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**Kharkiv State Academy of Culture
Department of Choral Conducting and Academic Singing**

YANG HAN

**THEORETICAL JUSTIFICATION OF MASTER'S CREATIVE PROJECT
on the topic: «“XIAOYA LU MING” AS A DIALOGUE OF MODERN
CHINESE CULTURE AND NATIONAL FOLKLORE»**

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The ideas, results, and texts from other authors
are accompanied by a reference to the appropriate source

student's signature

Yang Han

Creative and Academic supervisor: Doctor of Art Studies, Associate Professor,
Acting Professor of the Department of Choral Conducting and Academic Singing
Yuliia VOSKOBONIKOVA

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FOREWORD

Actuality. The poems and songs that have survived from ancient China are succinct, elegant, profound, and subtly expressed; they typically express emotions through scenes; the tunes are euphonious, long, deep, and elegant; and the instruments used for accompaniment are primarily guqin, guzheng, cave-jiao, pipa, and qiangdi. Using the piano, which can represent several voices, as an accompaniment, composers of modern choral works on ancient poetry combine traditional Chinese music with ancient Chinese poetry, as well as traditional music from Europe and current music composition techniques. These songs are a type of art song with traditional Chinese traits and style, drawing on old poetry to reflect the underlying sentiments of actual people.

Due to the unique characteristics of ancient Chinese poetry, my present research area has produced less thorough findings. Many individuals lack a deep understanding of ancient Chinese poetry and culture, do not study choral creation sufficiently, do not know much about choral singing techniques, etc. due to their lack of personal literary talents, which will result in a lack of comprehensive and extensive research in this area. As a result, study in this area is crucial because, on the one hand, it may improve the findings of previous studies and contribute to the history of Chinese choral development. On the other side, it can strengthen cultural self-confidence and help to maintain and promote traditional Chinese culture.

«Xiaoya Lu Ming» is a famous poem in the «Book of Songs» in ancient China. The poem's historical background dates back to the Western Zhou period, about the XI to the VII centuries BC, and it reflects the customs of the society and the state of life of the aristocracy. Most of the poems in «Xiaoya» are feast songs, and «Deer Ming» is one of the representative works. It depicts the harmonious scene of the noble banquet, symbolizing the friendly communication between the guests and the host's hospitality through the deer's image.

Regarding literary value, «Xiaoya Lu Ming» is famous for its refined language, vivid metaphors and profound artistic conception. The poem uses a rich range of symbolism, such as deer symbolizing harmony and auspiciousness, while the music and dance at the banquet show the prosperity of the culture at that time. This poem not only has a high artistic achievement in form but also embodies the concept of etiquette culture and harmonious society advocated by Confucianism.

In the chorus art, the application status of «Xiaoya Lu Ming» shows a trend of diversification. Modern composers and musicians often take this ancient poem as a source of creative inspiration, adapt it into choral music, and integrate modern musical elements to align with contemporary audiences' aesthetic needs. These adaptations retain the original literary charm and give it a new artistic life. In various concerts, cultural exchange activities, and education, these choral works have been widely used and disseminated and have become a cultural bridge connecting the ancient and the present and connecting China and the foreign world. Through the form of a chorus, the ancient «Xiaoya Lu Ming» can radiate new vitality in modern society and let more people understand and appreciate the charm of ancient Chinese poetry.

The object of the study is the choral song «Xiaoya Lu Ming» on the poem «Book of Songs».

The subject of the study is the features of the composer's embodiment of «Xiaoya Lu Ming» in the works of Li Xiaodong.

The aim is to establish the nature of the interaction of national poetic folklore with the modern musical culture of China in the choral work «Xiaoya Lu Ming».

Tasks:

- to characterize the literary source of the work;
- to reveal the specifics of the literary form and its influence on the musical structure;
- to determine the specifics of modern choral writing of the composition;

- to outline vocal-choral difficulties and methods of overcoming them when performing «Xiaoya Lu Ming».

Methodology. The methodology of the scientific work is based mainly on analytical methods:

- contextual analysis was used to assess the era and conditions of creation of both the textual source and the modern musical version;
- textual analysis was used to establish the content of the work;
- the method of structural analysis helped to determine the form of the work and establish the principles of musical development;
- interpretive analysis was used to understand the musical reading of poetry by the composer, as well as to form a performance model of the work;
- choral analysis helped to identify the main difficulties of performance.

Also, using knowledge of the methodology of working with the choir allowed us to outline ways to overcome particular performance and conducting difficulties.

Practical significance of the research results. The results of the study of the considered work allowed us to delve deeper into its content, intonation-style specificity, and choral features. The theoretical part of the project can be used in courses on the history of Chinese choral music, choral methodology, and other special disciplines.

Approbation. The work was approved at the Department of Choral Conducting and Academic Singing meeting and during the conference:

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Structural parameters of the work. The theoretical justification of a creative artistic project contains a Foreword, two Chapters, four subsections, Conclusions and References. The total volume of the work 34 p.; main text 28 p.; References include 26 items.

CHAPTER 1.

