

**MUSICAL BORROWING FROM WESTERN
ART MUSIC TO C-POP FROM 1999 TO 2011**

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KUALA LUMPUR**

2018

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**DISERTATION SUBMITTED IN PARTIAL FULFILMENT
OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF PERFORMING ARTS
(MUSIC)**

**CULTURE CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

2018

UNIVERSITY OF MALAYA
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**MUSICAL BORROWING FROM WESTERN ART MUSIC TO C-POP FROM
1999 TO 2011**

ABSTRACT

This research examines musical borrowing in Chinese popular music from 1999 to 2011. Western art music, or more commonly known as classical music and its elements used in Chinese popular music of the stated period of time will be studied in terms of its music and reception. Musical borrowing of Western music is not new as past scholars had published a few articles and book such as Burkholder (1994, 2004) and Arewa (2005), however, musical borrowing of Western art music in Chinese popular song (C-Pop) is still new in the field. The objectives of this study are to investigate in what way employed classical music element characteristics in pop songs, and to analyze music elements representing pop songs and its reception. This study is based on a qualitative research theoretical framework and methods include literature review, score analysis, lyrics analysis, listening analysis and video analysis. Selected songs were analysed as a case study where the outcome reveals the musical elements, extra-musical elements and how Western classical music was used form new musical style and as a strategy for gaining popularity and reception.

Keywords: Musical Borrowing, Chinese Popular Music and Classical Music.

**PEMINJAMAN MUZIKAL DARI SENI MUZIK BARAT KE DALAM C-POP
DARI TAHUN 1999 SEHINGGA 2011.**

ABSTRAK

Kajian ini menekankan pendekatan peminjaman muzikal barat dalam Popular Muzik Cina dari tahun 1999 sehingga 2011. Seni Musik Barat atau lebih dikenali sebagai Muzik Klasikal telah dipinjam ke dalam Popular Muzik Cina dalam lingkungan kajian yang dinyatakan. Kajian ini turut mengkaji dari segi muziknya serta sudut penerimaan pendengar. Peminjaman muzikal bukan satu kajian yang baru di dalam bidang muzik. Dalam selajarah penulisan akademik, ramai sarjana telah menerbit jurnal, artikel, serta buku-buku mengenai topik ini; Burkholder (1994, 2004) dan Arewa (2005). Akan tetapi, kajian mengenai Popular Muzik Cina adalah amat kekurangan. Bidang kajian ini masih baru. Oleh demikian, objektif kajian ini adalah untuk mengkaji tentang bagaimana elemen Muzik Barat diaplikasikan didalam Muzik Popular Cina. Kajian ini adalah sebuah kajian kualitatif di mana metodologi yang digunakan adalah seperti dari sumber bacaan, muzik analisis, lirik analisis, serta video analisis. Lagu- lagu terpilih sebagai kes kajian mededahkan keputusan dari segi elemen muzikal, elemen muzikal tambahan, serta bagaimana Muzik Barat diaplikasikan membawa satu gaya muzik yang baru serta sebagai strategi mempopulartiti dan sudut penerimaan pendengar.

Kata Kunci: Peminjaman Muzikal, Popular Muzik Cina dan Muzik Barat

ACKNOWLEDGEMENTS

Firstly, I would like to thank my supervisor Associate Professor Dr. Loo Fung Ying for her guidance. Also the lecturers at Cultural Centre for their comments and advice given during my proposal presentation and candidature defense session. Not forgetting my friends from back home China and new Malaysian friends, as the journey of study in a new country was not easy, especially the language and being away from home. Lastly, and most importantly, my parents for their continuous love and support.

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CHAPTER 1: INTRODUCTION

1.1 Introduction

This research examined musical borrowing of Western Art Music (or more commonly known as ‘classical music’) in Chinese popular music from 1999 to 2011, where western musical elements employed and caused a popular culture phenomenon in Chinese music over the past decades. This empirical study is not something new as some scholars such as Burkholder (1994, 2004) and Arewa (2005) had published articles and books regarding this field. However, there is a lack of research on musical borrowing in Chinese popular song (C-Pop). Selected songs were analysed as a case study where the outcome reveals the musical elements, extra-musical elements and how Western classical music was used in this music as a strategy for gaining popularity and reception.

