Techniques of Russian Vowels in Singing

In Russian, there are six vowels: [a], [o], [y], [и], [ы], [э]. Depending on how high the tongue is positioned, high vowels ([и], [ы], [y]), mid vowels ([a], [o]) and low vowels ([a]) are distinguished; depending on whether the tongue is at the front or back, front vowels ([и], [a]), mid vowels ([ы], [a]) and back vowels ([y], [o]) are distinguished; depending on the shape of the lips, vowels pronounced with rounded lips

There is no work of art without an idea – the same is true for art songs. Imagery, as the most direct way of creating art, plays a key role in artistic creation at the mental level. Imaginative thinking in the aesthetics of Chinese songs lies precisely in building the internal vision of the work

⁸² Meng Zhuo 孟卓, Research on the Performance of Chinese Art Songs [中国艺术歌曲演唱思维研究] [thesis], Northeast University, 2018, pp. 136, 144, 158.

through the creation of images, their collection, the study of deeper connotations and abstract concepts, which ultimately leads to the construction of a complete artistic image.⁸³ In Russian, during pronunciation, the back of the tongue rises towards the soft palate, the lower jaw is active, and the upper jaw moves only slightly. At the same time, the lip opening is small⁸⁴.

When encountering open vowels such as [a], [o] during song performance, one should open the mouth as wide as possible, keeping the tongue relaxed and in a flat position. In the case of closed vowels like [y], [ɤ], the tongue should be pushed back and the base of the tongue kept relaxed. The upper palate should be maximally raised. The lip position during vowel pronunciation varies. For example, vowels [y], [o] are pronounced with lips slightly protruding forward. Vowels such as [и], [э], [ы], [а] are pronounced with lips slightly spread and stretched to the sides. For example, the vowel [y] from the opening sentence “У меня был край родной” of Rachmaninoff’s song Son (op. 8 no. 5) should be sung with the mouth slightly protruding forward, maintaining a shape similar to the pronunciation of [u]. The nasal cavity must act as a bridge between the oral cavity and the cranial cavity to ensure free airflow of the voice, thereby also achieving a more coherent and uniform sound.

Pronunciation Techniques of Russian Consonants in Singing

Consonant pronunciation is the opposite of vowel pronunciation, as during consonant pronunciation, air must pass through certain vocal organs that act as obstacles, and a large amount of airflow is required for their correct pronunciation. Depending on whether the vocal cords vibrate during their pronunciation or not, consonants are divided into voiced and voiceless, and depending on whether the middle part of the tongue is raised towards the hard palate or not, vowels are distinguished as soft and hard. If one encounters consonants such as [Б], [и], [Г], [Д] when singing

⁸³ Levin M L, Reading Rules for Russian: A Systematic Approach to Russian Spelling and Pronunciation With Notes on Dialectal and Stylistic Variation, in “Slavic Review”, 1981 (03), pp. 510-510.

⁸⁴ Yin Baoming 尹宝明, Musical Characteristics and Vocal Interpretation of Tchaikovsky's Romantic Songs from the Mid-Creative Period [柴科夫斯基中期时期浪漫曲音乐特征与演唱诠释], [thesis] Shanghai Normal University, 2017.

Russian songs, it is relatively easy to pronounce this type of hard sounds without raising the tongue. In the case of consonants like [M], [Π], one should adjust the shape of the oral cavity to pronounce this type of soft sounds and sing in a high position. For example, when singing the syllable “МНО” in “ПОМНО” in Glinka’s song I Remember a Wonderful Moment, one cannot fully use the two cavities of the mouth for articulation. When singing voiced consonants, it is important that the tongue is relaxed and touches the base of the upper teeth. It is worth noting that voiced consonants at the end of a word should be devoiced, which is one of the important rules of word pronunciation in Russian.

Intonation and Accent in Singing

Russian accent is characterized by freedom and mobility. Different grammatical forms of a given word can have different accent positions, and the same sentence can have different meanings depending on the logical accent. The Russian accent is divided into segmental accent and logical accent. Segmental accent usually falls on the last word, and logical accent falls on important words in the sentence to emphasize them. To determine the logical accent, it is necessary to accurately identify the point of semantic emphasis⁸⁵.

Language of Chinese Art Songs

Chinese has a long history. Chinese characters in terms of pronunciation consist of tone, phonation, and tone, with tone being the most important. There are four tones in Chinese, which directly affect the undulating movement of the melody up and down⁸⁶. When singing the art songs of Huang Zi and Zhao Jiping, it is very important to take care of the proper diction and articulation of words, which requires an understanding of the most important features and rules of the Chinese language. Pronouncing Chinese based on Pinyin transcription in singing is more or less the same as pronunciation in normal speech. There are three main ways to pronounce Pinyin transcription that can be used to express the language in singing:

⁸⁵ Yang Qing 杨庆, *Evolution and Cultural Analysis of Western Art Songs* [西方艺术歌曲的流变与文化解析], China Book Press, 2018 (05), p. 37.

⁸⁶ Shao Jingmin 邵敬敏, *General Theory of Modern Chinese* [现代汉语通论], Shanghai Education Press, 2016 (08), p. 15.

1. **Double Pronunciation Method (两拼法)**: The phonation is treated as a whole, combined with the initial consonant in the tone. This method is usually used in songs that are not too slow. For example, in the first verse of Huang Zi's song Nostalgia (“柳丝系绿，清明才过了” – “Willow branches are green, the Qingming Festival has just ended”), the characters 丝 sī and 绿 lǜ are pronounced as follows:

丝: $s \rightarrow \bar{i} = s\bar{i}$

绿: $l \rightarrow \ddot{u} = l\ddot{u}$

Articulation here must be fluent and precise, not drawn out, based on a conscious approach to vocalization.

2. **Triple Combination Method (三拼连读法)**: This method is used for syllables composed of initial consonant, medial vowel, and phonation. For example, in the verse “床前明月光” (“Bright moonlight before the bed”) from Zhao Jiping's song Quiet Thoughts at Night, the characters 床 chuáng and 光 guāng are pronounced as follows:

床: $chu \rightarrow ang = chuáng$

光: $gu \rightarrow ang = guāng$

The initial consonant and medial vowel must be treated as a whole, combined with the subsequent phonation. When singing, all three parts must be pronounced clearly, and one must ensure that there is a rhyming return at the end.

3. **Combination of Initial Consonant and Medial Vowel (声介合拼法)**: First, spell the initial consonant and medial vowel to form a syllable, then integrate it with the subsequent phonation. For example, in Huang Zi's art song Spring Longing in the verse “潇潇夜雨，滴阶前” (“Rain falls at night, dripping before the steps”), the characters 潇 xiāo and 前 qián are pronounced as follows:

潇: $x+i+ao \rightarrow xi+ao \rightarrow xiāo$

前: $q+i+an \rightarrow qi+an \rightarrow qián$

Language is the foundation of singing, and the purity of articulation is one of the most important vocal criteria. When singing Chinese art songs, these three methods are used to ensure that word articulation is accurate and clear, thereby achieving perfect diction. Only through clear language expression can the audience understand the content and

emotions of the song, which has a chance to touch the heartstrings of listeners.

CHAPTER 4

Analysis of Representative Works by Russian and Chinese Composers

4.1 Analysis of Representative Art Songs by Glinka

4.1.1 The Lark (Скворочок)

Genesis of the Song

In the 1840s, Glinka composed a vocal cycle of heroic and epic character titled Farewell to Petersburg, which consisted of twelve romances incorporating folk music styles and national melodies from Spain, Italy, Russia, and many other countries. The Lark is the ninth song in the cycle, and its text was written by Russian librettist Nestor Kukolnik. It describes the beauty of the author's native landscapes, allowing the listener to feel the sun, forest, and freshness of nature in Russia. The beautiful scenery is gradually revealed like a developing bouquet, thereby depicting the protagonist's love for his homeland and nature, as well as his attachment to his native places⁸⁷.

Analysis of the Work's Structure

The Lark is distinguished by its beautiful melody, delicacy of feelings, and depth of mood, yet a slight sadness can also be felt in it. The work adopts a two-part strophic form, maintained in E minor tonality, with 4/4 meter and a Moderato tempo. The whole piece has 53 bars – the prelude has five bars, the interlude four bars, and the final coda also four bars. Each section contains five phrases. The structure of the work is presented below:

⁸⁷ Asafiev B., On Russian Nature and Russian Music, in “Art in School” , 2007 (1), pp. 7-11.

Two-Part Song with Reprise												
Prelude m	A 6—25					Interlude 26—29	A' 30—49					Coda 50—53
	a	b	c	d	e		a'	b'	c'	d'	e'	
5	4	4	4	4	4	4	4	4	4	4	4	4
e	e-G-e					e	e-G-e					e

Analysis of the Performance of the Work

The prelude (fig. 17) consists of five bars that imitate the sounds made by a lark. The ornamentation used here conveys the pure sounds of bird song, and the sound in the upper register creates a melodious accompaniment. In the introductory part, the vocalist must quiet down and follow the ever-rising sound, while also imagining larks soaring into the sky, to properly convey the feeling of distance. The main emphasis here is on depicting the situation through singing and on building the mood.

The musical score for 'Skylark' is presented in two systems. The first system shows the piano accompaniment for the first four bars, marked 'Moderato' and 'mf'. The second system shows the vocal line starting in the fourth bar, with the lyrics 'Меж-ду Не-бом' (Between Heaven and Earth) and '听这歌声' (Listen to this song). The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand, both featuring lark-like ornaments. The tempo is marked 'Moderato' and the dynamics include 'mf', 'p', and 'sf'.

Fig. 17 Skylark⁸⁸

Part A (bars 6-25, fig. 18) consists of five phrases, each of which uses a similar melodic progression. The tempo of the entire work is Moderato, and the structure rhythmic pattern is based on long quarter

⁸⁸ Zhao Yunhong 赵云红, Collection of Russian Romantic Songs [俄罗斯浪漫曲集], Culture and Art Publishing House, 2022 (05), p. 7.

notes and dotted quarter notes, so the singer's breath should also be long, with one breath for two bars. The timbre must be relatively soft to reflect the lyrical character of the music. The melody of phrase a (bars 6-9) begins with a rising fourth, then gradually meanders downward with intervals of fourths and fifths. Looking at the rhythm of this phrase, practically each subsequent note corresponds to each subsequent word. The singing intensity should be soft, and the tone of the voice soft and lyrical, praising the beautiful trills of the lark. The singer's breath here must be even and stable.

In phrase b (bars 10-13), the melodic form remains the same, but the tonality changes from E minor to G major, allowing the composer to achieve new musical colors here. The text "Between heaven and earth the song spreads, not ceasing, growing louder and louder" mentions the sky, earth, streams, and song. Through fourth intervals, the melody maintains fluency and fits perfectly with the pronunciation of the Russian text. The musical marking *semlice e con molton anima* means "simple and very emotional". The piano accompaniment and voice play their own roles, but are also integrated with each other, jointly creating a mood image. The last two bars of the phrase are performed in mezzo forte dynamics. During the preceding eighth-note rest, the vocalist must take a quick and deep breath to be able to sing the strong *mf*.

At the beginning of phrase c (bars 14-17), the melody gradually moves to the culminating point of this section. In bar 16, the highest note of the work appears – F in the two-lined octave. The marking *apiemavoce* here means "full and rich sound". The coloristic dynamism becomes stronger. At the same time, attention must also be paid to ensuring that the breath does not rise with the change in pitch. When producing sounds, the vocal cords must not be constricted – the voice must be free, and the appropriate breath should make the voice resonate in the head register.

Phrases d and e have the same beginning but different endings. The general meaning of the text in this section is: "In the field, one can hear the melodious and pleasant singing of the lark, but it is not known where my companion is." The text of both phrases is the same, yet they contrast

with each other in terms of dynamics. Such details make this romantic song rich in accents, expressing desire and longing for love. When singing, one must appropriately accentuate weak and strong elements according to the dynamic markings in the score, and also build a sense of “layered” sound with breath support, so that sound and emotional expression are integrated. The melody and tempo here are mostly the same as in the first section, but the text together conveys the author’s inner reflections. The vocalist must well control the timbre and sound intensity to properly interpret the lyrical character of the whole piece.

7
и зем-лей пе-сня раз-да-ёт-ся, не-ис-ход-но
多 嘹 亮, 响 遍 天 空 大 地, 歌 声 好 像

11
ю стру-ей гром-че, гром-че льёт-ся. не ви-дать пев-
清 泉 水, 永 远 流 动 不 息。 田 野 上 的

19
кой сво-ей жа-во-ро-нок звон-кий. Над по-дру-жень-
又 悦 耳, 却 不 知 在 哪 里? 唱 的 婉 转

23
кой сво-ей жа-во-ро-нок звон-кий.
又 悦 耳, 却 不 知 在 哪 里?

Fig. 18 Skylark⁸⁹

⁸⁹ Zhao Yunhong 赵云红, op. cit., pp. 7-8.

The melodic material of the interlude (bars 26-29, fig. 19) originates from the prelude and serves both to ensure the stylistic unity of the work's music and to introduce the second part of the work. The vocalist should appropriately match their voice to the emotions and immerse themselves even more deeply in the performance of part A'.



Fig. 19 Skylark⁹⁰

Part A' (bars 30-49, fig. 20) uses the same structure as part A but differs in mood. The first part uses the lark motif to paint a poetic picture of nature, while the melody of the second part shows a slight sadness and is sung with deeper emotions. The melody of the two phrases a' and b' (bars 30-37) is essentially a repetition of the melody of phrases a and b (bars 6-13), but the text is different – it speaks of the wind carrying the song, but it is not known to whom it will reach. The lyrical subject hopes that those who hear it will understand it. The song takes on a melancholic mood, and the lyrical subject wants to express their love through their voice, yet does not know where their beloved is. The mood section of the piano depicts emotions of anticipation and sadness. The three phrases c', d' and e' (bars 38-49) have the same melody and structure as phrases c, d and e (bars 14-25) from the first part, however, due to changes in the text, attention should be paid to changes in dynamics and tempo. For example, with the change to the note F in bar 40, with the text “Let my song, full of

⁹⁰ Zhao Yunhong 赵云红, op. cit., pp. 8-9.

sweet hope, fly”, the mood should rise. The appearance of this type of note change plays a crucial role in the development of the work ’ s emotional expression. Two dynamic markings: crescendo and diminuendo are closely linked, as they enrich the expression of love. Bars 42-49 are two parallel phrases with the same beginning and different endings and dynamics. This part of the song belongs to the middle and high register, so it is important to pay attention to breath fluency, using the technique of mixing natural voice with falsetto, which allows maintaining a stable larynx.