THE «BOOK OF SONGS» AS THE OLDEST VALUE OF CHINA'S NATIONAL LITERATURE

1.1. The Cultural Significance of the «Book of Songs»

««The Book of Songs» is a bright mirror of the Zhou Dynasty society and the earliest collection of poems in our country, reflecting that rituals and music are an important part of social, political and cultural activities in ancient China. It is not only the norm of human life behavior and customs, but also the reflection and reflection of the social civilization at that time. The banquet poems in «The Book of Songs» mainly praised and strengthened the patriarchal blood relationship between the nobles in the Zhou Dynasty, established the ritual and music system of the aristocratic class and the moral customs of the nobles, included in «Xiaoya», and is an important product of the ritual and music culture of the Zhou Dynasty section. This article tries to observe the spirit of ambition brought out by the ritual and music culture in «Luming», and explores the important connection between ritual and will, pleasure and emotion», – with such an excellent annotation researcher Lo begins his article dedicated to «The Book of Songs» (Lo, 2021, P. 5).

According to Lo, the musical culture of Chinese rituals strengthens the role and status of the individual. It uniquely affects people, forcing them to engage in the semantic resonance of what is happening and experience happiness. The basis of the musical ritual is the ability of music to act on a person irrationally, bypassing logical perception. The function of ritual music was precisely that it contributed to the influence of the spirit of the ritual on people. In this process, music and etiquette are inseparably interacting. In the context of various ceremonies, music plays a significant role and is an indispensable part of the ritual. It serves as a matter that spiritually connects people of different statuses, simultaneously fulfilling the role of etiquette.

«Xiaoya Lu Ming» is the opening chapter of ZhengleXiaoya. Regarding content, «Xiaoya Lu Ming» is a song the ancients sang at a banquet. Its meaning was to overcome the hierarchical gap in ancient Chinese society. The monarch, his ministers, and people of important professions for the state's existence, such as doctors and scientists, were limited by their class affiliation to a certain level of the hierarchy. This led to an ideological gap between them.

Thanks to the harmony of action, music and etiquette, eating together could bring the emperor and his subjects closer together, improve their relations, and increase the level of mutual understanding.

«Xiaoya Lu Ming» is a poem about the emperor's feast for his officials. The history of its creation and development is rooted in the musical culture of the Zhou Dynasty. The ceremony described in the poem is a dietary ritual necessary for communication between government officials. It is «carried out in ritual activities such as hiring, shooting, and elderly care. The purpose is to entertain each other with food, strengthen communication, contact relationships, and communicate feelings» (Ma, 1989). Such traditions were often used for reconciliation, maintaining relationships with friends, and strengthening personal ties between monarchs, ministers, and other members of the ruling classes. This allowed for the correct transmission of feelings and establishing an emotional connection.

«The distinction between the monarch and the ministers is based on strict court rituals and respect. However, if Yan Jing is concerned, the love may be unreasonable, and he will not be able to use his advice. Therefore, because of his eating and drinking gatherings, the former kings made the rituals of swallowing feasts in order to communicate the affection between the upper and lower parts» (Zhu, 1958).

The teachings of Confucius contain the idea that poetry is the engine of prosperity, rituals provide stability, and pleasures affirm. The sequence of this hierarchy of concepts is fascinating. Poems are intended to stimulate a sense of beauty and increase responsibility and a sense of justice in scientists. Rituals help

distribute people's social roles in society and maintain hierarchy. Joy and pleasure are considered noble feelings. They provide an awareness of the value of human life and strengthen it in the pursuit of harmony, including through the harmony of etiquette.

«The function of ritual is to distinguish between relatives and relatives; the function of music is to unite people who are relatives between relatives and relatives to form a sense of identity. Such a unity of opposites of ritual and music forms an individual's overall identity and sense of belonging to the family and the country while returning to the position of identity» (Lo, 2021, P. 6).

The primary function of ritual in Eastern culture is the ideal representation of society, creating a model of a harmonious society for those who develop rituals and ensuring their preservation and transmission to future generations. Ritual is attributed with a cultural-preserving value, allowing in the context of epochal changes to adhere to stable rules. Both poetry and music play a vital role in this process.

«Actually, the ideological content of banquet poems is quite complicated: there is both a side of whitewashing peace and affirmation of pleasure, and a side of good manners and kindness, and yearning for good demeanor. This latter side embodies the cultural spirit of etiquette and music and embodies the Eastern style the interpersonal relationship and the spiritual outlook of the slave-owners and nobles that have not yet fallen» (Zhao, 1989).

The Yan ceremony described in the Book of Songs communicates between the upper and lower classes. It expresses the inviolability of the hierarchy, the love of the monarch for the talented people of his country, and the mutual feelings of his subjects. All this is formalized into a ceremony through the rules of etiquette. Lo said: «...serious and graceful etiquette, elegant and tactful rhetoric, and relaxed and harmonious atmosphere are perfectly combined. Between the emperor and the ministers and the group of ministers, ritual and music are used as the medium to communicate in form. Even if it does not reach the spiritual resonance expected by

the ritual and music makers, it also creates an atmosphere of “harmony and exquisiteness”. But this harmonious and cheerful atmosphere is produced on the basis of very clear rational thinking. Even the use of irrational music is based on a very obvious rational setting, which is inseparable from the practical rational spirit of Zhou Ren governing the world» (Lo, 2021, P.6).

"Xiaoya Lu Ming" vividly describes the deep respect and mutual friendship between the monarch and ministers, ensuring the country's prosperity. The text depicts lavish rituals and beautiful music in the context of peace and prosperity of the state. «The monarch expresses his love for his courtiers by eating and drinking, while the courtiers are presented to the monarch by the way of governing the country. A scene of harmony and harmony appears in the intersection of the upper and lower sides. It is the confidence in the achievements of the dynasty, the yearning for the way of governing the country, and the elegant atmosphere of being happy but not obscene, all show the far-reaching significance of Yanli as a part of «ritual». Not only is the relationship between the emperor and his ministers connected, but it is also an important link in building a civilization of ritual and music» (Lo, 2021, P.6). The spirit of the ritual and the nature of the music indicate the country's governance style. Their primary purpose is not entertainment but the practical construction of society.

