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Theoretical justification of a creative art project
contains the results of own research.
Use of ideas, results and texts of other authors
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INTRODUCTION

The study of Chinese songs allows us to reveal new aspects of their emotional and figurative component and vocal technique, which, in turn, contributes to the deepening of knowledge about various forms of artistic expression. As Chen D. L. notes in the work «Chinese Folk Music and Its Modern Interpretations», the Chinese song is a synthesis of traditional poetry, music and performance practices [5].

Connection with scientific programs, topics, plans. The work was carried out at the Department of Choral Conducting and Academic Singing of the Kharkiv State Academy of Culture in accordance with the main scientific topic of the department.

The purpose of the study is to determine the vocal-stylistic features of the performance of Liu Wei's song «I Love You Bitterly» and analyze its figurative illusory nature in the context of Chinese art music.

The object of the study is the Chinese art song as a form of vocal art.

The subject of the study is the vocal-stylistic features of the performance of Liu Wei's song «I Love You Bitterly» and its figurative illusory nature.

The material for the study is:

- the musical text of Liu Wei's song «I Love You Bitterly»;
- audio recordings of the performance of the work by various vocalists and personal interpretation;
- critical works on the analysis of Chinese art music.

In particular, the analysis involved the works of Liu Wang «Modern Vocal Tradition of China» [18, pp. 34-58] and Sung Lin «Figurative Structure in Chinese Music» [26, pp. 12-45].

The methodological basis of the study is a comprehensive approach, which includes musicological analysis (to determine the melodic-rhythmic structure, harmony, and modal component of the song), a comparative method (to identify common and distinctive features between Chinese art songs and other vocal traditions), an interpretive approach (to analyze the figurative illusory nature of the

song, which conveys the richness of the emotional palette and the specificity of the composer's artistic intention), and culturological analysis (to consider the historical and cultural context of the song's creation).

Wang Li in his work «Harmony and Melody in Chinese Vocal Music» notes that each song is a reflection of a complex synthesis of the pentatonic basis and poetic content [30, p. 67].

Zhang Mei's work «Musical Interaction of East and West» emphasizes that such works are an example of the mutual influence of cultures [40, p. 89].

According to Sung Lin, each work of Chinese music is marked by deep symbolism [26, p. 36]. Feng Lei's work «Historical Development of Chinese Music» emphasizes the importance of combining traditional and modern elements in songs [9, p. 54].

The theoretical basis of the study is scientific works devoted to the analysis of Chinese art music, its vocal and stylistic aspects, in particular:

- works by Chen D. L. («Chinese Folk Music and Its Modern Interpretations» [5, p. 56]), which reveal the foundations of the Chinese musical tradition;
- the works of Sung Lin («Figurative Structure in Chinese Music» [26, p. 36]), which analyze the symbolism and poetics of musical works;
- the research of Wang Li («Harmony and Melody in Chinese Vocal Music» [30, p. 67]), which highlight the specifics of the melodic and harmonic structure of songs.

The work also uses theoretical approaches to the analysis of vocal art, set out in the work of Zhang Mei («Musical Interaction of the East and the West» [43, p. 89]), which help to compare Chinese music with other traditions.

The study of the vocal and stylistic features of Liu Wei's song «I Love You Bitterly» will allow us to reveal the specifics of the Chinese musical tradition and its modern interpretations. An analysis of its figurative illusory nature will contribute to a deeper understanding of the emotional content of the work, its symbolism, and its connection to the cultural environment of China.

Approbation of the study. The materials of the work were agreed with the department and published at the International Scientific and Practical Conference dedicated to the 95th anniversary of the Kharkiv State Academy of Culture «Culturology and Social Communications: Innovative Development Strategies» (November 21-22, 2024).

Practical significance. The results of the work can be used in musical, pedagogical and performing practice (in particular, in the training courses «History and Theory of Vocal Performance», «Fundamentals of Vocal Techniques», «Practical Course in Vocal and Stage Art» and in the special profile discipline of academic vocal performance «Academic Singing»), in lecture and educational work, and also serve as material for further research on this topic.