32

а ко - му - не зна - ет. Та, - к ко - му о - на, пой - мёт,
却 不 知 道 送 给 谁, 听 到 这 支 歌 的 人,

36

от ко - го - у - зна - ет! Лей - ся, пе - сен - ка мо - я,
她 心 里 能 领 会, 我 的 歌, 你 飞 去 吧!

40 *a plena voce*

песнь на - деж - ды слад - кой Кто - то вспо - мнит про ме - ня
带 着 甜 蜜 的 希 望, 有 个 人 会 记 起 我,

44

и вздох - нёт у - крад - кой. Кто - то вспо - мнит про ме - ня
为 我 悄 悄 叹 息, 有 个 人 会 记 起 我,



Fig. 20 Skylark⁹¹

The musical material of the coda (bars 50-53, fig. 21) is consistent with that of the prelude and interlude, so the beginning and end of the work correspond to each other on the principle of echo.



Fig. 21 Skylark⁹²

4.1.2 Do Not Sing to Me, Beauty (Не по́й красави́ца при мне)

Genesis of the Song

As Glinka himself recalled, the poem Do Not Sing to Me, Beauty is a beautiful love story that arose from the meeting and collaboration of old friends. Pushkin, who was active in new literary circles, met his best friend Griboyedov, whom he had not seen for ten years. Both men shared a love for music and decided to visit their friend, the musician Glinka. Griboyedov, a passionate music lover, shared a melody of a Georgian folk song with him, for which Glinka composed a piano piece. Pushkin was so moved that he wrote lyrics to this beautiful melody, and the song Do Not Sing to Me, Beauty was born⁹³.

Analysis of the Work's Structure

⁹¹ Zhao Yunhong 赵云红, op. cit., pp. 9-10.

⁹² Zhao Yunhong 赵云红, op. cit., p. 10.

⁹³ Frolov S. V., "Do Not Sing to Me, Beauty..." : Glinka, Rachmaninov and All, All, All..., Materials from the Scientific Conference in Memory of S. Rachmaninov, 2015, pp. 89-100.

The work is in the form of a short strophic song with one musical stanza and two text stanzas. The entire piece follows the convention of a typical salon song, without complex dramatic ideas. Due to the repeated cascading downward movements of the melody and the emphasis on minor tonality in the later part, the song has a slightly melancholic mood, while the 6/8 meter and waltz-like accompaniment give it the character of a city art song. The entire work takes the form of a strophic song, fully utilizing compositional techniques typical of Romantic-era music. The structure of the work is as follows:

Song Structure					
A			A'		
a	Link	b	a	Link	a'
4	2	6	4	2	6
B ♭					

Analysis of the Performance of the Work

The words of phrase a from part A (fig. 22) are: “Do not sing to me, beauty; this sad Georgian song, these melancholic melodies, remind me of another life on a distant shore.” The verse begins with an imperative tone and reveals that both new and old love lie in the protagonist’ s heart. To express the delicate emotions contained in the text, the singing should maintain a gentle and calm mood. In terms of dynamics, the performance of this phrase should be subtle to present an emotional image of a sad reality in which the verse’ s protagonist finds himself. When singing, one must control the volume and maintain a calm tone.

The text of phrase b is: “Ah, your mournful melody reminds me of meadows, twilight, and the face of a lonely girl in the bright moonlight...”. The second part of the verse describes memories in more detail using elements such as “meadows”, “twilight”, “moonlight”, and “lonely girl” , giving the listener a sense of the full depth of the protagonist’ s feelings, which moves the listener even more. When performing this fragment, one must ensure good breath support to maintain the unity of the vocal line and focus on expressing inner emotions.

Andantino

Не пой, кра-са-ви-ца, при мне ты
 пе-сен Гру-зи-и пе-чаль-ной:
 на-по-ми-на-ют мне о-не дру-гу-ю
 жизнь и бе-рег даль-ный, бе-рег даль-

Fig 22 Don't sing near me, beautiful⁹⁴

Part A' (fig. 23) has the same melody as part A but a different text. The words of phrase a' are as follows: "My dear, I am a dying spirit; when I saw you, I forgot the beautiful, enchanting shadow, but then you sang again and the vision appeared once more." This part forms the culminating point of the verse. The emphasized dependence that "seeing you" causes the forgetting of "the shadow on the other shore" shows how

⁹⁴ Romances and Songs (Mikhail Glinka), Muzyka, Moscow, 1970, p. 101.

important the addressee of his words is to the verse's protagonist. It is a kind of confession. At the moment “if you sing again, I will again remember the girl from that shore” , the main thought of the verse – “do not sing to me, beauty” – is recalled once again.

The text of phrase b' is: “Do not sing to me, beauty; this sad Georgian song, these melancholic melodies, remind me of another life on a distant shore.” The verse ends with a repetition of the verse from part A. On the one hand, this aims to create the feeling that the beginning and end correspond to each other on the principle of echo, and on the other hand, it also creates another emphasis on the main theme – “do not sing to me, beauty” . When performing this fragment, the mood should be somewhat more intense than in part A. Additionally, attention should also be paid to the expression of the melodic line, the rhythm of the text and melody, and to maintaining good vocal cord tension. The singer should be prepared in advance for the moment when they will have to take a breath to ensure the coherence of phrases and avoid nervous breathing. In the case of high notes that appear at the end of the phrase, the singing dynamics are “pp” , so one should be fully prepared in advance for the breath and the opening of the vocal channel.

Музыкальный фрагмент, состоящий из двух систем. Первая система включает вокальную партию и фортепиано. Вокальная партия начинается с целой ноты, за которой следуют восьмые и шестнадцатые ноты. Фортепиано начинается с целой ноты аккорда, за которой следуют восьмые и шестнадцатые ноты. Вторая система продолжает вокальную и фортепиано партию. Вокальная партия заканчивается целой нотой. Фортепиано заканчивается целой нотой аккорда. Лирика на русском языке: «...ный. У-вы! На-по-ми-на-ют мне тво-и же-сто-ки-е на-пе-вы».



Fig. 23 Don't sing near me, beautiful⁹⁵

4.1.3 In My Blood Burns the Fire of Desire (В крови горит огонь жданья)

Genesis of the Song

The art song *In My Blood Burns the Fire of Desire* comes from Glinka's mature creative period. Composed in 1838, the work is another classic masterpiece by this composer, based on Pushkin's lyrical work of the same title. It is a love song in the style of a city art song, yet it bears no traces of original sentimentality and is closer to real life in form. Glinka used the form and romantic temperament of a waltz in it, and the music, full of passion, pure and flowing, conveys the author's warm feelings. The work is simple and concise – although it consists of only four phrases, it perfectly expresses the rich emotional connotations of the verse. It is a work that combines artistic image and form and freely uses various compositional techniques⁹⁶.

Analysis of the Work's Structure

The song *In My Blood Burns the Fire of Desire* is full of emotion and permeated with an atmosphere of love. The music is maintained in B major tonality, with 3/8 meter and an Allegretto tempo. In terms of

⁹⁵ Romances and Songs (Mikhail Glinka), op. cit., p. 102.

⁹⁶ Filippova L. G., Organization of Extracurricular Music Activities for Disabled Children, in "Scientific Review: Humanistic Research", 2015 (11-1), pp. 176-180.

structure, it is a two-part strophic song. It has a strong Russian character. The structure of the work is as follows:

Two-Part Song					
A 1—21		Interlude 22—29	B 30—49		Coda 50—60
a	b		a'	b'	
9	12	8	8	11	11
B-dur					

Analysis of the Performance of the Work

The entire work is permeated with a passionate atmosphere of love, reflecting the excitement and happiness of the protagonist immersed in this feeling. The range is not wide – from D in the one-lined octave to F in the two-lined octave. Although it is narrow, in the case of faster singing tempo, the issue of maintaining appropriate vocal control, allowing for a unified register, clear timbre, fluent breath, and full emotion, is the main difficulty. Additionally, clear and coherent pronunciation of Russian words at a faster tempo is another obstacle to overcome. Understanding the content of the work and repeated practice of Russian phrases are necessary to achieve a successful interpretation of the work.

Part A (bars 1-21, fig. 24) contains 21 bars and consists of two phrases (9+12). The first moves downward and ends with a return to the initial note. Both parts are equal and symmetrical, which is a manifestation of love. The second phrase is extended, with the second half leading upward to the highest note of the work, introducing the first climax and expressing the protagonist's passionate desire to kiss their beloved. When performing the work, special attention should be paid to the waltz's characteristic 3/8 rhythm and its “strong-weak-weak” accent pattern, to properly place the accents of each phrase. The first phrase, marked as *Allegretto passionato* (passionately), gives the work its emotional tone. The marking “f” in bar 2 suggests that the beginning should be strong and full of emotion, and the tenuto (full maintenance of

the note' s time value) in bar 4 indicates that the melody should be sung with a short extension to enhance the tone and express the protagonist' s passionate feelings.

The first melodic climax point appears in bars 17-18 and should be prepared to sing this phrase with a crescendo as the melody rises. Maintaining the *f* sound in the two-lined octave, the duration of four bars can be slightly extended to fully express the protagonist' s inner emotions. The sound should be concentrated and uniform, and the emotions expressed strongly and decisively. The successive temporal changes in tonality in bars 19-21 add color to the music, making the melody full of charm and specifically showcasing elemental love. When singing, attention should be paid to the pitch and appropriate emotional expression.

Allegretto passionato

В кро-ви го-рит о-гонь же-лань - я, ду-ша то-бой у-

-яз - вле-на, лоб-зай ме-ня- тво-и лоб-зань - я мне слаще

мир - ра и ви - на, слаще мир - ра и ви - на.

Fig. 24 Fire of desire burns in the blood⁹⁷

⁹⁷ Romances and Songs (Mikhail Glinka), op. cit., p. 78.

After the 8-bar interlude, the work enters part B (bars 30-49, fig. 25), which begins with *dolcissimo con tenerezza* (very softly), and the “p” marking indicates that the entire part B should be sung with a gentler voice than the direct, passionate expression of part A. The second climax is reached in bar 45. In this place, the vocalist should maintain the rhythm on the note F in the two-lined octave and skillfully manage their breath to maintain a uniform voice and properly express longing for love. Bars 47-49 of the final phrase differ from part A not only in variations but also in the pp tonality.

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The first system is marked *p* *dolcissimo con tenerezza* *ten.* and includes the lyrics "Скло-ни-сь ко мне гла-во-ю неж-ной, и да по-чи-ю без-ми-". The second system includes the lyrics "теж-ный, по-ка дох-нет ве-се-лый день и дви-жет-ся ноч-". The third system includes the lyrics "на-я тень, ноч-на-я тень." and features a *pp* marking. The piano accompaniment consists of chords and single notes, with some measures containing triplets.

Fig. 25 Fire of desire burns in the blood⁹⁸

4.1.4 I Remember a Wonderful Moment (Я помню чудное мгновенье)

Genesis of the Song

⁹⁸ Romances and Songs (Mikhail Glinka), op. cit., pp. 78-79.

The words of the song I Remember a Wonderful Moment come from Pushkin's poem *To ***. In 1819, at the age of twenty, Pushkin met young Anna Petrovna Kern at a ball in the Literary Salon. A short conversation left a deep impression on both sides. In 1825, Pushkin was persecuted by the reactionary tsar and sentenced to two years of exile and life under surveillance, which plunged him into loneliness and depression. This coincided with Kern's visit to her aunt's house, allowing the two to meet again, which rekindled Pushkin's flame of love. At the moment of parting, Pushkin wrote the lyrical poem *To *** , which was included in the then-unpublished novel Eugene Onegin and given to Kern as a farewell gift. The poem *To *** was hailed as "the best example of love poetry " and became popular throughout Russia. Three years after Pushkin's death, Glinka divorced his wife, and Ekaterina Yermolaevna Kern, the daughter of Anna Petrovna Kern from Pushkin's poem, entered his life. Smitten, Glinka realized that Pushkin's lyrical poem *To *** was a very vivid and delicate way to convey his own feelings at that time, so he composed a musical work to express his love for the young Kern, namely I Remember a Wonderful Moment⁹⁹.

Analysis of the Work's Structure

I Remember a Wonderful Moment is a work that adopts the structure of a three-part song with a reprise in the form of ABA' . The tonality is maintained in F major, with 4/4 meter and a Moderato tempo. The entire work has 70 bars, with a 4-bar prelude. Parts A and B have regular phrases of 10+10 with a deep and gentle melody. Part A' is a variation of part A, with a 4-bar coda at the end. The structure of the song is as follows:

Three-Part Song with Reprise												
Prelude 1-4	A				B				A'			Coda
	5-24				25-44				45-66			67-70
	a	b	c	d	e	f	g	h	a'	b'	Extension	

⁹⁹ Glinka M, Pushkin A S., I Remember a Wonderful Moment, in "Daughter-Mother", 2006 (22), p. 107.

Three-Part Song with Reprise												
4	4	6	4	6	4	6	4	6	4	6	12	4
F	F			A b			F			F		

Analysis of the Performance of the Work

The prelude (fig. 26) introduces a very delicate feeling, a kind of joy and longing for beautiful love amidst blooming flowers.



Fig. 26 I remember a wonderful moment¹⁰⁰

At the beginning of phrase a from part A (bars 5-24, fig. 27), the poet remembers that wonderful moment when the beloved person first appeared. In his view, it is a blissful moment that should be cherished and nurtured in memory. The text of the second half of bar 8 is “как мимо” (like past). The decorative notes in the rising and then falling melody are reminiscent of a delicate touch and a fluttering heart. Within this delicate touch lies a beautiful artistic conception, associated with emotions of excitement and fear of the other side’s embarrassment, which make the heart tremble. When singing this phrase, attention should be paid to the placement of weak rhythmic accents and a narrative tone should be used. Decorations should be sung naturally and flexibly to convey sweet memories. At the same time, one must rely on fluent and controlled breath to produce a pure, delicate, and soft voice, while achieving a deep emotional effect.

Phrase b is an exclamation and praise of the previous poetic mood, with the text “как гений чистой красоты, как гений чистой красоты” (like a genius of pure beauty, like a genius of pure beauty). The repetition allows for a gradual increase in accent, and the praise is expressed in a delicate and full-hearted manner. The use of overlapping phrases that are

¹⁰⁰ Romances and Songs (Mikhail Glinka), op. cit., p. 173.

gradually intensified requires each word to be pronounced clearly. This also applies to singing, where the breath must be smooth and soft to reflect the protagonist's desires, longings, and inner feelings at an appropriately deep level.