Thus, the festive poem «Xiaoya Lu Ming» conveys the ritual and musical culture of the Zhou Dynasty, which is based on the patriarchal clan system. The poem's content touches upon the hierarchical concept, customs, moral and ethical state of society, and the external manifestations of rituals. To a large extent, the contents of the festive poem «Xiaoya Lu Ming» also demonstrate the political atmosphere of society. As Luo aptly identifies, ««Lu Ming» banquet poems were an important part of the Zhou Dynasty's culture of rituals, will, and love. They were completely consistent with the ruling class's ideological intentions and social customs, and embodied the identity of the social rituals, will, and love, cultural spirit of the time» (Lo, 2021, P.8).

1.2. The Importance of National Folklore in Music Education in China

The essential role in Chinese music education has the middle school choral system. It is an integral part of music education and an effective way to cultivate musical literacy and a cooperative spirit in students. By participating in chorus activities, students can be exposed to various musical works, improve their music appreciation ability, and exercise their teamwork and communication skills in rehearsal and performance.

The historical background of choral music in Chinese middle schools can go back to ancient times, but it began to flourish in the XX century. In ancient times, the choir was often used in sacrificial ceremonies and religious activities. However, the fundamental modernization of Chinese choral art began at the beginning of the XX century, influenced by Western choral music, and began to adopt Western choral forms and techniques.

In 1914, Shanghai established China's first professional choir, which Deng Shihao founded as the «Chinese choir», which marked the beginning of the modernization of Chinese choral art. Subsequently, choral art gradually developed in China, and between the 1930s and 1940s, with the unrest of Chinese society and the outbreak of war, choral art entered a period of relative downturn. However, some excellent choral works were still during this period, such as Ding Shande's Ode to the Motherland and Tian Han's March of the Volunteers. These works were widely sung among the Chinese and symbolised social and national unity.

Since the reform and opening up, Chinese choral art has ushered in a new era of development. The Chinese choir has achieved a series of significant achievements internationally and has gained outstanding results in many international choral competitions. At the same time, Chinese choral art has been influenced by more international music culture and has absorbed more diversified choral forms and expression skills.

Regarding primary and secondary school education, choral activities have also been widely promoted and popularized in China. Many schools have formed

choirs that provide a platform for presentation and communication through activities such as choral competitions and music festivals. With its unique charm, most primary and secondary school students have loved and enthusiastically participated in choral art. It has become an essential indicator for measuring the music teaching level of a primary and secondary school.

In general, the historical background of choral music in Chinese middle schools has experienced the process of transformation from ancient times to modern times, from the initial development to modernization, and then to the stage of internationalization. In this process, while maintaining tradition, Chinese choral art constantly absorbs the essence of international music culture, innovates and develops its unique style, and makes an essential contribution to the enrichment and development of Chinese music culture.

One of the characteristics of Chinese middle school choral music is its emphasis on the inheritance of traditional culture and folk music. Many choral songs incorporate Chinese folk song elements and show Chinese music's unique charm. This inheritance enables students to understand their cultural roots better and cultivates their love and respect for folk music.

In addition, secondary school choral music also emphasizes the unity and harmony of sound. Each student needs to adjust his voice in the choir to suit the acoustics. This requirement for sound improves the students' musical skills and teaches them how to play their role in the collective and contribute to the harmony of the whole.

Middle school choral education in China also attaches great importance to combining music education and moral education. Through the choral activity, students can learn unity, friendship, mutual assistance, and other virtues and cultivate a positive spirit. This way of teaching makes students feel the power of beauty in music and practice these virtues in their daily lives.

However, middle school choral music still faces some challenges and problems in the educational practice. For example, some schools do not pay enough

attention to chorus education and lack teachers and teaching resources. Meanwhile, some students have little interest in choral music, and there is a lack of enthusiasm.

Choral music in Chinese middle schools has distinct characteristics, including the emphasis on harmony and unity, the integration of multi-culture, the attention to emotional expression and the cultivation of team spirit. These characteristics make middle school choral music important in the Chinese education system. By participating in the choral activities, students can improve their musical literacy and aesthetic ability and cultivate their teamwork spirit and emotional expression ability. Therefore, middle school choral music should be further promoted and developed to benefit more students.

«Xiaoya Lu Ming» is not only a literary work but also a musical work with a profound cultural heritage. In today's era, it is of great significance to study the chorus conductor of this work, which is not only related to cultural inheritance but also involves artistic innovation and the promotion of educational value.

First, from the perspective of cultural inheritance, studying the chorus «Xiaoya Lu Ming» helps protect and carry forward the traditional Chinese culture. The «Book of Songs» is China's earliest collection of poetry, which contains rich historical information and cultural value. Through the form of chorus, the melody and artistic conception of «Xiaoya Lu Ming» can be transmitted to a broader audience, especially the younger generation, to promote the spread and inheritance of traditional culture. Choral conductors can show here the rhythm and emotion of ancient poetry through modern music, making the ancient cultural heritage glow with new vitality.