Publications. Based on the materials of the research, theses on the topic «Features of Chinese vocal technique» were published in the collection of materials of the International Scientific and Practical Conference dedicated to the 95th anniversary of the Kharkiv State Academy of Culture «Cultural Studies and Social Communications: Innovative Development Strategies» (November 21–22, 2024, pp. 242 – 244).

Structure of the work. The research work consists of an introduction, two chapters, four subsections, conclusions, a list of sources used (45 items). The total volume of the scientific work is 29 pages, of which 25 pages are the main text.

SECTION I.

PHILOSOPHICAL AND CULTURAL FOUNDATIONS OF CHINESE SONG CREATIVITY

1.1. The influence of traditional Chinese culture on musical language

The music of Chinese culture is a unique combination of aesthetic, philosophical and religious principles that have been formed over centuries and have influenced the musical language. Therefore, traditional Chinese music as part of the cultural heritage of the Celestial Empire occupies a unique place in world creativity, and its philosophical basis and musical language are closely related to spiritual traditions and worldview.

Traditional Chinese music is focused on harmony, unisonism and symbolism, which is clearly reflected in the philosophical doctrines of Confucianism, Taoism and partly Buddhism. In particular, the influence of such directions has formed the fundamental principles of Chinese music.

The basis for understanding musical creativity in the context of Confucianism is the doctrine of *luye* (correct music) and *yue* (primordial music). Confucius believed that music is a stabilizing factor in society, contributing to harmony and balance. Music should reflect moral principles, since the spiritual state of a person is directly related to the state of society [7].

Thus, music in Confucianism performed a political, ethical and educational role. The perception of musical means is carried out at the level of philosophical awareness, which allows creating song works with a certain spiritual and moral content.

Along with Confucianism, Taoism gives music a transcendental character. Taoist philosophy, which focuses on the harmony of man and nature, is reflected in the principle of *yu-wei* (non-action), which becomes the embodiment of musical harmony and simplicity [8].

One of the main features of the Chinese musical language is monophony. In ancient China, musical creativity was aimed at achieving a state of harmony, which was understood in the context of the philosophy of Tao and the natural order of the universe [7].

Monophony is one of the main features of the Chinese musical language, which was formed over thousands of years in the conditions of unique cultural,

philosophical and aesthetic traditions. It reflects the simplicity and conciseness of musical thinking, which is based on the unison presentation of the melody, without the harmonic accompaniment inherent in the Western musical tradition.

The concept of monophony in Chinese music is closely related to the philosophy of Taoism and Confucianism. The doctrine of the harmony of nature (Tao) and the balance between opposites (Yin and Yang) found their reflection in the musical structure. Melody is considered a self-sufficient form of expression that conveys mood and spirit [14].

Chinese music uses the pentatonic scale, which is the basis for building melodies. The pentatonic scale provides a smooth and natural sound that corresponds to the aesthetic canons of Chinese culture [24].

Monophonic melody is often performed with variable nuances depending on the performer. This creates the illusion of improvisation, although the form remains strictly regulated [27].

Traditional Chinese instruments, such as the guqin, erhu, xiao, allow you to convey emotional shades through nuances of articulation and timbre. These instruments are often used for solo performance, which illustrates the principle of monophony [33]. In vocal music, monophony also occupies a central place, especially in the genres of folk song and archaic ritual music. Melodies are usually transmitted by oral tradition, which ensures their permanence [11].

Thus, monophony in Chinese music is not only a technical feature, but also an expression of a deep philosophical and cultural tradition. It acts as a tool for conveying the harmony of nature and the human soul, which makes Chinese music unique in the context of world culture.

Given the order of education, music was perceived as a mediator between the human soul and nature. Confucius believed that real music should correspond to the part of the line from Liu Shichun - to harmonize society and form a bridge between society and the universe [8].

The basis of Chinese musical theory is the five-tone range scale («pentatonics»), which seeks to reveal the continuous flow of life, symbolizing the five elements (wu-xing): wood, fire, earth, metal and water [40].

The uniqueness of traditional Chinese songwriting is reflected in the preparation of an acoustic canvas with the help of verbal symbolism and the use of traditional instruments such as guqin, erhu and dianshou. The unique sound of guqin is explained by its role in establishing spiritual balance and finding the path of Tao [10].