The text of phrase c is “В тягелях грусти безнадежной, В тревогах шумной суеты” (In the bondage of hopeless sadness, in the anxieties of noisy turmoil), meaning “in the toils of hopeless sadness, in the worries of noisy bustle”. This fragment conveys the poet's despair and loss of hope when he was exiled to a distant place and his freedom was restricted. In such a narrative the voice should be darkened, and the breath under control. The protagonist's consciousness becomes dull and gloomy, yet in a dream, a face full of hope appears, making warmth arise in his heart.

The words of phrase d are: “I heard your delicate voice for a long time, and I dreamed of your sweet features, and I dreamed of your sweet features”, meaning “I heard your delicate voice, and I dreamed of your sweet features, and I dreamed of your sweet features”. Dreaming of the woman's beautiful appearance, the protagonist feels that there is still a glimmer of hope in his world, which adds a wonderful color to the originally dark mood. The woman's appearance makes the dream different. The beautiful woman from the dream is admirable, so when the text is repeated, the words should sound as if the vocalist couldn't help but sing louder the first time, and the volume should decrease the second time, as if the vocalist was afraid of disturbing the beautiful, poetic mood. When singing, breath must also be controlled. Under the influence of the cruel storm of reality, the beautiful fantasy is shattered, and what remains is helplessness and a sense of loss. Most of the melody's sounds become somewhat more bass-heavy to match the darkening mood, although they still maintain a relatively gentle tone.

[p] *spianato e dolce*

Я пом - ню чуд - но - е мгно - вень - е: пе - ре - до

мно - я - ви - лась ты, как ми - мо - лет - но - е ви -

- день - е, как ге - ний чистой кра - со - ты, как

ге - ний чистой кра - со - ты. В то - мле - ньях гру - сти без - на -

- деж - ной, в тре - во - гах шум - ной су - е - ты зву -



Fig. 27 I remember a wonderful moment¹⁰¹

Part B (bars 25-44, fig. 28) sharply contrasts with part A. Firstly, the tonality changes from F major to A $\flat$ major, and secondly, the accompaniment changes from spread chords to columnar chords. At the beginning, a dotted rhythm marked *risoluto* (decisive) appears, with a dotted rhythmic pattern and a sharp thirty-second note, which introduces a more unsettling mood. The text of phrases e and f is: “Years passed. The rebellious gust of storms scattered old dreams”, meaning “years passed. The rebellious gust of storms scattered old dreams”. The beginning of the work expresses the protagonist’s catharsis and his dissatisfaction with life in exile. The protagonist is helpless and lost, and his consciousness gradually fades. The accompaniment becomes more tense, and the decorative thirty-second notes make the atmosphere more elevated. The melody here should be more decisive, and the notes should always be emphasized and strengthened. The feeling of rising semitones allows for the emphasis of irony and the overwhelming poetic mood, as well as the enhancement of the weight of the voice, which flashes back from the poetic mood to the unprotected reality. Additionally, beyond complaining about the tragic life situation, the term *dolcissimo* (very delicately and sweetly) reveals the protagonist’s longing for his beloved

¹⁰¹ Romances and Songs (Mikhail Glinka), op. cit., pp. 173-174.

and reluctance to part. The singer must skillfully transform the musical mood at appropriate moments to achieve a perfect musical interpretation here.

Phrases g and h return to F major tonality, and the mood of tension and loss brings the listener back to the wonderful images from the introduction. The text is: “In the desert, in the darkness of captivity. My days passed quietly. Without God, without inspiration, without tears, without life, without love”, meaning “in the desert, in the darkness of captivity. My days passed quietly. Without God, without inspiration, without tears, without life, without love”. The accented words in this fragment are “мраке” (darkness), “без” (without), and “любви” (love). The pauses in the verse are consistent with the logic of the verse and regulated by desires, moods, and feelings, and are treated with various vocal tones. The melody is also consistent with the original intention and tone of the verse. Volume and breath should be appropriately controlled, and pauses extended, to properly express the emotions presented in the verse. In bar 42, the diminuendo marking is followed by poco a poco con portamento, which suggests the addition of a glissando. Glissando not only requires proper pitch control but also requires flexible breath control skills, which can be a great test of the singer’s skills.

The image displays a musical score for a vocal piece, likely a Russian song, in F major. It consists of two systems of music, each with a vocal line and a piano accompaniment. The lyrics are in Russian and describe a state of captivity and loss.

System 1 (Bars 40-42):

Vocal line: -ши, во мра-ке за-то-чень- я тя-ну-лись ти-хо дни мо-

Piano accompaniment: The piano part features a series of chords and single notes, with a glissando effect in bar 42.

System 2 (Bars 43-45):

Vocal line: -и без бо-жест-ва, безвдох-но-вень-я, без слез, без тен.

Piano accompaniment: The piano part continues with chords and single notes, with a glissando effect in bar 45.

dim. poco a poco con portamento *P con*
 жиз - ни, без люб - ви, без слез, без жиз - ни, без люб - ви. Ду-

ten. ten. ten. ten. ten. ten. ten.
 ше на-ста-ло про-бу-ждень-е: и вот о-пять я - ви - лась

[p]
 ты, как ми-мо-лет-но-е ви-день-е, как

ге - ний чи-стой кра-со-ты, как ге - ний чи-стой кра-со-

con passione
 -ты. И серд - це бьет - ся в у - по-

Fig. 28 I remember a wonderful moment¹⁰²

Part A' (bars 45-66, fig. 29) is a reworking of part A with changes. The first half (bars 45-54) is similar in emotion to part A', but in the

¹⁰² Romances and Songs (Mikhail Glinka), op. cit., pp. 174-175.

extension of the second half (bars 55-66), a change occurs starting from bar 55, where the protagonist speaks passionately (*passione*) about the joy of reuniting after a long time. The sixteenth-note piano accompaniment makes the music flow, and the mood gradually calms, giving hope and inspiring dreams. The text of this part is: “And the heart beats in rapture, And for it has revived again. And divinity, and inspiration, And life, and tears, and love”, meaning “And the heart beats in rapture, And for it has revived again. And divinity, and inspiration, And life, and tears, and love!”. The melodic climax point corresponds to the textual climax point. The text emanates sincere joy and excitement of two people in love who have reunited after a long separation, and the melody rises along with the development of the text for most of the time. When singing, good breath support must be ensured and the vocal timbre changed to more clearly depict the poetic images.

Музыкальный фрагмент, состоящий из трех систем нот. Каждая система включает вокальную линию (верхняя часть) и фортепианное сопровождение (нижняя часть). Текст песни на русском языке:

Система 1: -ень - е, и для не - го вос - кре - сли

Система 2: вновь и бо - жес - тво, и вдох - но -

Система 3: -вень - е, и жизнь, и сле - зы, и лю -



Fig. 29 I remember a wonderful moment¹⁰³

Emotionally, the work moves from excitement about the wonderful moment of contact with Kern, through loss of hope, loneliness, and being consumed by life, to joyful excitement from a reunion. The whole leads from a gentle mood and a note of melancholy, through a struggle full of accusations, to a monologue about love and a desire to return to normal daily life. In the case of this type of work, which features scenes full of poetic and imaginative moods, it is necessary for the vocalist's emotions to fully correspond to the text and melody, so that the poetic qualities of the work ideally match the music¹⁰⁴.

¹⁰³ Romances and Songs (Mikhail Glinka), op. cit., pp. 176-177.

¹⁰⁴ Wang Xiaoxiao 王筱筱, To ludzie tworzą muzykę [创造音乐的是人民.], [thesis] Shandong University, 2017, pp. 15-16.

4.2 Analysis of Representative Works by Rachmaninoff

4.2.1 Son (Sen / Dream)

Genesis of the Song

The song Son (Dream) (op. 8 no. 5) was composed by Rachmaninoff in October 1893 to a poem by German poet Heine, translated into Russian by the famous Russian poet, writer, and translator Alexei Pleshcheyev. Each line of text has a distinct mood and meaning. The general sense of the poem is: “My native lands are as beautiful as a fairyland! Leaves rustle in the wind, but it is only a dream! I am surrounded by friends and relatives, tender words constantly flow into my ears, but it is a dream!”. In his youth, Pleshcheyev was exiled by the tsar for eight years for writing poems against tsarist autocracy, but he never gave up his pursuit of freedom. After his release, he remained active in the literary world and became a famous poet, literary scholar, and translator. The translation of Heinrich Heine’s poem undoubtedly embodies Pleshcheyev’s idealistic aspirations for freedom and a better future. Composer Rachmaninoff had similar experiences – he also left his homeland and went to the United States, where he tasted the lack of freedom, pain, and homesickness. While in such a creative mood, Rachmaninoff composed the work Son, expressing his own feelings simultaneously longing for his homeland and relatives in his native lands¹⁰⁵.

Analysis of the Work’s Structure

Son is a short song, maintained in E b major, with 3/4 meter. The entire work has 22 bars and adopts the form of a strophic song with variations. The music is gentle, beautiful, sincere, and touching, with a strong lyrical character. This is a two-part song, whose structure is as follows:

Strophic Song with Variations								
Prelude	A			Interlude	A’			Coda
	a	b	b		a’	b’	c’	
1	2-4	5-6	7-8	8-12	13-14	15-17	18-19	19-22

¹⁰⁵ Shuranov V. A., Levina I. R., O artystycznej sprzeczności słowa i muzyki w romansie Rachmaninowa „Sen”, op. 8, in “Problemy nauk muzycznych”, 2021 (1), pp. 81-89.

Strophic Song with Variations				
	E ♭	G ♭	E ♭	

Analysis of the Performance of the Work

The tempo of this romantic work is Allegretto, which should be performed by the singer while maintaining a sense of movement. In the prelude, the left hand part of the piano plays three individual notes cascading downward and introduces the listener through ppp dynamics into a calm atmosphere that emotionally seems to be full of anticipation. Immediately after, part A (fig. 30) follows, which mainly expresses longing for the homeland and native lands, with successive lines remaining in a question-answer relationship. After the voice enters, the texture of the left-hand piano accompaniment remains a monotonous cascade directed downward. The right-hand accompaniment is simpler and more rhythmic, creating a dreamy mood in combination with the singing and the left-hand accompaniment. The first word – “я” (I) – is performed in p dynamics. Since the previous bar is weak, the vocalist should prepare in advance for breath support. The melody in this phrase is undulating, and the highest note is “E2” – seemingly simple but not easy to master. The singing tone should be soft and uniform, and when reaching the middle register, one should not slow down the singing due to the low pitch, but maintain the fluency of the musical line and sing the word “край” (land) with a strong accent. The dynamics in part A are “p-mf-f”. The music features sharp contrasts between strong and weak sounds. The word “мной” (me) in bar 6 should be sung somewhat longer. In the last phrase of part A, the tempo changes from Allegretto to Lento, contrasts appear, and the emotional coloring becomes somewhat darker. Excitement is suddenly halted, the sound abruptly ends, and the piano places two single notes, signaling the interruption of a beautiful dream and a return to reality, thereby deepening the musical portrait of the situation. Here, one must not rush; the musical mood must slowly transition the listener from the dream back to reality. When singing this fragment, emphasis should be placed on the B ♭ in the flat octave to extend the sound’s duration and properly express the feeling of regret.

Allegretto

p И у ме-ня был край род-ной; пре-
mf

pp

акцел.

-кра-сен он! Там ель ка-чалась на-до мной...
cresc.

Lento
ten. а tempo

Но то был сон!

colla parte *mf espress.*

p

Fig. 30 Dream¹⁰⁶

Parts A and A' are separated by a 4-bar interlude, which serves as a link between the two parts. In the interlude, the piano's sound reveals dramatic contradictions and conflicts, showing the protagonist's helplessness as he thinks: "what a pity it's a dream". Part A' returns to the original tonality, expressing longing for family and friends, but the emotions in this section appear much more quickly than in part A, and the whole is more intense. The composer's use of rhythmic and harmonic patterns to fully represent the work's climax accurately conveys the protagonist's emotions. Compared to part A, the melody of A' undergoes

¹⁰⁶ Koussevitzky S., 6 romansów, Op.8 (Rachmaninoff, Sergei), Mineola: Wydawnictwo Dover Inc., 1998, p. 23.

certain subtle changes, and the musical intensity progresses to “p-mf-ff”. The continuous use of syncopation creates a dynamic acoustic color, emphasizing the mood of longing for home and friends. The vocalist should have a good sense of tone so that inner emotions can be expressed delicately and with finesse. The *ff* and accelerate dynamic markings require stronger and faster singing, with a more intense effect, yet the voice should still be controlled naturally. Then the music’s tempo moves to *adagio*, prolonging the thought. The coda uses ascending chords to convey the work’s atmosphere, make the overall artistic image more attractive, and also enrich the dynamic and harmonic color effect. The protagonist finally returns to reality with sadness and reluctance, left with a feeling of regret after parting (fig. 31).

The image displays a musical score for a vocal and piano piece. The score is written in B-flat major (two flats) and 4/4 time. It consists of two systems of music.

First System:

- Vocal Line:** Starts with a rest, then enters with the lyrics "Семь - я дру - зей жи -". The melody is simple, with a few eighth and quarter notes.
- Piano Accompaniment:** Features a complex, syncopated melody in the right hand, with many beamed eighth and sixteenth notes. The left hand provides a steady bass line with eighth notes. There are dynamic markings *p* (piano) and *pp* (pianissimo).
- Tempo:** The tempo is marked "a tempo".

Second System:

- Vocal Line:** Continues with the lyrics "- ва бы - ла. Со всех сто - рон зву - ча - ли мне люб - ви сло -". The melody is more active, with many eighth and sixteenth notes.
- Piano Accompaniment:** Continues with the syncopated melody. There are dynamic markings *mf* (mezzo-forte), *cresc.* (crescendo), and *p* (piano).