Secondly, in terms of artistic innovation, the study of choral conductors in «Xiaoya Lu Ming» can promote the development of musical art. Based on retaining the spirit of the original work, through the application of modern music theory and command skills, this ancient song can be innovatively interpreted. This innovation is reflected in the musical arrangement and vocal processing. It includes the modern interpretation of the works' emotions, making «Xiaoya Lu Ming» a stronger artistic

appeal and expressive force in contemporary society. In this way, the combination of ancient music and modern music can bring a new auditory experience to the audience and provide a new inspiration and direction for music creation.

From the perspective of educational significance, it is of great value to study the chorus conductor for music education. It can improve students' musical literacy and enhance their understanding of traditional Chinese culture. In the process of choral conducting, students need to learn how to understand the connotation of the work and how to convey emotions through music, which not only exercises their musical skills but also cultivates their teamwork ability and cultural confidence. In addition, through studying and interpreting «Xiaoya Lu Ming», students can more deeply understand the extensive and profound Chinese culture to establish respect and pride for the national culture in their hearts.

Thus, the study of the choral conductor of «Xiaoya Lu Ming» is significant for cultural inheritance and artistic innovation and has a far-reaching influence in education. Through the modern interpretation of this ancient song, we can better protect and inherit Chinese traditional culture, promote the development of music art and cultivate students' comprehensive quality and cultural identity in education.

Conclusions for the Chapter 1

The poem "Xiaoya Lu Ming" is an example of the culture of three thousand years ago, and its cultural and historical context is connected with the general content of the "Book of Songs". The work accurately reflects the traditions, customs, rituals and etiquette of the Zhou Dynasty. It has high artistic value and great significance in the culture of ancient and modern China since it reflects the originality of the society of that time.

The nature of the ritual and music in the poem are of great practical importance for building a harmonious society.

The key concept of the ritual described in the work is understanding "happiness". The elevation of ritual to the rank of formalization of the moral law, characteristic of Confucianism, ensured the attitude to ritual as an instrument of self-improvement, achievement of prosperity, ideal power, reasonable governance of the state, peace and stability. All these components make the poem exclusively musical and increase interest in it on the part of various composers, including modern ones. The texts of Xiaoya Lu Ming have traditionally been widely used in Chinese philosophy, literature, music and education.

CHAPTER 2.

PERFORMANCE ANALYSIS OF «XIAOYA LU MING»

2.1. «Xiaoya Lu Ming» as a source of modern musical interpretations

In the current academic circle, scholars at home and abroad have formed a rich theoretical system and practical achievements in the musical treatment of chorus conducting art, classical poetry, and the application and research of «Xiaoya Lu Ming» in the field of chorus. In the aspect of the musicalization of classical poetry, researchers are committed to exploring how to express the artistic conception, rhythm and emotion of classical poetry through the form of music, so that it not only retains the original flavor of poetry, but also gives the beauty and expression of music. In addition, for the application of this specific classical poetry work, «Xiaoya Lu Ming», in the field of chorus, scholars not only studied its adaptation techniques in music creation, but also analyzed the interpretation style and artistic characteristics of different chorus versions, as well as the status and influence of these works in contemporary choral art.

The term «old poetry and poem» refers to a certain rhyming genre with particular metrical conventions in Chinese literary works prior to the Opium War in 1840. These poems and poetry are known as «ancient Chinese poems and poetry». Poetry and poems make up the two groups that make up these genres, with poetry having developed more recently than poems. Poetry is divided into two categories: ancient poetry and modern poetry. Ancient poetry refers to works that were written during various eras prior to the Tang Dynasty, including the Psalms of the «Book of Songs» (Cao & Ismail, 2024, P. 22).

Ancient Chinese poetry choral compositions first appeared in the previous century. The chorus works of ancient Chinese poetry have demonstrated diversity and complexity due to composers' ongoing inquiry and study, as well as the real circumstances of chorus development in China. In addition, as more chorus

conductors strive for the ideal chorus sound, they will also look for vocal techniques that are better suited for chorus works in various eras, genres, and themes.

Classical Chinese poetry has a deep cultural heritage and rich aesthetic value, making it an ideal text for choral music, there are multiple challenges in transforming ancient Chinese poetry into choral music. First of all, such a transformation needs to consider the original rhythm, rhyme and mood of classical poetry, and the music must be created without jeopardising the original meaning of the poem. In addition, the linguistic style of classical poetry differs from modern Chinese, and musicians need to find appropriate ways to preserve the original flavor of the poem while making it accessible to modern audiences.

Secondly, the vocal arrangements and harmonic techniques of choral works need to match the mood of classical Chinese poetry, which requires composers to be familiar with Chinese musical traditions and be able to integrate them naturally and effectively into Western choral arrangement techniques. How to maintain a sense of structural harmony in Western choral music while still expressing the special charm of Chinese poetry is a major challenge.

In addition, the vocal technique and performance style of the singers also play a crucial role in expressing the emotion and atmosphere of classical poetry. However, since Eastern and Western musical traditions are fundamentally different in terms of expressive techniques and vocal aesthetics, singers need special training in order to accurately convey the unique emotions of Chinese poetry (Cao & Ismail, 2024, P. 24).

Since chorus art was first brought to China more than a century ago, it has progressively evolved into an essential component of the country's contemporary musical landscape by drawing on Western classical techniques as a model and integrating them with elements of Chinese traditional music culture. At the same time, a chorus artistic style with distinctive Chinese elements has developed as a result of the proliferation of outstanding Chinese chorus works that are well-liked and popular.