The Chinese philosophy of wu xing (five elements) creates a sound system that corresponds to natural phenomena and the order of the world. The five-tone scale (pentatonic) symbolizes the five elements of nature: fire, earth, water, wood and metal. This system expresses the integrity of the world and nature, where each sound is attributed to a certain element [7].

Traditional Chinese music, as the embodiment of a deep philosophical concept of harmony between man and nature, based on the basic principles of Taoism, Confucianism and Buddhism, has unique melodiousness, rhythmicity and imagery.

The basis is the concept of «xiao» (small form) and «da» (large form), which reflect the harmony between simple and large-scale. This forms a specific style where music serves as a means for meditation and emotional cleansing [14].

The musical language of Chinese song is closely related to the traditional pentatonic scale, which symbolizes the five elements: wood, fire, earth, metal and water. It reflects natural balance and harmony in all aspects of life. For example, in Liu Wei's song «I love you bitterly», the musical structure is based on the principle of cyclicity, which is characteristic of the traditional Chinese worldview [31].

1.2. Peculiarities of text content and its interaction with music. Chinese songwriting has a centuries-old history that is closely intertwined with the country's philosophical and cultural traditions. The combination of textual content and musical

language is based on harmony, symbolism and balance, reflecting the general principles of Chinese culture.

Chinese song lyrics reflect the desire for harmony with nature and the universe. Poetry and songs often use symbols such as flowers, water, moon, wind, which convey deep philosophical ideas. For example: «flowers» symbolize life's transience and beauty, and «the moon» is often a metaphor for loneliness or reflection.

Harmony between man and nature is an important component of Chinese cultural thought, which was reflected in the works of poets of the Tang and Song periods (618 – 1279) and their influence on the musical structure of songs.

Chinese song creativity has a close connection with classical poetry. The basis of many songs are verses that conform to the strict canons of the «shi» or «zi» genre. The texts are built on clear rhythmic structures, often based on four-line stanzas with an even number of syllables (most often 5 or 7 syllables per line) [1].

Chinese is a tonal language, and this directly affects the musical arrangement of songs. The tonal features of the language mean that the pitch of the syllable changes its meaning. In a musical context, this requires special attention to the melodic component in order to avoid distortion of the content of the text [12].

For example, words with different tones but the same sound («ma») can mean «mother», «horse» or «scold».

The philosophical foundations of the text are:

- Confucianism: songs that express moral values, social harmony and relationships between people. An important emphasis is placed on ethics and duty («zhen» - humanity);
- Taoism: texts that convey contemplation, freedom from social constraints, unity with nature. The principle of «wu-wei» (non-action) is often conveyed through calm, slow music;
- Buddhism: texts with philosophical overtones that address issues of suffering, enlightenment and the spiritual path.

Chinese song music is based on pentatonic - a scale system consisting of five basic degrees. This ensures natural harmony between melody and text. Melodic movement often emphasizes the tonal features of the language and serves as a tool to enhance the emotional impact of the text [35].

Chinese songs can have a cyclical structure, where repeated motifs and melodic lines emphasize the rhythm of the text. This creates a balance between the text and the musical component. The song form is simple, but contains deep philosophical content.

Chinese songs, as an important element of traditional culture, are distinguished by a cyclic structure that harmoniously combines the musical and text components. This structure reflects the basic principles of Chinese aesthetics: symmetry, harmony and connection with nature.

The cyclic structure of Chinese songs is characterized by the repetition of melodic phrases or motifs that form the integrity of the composition. These repetitions are often accompanied by variations that emphasize the emotional development of the text or add new nuances to the performance. For example, in folk songs such as «Jiao Ge» (Song of the Rowers), the repetition of melodic phrases helps listeners easily remember the composition and involves them in collective singing [20].

The melody in Chinese songs often adapts to the rhythm of the text, which has a fixed structure, such as in the shijia or quyi poetry forms. Each line of the text usually has the same number of syllables, which facilitates the creation of cyclic melodic lines. For example, in classical songs based on the poems of Tang Dynasty poets, the music emphasizes the natural rhythm of the text, harmoniously complementing it. [33.]