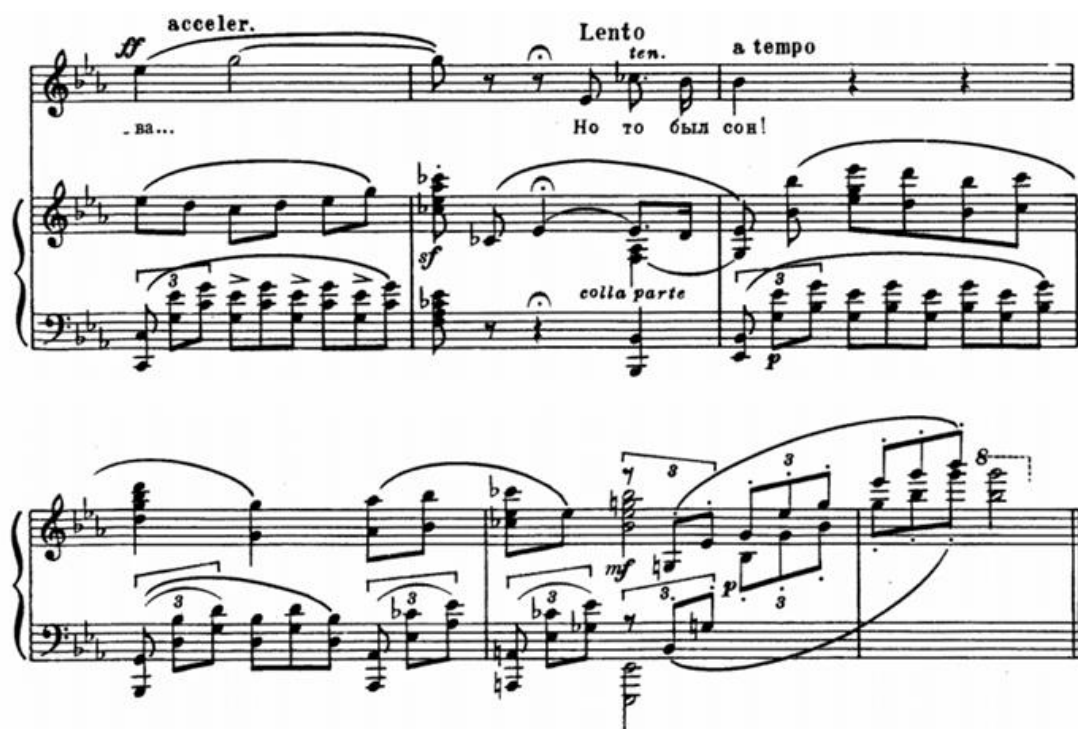


Fig. 31 Dream¹⁰⁷

4.2.2 Здесь хорошо (Tak dobrze tu / It's Nice Here)

Genesis of the Song

Здесь хорошо (It's Nice Here) is the seventh song from op. 21. Its text comes from a poem by Russian poet and essayist Galina (Glafiry Adolfovna Eynerling), composed by Rachmaninoff in 1902. The simplicity and authenticity of her poetry, its lightness and beauty, as well as her ability to celebrate nature and love, gained recognition from many composers. Rachmaninoff chose two of Galina's poems as texts for songs in op. 21: Здесь хорошо and Как мне больно. In May 1902, Rachmaninoff and his wife moved near Moscow, and during a month of May spent in Lucerne, they drove through a small town located in the mountains. Fascinated by the beautiful landscape and the tranquility of the surroundings, which reminded him of the place where he lived as a child, the composer stayed there for some time. Galina's poetry was so in tune with Rachmaninoff's state of mind at the time that it inspired him to create the song It's Nice Here. Its melody is full of endless anticipation and joy, expressing love for nature and adoration for the Creator. In this

¹⁰⁷ Koussevitzky S., op. cit., p. 24.

song, the poetry, melody, and piano gently flow into people's hearts, like a slowly flowing stream that rises ¹⁰⁸ Koussevitzky S., op. cit., p. 24.

into the sky like clouds⁷⁹. It may seem that this work only expresses a celebration of the wonders of Russian nature, longing for love, and a desire for a better life, but in reality, Rachmaninoff was deeply touched by the social upheavals of the Russian people, so he used this scene to ask questions about his country. These complex internal and external factors deeply influenced the author, which is directly reflected in the compositional style.

Analysis of the Work's Structure

It's Nice Here is a two-part song developed from a single theme, in A major, with a Moderato tempo. It is a lyrical-romantic work of short structure, which uses a four-stage narrative technique (beginning, development, turning point, and conclusion). In total, the work has 22 bars, including 7 bars in the first part, 9 bars in the second, and 6 bars in the coda. The structure of the work is as follows:

Period	A	B	Coda
Bars	7	9	6
Tonality	#f	A	#f—A

Analysis of the Performance of the Work

The general sense of the text in part A (bars 1-7, fig. 32) is: "Look, the distant river seems to be on fire, the grass is like a colorful carpet, and white clouds float across the sky". The verses represent a descriptive singing style, with a relatively large number of words. Although each note corresponds to one segment of a word, pauses cannot be used here; instead, the text's continuity must be maintained, which is a practice opposite to the way of performing Chinese songs. Articulation and uninterrupted sound should be based on resonance maintained through free, appropriate breath. The entire sentence is dominated by the middle register.

¹⁰⁸ Wasiliew J. W., Rachmaninow i symbolizm, in "Akademia Muzyczna", 2008 (4), pp. 1-11.

1 Moderato *p dolce ed espressivo*

Здесь хо-ро-шо... Взгля-ни,

3

вда-ли ог-нем го-рит ре-ка; цвет-ным ков-ром лу-га лег-

6

-ли, бе-ле-ют об-ла-ка. Здесь нет лю-
la melodia ben marcata

Fig. 32 So good here¹⁰⁹

Part B (bars 8-16, fig. 33) consists of nine bars, divided into two phrases. The first (bars 8-12) begins with a pickup. The first two bars are sung in groups of four sixteenth notes, and the register is relatively low. During singing, a uniform vocal timbre should be maintained. In the text “there is no one here, it is so quiet, only God and I”, the mood of each phrase rises. In the third phrase, the appearance of a prolonged tenuto sound leads the mood to a climax. The second phrase (bars 13-16) begins with a pickup, with the text: “wild flowers and a pine tree”. This phrase is sung lyrically, in line with the direction of the melody. On the E $\flat$ in bar 14, a diminuendo is performed. On the last beat of the same bar, the

¹⁰⁹ Koussevitzky S., op. cit., p. 103.

work's highest note appears – B $\flat$ in the double-flat octave, which is sung in *pp* dynamics. This line is a reminiscence of a beautiful scene and a point of breath change ⁸¹ Koussevitzky S., op. cit., p. 103.

before transitioning to the expression of emotion. Although the dynamics here are *pp*, the voice cannot be weak and must maintain a multi-dimensional tone. The final words “moja fantazja” (my fantasy) should be sung with daydreaming to bring the listeners into a pensive mood¹¹⁰.



Fig. 33 So good here¹¹¹

The coda completes and continues the suddenly halted vocal melody, in A major, so the color at the end changes from delicate and romantic to bright and lively, giving the whole a beautiful character.

4.2.3 весенние воды (Wiosenne wody / Spring Waters)

Genesis of the Song

¹¹⁰ Yang Xiaozhen 杨孝珍, Badanie lirycznego śpiewu rosyjskich pieśni artystycznych [俄罗斯艺术歌曲抒情性的演唱研究], [thesis] Jiangxi University of Finance and Economics, 2018, pp. 40-41.

¹¹¹ Koussevitzky S., op. cit., p. 104.

весенние воды (Spring Waters) is a work written by Rachmaninoff in the United States in 1896. This romantic work is dedicated to his childhood piano teacher, Annie Ornatskaya. The text comes from a poem by Fyodor Tyutchev of the same title, describing the arrival of spring – the snow on the fields has not yet completely melted, but the snow that has already melted turns into streams,¹¹² Yang Xiaozhen 杨孝珍, op. cit., pp. 40-41.

which flows in all directions, signaling to people that early spring has arrived. The entire poem is full of joy and hope. In 1896, on the eve of the October Revolution in Russia, Rachmaninoff composed music for the poem Spring Waters, creating a song that, on the one hand, celebrated the arrival of warmer spring, and on the other, called for a revolutionary triumph. This kind of double meaning of the work was intended to raise the morale of the revolution's participants⁸³.

Analysis of the Song's Structure

Spring Waters is a two-part song consisting of four fragments: prelude, part A, part B, and coda. It is in E ♭ major, with 4/4 meter, and a Allegro vivace tempo. The entire work consists of 38 bars, with a 2-bar introduction. Part A is divided into two phrases: a and b. Phrase a has 4 bars, and phrase b has 6 bars plus a 3-bar transitional phrase. Part B consists of two contrasting phrases: c and d. The end of phrase B also closes the whole. Phrase c has 6 bars plus a 7-bar extension, which moves from E ♭ major to F ♯ major. Phrase d has 7 bars and returns to the original E ♭ major tonality, and the coda has 4 bars and ends on the E ♭ major tonic. The exact structure of the work is presented below:

Structure	Prelude	A	B	Coda
Phrases		a b	c Link d	
Bars	1—2	3—6 7—14	15—20 21—27 28—34	35—38
Tonality	E ♭	E ♭	E ♭ —F ♯	E ♭

Analysis of the Performance of the Work

¹¹² Bourceanu M., Szocs B., Siergiej Rachmaninow – Paganini fortepianu. Analiza utwory „Wiosenne wody” (Весенние воды-op. 14, nr 11), in “Biuletyn Uniwersytetu Transylwańskiego”, seria VIII: Sztuka widowiskowa, 2023, pp. 7-20.

In the first two bars of the piano prelude, the vocalist should build a scene image in their mind and visualize the arrival of spring – the shining sun and melting snow. Starting the singing with such an image will result in a smoother flow of emotions.

Part A consists of two phrases. Phrase a (bars 3-6, fig. 34) has two 2+2 sections, with a meandering, undulating melody and piano accompaniment that continues the theme of the approaching spring from the introduction. The overall image of the song is that the ice and snow will soon completely melt, and the earth will be reborn. The voice begins with a strong *f*, in which one can hear an emotional longing for the arrival of spring. The last note of the fifth bar is gradually slowed down (*ritardando*) to create a fluid musical image, and in the sixth bar, it returns to the original tempo, creating a musical question-answer structure. During singing, one should follow the flow of the music, prepare the breath in advance, and maintain a constant intensity.

The musical score for 'Spring waters' (Fig. 34) is in B-flat major, 3/4 time, and marked 'Allegro vivace'. It features a piano introduction with a meandering melody in the right hand and a rhythmic accompaniment in the left hand. The vocal line begins in the third bar with a strong *f* dynamic. The lyrics are in Russian: 'Еще в полях бело-ет снег, а' (bars 3-4) and 'вот ды уж вес-ной шу-мат,' (bars 5-6). The score includes a 'rit. ten.' marking and a '[a tempo]' instruction.

Fig. 34 Spring waters¹¹³

¹¹³ Koussevitzky N., 12 romansów, Op.14 (Rachmaninoff, Sergei), Mineola: Wydawnictwo Dover Inc., 1998, p. 71.

Bars 7-11 in phrase b (fig. 35) are two identical phrases. Although their melodies are the same, the vocalist cannot perform them identically, as both fragments strongly contrast with each other. From the score, it can be seen that the last note of bar 7 is weak on the pickup, while the last note of bar 9 is strong on the pickup. The crescendo symbol added in bar 10 contrasts with bar 8 and intensifies the emotion, thus creating an internally progressive relationship here. When expressing the contrast in intensity, special attention should be paid to the uniformity of the vocal tone. One should also convey the feeling of a rushing stream crashing against the shore and its roaring current. In bars 12-14, Rachmaninoff uses his most frequent compositional technique – homophonic repetitions. In these three bars, each note is accented. During singing, it is necessary not only to perform the entire sentence coherently but also to emphasize the pauses between the sounds so that they can fulfill the role of sentence accents. This requires strong support to be able to proclaim to the world with a deep and penetrating voice that spring is coming.

The image displays three systems of musical notation for a vocal and piano piece. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff).
 - The first system (bars 7-11) shows a vocal melody with lyrics "бе - гут и бу - дят оон - ный". The piano accompaniment features a crescendo in bar 10.
 - The second system (bars 12-14) shows a vocal melody with lyrics "О - ни гла - сят во все кон". The piano accompaniment features homophonic repetitions.
 - The third system (bars 15-17) shows a vocal melody with lyrics "бег, бе - гут и". The piano accompaniment features homophonic repetitions.



Fig. 35 Spring waters¹¹⁴

Moving to part B, the strongest note of the work appears in bar 16 of phrase c (bars 15-20, fig. 36). The fragment “Весна идет! Весна идет!” (“Spring is coming, spring is coming”) is sung in *fff* dynamics, and the performed octave leap expresses a strong emotional outburst, which is also the lyrical climax of the work. Fortissimo begins with a pickup – it is important to celebrate the wonderful moment of spring’s arrival with great excitement during the singing process. At this moment, the vocalist should keep their entire body in a state of excitement and take deep breaths to maintain an open vocal channel and use the strongest breath to interpret these two repeated and emphasized climax phrases. Bars 18-20 are sung on B $\flat$ in the double-flat octave. This is the highest note in the entire work, held for a longer duration. The vocalist should prepare well before performing this fragment, paying attention to maintaining a high position and avoiding its lowering, which could lead to intonation deviation. At the same time, the breath support point should be deeper and lower. During singing, the vocalist must be full of energy and excitement, with a wide open throat and a strong voice, to properly

¹¹⁴ Koussevitzky N., op. cit., p. 72.

express their enthusiasm. The “rit” marking that appears in bar 19 is preparation for the high notes. It is important to perfectly synchronize breath with the piano to best interpret the upcoming high notes. The long note in bar 20, lasting two and a half beats, must be sung positively and with excitement. The throat must be open, and the voice strong, so that the enthusiasm coming straight from the heart can be fully expressed. When holding long notes, attention should be paid to support and the high position of the sound.

The musical score for "Spring waters" is presented in four systems. The first system shows a vocal line starting with a "rit." marking and a piano accompaniment. The second system continues the vocal line with lyrics "Вес. на и - дет! Мы - мо - ло - дой вес - ны гон." and features a triplet in the piano part. The third system includes a "rit." marking and lyrics "- цы, о - на нас вы - сла - да вне -". The fourth system returns to "a tempo" and includes a triplet in the piano part. The score is written in G major and includes various musical notations such as notes, rests, triplets, and dynamic markings.

Fig. 36 Spring waters¹¹⁵

¹¹⁵ Koussevitzky N., op. cit., p. 73.

Immediately following is a seven-bar linking phrase (bars 21-27, fig. 37) in a *Meno mosso* (somewhat slower) tempo, which introduces the lyrical fragment of the song. The vocal melody here is weakened through homophonic repetitions. During performance, a spoken-like tone should be used, and an overly strong voice should be avoided.