1.2 Background of the Study

The background of the study covers the understanding from the perspective of the root of Western Classical music, Western Classical music development and its nature and popular music as a new platform for further research.

1.2.1 The root of Western Classical music

The Western classical music is a centuries-old art (Chen, 2009). It has been through a series of development since the Baroque period to 20th century. With the inevitable of globalization process in the 20th century, Westerners began to accept foreign cultures

into their music. This opens up to new ideas and development in music. Likewise, Sun (2011) stated, the music history is still growing. Thus, sometimes it is hard to finalise a music which genre it belongs to. However, it can be roughly studied by considering the date of its inception. There is no doubt that to learn music and composition is to master the Western classical music theory in hands. This is because in Western classical music comprise the core elements in making music.

1.2.2 Classical music development and its nature

This study focuses on the fusion between Classical music and Pop music. According to Sun (2011), the definition of classical music is very broad. It covers from the Baroque period, Classical period, Romantic period, and 20th century period.

The Baroque period covers from 1600-1750. The style of music during this period is described as flamboyant and ornamented which is closely related to the style of architecture during that time. Earlier liturgical music, as well as instrumental music, continue improved in this period. A few notable names such as Johann Sebastian Bach, widely regarded as the Father of Baroque music, Antonio Vivaldi and Handel.

Classical period continues to develop into a more complex form (Liu, 2006). Instrumental music such as the sonata, concerto and symphonies flourished during this period. The music structure attains a sense of symmetry, with clear and simple tonality and harmony. Thus, the music became much richer in sense of texture and tone colour or timbre than the earlier period. Vocal music also continues to develop where composers began to explore ranged sacred operas to secular operas. Among the notable composers during this period were Haydn, Mozart and Beethoven.

The year before 1900 or from the death of Beethoven is known as the Romantic period. Composers of the Romantic period continues to explore new possible elements from poetry and painting in instrumental works and vocal works (Sun, 2011). Besides that, the upraised of individual performance sprout during this period too. In addition, a large number of composers began to use the nationalistic expressions in their work. The characteristics of styles range from autobiographical to nationalistic, and even impromptus. The musical forms such as the prelude, nocturne, ballads, novelty, improvisations are some examples of the growing genres in music. Some famous composers in this period are Schumann, Chopin, Liszt, Guano, Tchaikovsky, Grieg and many more.

The real "King of Pop Music" in the Blues genre was born in New Orleans, United States between the end of the 19th century and early 20th century (Sun, 2011). Blues is a form of early jazz, etc. These new styles of improvisation in playing and singing had a big impact in the United States and it quickly became popular, spreading to all around the world. The structure is in a repeated binary form, AA'B. Another prominent feature is that it includes rhythmic characteristics such as the syncopated rhythm, triplet, and the stress on the weak beat.

The 20th century is the beginnings of Pop music, where rock music was born around 1930. It was also the beginning of the electronic age where electrical instruments used. For examples, the electric guitar, electric bass, and electronic synthesiser. These are the same instruments used in today's band too. New genre of popular music such as rock, disco and rap can be blended together with Classical music elements, but also can be performed with classical instruments together on the same stage. Combined with the sophisticated computer technology, the inclusion of synthesised elements in a band or ensemble is created. According to Chen (2009), Popular music is referred to a sort of

music which is easy to understand, relaxing and lively, widely spread to listeners from all walks of life