Although the form of Chinese songs seems simple, it carries a deep philosophical meaning, inspired by the traditions of Taoism, Confucianism and Buddhism. Repetitive motifs can symbolize the cycle of nature, life or the constancy of harmony in the world. For example, in the folk song «Moonlight on the Spring

River», the cyclicity of the melody reflects the image of a river that always returns to its source [2].

Despite the simple song form, the performance of Chinese songs often requires high skill. The performer must feel the balance between text and melody, varying intonation, timbre, and dynamics, using microtones to convey emotion, and flexibility of tempo depending on the content of the text [45].

Some songs are performed without instrumental accompaniment, but in other traditions, the guqin, pipa, or xiao are used to create atmosphere. These instruments add depth and help emphasize the cyclical nature of the structure [28].



The rhythmic pattern in Chinese songwriting is adapted to natural speech. Song lyrics often have an uneven rhythmic structure, which enhances the individual intonation of the word.

Thus, Chinese songwriting is a deep combination of text and music, where the text component obeys the general philosophical idea of harmony. The interaction of music with the tonal language and the symbolic content of the text creates a unique system of expression of the spiritual and cultural values of the Chinese people.

Conclusions to Section I. Chinese music is also the product of centuries-old philosophical and cultural development, which became the basis of its unique musical language. The entire nature of traditional Chinese music is based on three key

elements: philosophy (Confucianism, Taoism, Buddhism), natural symbolism and the material world, which equally outline the outlines of its sound code.

The cyclical structure of Chinese songs is not only a musical feature, but also a profound expression of Chinese culture and philosophy. It emphasizes the unity of text and music, the balance between simplicity of form and richness of meaning, creating a unique connection between listener and performer.

Traditional Chinese instruments such as the guqin, erhu, pipa, and xiao play the role of emphasizing the text. For example, the guqin is used for meditative songs, where the music helps to delve into the philosophical content of the text [Liang, Shuqin].

The main philosophy that forms the systemic basis of Chinese music is Confucianism. According to Confucius, music should achieve harmony in society and correspond to the natural laws of the Universe.»Correct» music, according to Confucianism, should reproduce the order in the world, which proportionally connects nature, the state and the human spirit.

Thus, the Confucian tradition creates a system of musical assessments aimed at stability, orderliness and the search for spiritual balance.

Chinese song creativity is a unique cultural phenomenon that combines text, music and philosophical ideas. The features of the textual content, based on symbolism and philosophy, harmoniously interact with the musical language, conditioned by the pentatonic system and the tonal nature of the language. This unity reflects the main principles of Chinese culture - the desire for harmony, balance and spiritual enlightenment.

SECTION II.

VOCAL-STYLISTIC FEATURES OF THE PERFORMANCE OF THE SONG «I LOVE YOU BITTERLY»

2.1. Technical aspects of the vocal performance of the song «I love you bitterly»

Chinese art song is a unique genre that combines traditional Chinese musical elements with Western academic approaches to vocal performance. Liu Wei's song «I love you bitterly» requires a special understanding of the technical aspects of performance, taking into account the specifics of vocal technique, stylistics and cultural context.

共和国之恋
选自大型文献片《共和国之恋》

刘 毅然词
刘 为 光曲
张彦妮配伴奏

6

1. 在 爱 里, 在 情 中
2. 你 恋 着 我, 我 恋 着

12

里, 你, 痛 是 山 是 海 幸 福 我 呼 唤 着 你。 在 你 歌 是

33

音乐艺考平台

In the vocal practice of Chinese song, there is a term «jingzhongyun» (精中韵), which means harmony between text and melody, that is, the text must be organically woven into the music. [19, p. 45.] For the performance of Chinese art song, clarity of diction is important, especially considering the language of performance. If the Chinese text is translated into another language, emphasis must be placed on the accuracy of pronunciation of each word, conveying the tonal nuances that are

characteristic of the original language. This ensures the preservation of the authenticity of the musical phrase.



Chinese song requires careful control of breathing to create long and even phrases. The song «I Love You, Bitterly» has long melodic lines that require even sound maintenance. Performers must master the technique of deep diaphragmatic breathing to avoid breaks in the musical fabric. Particular attention should be paid to the smoothness of transitions between phrases, as this emphasizes the emotional richness of the work [44, pp. 87–88.]).