The musical score for Figure 37, titled 'Spring waters', is presented in three systems. Each system contains a vocal staff and a piano accompaniment. The first system is marked 'Meno mosso' and '[P]'. The vocal line begins with the lyrics 'Вес - на и - дет!'. The piano accompaniment features arpeggiated figures. The second system continues the vocal line with 'Вес - на и - дет!'. The piano part continues with similar arpeggiated patterns. The third system shows the vocal line ending with 'и' and a 'rit.' (ritardando) marking. The piano part continues with arpeggiated figures.

Fig. 37 Spring waters¹¹⁶

In phrase d of part B (bars 28-34, fig. 38), the tempo changes to *Andante*. The tempo change aligns with the artistic concept of the text and allows for a better portrayal of the spring atmosphere. The tempo begins to accelerate in bar 30, making the final section even more emotional. In this phrase, the vocal melody performs two large leaps of six steps, then returns to a flowing three-step cascading progression. The repeated use of such devices expresses people's excitement and

¹¹⁶ Koussevitzky N., op. cit., p. 74.

enthusiasm with the arrival of spring, as well as the warmth that spring brings to the world. It is worth noting that the phrase starts very softly and expresses emotions of calm and comfort, which clearly contrasts with the mood of the previous phrase. During singing, attention must again be paid to breath continuity and maintaining a high position. The piano part changes from a continuous eighth note to a triplet rhythmic pattern and ends on the tonic of the main tonality. Here, one can sense the influence of the composer's ideas and impulsive character, who tells all revolutionaries and working masses that spring will surely come and the revolution will triumph. From the second half of bar 31, the tempo increases, and the singing intensity progresses from *f* through *ff* to *fff*, once again leading the music to a climax. At this point, it is necessary for the vocalist to speed up and simultaneously infuse their singing with full emotion. Finally, the entire song ends with a wonderful four-bar sound, making the audience feel as if they truly see the happiness of the entire country and people's laughter.

The musical score for 'Spring waters' is presented in three systems. The first system, marked 'Andante', shows a vocal line with the lyrics 'ти - хих, теп - лых майских дней' and a piano accompaniment of continuous eighth notes. The second system, marked 'accelerando', shows a vocal line with the lyrics 'мя - ный, свет - лый хо - род' and a piano accompaniment of triplets. The third system, marked 'rit. sen.', shows a vocal line with the lyrics 'пит - он во - оло' and a piano accompaniment of triplets. The score is in G major and 4/4 time.

Fig. 38 Spring waters¹¹⁷

¹¹⁷ Koussevitzky N., op. cit., p. 76.

The coda (bars 35-38, fig. 39) is a piano solo. The intensity towards the end of the vocal melody does not decrease but remains throughout in *fff* dynamics. The left and right hands use triplets.



Fig. 39 Spring waters¹¹⁸

4.3 Analysis of Representative Art Songs by Huang Zi

4.3.1 Hua Fei Hua (Flowers, but Not Flowers)

Genesis of the Song

The poem Hua Fei Hua (Flowers, but Not Flowers) was written by Bai Juyi (白居易), a poet from the Tang Dynasty. The poem was adapted into a song in 1933 by Huang Zi (黄自), a Chinese composer and music theorist. The structure of the work is rigorous, with smooth and expressive lines, and the sentences are natural and harmonious. Bai Juyi's poem is written in a precise and sincere manner, and its main characteristic, namely "the conciseness of language amidst the richness of artistic concepts," is perfectly expressed. When creating this work, Huang Zi used Western impressionistic techniques, striving to bring out the allusive beauty of the poem. In a certain sense, this poem reveals Huang Zi's inner thoughts and emotions, lamenting the transience of life¹¹⁹.

Analysis of the Work's Structure

Flowers, but Not Flowers has a total of 10 bars. The structure of the work is simple and transparent, divided into four phrases. The whole is maintained at an Andante tempo, and the harmonic texture is relatively

¹¹⁸ Koussevitzky N., op. cit., p. 76.

¹¹⁹ Chen Yitong 陈奕彤, Characteristics of Huang Zi's Art Song Creation and Their Singing Style - Taking "Flowers, but Not Flowers" and "Three Wishes of a Rose" as Examples [黄自艺术歌曲创作特征及演唱风格研究 —— 以《花非花》《玫瑰三愿》为例], in Contemporary Music [当代音乐], 2024 (05), pp. 126-128.

simple. The progression of the melody throughout the work consists mainly of cascading intervals or small interval leaps. The structure of the work is as follows:

Single-Movement Song					
	Prelude	Beginning	Development	Turning Point	Conclusion
Bars	1—2	3—4	5—6	7—8	9—10
Tempo	At a walking pace				
Tonality	A b E in Gong mode				

Analysis of the Performance of the Work

The first two bars of the prelude build an image of approaching mist, and then from the third bar, the thematic phrase is introduced. In bars 3-4, the text “花非花, 雾非雾” (“Flowers are not flowers, mist is not mist”) is sung slowly and precisely, with good breath and rhythm control, making the tone soft and elegant. The “development” section (bars 5-6) with the words “夜半来, 天明去” (“Come at midnight, leave at dawn”) continues the musical mood and misty landscape of the previous “beginning” section, moving from crescendo to decrescendo to bring out tension in the sound. The fifth bar should have a darker tone, and the sixth (“leave at dawn”) should be brighter than the first half of the phrase. The contrast in tone should express a strong sense of sadness and create a feeling of gloom and lack of transparency (fig. 40).

The musical score is for a single-movement song in 2/4 time, key of A-flat major (three flats). The tempo is marked 'Andante' and the dynamics are 'p dolce'. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics '花非花, 雾非雾' are written under the melody in bars 3 and 4. The score shows the first six bars of the piece, with the piano accompaniment providing a harmonic foundation for the vocal melody.



Fig. 40 Flowers, but not flowers¹²⁰

The “turning point” section (bars 7-8) contrasts with the previous two lines and presents a slight turn, pushing the work towards a climax. In this way, the musical concept of the work undergoes a qualitative sublimation, and the mood reaches its peak. During singing, the voice should be directed forward, and the tone should be brighter than in the previous two phrases. Bars 9-10 are the “conclusion” of the work, where all phrases come together, and the whole becomes a unity. The text here gives an illusory sense of a scene that never happened – everything drifts away like smoke, leaving only disappointment, which fully expresses the composer’s inner feelings, who tries to grasp it all but cannot. During the performance of the work, attention should be paid to the characters “似” (sì, meaning “like”) and “去” (qù, meaning “leave”), which should be sung in the same way as ancient poets intoned their verses. Additionally, the character “朝” (zhāo, meaning “morning”) in bar 10 must be slowed down. It is important to maintain good breath support and the appropriate vocal position during singing, so that the voice does not sound weak due to the slowing down (fig. 41).



¹²⁰ Liao Changyong 廖昌永, *Century of Chinese Art Songs, Volume 2* [中国艺术歌曲百年曲集第二卷], Shanghai Music Publishing House, 2020 (11), p. 36.

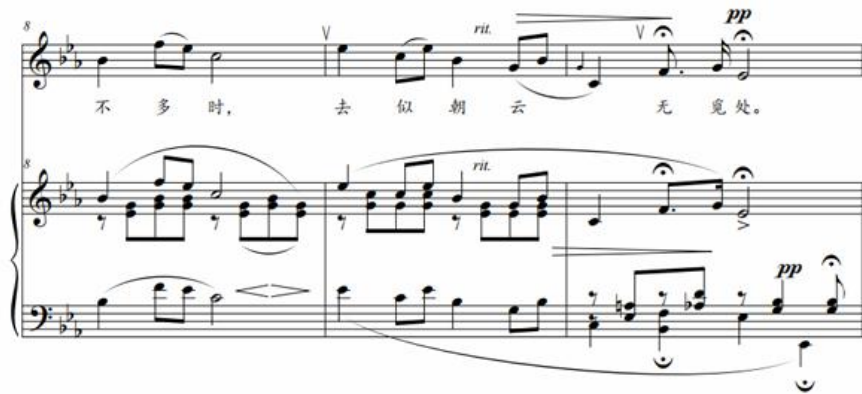


Fig. 41 Flowers, but not flowers¹²¹

4.3.2 San Yuan of Rose (Three Wishes of a Rose)

Genesis of the Song

The work *Three Wishes of a Rose* was composed by Huang Zi (黄自) in 1932 based on a poem by Long Qi (龙七)¹²². In 1928, Long Qi taught at the Shanghai Conservatory of Music. After signing the Songhu Armistice with Japan following the Shanghai Incident, he saw the roses on campus wither, which inspired him to write *Three Wishes of a Rose*. The text anthropomorphizes the rose, comparing it to a vulnerable woman. The words of the song present the rose as a delicate yet strong being that longs for empathy and seeks beauty. The author uses the image of the rose here to actually express love and affection for his motherland¹²³.

Analysis of the Work's Structure

The song *Three Wishes of a Rose* is a miniature but has a rather sophisticated structure. This is a representative work by Huang Zi, in which he used Western compositional techniques and combined them with features of Chinese folk music. It is a two-part song, with an overall tonality structure of E—#C—E, and a dynamic structure of

¹²¹ Ibidem.

¹²² Long Qi 龙七, originally named Long Muxun 龙沐勋 (1902-1966). His social name was Yu Sheng 榆生, and his artistic pseudonym was Ren Han 忍寒. He was from Wanzai County, Jiangxi Province. He was a famous Chinese lexicography master and a professor at the Shanghai Conservatory of Music. His main works include: *Etymological Quarterly* (《词学季刊》), *The Dragon's Roar Chamber of Wind and Rain* (《风雨龙吟室词》), *Selected Ci Texts of Famous Writers from the Last Three Hundred Years* (《近三百年名家词选》), *Selected Ci Texts of Famous Writers from the Tang and Song Dynasties* (《唐宋名家词选》).

¹²³ Hu Ying 胡影, *Musical Characteristic and Singing Analysis of Three Wishes of a Rose* [《玫瑰三愿》的音乐特征与演唱分析], in *Art Research* [艺术研究], 2020 (03), pp. 139-141.

p—mp—mf—p—f—p. The song has a total of 29 bars and 6 lines of text, including a prelude, part A, and part B. The structural schema of the work is as follows:

Two-Part Song						
Prelude	A		B			
	a1	a2	b1	b2	b3	b4
1—4	5—8	9—12	13—16	17—20	21—25	26—29
6/8/, 9/8	6/8/	6/8/, 9/8	6/8/	6/8/	6/8/, 9/8	6/8/
E—E—c#—c#—E—E						

Analysis of the Performance of the Work

The prelude (bars 1-4, fig. 42) is a “solo” section for piano and violin, with an overall Andante tempo, averaging 90 beats per minute. The use of the thematic melody sets an emotional tone for the upcoming singing.

Fig. 42 Three Wishes of the Rose¹²⁴

Part A (bars 5-12, fig. 43) is a narrative fragment, maintained in E major. It consists of two phrases, a1 and a2. A two-step sequence method was used here to characterize the whole with emotional changes and progression. In the text of phrase a1: “玫瑰花，玫瑰花，烂开在碧栏杆下” (Rose flowers, rose flowers, bloom under the jasper railing), the word “玫瑰花” (rose flower) appears twice, yet the breath usage differs in both

¹²⁴ Wang Li 汪莉, Classic Chinese Art Songs [中国经典艺术歌曲], People's Music Publishing House, 2016 (04), p. 72.

instances. The first “rose” should be sung as if speaking. At this moment, one should control the amount of breath and use head resonance so that the audience can hear the voice more clearly. When singing the second “rose”, one should take in a bit more air to better connect this word with what follows. For the word “烂开” (bloom), one should make even more use of head resonance and produce a sound with continuous breath. The voice should go up, and the breath down, while the mouth should be naturally wide open. The text of phrase a2 is the same as that of phrase a1, but the mood of the song should contrast with the previous five bars, especially bar 11. Here, attention should be paid not only to rhythm changes but also to mood changes. When reaching the character “开” (open), one should open the vocal channel, slow down the tempo, and make a transition from strong to soft, in accordance with the notation in the score. In bar 12, the “a tempo” notation restores the original tempo, which concludes part A.



Fig. 43 Three Wishes of the Rose¹²⁵

In phrase b1 (bars 13-16) of part B (fig. 44), the rose’s first wish is presented. The singer’s mood at this moment should change somewhat to

¹²⁵ Ibidem.

express a passionate longing coming straight from the heart. The first wish should be sung calmly, with a soft voice. The tension of the sounds between the characters “那” (nà, meaning “that”) and “妒” (dù, meaning “envy”) in the sentence “我愿那妒我的无情风雨莫吹打” (“I wish that the relentless wind and rain that envy me would not batter me”) have a six-step interval, so special attention should be paid to the appropriate musical treatment of this fragment. The character “妒” (pronounced dù) has the vowel “u” in its pronunciation, which requires the mouth to be slightly open when singing, with a pronunciation somewhat close to “o” , so that the whole sounds a bit better without introducing too many changes.

Phrase b2 (bars 17-20) presents the rose’ s second wish (“我愿那爱我的游客莫攀摘” “I wish that the visitors who love me would not climb and pluck me”) and relies on the p dynamic marking in bar 17. The singing mood at this moment should be gentler, but only in comparison to the first line, where the voice is weakened. It should be remembered to maintain the mood and not intensify it, as that would ruin the mood of the third line. This fragment should be sung with a softer voice but a more intense tone. Attention should also be paid to the word “爱” (ài, meaning “love”) in bar 18, which should be sung with the upper jaw slightly raised, so that it is not sung too strongly but in a more delicate manner.

Phrase b3 (bars 21-24) is the rose’ s third wish: “我愿那红颜常好不凋谢” (“I wish that this beautiful countenance would always be good and never wither”). This is the strongest of the three longings, which should be immediately reflected in the performance mood. The f dynamic marking in bar 21 suggests that the phrase should be sung with stronger emotions and breath. The character “红” (the first character of 红颜, literally “red face”, metaphorically “beautiful countenance”) in bar 22 is also the highest note of the song – E in the two-lined octave. The two characters “红颜” must therefore be treated as a key part of the entire song. When singing this fragment, one should lean back and sustain the sound, not letting it drop. For this reason, both characters should be supported by an appropriate amount of breath, and the singing should be

full of emotion. Bar 25 is in 9/8 time and is a continuation of the previous line (“不凋谢” fades away), but the character “谢” (xiè, meaning “wither”) cannot be sung as “xiè” here, but as “xià” . The singer should try to lengthen the time of singing this character here, so that the emotional mood of the earlier part slows down, leaving some room for reflection. After a short pause, one should take a breath and sing the line “好教我留住芳华” (teach me how to keep my youth) in a soothing manner. Here, one should sing with a soft voice, and in bars 26-29, return to the original tempo. The fragment “留住芳华” (keep youth) should be performed lightly and lowly to properly express the emotions presented in the text.