1.2.3 Chinese popular music as a platform for research

The emerged of popular music since the 20th century onwards became the most widely known in the whole wide world. It has become the symbol and trend of the modern society. Based on several researchers, this popular music is actually derived from Western classical music elements. According to Chen (2009), this new form of Classical music in Pop music represents a synthesis of Western classical music and pop music. It can be in any style or form, not just limited to the kind of instruments used. This creates an unclear border between the classical music and pop music. For example, a violin instrument in a Pop music. The instrument itself retained the trace elements of Classical style. Nettl (1985, p.3) described this as “globalization,” where the results from “intensive diffusion of elements of European society” bring musical diversity and enrichment to local culture. The idea of exoticism that musical melodies unknown to Western have been borrowed or used (Yang, 2017) to meet the demand from the Western consumer (Taylor, 2014). Thus, the rise of World Music is one of the impacts of the globalization. Take an example, the 12 Girls’ Band; A kind of world music genre where musical borrowing from the Western classical music mixes with traditional Chinese music and pop music (Yang & Saffle, 2010). The study of Sino-Western music is no longer a recent field. It has been written and published by many scholars because to the fact that this study of Sino-Western musical interchanges has been relatively important for Chinese American or Asian American in Canada and United States (Yang, 2017). This is a crucial study for many researchers, particularly regarding the understanding of Chinese music in Chinatowns, the role of Chinese culture in American

music, American society, performances, perception, and reception. Recently, contemporary Chinese music composed by the Chinese American is attracting more and more attention from publications. The term hybridity has been used in the study of Chinese popular music from Hong Kong (Cantopop). Other terms such as orientalism, colonialism, and imperialism were invented to serve as the framework for further study of Chinese music.

1.3 Research Objectives

Below are the objectives for this research:

- (a) To identify C-pop song from 1999-2011 with elements of musical borrowing.
- (b) To analyse the selected C-pop songs in terms of musical borrowing.
- (c) To discuss the phenomenon of musical borrowing in the selected C-pop songs.

1.4 Research Questions

After a preliminary listening analysis, the author formed the following research questions:

- (a) In what way musical borrowing of western classical music is applied to the selected C-pop songs from 1999-2011?
- (b) In what way the borrowed Western classical music is treated in the selected C-pop in terms of musical genre, orchestration, style and rhythm?

- (c) What are the musical characteristics of the selected C-pop songs from 1999-2011 in the research phenomenon?
- (d) How is the reception of the phenomenon of musical borrowing in the selected C-pop songs?
- (e) What are the cultural implications in the phenomenon of musical borrowing of Western art music in C-pop?

1.5 Conceptual Framework

This study is based on a qualitative theoretical framework. Popular music analysis theories from Phillip Tagg (1982) was employed (see Fig. 1). In this study, the selected songs will be employed as a case study. The Western art music components appeared in the C-pop are the borrowed objects termed as AO or Analysis object to be compared with the IOCM, the interobjective comparison materials from the original sources. How the AO was presented in the selected songs will be analysed and its reception from listeners was also studied. Supporting theories such as cultural imperialism and globalisation were used to discuss the finding from the analysis.