Traditional Chinese vocal aesthetics involve the use of a soft and transparent timbre in calm episodes and a brighter, more saturated sound in climaxes [36, p. 56]. The timbre of the voice is one of the key elements of performing a Chinese song. Liu Wei's song «I Love You Bitterly» combines lyrical and dramatic elements, so the performer must vary the timbre depending on the emotional content.

It is known that Chinese songs are often based on the pentatonic scale, which gives it a characteristic sound.

In the song «I Love You Bitterly», performers must maintain the accuracy of intonation, especially in melodic movements that reflect the Chinese mode specificity, because tonal stability is important not only for maintaining musical harmony, but also for conveying emotional tension [3, p. 32–33].

In Liu Wei's song, there are transitions between low and high registers require perfect mastery of the mixed voice technique. Maintaining the smoothness of the transitions between the chest and head registers allows you to maintain the unity of the timbre and ensure the emotional expressiveness of the work. Special attention is required for the climaxes, which are often in the upper register, where the voice should sound powerful, but maintain the clarity and purity of the sound [17, p. 112].



Liu Wei's art song requires the skillful use of legato technique, which allows for a smooth and continuous melodic line. Each phrase must be performed as a complete musical thought, which ensures dramatic expressiveness. The phrasing in a Chinese song is subject to the logic of the text and melody, which must be interconnected. The performer must emphasize key moments through the accentuation of dynamics and timbre [38, pp. 79–80].

The song «I Love You, Bitterly» implies a deep emotional richness, which is achieved through the use of rubato, variations of dynamics and intonation accents. The performer must take into account the contrast between lyrical and dramatic episodes to emphasize the multi-layeredness of the musical content [16, pp. 56–57].

2.2. Interpretation of imagery in the performance of Liu Wei's song «I Love You Bitterly».

Interpreting the imagery in the song «I Love You Bitterly» requires the performer to have a subtle sense of style and a deep understanding of the content of the work. The emotional impact is created through a combination of timbre colors and dramatic development of the song. For example, in the first part of the song, the performer should focus on melancholy, which is emphasized by soft attacks of sound and smooth phrases, while in the climaxes a more saturated sound is used, reflecting the emotional conflict [21].

The imagery of the song is also achieved through pauses and tempo changes. Pauses create the effect of «incompleteness», symbolizing the inner dialogue of the hero. Tempo changes help to emphasize the dynamics of the plot development, from calm acceptance to emotional tension [37].

An important element is the use of the «timbre game» of the voice. Depending on the mood of the text, the performer changes the nature of the sound: from transparent and fragile to rich and deep. This allows you to create an illusory atmosphere that reflects the philosophical essence of the song [25].

The poetic text of Chinese songs, in particular the work of Liu Wei, reflects deep emotional experiences through the simplicity of expressive means. A characteristic feature is the use of metaphors that convey not only personal feelings, but also a deep connection with nature. For example, the image of bitter love in the text of the song has a double meaning: it is both suffering from love and its purification through the acceptance of pain [7].

Music enhances the emotional sound of the text, creating the illusion of boundlessness of feelings. Through the smoothness of the melody and specific vocal technique, the performer reproduces the «breath» of nature, which is in tune with the inner world of man. Thus, in Liu Wei's work, pauses and long notes emphasize key moments of the text, emphasizing its philosophical content [3].

Liu Wei's song «I Love You Bitterly» is an important example of the combination of emotional tension of the text and musical imagery, which creates a deep emotional resonance. This composition is distinguished by its special lyrics,

which reflect complex feelings of contradiction and passion, and is very popular among performers of different vocal schools. The musical structure of the work and the textual content are integrated, creating a synesthetic effect.

The emotional and figurative content of Liu Wei's song is rich in metaphors and artistic images that convey the ambivalence of the feelings of the lyrical hero. The images of bitterness and love appear in the work not as opposites, but as interconnected aspects of human emotions. The theme of the painful beauty of love reflected in the song is key.

The musical design of the composition supports this emotional contrast. Tense harmonies, moderate tempo and the use of minor keys create a feeling of melancholic reflection. The leitmotif of the melody repeats the idea of the cyclicity of feelings - from love to pain and back.