When deeply discussing the performance of the classical poem «Xiaoya Lu Ming» in the choral performance, we should not only pay attention to its musical and literary value, but also carefully analyze several key elements in the performance process. First of all, the field scheduling of the conductor is the key to the success of the whole performance. The conductor needs to have superb musical understanding and excellent leadership. Through precise gestures and expressions, the rhythm, volume and emotional expression to ensure that each part can be harmonious and unified. At the same time, he should pay attention to the coordination with the accompaniment instruments, so as to make the whole performance smooth and full of layers.

Secondly, the cooperation between the choir members is also an important factor affecting the quality of the performance. The members need to have a good team spirit, listen to each other, maintain the consistency of intonation and rhythm, and at the same time, echo each other emotionally to jointly create the artistic conception and atmosphere to be conveyed by the poem. In addition, the standing positions, movements and facial expressions of the league members on the stage are also a part of the performance, and the processing of these details can enhance the visual effect and appeal of the performance.

Intonation plays an essential role in the Chinese language. Reading poetry requires special attention to it. Most likely, the first folk melodies associated with the «Book of Songs» were based on speech intonations corresponding to its texts (The Book of Songs... [诗经 ...], 2020; The Book of Songs... [《詩經 ..》], 2022).

Modern composers are also actively interested in this literary source. Today, several melodies embody «Xiaoya Lu Ming».

The work of the young Chinese composer and singer Fang Songping is the most archaic (Tibetan beauty Alan... [藏族美女阿兰...], 2022). The melody of the song does not go beyond the major pentatonic scale and has a limited range. At the same time, emotional expressiveness is achieved through the timbre palette of the

voice. Fang Songping uses non-academic sound production close to traditional Chinese folklore.

The arrangement is also close to the archaic sound. It includes ethnic instruments (or their electronic imitation), including the song accompanied by one of China's most ancient musical instruments, the sheng (mouth organ), and rich national percussion.

The performance of the Fang Songping version is organically accompanied by a choreographic composition that follows the symbolic meaning of the text. The tetrad meter combined with the tempo of a calm step creates a balanced picture.

The folk character of «Xiaoya Lu Ming» is also observed by the composer and arranger Lin Yang (13 Songs... [13 詩...], 2021), who also created a melody based on the major pentatonic scale, only with a wide vocal range. The voice is accompanied by the timbres of folk brass, percussion instruments, and the piano. This version, like the previous one, despite the relatively rich instrumentation, creates a feeling of an acoustic performance.

The version by composer Xiao Yang (Deer Call [鹿鸣], 2022) combines a fairly developed vocal line with wide intervals, not typical of traditional folklore, with a folk singing style and the use of synthesizers with the transparency of the texture and timbres of folk instruments. The melodic basis of the song is also a major pentatonic scale. In addition, the sound of the arrangement uses sounds of nature (in particular, the sound of running water), which gives the sound freshness.

The minimalism of the orchestral texture also distinguishes the composition Cheng ChiQing Tiantian (Alan - The Book of Songs... [阿蘭 - 诗经·小...], 2019). Using a small number of timbres and the pizzicato technique, he creates a light, slightly dry accompaniment. The solo soprano sounds in an academic vocal manner. The melodic line includes movement along the minor pentatonic scale in combination with the Dorian mode, which develops the harmony of the work.

Some other composers' interpretations of «Xiaoya Lu Ming» have an even more pronounced modern character, although they are based on national traditions.

For example, the composition Liu Zhuo (Zhang Xiaolong's "Deer Singing" ... [张晓龙《鹿鸣》...], 2023), despite the participation of the guqin zither, sounds very relevant to the modern stage. The arrangement relies on synthesized timbres of orchestral voices, as well as the use of backing vocals. The vocal manner of Zhang Xiaolong, who performed this piece, has almost no traditional folk character, maximally reflecting modern trends in pop vocal performance.

Another version based on the text of «Xiaoya Lu Ming» by composer Ouyang Cheng sounds like a modern pop ballad ("The Book of Songs·Xiaoya" Lu Ming ... [《诗经·小雅》...], 2021). The rhythmic structure of the accompaniment facilitates this, the virtual absence of timbres of folk instruments, the use of European harmony with elements of the pentatonic scale, and techniques characteristic of modern pop vocals.

In 2024, the composition «Xiaoya Lu Ming» performed by teachers and students of the primary school at Yuxi Normal University gained great popularity (Teachers and students from Yuxi... [云南玉溪师生合唱...], 2024. This version was created by the composer Li Xiaodong; Liu Xiaofan made the choral arrangement. This version balanced the use of traditional folk means of expression and the possibilities of modern composition. In particular, the piece was written for a choir and a small orchestra of folk instruments (yangqin, erhu, guzheng, pipa, sheng and drum). It seems to be the most dynamic of all since it has a pronounced metro-rhythmic and tonal development within a simple verse form.

The introduction is performed with very little use of percussion instruments. The main role belongs to the strings. Then, the choral vocalise is connected. The first verse is performed by the choir, accompanied by the same set of instruments. The melody is based on the sounds of the minor pentatonic scale but uses the Dorian mode with appropriate harmonisation. In the second verse, the percussion part is activated, the choral texture becomes a little denser. Then follows a modulating link, which brings the music to a higher key. The filling of the accompaniment

becomes denser. In addition, the singing is supplemented by the recitation of the youngest members of the choir, who imitate the rhythm of the melody.