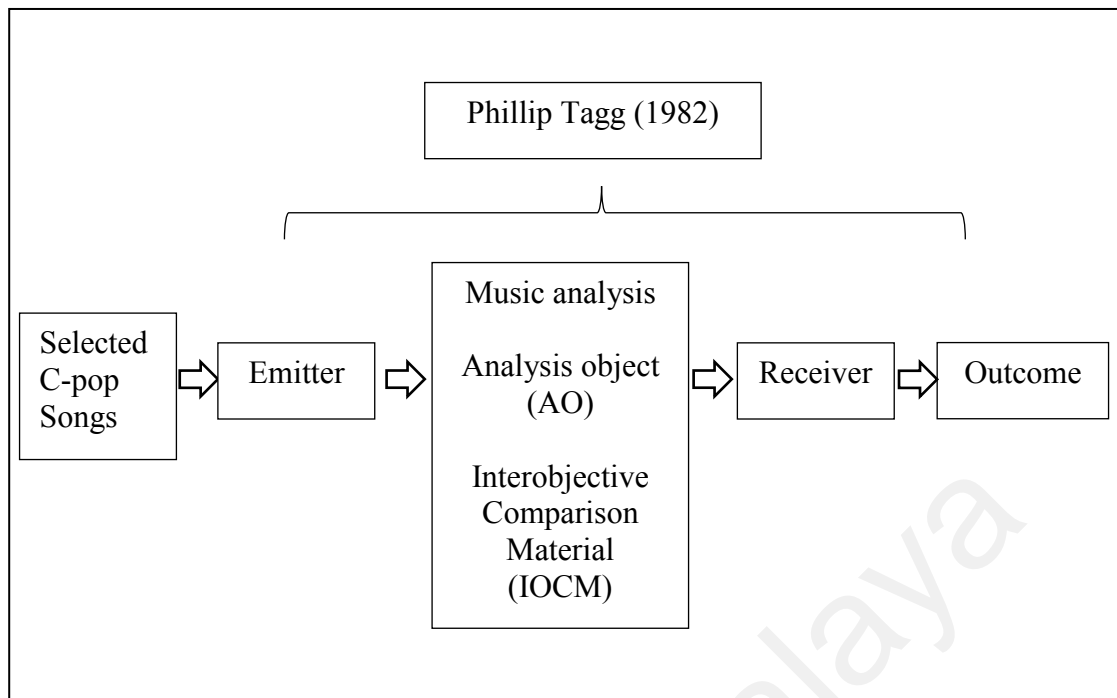


Figure 1: Conceptual Framework

No doubts, research on classical music is more common because classical music is considered as a “serious music”, while popular music is labelled as “fun”, which is considered not to be taken seriously (Tagg, 1982). However, to some researchers, they had started to look into the deep impact of popular music in the society and realized the importance of such research to be done. For instance, the term such as musical borrowing as a field of study had been introduced for music analysis and conscious learning purposes. Thus, this study aims to shed lights on the phenomenon of musical borrowing of Western art music in C-pop.

1.6 Significance of the Study

This study contributes to the scholarship of popular music study by focusing on the ‘what’ and ‘how’ Western art music is applied to C-pop. Its significance comes from the lack of analysis and discussion looking into how the change of musical stylistic features of musical borrowing may lead to new strategy in gaining listeners attention. Via analysis, the findings also reveal evidence and reception the phenomenon of musical borrowing of Western art music in C-pop, where it invites discussion as to theories such as cultural imperialism and globalisation. This study, with its analysis and discussion shows the impact of Western dominance in Asian countries that focus on the popular music industry.

1.7 Limitation of the Study

As a scope of a mixed-mode Master’s Degree in Performing Arts, this study is limited to the selected songs from the year 1999 to 2011. As norm to the research of popular music, the study will not include further interviews with producers and artists where accessibility is difficult.

1.8 Conclusion

The contrasting nature between the classical music and pop music had caused a huge gap between these two genres. Although such contrast exists, music advocators even music educators are aware to advocate both genres to be seen as music that can be worked out on their similarities rather on their differences. For instance, in today’s generation, classical music is no longer a majority choice in daily music-listening preferences and as a mainstream in the industry. However, the musical borrowing of

classical music in C-pop may reveal different views from the emitter and the receiver. Thus, this research served the purpose for further discussion on the development of borrowed musical elements as well as score analysis on the C-Pop song.

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CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

A literature review was carried out in this study and according to Manola and Trafford (2004), this is a crucial step that gathers information from different sources for critical analysis and gap identification, including future research direction. In this chapter, the articles selected based on the research objectives and research questions area being investigated. This is to serve the purpose to identify gaps in the literature, finding out more information exists in the field of research, showing the relationship between previous studies or theories, establish similarities and differences and identify main methodology research techniques for this study. Songs selected for this study are mainly from Taiwan therefore, the chapter first outlines previous studies that give an overview of Chinese music and its development, Taiwan music history, the global factor, and review of other scholarly works on musical borrowing in the popular music genre.