In the musical aspect, the use of legato and staccato in different phrases allows you to achieve a dramatic effect, when feelings change from tenderness to despair. This is especially noticeable in the refrain, which reinforces the main emotional message of the composition. The imagery in the performance of the song «I Love You Bitterly» depends on the individual characteristics of the vocal technique and emotional coloring of each performer.

Liu Wei's original performance is characterized by restraint and deep intimacy, which enhances the dramatic tension of the text. His interpretation is notable for its subtle mastery of dynamics and articulation, which allows you to feel every word.

The use of pauses and variable dynamics adds elements of surprise, which enhances the drama of the work.

Singer Li Lin interprets the song with an emphasis on vocal expressiveness. His performance is characterized by more expressive emotional accents, especially at the climaxes of the song. At some points, Li Lin adds legato phrasing, which creates a sense of smoother development of drama. His bel canto technique emphasizes the beauty of the vocal line, while maintaining the inner tension of the composition.

Zhang Mei emphasizes the theatricality of the performance. Her interpretation is distinguished by a strong accentuation of key words and emotional flexibility of the timbre. She emphasizes the antagonistic nature of love and pain through a change in the timbre of the voice. In her performance, the voice serves as a tool for creating additional metaphors that enhance the text.

Janet Lee's performance adds elements of jazz style to the composition «I Love You Bitterly». Her version is distinguished by an unconventional interpretation of the rhythmic pattern and original vocal ornaments. This gives the song a new dimension, while maintaining the main emotional charge. Syncopation and tempo variation create a unique atmosphere.

Also, the imagery of a song depends not only on the text, but also on the vocal means used by certain performers, in particular on dynamics. For example, in her performance, Liu Wei uses a gradual increase in the intensity of her voice to create emotional tension.

Li Lin, on the contrary, makes sharp dynamic changes that emphasize the contrasts between feelings. Zhang Mei experiments with timbre, conveying different shades of emotions - from tenderness to despair. Janet Lee uses a warm and velvety timbre, which adds new semantic shades to the song.

Regarding phrasing and articulation, Liu Wei focuses on the clear articulation of each word, enhancing the meaning of the text. Li Lin prefers smoothness, which creates the impression of a continuous emotional flow.

Janet Lee uses rhythmic variation, namely, flexible rhythm, to create additional emotional tension. At the same time, Zhang Mei prefers the stability of the rhythmic pattern, emphasizing the text.

Table 1

<i>Art Performer.</i>	<i>Emotional coloring.</i>	<i>Technical means.</i>	<i>Aesthetic influence.</i>
Liu Wei.	Intimacy, restraint, emphasis on textual	Subtle dynamic transitions,	Closest to the original concept of

	content	traditional vocal means.	the work..
Li Lin.	Emotional openness, emphasis on climaxes	Bel canto technique, smooth legato	Classical vocal beauty
Zhang Mei	Theatricality, emphasis on drama	Experiments with timbre, articulation	Bright dramatic effect.
Janet L.i.	Jazz freedom, experimentalism in rhythm.	Syncopations, jazz improvisations	Modern sound, uniqueness

The peculiarity of Liu Wei's song «I Love You Bitterly» for me as a performer was the combination of traditional Chinese singing techniques with elements of the European vocal school. During the interpretation, I tried to adhere to the smooth and pure sound characteristic of Chinese bel canto as much as possible, while taking into account the dynamic contrasts inherent in the Western vocal tradition. An important role for me during the development of the work was the work with registers, where the soft sound in the middle register should alternate with delicate high notes to convey the emotional tension of the text. Since the text of Chinese songs is closely related to the tonal system of the language, I carefully controlled the pitch of the sound during the performance of individual syllables in order to preserve their semantic meaning.

From all of the above, it becomes clear that imagery in the performance of the song «I Love You Bitterly» plays a key role in conveying the content of the work. Through vocal techniques and interpretation, the performers presented reach a new level of understanding of the text and music. This allows the listener to immerse themselves more deeply in the emotional atmosphere of the work.

Thus, each interpretation reveals new facets of the song, enriching its emotional and artistic content. Thanks to this, «I Love You Bitterly» remains a

multidimensional work that finds a response in the hearts of listeners of different cultures and generations.