It is important to note that the visual component of this performance is also very dynamic. The initial *mise-en-scène* has several tiers and involves the placement of instrumental musicians in the upper part of the composition. In the centre is the drummer. The older part of the choir is placed on tablets of different heights. The younger girls are placed on the sides of the adult choir.

In the first verse, the girls maintain a static pose, joining their hands in front of them. The younger girls hold their hands behind their backs, beautifully bending their elbows. In the second verse, with the activation of the rhythmic part, synchronous stepping and dance movements with the hands of the older group of the choir are added, as well as small movements of the younger girls. In the dynamising connection, the stage machinery is connected: all the tablets are folded, the stage becomes level, the girls quickly and orderly rearrange themselves into a more harmonious composition, and the little ones are placed between the older choristers.

In the third verse, all the participants join the dance rhythm. By the end of the piece, all the participants rearrange themselves in such a way that the children are in front. They hold the pose with which the composition began, and the teachers seem to protect them from behind.

The overall impression of this performance is truly very powerful. Traditional wise ancient poetry combined with a correct, but at the same time emotional modern interpretation and an original stage performance make the audience feel delighted.

Children Chorus of Yuxi Normal Primary School rehearsed and performed the classic work «Xiaoya Lu Ming», which showed the children's pure childlike voices and reflected their deep understanding of musical art and exquisite chorus skills. The choir instructor designed training plans during the rehearsal stage to improve the children's musical literacy and chorus ability. Starting from the basic intonation training, they gradually guided the children to understand the literary

connotation and musical style of «Xiaoya Lu Ming» so that the children could accurately grasp the emotional expression of the song while feeling the charm of ancient poems and prose.

During the rehearsal, the choir pays attention to cultivating the children's spirit of teamwork. Through voice division exercises, the children learn to listen and cooperate and ensure that each part can be harmoniously integrated into the whole. In addition, the instructor also emphasized the training of breathing and vocal skills to help the children master the correct breathing methods and sound control to achieve a better chorus effect.

In terms of performance preparation, the choir conducted many mock performances, which made the children familiar with the stage environment and exercised their confidence in performing in public. On the day of the performance, the children, dressed in uniform costumes, won warm applause and high praise from the audience with their whole spirit and exquisite performance.

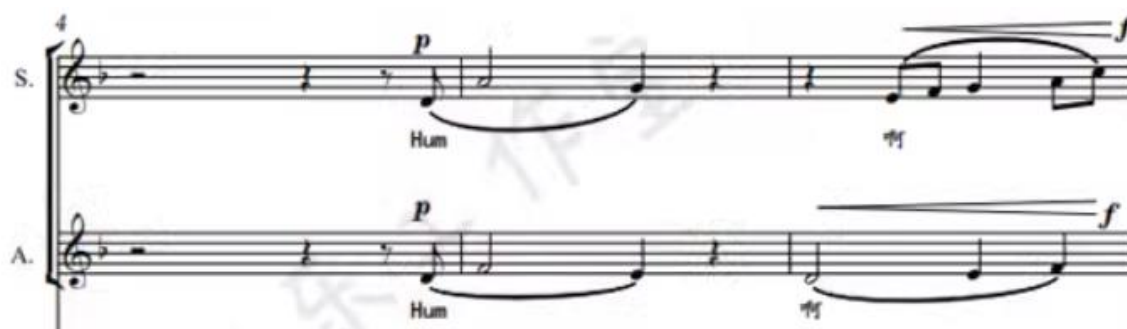
Through the rehearsal and performance of «Xiaoya Lu Ming», the Children Chorus of Yuxi Normal Affiliated Primary School showed the children's artistic talent and accumulated valuable practical experience. They learned how to incorporate individual talent into the collective and how to present perfect works of art through teamwork. This experience is a valuable opportunity for the children to learn and grow up, and it also lays a solid foundation for their future music road.

2.2. Vocal and Choral Analysis

The choral score is not overly complicated but presents several challenges.

Intonation Difficulties

a) **Leaps** (ascending and descending intervals greater than a third). These fragments require singers to develop a sense of anticipation for the pitch position of the next note, orientation on the scale degrees, or reference to the sound of other parts.



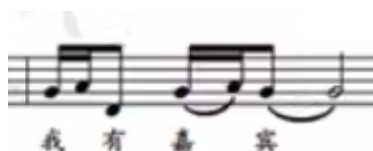
b) **Pentatonic scales** and their third-based relationships between certain tones, particularly in descending motion. Intoning a descending third requires skills to maintain precise pitch, memory of the tonic, and adherence to the principles of vocal tonality.



c) **Chromaticism and chromatic intervals.** When intoning semitones, it is essential to remember that chromatic intervals are perceived as wider than diatonic ones.

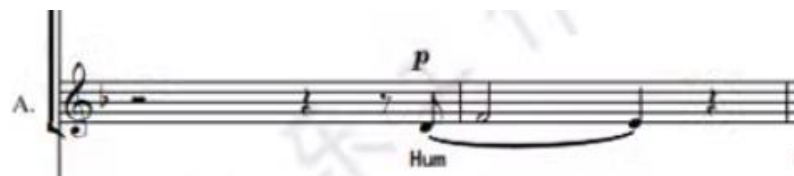


d) **Melismas on a single vowel.** When more than one note is assigned to a single vowel, there is a tendency to sing with glissando, which must be avoided to preserve intonation clarity.



e) ***Prolonged singing in extreme tessitura.*** For adult ensembles, such fragments are generally not problematic. However, for children's choirs with physiologically smaller ranges, some passages may be quite challenging. In such cases, it is advisable to rehearse these fragments by transposing them into more comfortable keys. However, such rehearsals should not become habitual, as the choir might become accustomed to the altered pitch position, complicating the return to the original key.

f) ***Singing in soft dynamics*** can lead to disorganization of breathing and relaxation of the vocal apparatus. The conductor must ensure that singers maintain an active singing position and proper breath support.



g) ***Sustained sounds.*** The accompaniment parts in the piece include numerous sustained «pedal notes.» To ensure accurate pitch for such notes, singers must maintain active breath support, remain attentive, and relate their notes to other sounds in the score (e.g., when parts converge in unison or another stable interval).