The musical score is presented in three systems. The first system consists of two staves with the tempo marking *poco agitato* and the lyrics "我愿那妒我的". The second system consists of three staves with the tempo marking *con tenerezza* and the lyrics "无情风雨莫吹打! 我愿那爱我的多情游客莫". The third system consists of three staves with the tempo marking *colla voce* and the lyrics "攀摘! 我愿那红颜常好不凋". The score includes various musical notations such as notes, rests, and dynamic markings.



Fig. 44 Three Wishes of the Rose¹²⁶

4.3.3 Si Xiang (Nostalgia)

Genesis of the Song

The song Nostalgia was written in 1932 by Huang Zi (黄自) to a poem by Wei Hanzhang (韦瀚章)¹²⁷. The song's text is divided into two parts – the first builds the scenery, and the second expresses emotions. The title characters 思乡 (Nostalgia) do not appear in the poem's text, but all the evoked scenery and objects refer precisely to “longing for home”, which the author wants to express. The willow and cuckoo (柳丝, 杜鹃) appearing in the text were symbols of longing for a loved one in ancient times, and the falling flowers and delicate waves (落花, 微波) are meant to evoke a gloomy mood¹²⁸. The description of the scenery and the “camouflaged” emotional expression give the song a unique mood and charm, and also fully show the author's longing for home. Huang Zi's combination of compositional techniques he learned during his studies in the West makes the feeling of longing for country and hometown contained in the song becomes very intense, making it a textbook example of an art song.

Analysis of the Work's Structure

¹²⁶ Wang Li 汪莉, op. cit., pp. 72-73.

¹²⁷ Wei Hanzhang 韦瀚章 (1905-1993) was a famous Chinese lyricist from the first generation of contemporary songwriters. During his lifetime, he wrote over 500 texts. His representative works include: Fluttering Flag (《旗正飘飘》), Nostalgia (《思乡》), Spring Longing (《春思曲》), and How Deep is Spring (《春深几许》).

¹²⁸ Zhang Wenhua 张文华, Interpretation of the Homesickness Mood in Chinese Art Songs [中国艺术歌曲的思乡情结解读], in Music Creation [音乐创作], 2017 (04), pp. 119-120.

Nostalgia is a two-part song set in E ♭ major. Bars 1-4 are the work's prelude, and the sung part begins in bar 4. Part A ranges from bar 4 to 12, the interlude from 13 to 16, and part B from 17 to 25. In bar 22, the tonality changes from B ♭ major to E ♭ major, followed by a one-bar coda. The structure of the work is relatively free, and the overall tonal scheme moves from E ♭ major to g minor, eventually returning to E ♭ major. The prelude and coda play a role in balancing the entire structure. The structure of the work is presented below:

Set Two-Part Song								
period	Prelude	A		Interlude	B			Coda
Phrases		a	b		c	Link	d	
Bars	1—4	4—8	8—12	13—16	17—21	22	23—25	26—27
Tonality	E ♭			g	B ♭ —E ♭			

Analysis of the Performance of the Work

Since the basic theme of the work is deep homesickness, not a passionate and vivid feeling, a strong tone is not needed here. The emotions of the song should be delicate and melancholic, so using a calm tone would be more appropriate, considering the overall theme of the work. To achieve a subtle and melancholic tone during singing, it is better to control the breath and use resonance appropriately so that the voice has support and can flow slowly. One should sing with feeling, and the voice should be supported by the breath. During singing, it is essential to make full use of the breath flow so that the voice can express emotional rises and falls and thereby show changes in the song's mood.

In the prelude (bars 1-4, fig. 45), the composer arranges the right-hand part using spread chords and the left-hand part using arpeggios. This kind of continuous arrangement enhances the function of harmony and also reflects the melodic direction of the vocal part, preparing the ground for the entry of the voice.



Fig. 45 Nostalgia¹²⁹

Phrase a of part A (bars 4-12, fig. 46) starts on a weak beat of an incomplete bar and uses a regular rhythmic pattern, which develops upward three times, with many crescendos and decrescendos, creating a dynamic image of swaying willow branches. When describing the inner feeling of loss evoked by the presented image, the tone of the voice should become more despondent and gloomy. The two lines in phrase b also start with an upward progression, reminding the listener of the spring breeze, willows, and birds singing on the branches. The turn “一声声” (sound after sound) from the last sentence “一声声道，不如归去” (sound after sound says, it’s better to go home) should be sung in a soft tone, reminiscent of speech, and the word “道” (say) should be short to create the impression that there is more to be said, that it is not yet the end. In the character “如” of the expression “不如归去” (it’s better to go home), there is a prolonged “tenuto” sound, so it must be somewhat emphasized. When singing “归去” (go home), one should slightly lower the mood while maintaining a steady vocal position. This phrase contains decrescendo and tenuto to evoke an internal emotional turn. This compositional technique of connecting scenes paves the way for the direct expression of part B, making the emotional transition more natural.

¹²⁹ Liao Changyong 廖昌永, op. cit., p. 13.



Fig. 46 Nostalgia¹³⁰

In the interlude, Huang Zi cleverly used the piano to imitate the cuckoo's cry. This is a vivid response and supplement to the conclusion of the first part, as well as a preparation for the textural changes in the accompaniment of the second part. After a short interlude, the work transitions to part B.

Phrase c (bars 17-21) of part B (bars 13-25, fig. 47) uses sequencing technique for melodic development to contrast moods and serve as a driving force for the melody. At the macro level, the tone and intensity differ from the more despondent expression in part A. In the phrase “惹起了万种闲情，满怀别绪” (aroused a thousand kinds of idle feelings, full of parting thoughts), chords and upward sequencing technique are used. At the same time, the marking *con anima cresc.* suggests that the singing must be supported by a steady breath flow. The tone is brighter than in the previous part, and the loudness is gradually increased, so that the voice is truly carried by emotions. The marking *poco a poco* in bar 17

¹³⁰ Ibidem.

signals further emotional development, in preparation for the climax of the work. In bars 19-21, the line “随渺渺微波是否向南流” (does it flow south along with the distant waves) is a question. To express the emotions appropriately, the timbre should be soft, and the loudness should be quickly reduced, so that the greatest tenderness can be effectively brought out.

In the last phrase d (bars 23-25) with the text “我愿与他同去” (I would like to go with him), to show sincere homesickness, the tone and timbre should be decisive. At the same time, the loudness must change from crescendo to decrescendo in accordance with the notations in the score, which requires increased breath control.

The image displays a musical score for a vocal and piano piece, consisting of three systems of music. The key signature is B-flat major (two flats), and the time signature is 4/4.

System 1 (Bars 13-17):

- Bar 13:** Vocal line starts with a whole rest. Piano accompaniment begins with a melody in the right hand and a bass line in the left hand.
- Bar 14:** Vocal line continues with a whole rest. Piano accompaniment continues.
- Bar 15:** Vocal line continues with a whole rest. Piano accompaniment continues.
- Bar 16:** Vocal line continues with a whole rest. Piano accompaniment continues.
- Bar 17:** Vocal line continues with a whole rest. Piano accompaniment continues.

System 2 (Bars 17-20):

- Bar 17:** Vocal line starts with a whole rest. Piano accompaniment begins with a melody in the right hand and a bass line in the left hand.
- Bar 18:** Vocal line continues with a whole rest. Piano accompaniment continues.
- Bar 19:** Vocal line continues with a whole rest. Piano accompaniment continues.
- Bar 20:** Vocal line continues with a whole rest. Piano accompaniment continues.

System 3 (Bars 20-23):

- Bar 20:** Vocal line starts with a whole rest. Piano accompaniment begins with a melody in the right hand and a bass line in the left hand.
- Bar 21:** Vocal line continues with a whole rest. Piano accompaniment continues.
- Bar 22:** Vocal line continues with a whole rest. Piano accompaniment continues.
- Bar 23:** Vocal line continues with a whole rest. Piano accompaniment continues.

Lyrics and Performance Instructions:

- Bar 13:** 惹起了 (con anima cresc.)
- Bar 14:** 万种闲情, (poco a poco)
- Bar 15:** 满怀别绪。 (f ten. a piacere)
- Bar 16:** 问落花: “随 (f)
- Bar 17:** 渺渺微波是否向 (il basso marcato)
- Bar 18:** 南流?” (cresc. molto)
- Bar 19:** 我愿与 (p)
- Bar 20:** 他同去 (pp)
- Bar 21:** (p)
- Bar 22:** (p)
- Bar 23:** (p)



Fig. 47 Nostalgia¹³¹

4.3.4 Chun Si Qu (Spring Longing)

Genesis of the Song

Spring Longing and Nostalgia are sister lyrical solo works, created one month apart in 1932, with texts written by Wei Hanzhang (韦瀚章). The text of Spring Longing uses the method of expressing emotions through scenery and objects, presenting a vivid image of a misty and rainy spring, with singing orioles and dancing butterflies, highlighting the main character's sense of loneliness. Huang Zi used the poem as the text for his song, transformed it into a musical form, and applied appropriate changes in harmony and piano texture to make the text and music consistent with the overall artistic concept. The song illustrates a woman's inner thoughts and emotional changes, which are both joyful due to the arrival of spring and express the loneliness of the heroine, who is alone, has nowhere to go, and longs for her beloved to return to her¹³².

Analysis of the Work's Structure

Spring Longing is an expanded three-part song. The entire work is maintained in a major tonality, yet transpositions are used in the middle part of the work between major and minor tonalities and short shifts of the tonal center. One bar of the prelude is in d minor, and starting from the second bar, part A (bars 2-11) transitions from d minor to f minor. The two phrases of part B (bars 11-17) undergo multiple modulations,

¹³¹ Liao Changyong 廖昌永, op. cit., pp. 13-14.

¹³² Yang Qing 杨庆, Singing Analysis of Huang Zi's Art Song "Spring Longing" [黄自艺术歌曲《春思曲》的演唱分析], [graduation thesis] Jishou University, 2018.

starting from F major to f minor. Phrase c changes from E major to c # minor, and part C (bars 18-23) and the coda are in F major. The structure of the work is as follows:

Expanded Three-Part Song								
period	Prelude	A		B		C		Coda
Phrase		a	a1	b	c	d	e	
Bars	1	2-5	6-11	11-14	15-17	18-19	20-23	24-25
Tonality	d	d	f	F-f	E-#c	F		

Analysis of the Performance of the Work

The song Spring Longing is in 12/8 time. The creator used an Adagietto tempo at the very beginning to convey the lonely mood of the girl in the boudoir in the night rain. The “raindrop” pattern runs through the first 10 bars of the accompaniment and should be sung in a very continuous manner, with great care for the integrity of the phrases. During singing, attention should be paid to the rhythmic characteristics and adjust the performance style and mood changes accordingly.

The text of phrase a of part A (bars 2-11, fig. 48) reads: “潇潇夜雨滴阶前，寒衾孤枕未成眠” (Night rain falls on the steps, the cold quilt and lonely pillow do not invite sleep). The melodic line of this fragment ranges from high to low notes. The first note “潇” (xiāo) is F in the two-lined octave. The initial tone should be soft, and the end of the character’ s pronunciation should sound like “ao” . Assuming full opening of the pharyngeal-laryngeal cavity, care should be taken that the sound is not too bright, so one should sing here with a somewhat darker timbre. The character “孤” (lonely) in the third bar spans an octave from F in the one-lined octave to F in the two-lined octave. At this moment, the octave transition should not be sung abruptly, but soothingly and fluidly, using breath.

Phrase a1 (bars 6-7) with the text “今朝揽镜，应是梨涡浅” (Looking in the mirror today, it should be shallow dimples) should see the dimples from a smile) is a variation of phrase a, in which the rhythm

and tempo are the same, but the mood is somewhat intensified. The word “今” (today, pronounced jīn) also starts on F in the two-lined octave, but the main vowel in its pronunciation is “in”, pronounced with closed lips. When performing this word, the diaphragm should be maintained in a supporting and high position, and the throat must not be constricted. In the fragment “绿云慵掠，懒贴花钿” (freely let down her hair, lazily applied the flower hairpin) in bars 8-10, the tonality transitions to f minor, also changing the mood. In bar 10, on the word 花 (huā, the first part of huadian), there is a “rit” marking, so the vocalist should perform a slow cadence here, always maintaining breath support.

Allegretto 优美地

p *con tenerezza*

潇 潇 夜 雨 滴 阶 前。

p *sempre deli cato*

寒 衾 孤 枕 未 成 眠， 今 朝 揽 镜， 应 是

梨 涡 浅， 绿 云 慵 掠；



Fig. 48 Spring nostalgia¹³³

Starting from phrase b in part B (fig. 49), the “raindrop” pattern in the piano accompaniment becomes more flowing. The rhythm change in the accompaniment indicates that the inner emotions should also change. At this moment, the mood is reminiscent of the feeling when looking at a beautiful scene mixed with sadness and melancholy. This phrase has many melodic variations, so the vocalist must sing very accurately and must not deviate from the melody or the artistic concept of the work. When singing bars 11-14, one should follow the rhythm of the piano accompaniment to properly convey the impression of willow branches swaying in the wind. The posture here must be uniform, the breath stable, and the tone and pronunciation coordinated.

Phrase c (bars 15-17) with the text “更妒煞无知双燕” (even more envious of the ignorant pair of swallows) should be emphasized, especially the word “双” (pair). Here, one should fully mobilize emotions, focusing on the sad emotions associated with the separation of a pair. If one can build the appropriate mood, one can also use a lengthening of one or two beats here. The phrase “吱吱语过画栏前” (chirping past the

¹³³ Liao Changyong 廖昌永, op. cit., pp. 16-17.

painted railing) is in a descending scale. The sudden drop in mood emphasizes the emotional contradiction in the lyrical subject's heart. The last three characters “画栏前” (past the painted railing) should be slowed down. It is important to properly show the inner anxiety of the hero here.

11 *più mosso*
钿 小 楼 独 倚; 怕 睹 陌 头 杨

13
柳 分 色 上 帘 边。 更

15 *rit.*
妒 煞 无 知 双 燕, 吱 吱 语 过 画 栏

17
前,

Fig. 49 Spring nostalgia¹³⁴

¹³⁴ Liao Changyong 廖昌永, op. cit., pp. 17-18.