Conclusions to Section II. Liu Wei's song «I Love You Bitterly» is a profound philosophical and musical work that combines traditional and modern elements. It requires the performer to have high technical skill and emotional sensitivity. The work illustrates how a multidimensional artistic image can be created through the combination of text and music.

The interpretation of the song «I Love You Bitterly» largely depends on the individual vision of the performer, his vocal technique and artistic approach. Different versions of the performance emphasize the versatility of Liu Wei's composition, which allows it to remain relevant and arouse interest in both listeners and professional vocalists. The variety of vocal techniques and stylistic decisions allows us to better understand the multi-layeredness of this song.

CONCLUSIONS

Chinese songwriting is a vivid reflection of philosophical traditions that were formed under the influence of Confucianism, Taoism, and Buddhism. Confucian

ethics emphasized social harmony and moral values, which were manifested in texts concerning human relationships, family duty, and humanity (zhen).

The Taoist idea of natural harmony and the principle of wu-wei (non-action) contributed to the creation of texts that convey peace, contemplation, and merging with nature. Buddhism, with its attention to spiritual enlightenment, adds philosophical depth and meditative character to songs.

The lyrics of Chinese songs were marked by symbolism and natural imagery. Elements such as the moon, flowers, and wind served as metaphors for expressing emotions and philosophical ideas. The poems that form the basis of songs are often built according to the classical canons of the «shi» and «tzu» genres using a clear rhythmic structure (the most common are 5- and 7-syllable lines). The unity of content and form was important, which was achieved through the harmonious connection of the symbolic meaning of words and musical accompaniment.

The tonal structure of the Chinese language imposed special requirements on the musical design of song texts. The pitch of the words (tones) influenced their meaning, which forced composers to carefully select melodic lines so as not to violate the meaning of the text. In this context, music became a kind of continuation of speech, and the melody - an amplifier of the meaning of the text.

The basis of the musical component of Chinese songs is the pentatonic scale, consisting of five main degrees. The pentatonic scale naturally combines with the text, creating a harmonious, balanced sound. The cyclical nature of melodies, the repetition of motifs, and the balance between textual and musical rhythm are key features of the structure of Chinese song.

The use of traditional instruments, such as guqin, pipa, erhu and xiao, contributes to the transmission of textual content at a deeper level. The slow, meditative sound of the instruments emphasizes the symbolic content of the texts and creates an atmosphere of contemplation. Music is not self-sufficient, but serves as a means of emphasizing the emotional and philosophical essence of the text.

The central idea of Chinese songwriting is harmony between man, nature and the Universe. This harmony is achieved through the close connection of text and music, where each element works to create a single artistic image. Musical language enhances the meaning of the text, helping the listener to immerse themselves in the symbolic world of the song and comprehend its deep meaning.

When analyzing Liu Wei's song «I Love You Bitterly», we took into account several aspects, namely, the textual basis, musical language, stylistic features, as well as its philosophical and cultural context.

The text of the song reflects deep emotions, combining elements of love lyrics and philosophical reflections. The title «I Love You Bitterly» creates a paradoxical impression, hinting at the duality of feelings: love as a source of joy and suffering. The text contains metaphors of nature characteristic of the Chinese tradition: flowers, the moon, rivers, which symbolize purity, impermanence and depth of feelings.

In the context of the Chinese poetic tradition, this can be an allegory of human relationships, where love brings purification through suffering. Such an approach harmoniously fits into the concepts of Taoism, which emphasizes the acceptance of all aspects of life.

The musical language of the work is based on the pentatonic scale, characteristic of Chinese traditional music. The melody is dominated by smooth lines that create a sense of peace and meditation. However, the climaxes may include chromaticisms that add drama.

The melody interacts with the text, emphasizing key words through intonation rises or delays. For example, the word «bitter» may be intoned with a long note or a downward motion, conveying emotional pain.

The rhythm of the song is characterized by variability: from a calm, even tempo in the descriptive moments to more mobile rhythms in the culminating parts. Such dynamics reflect the emotional development of the plot. The harmony of the work includes both elements of traditional Chinese music, in particular open fifths,

symbolizing space and eternity, and elements of Western music, which adds a modern sound.