Tuning Difficulties:

a) ***Complex harmony.*** Although the harmonic language of this piece cannot be considered overly intricate, certain challenging moments arise, including the use of the raised sixth scale degree. Such passages can be rehearsed without rhythm, pausing on chords that require «vertical» listening.



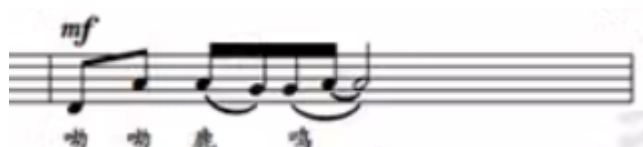
b) **Wide chord spacing** complicates precise intonation between parts. These fragments can also be rehearsed out of rhythm or by grouping parts in twos or threes (e.g., sopranos with tenors, altos with basses, sopranos with basses, or all parts except sopranos).

c) **Polyphonic techniques of musical development.** In the second and third verses, the texture includes imitations between the rhythmic and intonational parts. During rehearsal, the following technique can be used: sing the primary theme prominently while softly performing the imitation, and then reverse the roles—sing the theme softly and the imitation prominently. This helps choristers better understand the texture and feel the interplay more vividly.



Ensemble Difficulties:

a) **Dotted rhythm and syncopations.** Synchronization is primarily achieved through focused attention on the conductor's gestures. Additionally, choristers must maintain a sense of inner-beat pulse.

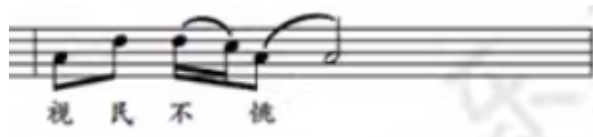


b) **Flexible dynamics.** The piece involves highly mobile phrasing, requiring attentiveness to the conductor's instructions and auditory control of the overall sound.



Vocal Difficulties:

a) **Leaps.** Vocally, leaps can provoke a sudden raising or lowering of the larynx. For high-quality sound, it is essential to maintain a low laryngeal position during ascending motion and a high position during descending motion.



b) **Melismas on a single vowel** may lead to a loss of vowel shape. Both choristers and the conductor should monitor the preservation of vowel shape on each note.



c) **High tessitura in dynamics of *f*, *ff*.** In climactic sections, such passages may provoke forcing and the emergence of an open sound. This requires careful work on maintaining breath support and proper vowel shaping to prevent the aforementioned timbral flaws.

d) ***Singing in soft dynamics and/or sustained sounds*** may result in disorganization of the vocal apparatus, leading to hoarseness. Singers must maintain activity in their vocal mechanism, particularly with breath support.

e) ***Vowels [ɛ] and [i] in high tessitura*** often provoke a «flat» sound. In such passages, the conductor should guide choristers to modify these vowels closer to the forms [æ] and [i] as if the sound were coming from deep within the throat.

f) ***Insufficient cantilena quality***. This issue is typically associated with violations of the rules of vocal phrasing and may also stem from disruptions in the chain breathing principle.

g) ***Diction difficulties***. When present, these can be addressed with specific techniques tailored to the situation. Tongue twisters can also be used to improve diction.

Conductor's Difficulties

In music, different conductors often have their interpretation of the same work, which is particularly obvious in the interpretation of the classic work by «Xiaoya Lu Ming». As one of the Book of Songs, its melody and profound artistic conception have attracted the attention of countless musicians. When each conductor performs this work, he will give him a unique style and characteristics according to his musical concept, emotional experience and understanding.

As we can see, different conductors have apparent differences in the rhythm and intensity of the handling of «Xiaoya Lu Ming». Some conductors emphasize the solemnity of the work, and they may use a relatively slow and steady rhythm to create a simple and elegant atmosphere through the change of control intensity. Other conductors may pay more attention to the lyricism and fluency of the work, and they will choose a more light rhythm and show the softness and flexibility of the work through the delicate level of strength.

Each conductor also has unique views on the emotional transmission of the work. Some conductors may pay more attention to the philosophy and educational

meaning in the works and convey deep thinking and awe of the ancient culture through the music. Other conductors may be more inclined to dig out the work's emotional depth and, through the ups and downs and changes of the music, let the audience feel the rich emotions contained in the work, such as the praise of nature and the value of friendship.

In addition, the use of musical instruments and the choice of accessories. Some conductors may choose a more traditional and purer musical instrument compilation to highlight the works' classical charm and national characteristics. Other conductors may add modern instruments or innovative accessories to give the work a new sense of time and expression.

So, through the analysis of the interpretation of «Xiaoya Lu Ming» by different conductors, each conductor injected new vitality into this ancient work with his unique perspective and style. Their conducting style and characteristics reflect their personal artistic pursuit and aesthetic concept and provide the audience with a multi-angle and multi-level musical experience.