Part C (bars 18-23, fig. 50) reaches its climax on the character “郎” in phrase d “忆个郎远别已经年” (I remember the years that have passed since you left), which also features the highest note in the work (G in the two-lined octave). After finding a balance between strong and soft sounds, one should intensify the sound by increasing breath intensity and express the hero’s longing for his beloved and the slight sadness in his heart, trying not to make the sound too loud or too heavy. In the text of phrase e: “恨之恨，不化成杜宇唤他快整归鞭” (I hate that I can’t turn into a cuckoo and call him to hurry home), the words “唤” (call) and “归” (return) should be emphasized. These are two verbs that should be sung with more emphasis. The last character “鞭” (biān) has a total of nine beats, so it is good to slow it down and thereby complete the mood.

The musical score for Part C (bars 18-23) is presented in three systems. The first system shows the vocal line and piano accompaniment for the first two bars. The vocal line starts with the lyrics "忆 个 郎" (Yì gè láng) and features a melodic line with a triplet of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines. The second system covers bars 19 and 20. The vocal line continues with "远 别 已 经 年, 恨 只 恨, 不 化 成" (Yuǎn bié yǐ jīng nián, hèn zhǐ hèn, bù huà chéng). The piano accompaniment includes a section marked "colla voce" (colla voce). The third system covers bars 21 and 22. The vocal line continues with "杜 宇 唤 他 快 整 归" (Dù yǔ huàn tā kuài zhěng guī). The piano accompaniment includes a section marked "colla voce" (colla voce). The score is in 12/8 time and features a vocal line and a piano accompaniment. The vocal line includes lyrics in Chinese characters. The piano accompaniment includes dynamic markings like "mf" and "colla voce".



Fig. 50 Spring nostalgia¹³⁵

4.4 Analysis of Representative Art Songs by Zhao Jiping

4.4.1 "Quiet Night Thoughts"

Genesis of the Song

The poem "Quiet Night Thoughts" was written by Li Bai, a renowned poet of the Tang Dynasty in China. In this poem, the poet uses the image of a protagonist recalling his hometown while marveling at the moon in the sky, a theme very commonly employed in classical Chinese poetry. With just 20 characters ("Before my window shines the moonlight, / I wonder if it's frost upon the ground. / I raise my head to gaze at the bright moon, / And lower it to think of my hometown" – The moon shines before my window, and I wonder if it is frost on the ground. I raise my head to look at the bright moon, and lower my head to think of my hometown), the poet reveals his inner thoughts and vividly depicts the scene of homesickness on a moonlit night. Later, the famous Chinese composer Zhao Jiping ingeniously combined a melody characteristic of traditional Chinese musical culture with Western compositional techniques to create this unique Chinese poetic art song. It is one of the vocal works from the suite of Tang Dynasty poetic songs composed by Zhao Jiping and published in 2011 in the book *Eight Songs of Tang Poetry*. It is also a classic art song by Zhao Jiping¹³⁶.

Structural Analysis

¹³⁵ Liao Changyong 廖昌永, op. cit., pp. 18-19.

¹³⁶ Sang Yuyi 桑羽艺, *Artistic Characteristics and Singing Analysis of the Ancient Chinese Art Song "Quiet Night Thoughts"* [中国古诗词艺术歌曲《静夜思》的艺术特征及演唱分析], in *Voice of the Yellow River* [黄河之声], 2024 (09), pp. 150-153.

"Quiet Night Thoughts" is in a three-part form with reprise, consisting of the main part, the middle part, and the reprise. The time signature of the work is 4/4, the tempo is moderate, and the main tonality is d Shang Yanyue (d mode in Yan music). The structural schematic is as follows:

Three-Part Song with Reprise									
Prelude 1—4	A 5—16			B 17—25		Interlude 26-27	C 28—36		Coda 37—40
	a	a1	Supplement	b	b1		a	a1	
4	4	4	4	4	5	2	4	5	4
d Yanyue				d minor			D Yanyue		d minor

Performance Analysis

The prelude lasts for 4 bars (fig. 51), and the accompaniment mainly consists of fast, arpeggiated chords. The music starts with a tonic chord, entering with a soft dynamic, and the musical mood becomes highly emotional. The accented beat of bar 2 starts with a medium-soft dynamic and then the accented beat gradually slows down. Bar 3 returns to the original tempo, and the dynamics return to soft. In bar 4, the accompaniment returns to the Yu (羽音) texture. This accompaniment texture provides a good preparation for the entry of the voice.



Fig. 51 Silent thoughts at night¹³⁷

¹³⁷ Wang Li 汪莉, op. cit., p. 216.

This is the piano accompaniment in bars 5-12, with arpeggiated chords emphasizing the recitative-style singing of the melodic part. The technique used here assumes that each character corresponds to one note. The melody is simple and smooth, expressed in a gentle tone. The vocal performance in bars 5-6 should be lyrical, beautiful, even, and slow to show that the author is overwhelmed by boundless longing for his hometown. In bars 7-8, when singing the fragment “疑是地上霜” (I wonder if it’s frost upon the ground), the vocalist should use emotions to project the sound, with the volume of the word “是” (is) being slightly stronger. There must be a slight pause, even a momentary breath hold, between the words “是” (is) and “地” (ground) to achieve the effect of a seemingly broken yet actually continuous sound. This technique helps to realistically depict Li Bai’s emotional shift when he saw the cold moonlight and his immediate homesickness upon seeing the moonlight. At this moment, the mood changes, and the accompanying aura lasts for a long time.

In the fragment “举头望明月” (I raise my head to gaze at the bright moon) in bars 9-10, the word “月” (moon, pronounced yuè) can be pronounced differently in different musical contexts. The last vowel diphthong in the pronunciation of this character should be sung using the compound vowel “ei”, and the breath should be sent upward continuously and evenly so that the sound maintains tonal unity and clarity.

In bars 11-12, in the fragment “低头思故乡” (I lower my head to think of my hometown), disconnected notes can be used between the words “低” (lower) and “头” (head) to more accurately express the author’s melancholic and gloomy thoughts. Using the technique of disconnected notes can better decorate the music, improve singing expression, and enhance the beauty of the overall artistic concept. The method of singing disconnected notes is basically the same as staccato singing, as it creates the effect of combining a light upward push of the diaphragm and agile vocalization through accents. Here, the vocalist should feel the striking air, maintain a moderately open mouth, and produce a sound that is continuous, yet elastic and of high quality.

The character “噢” (oh, pronounced ō) can also be pronounced differently in different musical contexts. The accompaniment is played with spread chords, which aim to enhance the vocalist’s singing and create a contrast with the pause on the last two beats of bar 14. The character “噢” (oh) in bars 10-11 and “乡” (hometown) in bar 13 are sung legato. Articulation during performance should be done with feeling, the sound of the words should be full and soft, and the melody rhythm should be flowing and coherent.



Fig. 52 Silent thoughts at night¹³⁸

It ends in the Yu mode (羽音). This fragment was originally written for a chorus (4 voices), but in the doctoral recording, the author of this work only sang the melodic part in the context of a solo work. The melody reaches its climax, and the accompaniment uses chords and

¹³⁸ Ibidem.

tremolo to bring out the atmosphere of the poem and push the melody to its highest point. The text repeats the words of part A. The singing should be full of emotions that strongly express longing for one's hometown. During singing, the oral cavity should be fully open, and the breath should be strongly supported.

(男声合唱)

床 前 / 明 月 光， 疑 似 地 上 霜。

举 头 望 明 月， 低 头 思 故 乡。

床 前 明 月

Fig. 53 Silent thoughts at night¹³⁹

¹³⁹ Wang Li 汪莉, op. cit., pp. 216-217.

This is a variation of part A. The scene represents a return to reality, creating a long, calm, and soothing mood. After seeing the moon and a moment of reminiscing about his hometown, the poet begins to reflect on himself, which further builds a gloomy mood of loneliness and depression. During singing, breath control should be enhanced. The singing volume should be relatively small, but the voice must not be weak. The coda accompaniment (bars 37-40) uses ascending arpeggios, and the decrescendo gives the listeners a sense of suspended sound. In the melodic part, the word “乡” (hometown) is elongated and slowly fades away at the end.

光， 疑 似 地 上 霜。 举 头 望 明
月， 低 头 思 故 乡。
思
故 乡

Fig. 54 Silent thoughts at night¹⁴⁰

¹⁴⁰ Wang Li 汪莉, op. cit., s. 217-218.

4.4.2 "Guan Ju"

Genesis of the Song

"Guan Ju" is an art song by Zhao Jiping, adopting a rather unique style. The text of the song comes from a poem of the same title that opens the Classic of Poetry (《诗经》), a collection of poems from various places, written from the early Western Zhou Dynasty to the mid-Spring and Autumn Period. "Guan Ju" is the most famous among all 300 poems collected in this work. The content of the poem is very simple, describing a man's love for a woman and the anxiety and sadness due to the inability to win her. The melody is gentle and melodious, with rises and falls and passionate feelings, somewhat reminiscent of a sung complaint. The song reflects Zhao Jiping's characteristic style, combining classics and modernity, passion and elegance. His technique of using traditional Chinese modes combined with the beauty of the poems has high artistic value¹⁴¹.

Structural Analysis

The work is written in the heptatonic D Yu mode of the Chinese pentatonic scale, with the tempo marking grave. Its style is free and soothing. In terms of structure, it is a regular three-part song in F major, with the structure A+B+A. The first part is the thematic section, the middle part is the climax of the work, and the third part is a full reprise. The structure of the work is presented below:

Three-Part Song with Reprise												
Prelu de	A		Interlu de	B					Interlu de	A		Coda
1-9	10-17		18-19	20-40					41-46	47-54		55-58
	a	a 1		b	b 1	c	c 1	c 2		a	a 1	
9	4	4	2	4	5	4	4	4	6	4	4	4
D Yu Mode												

¹⁴¹ Xie Wenli 谢文丽, Research on Phonological Features and Methods of Shaping Artistic Conceptions in the Ancient Art Song "Guan Ju" [古诗词艺术歌曲《关雎》的音韵特色及意境塑造探微], in Voice of the Yellow River [黄河之声], 2024 (01), pp. 124-127.

Performance Analysis

Prelude: It consists of nine bars (fig. 55). Two four-bar phrases resemble a dialogue between high and low tones, as if expressing anxiety in the heart. In the last bar, high-octave vibrato is used to convey emotional fluctuations, giving the entire work an emotional tone of a worried woman, and also paving the way for the entry of the voice in part A.

♩ = 56
古风 深情地

赵季平曲
刘聪伴奏

5

♩ = 60

mf

9

*

Fig. 55 Guan Ju¹⁴²

Part A consists of eight bars (fig. 56), has a fresh and dynamic tone and an undulating melodic direction. It is composed of two phrases, a and a1, with a square structure (4+4), presenting a complete and coherent development. Phrase a "关关雎鸠，在河之洲" (Two ospreys chirp, on the river islet) uses the Chinese technique of *bixing*, with a continuous octave progression. This phrase is flowing, calm, and moderate, with a distinct

¹⁴² Wang Li 汪莉, op. cit., s. 101.

rhythm that evokes a sense of storytelling in the listeners. The vocalist needs smooth breath; to tell the story like a narrator, without excessive intensity. Between the characters "窈窕" (graceful) and "淑女" (virtuous lady) in phrase a1, there are two octave pauses. During singing, a short break should be taken to breathe, but the pause time must be well controlled (not too long) to avoid ruining the narrative scene. On the word "好" (good) in bar 12, there is an octave leap, which can be thought of as a sudden impulse in the heart of the man who wants to pursue the beautiful girl. However, such a large leap should not be accentuated too intensely, as it would be too abrupt in the middle of the work. Therefore, it is also important to find appropriate breath support and a high articulation pivot to try to sing the part in a controlled manner.

Phrase a1 describes a beautiful image of a hardworking woman. The melody has leaps of four, six, and eight degrees, showing the man's excitement when he meets a woman he likes. During singing, special attention should be paid to the pronunciation of the characters "参差" (uneven) and try to pronounce full vowels to achieve a soft and rounded sound effect. It is worth noting that in bar 15, there is also a pause added between the words "窈窕" (graceful) and "淑女" (virtuous lady). This kind of clever use of adjectives describing a person in a short phrase with pauses adds charm to the music, emphasizes the vividness and beauty of the "lady" in the text, and further attracts the listeners' attention.

The image displays a musical score for a song. The first system consists of a vocal line and a piano accompaniment. The vocal line has lyrics: 关关雎鸠，在河之洲。窈窕淑女，君子好。 The piano accompaniment is marked with a piano (p) dynamic. The second system continues the melody and accompaniment. The third system shows a more complex arrangement with multiple staves, including a vocal line and piano accompaniment. The lyrics for this system are: 参差荇菜，左右流之。窈窕淑女，寤寐求。 The score is written in Western staff notation with lyrics in Chinese characters.



Fig. 56 Guan Ju (Collection of Songs of Zhao Jiping)¹⁴³

Part B has 20 bars. Phrase b of this part describes the inner monologue of a man, lonely with a heart full of worry and the pain of longing for his beloved: "求之不得，寤寐思服，悠哉悠哉，辗转反侧" (He cannot obtain what he desires, yearns for the beautiful lady day and night, is so worried that he tosses and turns at night). In this part, the vocalist must make the text concise and coherent. Especially in the fragment "求之不得，寤寐思服" (He cannot obtain what he desires, yearns for the beautiful lady day and night), one should not take a breath in the middle of the phrase. Here, the text can be given an exclamatory tone to express the man's helplessness and anxiety.

Phrase b1 is a variation of phrase b – the text is the same, but the vocal intensity increases. The word "侧" (side) at the end of the phrase lasts for eight beats. Therefore, the tone here should be appropriately intensified, the air should be exhaled slowly, the thoracic cavity should be open, the breathing should be diaphragmatic, and the vocal intensity should be gradually increased. (fig. 57).



¹⁴³ Wang Li 汪莉, op. cit., s. 101-102.