Therefore, this work is an example of the synthesis of traditional Chinese music and modern techniques. Stylistically, it balances between a chamber song and a philosophical ballad. The instrumental accompaniment creates a rich sound background. The vocal and performance technique of legato conveys emotional subtext through a change in timbre.

Thus, the title of the song and its emotional content are in harmony with the concept of duality characteristic of Chinese philosophy (Yin and Yang). Love in the song is an example of the harmony of opposites, where «bitter» carries both pain and purification.

For performers, the song is complex not only technically, but also emotionally. The main task of the singers is to emphasize the nuances of the text, adapting the vocal technique to the content and creating an atmosphere that reflects the fine line between suffering and pleasure.

Liu Wei's song «I Love You Bitterly» is an important example of the combination of the emotional richness of the text and musical imagery, which causes a deep emotional resonance. This composition has a special lyricism, reflecting complex feelings of contradiction and passion, and is very popular among performers of different vocal schools.

The text of Liu Wei's song is rich in metaphors and artistic images that convey the ambivalence of the feelings of the lyrical hero. The images of bitterness and love in the work are not opposites, but interconnected aspects of human emotions. The theme of the painful beauty of love, reflected in the song, is key.

The musical orchestration of the composition supports this emotional contrast in its unfolding. The use of dense harmonies, moderate tempo and minor keys create a feeling of melancholic contemplation. The leitmotif of the melody repeats the idea of the cyclical nature of emotions - from love to pain.

The imagery of the performance of the song «I Love You Bitterly» depends on the individual characteristics of the singing technique and the emotional tone of each performer.

Liu Wei's original performance is characterized by restraint and deep intimacy, which enhances the dramatic tension of the text. His interpretation demonstrates a delicate handling of dynamics and articulation, which allows you to feel every word.

Singer Li Lin focuses on the expressiveness of the singing voice. Her performance is characterized by more expressive emotional accents, especially in the culminating moments of the song. In some moments, Li Lin uses legato phrasing, which gives a feeling of a smoother development of the drama.

Zhang Mei's playing emphasizes the theatricality of the performance. Her interpretation is characterized by a strong emphasis on key words and emotional flexibility of tone. She emphasizes the antagonistic nature of love and pain by changing the tonality of her voice.

Janet Lee adds jazz elements to the composition. Her version is characterized by an unconventional interpretation of the rhythmic pattern and original vocal ornamentation. This adds a new dimension to the song, while maintaining the main emotional charge.

It is worth noting that the imagery of the song depends not only on the text, but also on the vocal instruments used by the performer. In particular, Liu Wei, for example, uses a gradual increase in the intensity of the voice to create emotional tension.

Li Lin, on the contrary, makes sharp dynamic changes that emphasize the contrasts between emotions.

Zhang Mei generally experiments with timbre, conveying different shades of emotions – from tenderness to despair.

Janet Lee, on the other hand, uses a warm and velvety tone that adds new nuances to the song.

In terms of phrasing and articulation, Liu Wei focuses on the clear articulation of each word, enhancing the meaning of the text. Li Lin favors fluidity, creating the impression of a continuous flow of emotions.

My personal performance of Liu Wei's song «I Love You Bitterly» combines elements of traditional Chinese vocal technique with the European vocal school. In my interpretation, I tried to keep the characteristic sound of Chinese *bel canto* as smooth and pure as possible, while taking into account the dynamic contrasts inherent in the Western vocal tradition.

An important part of the work for me was working with registers, where the middle register should alternate a soft tone with thin high notes to convey the emotional tension of the text. Since the lyrics of Chinese songs are closely related to the sound system of the language, I carefully controlled the pitch of each syllable when performing them in order to preserve their semantic meaning.

The interpretation of the song «I Love You Bitterly» largely depends on the individual vision, vocal technique and artistic approach of the performer. Different versions of the performance emphasize the versatility of Liu Tebe Wei's composition, allowing the song to remain relevant and interesting for all listeners and professional vocalists.

To summarize: in the presented performances of «I Love You Bitterly», images play a key role in conveying the content of the work. Thanks to their vocal technique and interpretation, the performers reach a new level of understanding of the text and music. This allows the listener to immerse themselves more deeply in the emotional mood of the work.

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