Finally, the conductor needs to carefully allocate the timber of the choir, forming a unified and hierarchical sound. This requires not only the conductor to have a complete understanding of each part's characteristics but also a good musical aesthetic and sound balance. For example, in the lyrical paragraph of «Xiaoya Lu Ming», the conductor sets the crisp of the loud and deep voice parts off each other, creating an ethereal and distant musical atmosphere.

The piece is quite difficult for a conductor, mainly if performed by a full complement of instruments (yang qing, erhu, gujiang, pipa, drums, sheng). The above instruments have different sound production methods, so achieving the ensemble is difficult.

Another group of manual difficulties in the piece is associated with the polyphonization of the texture. The timely indicated offtakes for introducing parts after pauses ensure accurate and correct performance.

It is also difficult to maintain the tempo in this piece because a tendency to accelerate may form due to the dynamization of the texture and changes in emotional tension. The conductor's task is to feel the internal-partial pulsation, which will help him keep the tempo stable.

Particular difficulties are also associated with the change in the rhythmic filling of the parts in the third verse when the accompaniment begins to carry out much more internal accents.

The ligated notes and syncopations that cross the boundaries of the bar require the conductor's special attention. It is essential to hold them with your hand to prevent the choristers from losing their rhythm and prematurely missing a note.

Conclusions for Chapter 2

Chinese poetry songs are a distinct musical subgenre from Western art songs; they were produced by composers who combined the best Chinese poetry with Western composing methods. With the help of composers and music instructors from various ages, songs from old poetry were revived in modern times and have since spread across the nation. Unfinished records show that about thirty composers participated, constituting a group of Chinese ancient poetry songwriters who produced almost 400 works and served as role models for next generations of Chinese ancient poetry songwriters.

Ancient poetry songs have a certain attractiveness as a result of the creative combination of tunes and poetry from long ago, or the union of literature and music. Ancient songs also drew their nourishment from this lengthy history, and after washing and changes, ancient songs have now developed into an important vocal genre in Chinese folk music, becoming an important part of Chinese folk music. With the passage of time and history, music and culture have expanded to their full potential over the years. It has grown to be a significant component of Chinese vocal music and has resulted in a wide range of compositions throughout history. These

days, a growing number of academics, composers, and vocalists are researching, creating, and performing them, and the public finds them to be highly appealing. The ancient songs have revealed themselves to be relatively challenging, with obscure poetry, the depth of meaning, and emotion all making it more difficult to sing. With the increase in professionalism, the scientific and standardization of singing, along with the deepening of research, this difficulty has been revealed.

A significant aspect of Chinese traditional culture is the art of classical poetry, which displays the literati's distinct aesthetic sensibility and humanistic attitude in addition to a number of classical texts, rhymes, and melodies.

It is necessary for the singer to comprehend the literary works' historical context and creative features, as well as their core melodies and stylistic genres, and their knowledge of the tonal qualities and audio-visual structures of their antique instruments. Before performing, one should read the poems aloud several times to make sure they make sense and to gradually become familiar with the vocal tone, intonation, and emotion of each line. The vocal artistry required to sing classic Western art songs, which calls for flexible control of breath and voice as well as internal connotation, is essentially the same as that required to perform ancient poetic choral compositions. Rarely could love and grief, and even anger, be expressed with such intensity. The content, imagery, melody, and emotion of classical poetry are reworked in the development of an art song based on it.

CONCLUSIONS

The following conclusions can be made based on the objectives set in this work.

1. In the theoretical substantiation of the creative project, the literary folklore source of the composition in question was comprehensively characterized. It was revealed that its ancient origin and symbolic meaning have long and repeatedly attracted the attention of music composers. Many melodic interpretations of «Xiaoya Lu Ming» are known, many of which are its modern incarnation.

2. It was found that the most popular form for the musical composition «Xiaoya Lu Ming» is the couplet form. It is often accompanied by an introduction, interlude, and conclusion, which contain onomatopoeia or a landscape sketch that characterizes the symbolic background of the ongoing artistic action.

3. The conducted studies of modern interpretations allow us to assert that most of them include elements of modern musical composition and arrangement, often involving ethnic and national musical instruments. The plastic embodiments of the song «Xiaoya Lu Ming» also have many national elements (costumes, decorations, types of dance movements, etc.). At the same time, the authors do not refuse to use modern methods of sound production and sound processing, as well as synthesized orchestral timbres.

4. The music of «Xiaoya Lu Ming» by composer Li Xiaodong is analyzed, intonation and vocal difficulties are identified, and difficulties in structure, diction and conducting are identified. The conductor's tasks in working on the piece are outlined.

Three approaches are used to investigate the singing of ancient poetry: musicians, in-depth explanations of the singing practice, and experience and perception of the singing practice.

One has to comprehend and «get» the old poetry in order to sing songs that are based on it. This demands extensive academic training. Additionally, practicing

singing methods is necessary, including voice and performance practice immortal life force of ancient poetry is the fluidity of singing melodies composed of it.

Due to its significance, ancient poetry's depth and originality have been honoured with many composers' and performers' interpretations, diverse in technique, emotional content, artistic solution and stage embodiment. One such composer's interpretation is the composition Li Xiaodong, which we have reviewed. This example of «Xiaoya Lu Ming» song, although not too challenging to perform, still has several difficulties associated with the choir's mastery of vocal and choral skills.

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