21 將寐思服。悠哉悠哉，輾轉反側。

24 求之不得，將寐思服。悠哉悠哉，輾轉反。

27 側。參差荇菜，左右采。

Fig. 57 Guan Ju¹⁴⁴

Phrases c and c1 (fig. 4.13.4) form the refrain of the work. The vocalist should increase the clarity of the tone at this moment, but must do so appropriately, avoiding excessive accentuation. This allows one to naturally show the beautiful scene of the man and woman in harmony. The character "參" (an element of the word "參差" – uneven) in the first part of phrase c is a double-sharp F in the octave, introduced by high notes. Here, high vocal demands are placed – there should be no glissando or appoggiatura here, as the voice should immediately hit its spot. During the singing of the character "參", the soft palate must be "open upwards", and the sound should be produced mainly through the tight throat wall. At this moment, the breath should be strong enough to

¹⁴⁴ Wang Li 汪莉, op. cit., s. 102.

quickly sing this word, but at the same time, some breath must be saved for the subsequent high notes. At the character "之", the technique of delicate singing and glissando should be used, and one should also prepare for the rest of the work. The same method also applies to the word "萼" (gather) in phrase c1. This is a part where the emotional expression should be somewhat intensified, as the dynamics are marked as "ff". By using the ascending and descending lines in the accompaniment and the flowing like water, one can fully express the emotions of the main character. The character "之" (her) in the fragment "窈窕淑女，钟鼓乐之" (The graceful and virtuous lady, the sounds of bells and drums delight her) of phrase c2 should be somewhat elongated to create a sense of calm and distance. When singing the elongated four beats, a process of gradual slowing down should be performed. The performance should reflect the man's strong feelings of longing for the woman and also bring the overall mood of the song to its climax.

The image displays a musical score for a song, consisting of two systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written in Chinese characters below the vocal line.

System 1 (Measures 30-33):

- Measure 30: Vocal line has a long note with a glissando line above it. The lyrics are "之。".
- Measure 31: Vocal line has a long note with a glissando line above it. The lyrics are "窈窕淑女，琴瑟友之。".
- Measure 32: Vocal line has a long note with a glissando line above it. The lyrics are "窈窕淑女，琴瑟友之。".
- Measure 33: Vocal line has a long note with a glissando line above it. The lyrics are "窈窕淑女，琴瑟友之。".

System 2 (Measures 34-37):

- Measure 34: Vocal line has a long note with a glissando line above it. The lyrics are "参差荇菜，左右萼之。".
- Measure 35: Vocal line has a long note with a glissando line above it. The lyrics are "参差荇菜，左右萼之。".
- Measure 36: Vocal line has a long note with a glissando line above it. The lyrics are "窈窕淑女，钟鼓乐之。".
- Measure 37: Vocal line has a long note with a glissando line above it. The lyrics are "窈窕淑女，钟鼓乐之。".

The piano accompaniment features flowing, ascending and descending lines, often marked with *mf* (mezzo-forte) and *f* (forte) dynamics.



Fig. 58 Guan Ju¹⁴⁵

The six-bar interlude after the end of part B is an emotional continuation of the climax, and also serves as a preparation for the reprise, acting as a bridge between the beginning and the end.

The repetition of part A (fig. 59) is like a recollection of a beautiful dream, so it should be sung in a classic and simple way. In contrast to the first section, where a free atmosphere and cadence are palpable, in this section more attention is paid to the softness of the tone and the coherence of the line. Attention should be paid to the octave leaps on the words "好" (good) and "寤寐" (full of grace) as well as the six-degree descent on the word "求" (strive for, seek). Additionally, it is also necessary to maintain the breath support point and a stable high position, while ensuring vowel purity and a stable opening of the sound passage. The vowel pronounced in the last "之" (read zhī) is "i". It combines with the fading lines of the piano accompaniment, bringing out the beauty of the mood of the classic poetic art song in a more elegant way.

¹⁴⁵ Wang Li 汪莉, op. cit., s. 102-103.



Fig. 59 Guan Ju¹⁴⁶

4.4.3 "Cnoty milczącej orchidei" (Ode to the Silent Orchid)

Genesis of the Song

The term 幽兰操 (Ode to the Silent Orchid) comes from the oldest preserved Chinese guqin score titled 《碣石调幽兰》 (Silent Orchid on the Stone Stele). Legend has it that the Silent Orchid on the Stone Stele was written for Confucius. Cai Yong (蔡邕), a famous official of the Eastern Han Dynasty, wrote in his Treatise on Guqin 《琴操》:

孔子周游列国, 皆不得重用, 归途中见兰花盛开于幽谷, 感慨兰花原是香花之冠, 为王者而香, 而如今却与野草杂处, 犹如贤德之人 with 鄙夫为伍。

¹⁴⁶ Wang Li 汪莉, op. cit., s. 104.

Confucius traveled through all the states but was never employed anywhere. On his way back, he saw orchids blooming in the valley and lamented that the orchid, which is the queen of fragrant flowers, grows among weeds, just like virtuous people mixed with vulgar people.

Thus, Confucius composed the work Ode to the Silent Orchid to express his feelings.

During the Tang Dynasty, the poet Han Yu (韩愈) wrote his version 《幽兰操》 (Ode to the Silent Orchid) in the ancient style, remembering the story of Confucius, who was not properly utilized by the world. When Han Yu wrote this work, he himself fell victim to a conspiracy due to his loyalty and was dismissed from his position by Emperor Xianzong of the Tang Dynasty. In his work, the poet complains that he was born in the wrong time and hoped for the appearance of a wise ruler. The currently performed work Ode to the Silent Orchid is a composition by Zhao Jiping (赵季平), based on Han Yu's poem, making the work more popular, and the text structure, melody, compositional technique, and mood are more in line with contemporary aesthetics¹⁴⁷.

Structural Analysis

Ode to the Silent Orchid is a three-part song with a reprise, consisting of parts A, B, and A1, with part B repeating. In terms of the main tonality, the work is maintained in the e Yu mode (e 羽调式), but part B transitions to the G Gong mode (G 宫调式), creating a distinct contrast in tonal color. Both the vocal melody part and the piano part have a strong character of classical Chinese music scholars. The tempo of the work is Andante, at 66 metronome units per minute. The main meter is 4/4, and in some bars it is temporarily changed to 6/4 for better expression of emotions. The melody is long and deep, the rhythm is soothing, and at a calm tempo, one can feel momentary flashes of energy. The structure of the work is as follows:

Three-Part Song

¹⁴⁷ Zhu Ying 朱莹, Poetry and Music in Combination with Ancient Rhymes and Contemporary Sounds - A Study on Zhao Jiping's Recomposition and Singing of Ancient Poetic Art Songs [诗乐相合古韵今声 —— 赵季平古诗词艺术歌曲的再创作演唱研究], in Musical Composition [音乐创作], 2020 (01), pp. 117-126.

period	Intr o	A	Interlu de	B	Interlu de	B	Interlu de	A1	Cod a
Bars of Secti on	1-8	9-1 8	19-22	22-3 6	37-44	45-5 9	60	61-6 9	70
Phras es		a, a1		b, b1, c		b, b1, c		a2, a3	
Bars of Phras es	8	5, 5	3	5, 5, 5	8	5, 5, 5	1	4, 5	1
Mode	E Yu heptatonic scale								

Performance Analysis

The eight-bar introduction (fig. 60) imitates the sound of plucked guqin strings in the accompaniment, and arpeggios emphasize the classic, soothing character of the work. The ties between whole notes make the melody long and pleasant, and the slow and free tempo gives the entire work an elegant tone.

幽兰操

据韩愈《幽兰操》改编
赵 季 平 曲
赵 麟、戴晓飞配伴奏

♩=66 古典曲风

mp

p

8vb - - -

8vb - - -



Fig. 60 The Virtues of the Silent Orchid¹⁴⁸

Part A describes an orchid growing in a quiet valley, emitting a delicate fragrance. Melodic rises and falls emphasize the loneliness and tenacious nature of the orchid, and also express the character of a talented person who remains optimistic despite lack of recognition. During singing, there is no need for too strong a flow of air. In the sentence "兰之猗猗" (beautiful orchid), a single breath is needed. The character "兰" (orchid) can be pronounced differently depending on the musical context. During singing, one should prepare the appropriate position in advance to avoid giving the listeners the impression of the sound climbing. One should control the breath and keep it at a stable level, not allowing it to rise as the pitch increases. The character "猗" (exclamation, read yī) also requires attention – it is a sound pronounced with closed teeth, so it should not be uttered too stiffly and harshly. Here, one should achieve the state of "open singing of sounds pronounced with closed teeth", keeping the voice in a high position. Air should be slowly sent forward, the abdomen should be slightly drawn in, and the intercostal muscles should expand. The fragment "扬扬其香，众香拱之" (delicately emits its fragrance, surpassing all other flowers) should be sung in groups of four characters. The four characters of the group should be concise and even, sung with a slight acceleration. The breath should flow quickly, so it is also necessary to ensure quick and accurate articulation, and also pay attention to the quick vowels of each character. Before the word "幽" (slight) in the phrase "幽幽其芳" (her fragrance spreads slightly), one should quickly take a breath. The two characters "幽幽" are sung with a soft dynamic to give the listeners the impression of unreality of the entire

¹⁴⁸ Wang Li 汪莉, op. cit., s. 178.

situation. However, the breath here cannot be too shallow, but must always maintain a deeper support point. The sound falling on the four beats of the word "芳" (fragrance) is elongated and does not transition to the pronounced vowel too early. During singing, the sound must be gradually weakened, and the breath should give the impression of being sent outward. The mood should be subtle and fading to reflect the freshness and ethereality of the orchid, whose fragrance is faintly perceptible. Phrase a1 should gradually increase the emotional level through a gradually rising sound to express the tenacity of the orchid. The character "不" (no) in the sentence "不采而佩, 于兰何伤?" (Even if you don't pick it to wear, what harm is there to the orchid?) is at the same pitch as the opening word "兰" (orchid), and also makes a large leap of four degrees, so it is necessary to maintain the appropriate vocal position here. The transitions between words in the sentence should be natural, the breath even, and the tone uniform.

9
兰之猗猗, 扬扬其香。众香拱之,

mp

12
幽幽其芳。不采而

mf



Fig. 61 The virtues of the silent orchid¹⁴⁹

Part B (fig. 62) contains a literary reference to the story of King Wen, who dreamed of a bear ("文王梦熊"), to emphasize that although the main character is not recognized, he will still wait for the one who will notice his talent. The sentence "文王梦熊，渭水泱泱" (King Wen dreamed of a bear and found his counselor by the Wei River) in phrase b is the first climax of the entire song. The range gradually increases, and the accompaniment adopts a triplet rhythm, leading the whole to the climax. During singing, the singer's excitement should increase. On the king's name "文" (Wen), the voice should not be lowered too much. Articulation should be relaxed, except for the initial vowel. Singing here cannot be done on the principle of shouting, and the voice must be well suspended at the appropriate level. In the subsequent fragment "渭水泱泱" (and found his counselor by the Wei River), one should convey a sense of unwavering determination and sing with a supported sound like in bel canto to express the weight of the verse. The eight characters in phrase b1: "采而佩之，奕奕清芳" (picked and worn, proudly releasing its fragrance) should be performed with a coherent and smooth breath. The characters "之" (read zhī) and "奕" (read yì) are pronounced with clenched teeth, but the voice here should not be too tense, and the resonance point should be small. The text of phrase c "雪霜茂茂，蕾蕾于冬" (Severe frost, then snow, in winter the orchid buds develop) means that only orchids can

¹⁴⁹ Wang Li 汪莉, op. cit., s. 179-181.

stand proudly in the cold winter months. During singing, one should emanate determination and self-assurance. In these few verses, there is a gradual emotional sublimation, so in phrase c, the emotional weight must be even stronger than in the previous section. In the verse "君子之守，子孙之昌" (Adhering to the principles of a virtuous man ensures prosperity for his descendants), the heart should be full of hope and emotion, heralding the return of all things to normalcy.

19 文 王

23 梦 熊， 渭 水 泱 泱。

27 采 而 佩 之， 奕 奕

31 清 芳。 雪 霜 茂 茂， 蕾 蕾 于 冬。 君 子 之 守，



Fig. 62 The virtues of the silent orchid¹⁵⁰

After the interlude, the repetition of part B (bars 45-59) follows. Here, emotions should be expressed most fully, with even greater excitement and determination. The noble virtues of the orchid are praised again, and admiration for Confucius is expressed. When singing, one must be fully immersed in the text, adjust one's breath and tone, get into the scene, and speak directly from the heart.

Part A1 (fig. 63) refers to A, condensing its melodic essence. The composer creates a conclusion using two phrases that start the same but end differently. To make the melodic line broad and open, the rhythm is also changed. The sentence "幽幽其芳" (her fragrance spreads slightly) in the last phrase covers three bars and means that if the author meets someone who can appreciate talent, he will do everything in his power to show his abilities, just like an orchid that spreads its fragrance. Compared to part A, the tempo is slowed down, the verses are elongated, and the emotions are more positive, showing the main character's optimistic approach to life. In terms of sound, a slightly softer approach can be used here.



¹⁵⁰ Ibidem.



Fig. 63 The virtues of the silent orchid¹⁵¹

Conclusion

In this dissertation, the author conducted a systematic comparative study of Chinese and Russian art songs, addressing issues such as the development of art songs, compositional features, themes, performance techniques, piano accompaniment, aesthetics, vocal performances, representative works, etc. Thanks to this, it has been clearly shown that Chinese and Russian art songs have many similarities and differences manifested in various aspects.

First of all, Chinese and Russian art songs have come a long way in their development, being influenced by and drawing inspiration from European musical culture in terms of themes, compositional techniques, and piano accompaniment. These songs, to varying degrees, borrowed

¹⁵¹ Wang Li 汪莉, op. cit., s. 184-185.

advanced Western compositional techniques and emphasized their own national features in terms of musical aesthetics and singing styles.

Second, the history of the development of Chinese and Russian art songs was not entirely the same. The development of Chinese art songs had a rather tortuous course, while the development of Russian art songs shows centralized features. In terms of creative materials, the authors of Chinese art songs more often selected and developed themes from classical poetry, while the authors of Russian songs usually used lyrical themes. In terms of compositional techniques, the authors of Chinese art songs paid more attention to the use of national modes, harmonies, and structures, as well as the development of national ideas, while Russian authors preferred to use folk songs and draw from folk music materials. In terms of piano accompaniment, Chinese songs tend towards the mood created by the accompaniment and the space for emotional expression, while Russian art songs have a tendency to shape a strong emotional atmosphere and dramatic conflict through the accompaniment. In terms of musical aesthetics, Chinese songs explore traditional Chinese artistic concepts and aesthetic connotations, while Russian songs attach more importance to the features of the times and national features, integrating realism and romanticism, and also presenting a great diversity of dramatic features. Finally, in terms of singing style, Chinese songs seek and explore characteristic national features, while Russian songs attach more importance to expressing lyrical features.

The comparison and study of Chinese and European vocal cultures is a very broad field. In this dissertation, the author has only scratched the surface, conducting a comparative study of the characteristic features of art songs by four Russian and Chinese composers in terms of musical styles, singing requirements, etc. The author has great hope that more and more experts and scholars will engage in research on this topic and provide more valuable opinions on the development of art songs in China.

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