2.2 An Overview of the History of Chinese Music

Rees (2009) is among the many scholars who gave a clear historical record of traditional Chinese music. The subject attracted much attention from Western scholars. Among the notable Chinese music representative are such as Mei Lanfang (1894-1961) a Peking Opera performer, Xin Fengxia (1927-98) a northeastern local opera *pingju* performer, Xia Fulin (b. 1909) a Shanghai opera form *huju* performer, Zhang Cuifeng (1913-75) the narrative song genre Peking drum song (*jingyun dagu*) performer, Abing (?1893-1950) a blind folk musician, Han Qixiang (1915-89) a blind storyteller, Wei Liangfu (1522-72) a coder of the famous opera genre *kunju*; Zhu Zaiyu (1536-c. 1610) who beat the equal temperament of European, Liu Tianhua (1895-1932) who modernized the playing and teaching techniques for the erhu, and intergrated traditional Chinese music into modern society and education, and Nie Er (1912-35) a composer

who had composed a number of proletarian and film songs. However, most writings do not cover or limited information about the performers. Many Western trained Chinese composers on the other hand, worked on infusing Chinese philosophy, culture and traditional music and folk ditties in their composition (see Xue & Loo, 2017; 2018).

Apart from the mainland, the island of Taiwan has passed into the hands of many leaders; a) the Dutch since 1624-1662, and the Spanish from 1626-1642; this was the first time religious music (Christian liturgy) was brought to Taiwan, b) the Hans Government from 1662-1683; introduced the policy of exclusion where all Western culture practice, including music was forbidden, c) the Japanese occupation from 1895-1945 (during the up rise of World War II); restoration of Western music in Taiwan where music can be classified into three categories: creative work, church music and popular music and d) military struggle between The Chinese Communist Party (CCP) led by Mao Zedong for control of China mainland. Lost in the Chinese Civil War, Chiang Kai-she Kuomintang (KMT) nationalist party leader brought remained of KMT from mainland China to Taiwan in 1949; the year martial law declared and establishment of the People's Republic of China (PRC) (Gold, 1993; Guy, 2002; Chen, 2009; Moskowitz, 2011; Lau, 2017). The arrival of the remained formed a new social structure in Taiwan. The Chinese who followed to Taiwan is known as the "Mainlanders" while the native is known as the "Taiwanese" (Guy, 2002). Both from different background and culture, thus the Nationalist suppressed and controlled the local Taiwanese culture in order to keep the mainland identity over years (Gold, 1993; Guy, 2002; Moskowitz, 2011). Mandarin was as an official language and mainland history was taught in schools. It creates a typical multi-cultural characteristic and mixture traditional society with three major types of music: aboriginal music, Han music and Western music (Chen, 2009).

The swift to the following president, Lee Teng-Hui, a Taiwanese of Hakka decent in 1987, legalized Taiwanese into the ruling Nationalist Party. Music scene continued to develop where musical culture, including music education, composition, and scholarly study began to flourish in Taiwan. In elementary school and senior high school, Western music is taught in classes. Western music sustained as the dominant music culture in Taiwan (Chen, 2009). Western repertoire, especially from the Romantic periods, has become among the favorite repertoires for the Taiwanese and musicians who are Western-trained. However, the local aboriginal music was neglected.

Composer Association of Republic of China and International Society of Contemporary Music were established in 1989 to inspire the modern composers on their own national identity (Chen, 2009). Chinese Ethnic Music Research Center was established to collect local folk song throughout Taiwan. The aboriginal music was preserved and studied for the first time, after years of being neglected. Western music tradition had shifted towards cross-cultural, cross-field and cross-field orientation. Local musical customs and culture developed and re-built through a variety of creative crossover combination within the local and Western music tradition. This had transformed the “East meets West” modal into unique and localized style (Chen, 2009; Lau, 2017). Furthermore, with the end of martial law in 1987, the crossover music elements between the Taiwanese, Chinese, Asian and Western is seen as a local creation which is related and enjoyed by the society. Such transformation brought to the questions of cultural identity which is further investigated in crossover studies (Ho, 2003; Moskowitz, 2009; Lau, 2017).

With the openness to accept new possibilities and changes, has brought into the issues of globalisation, nationalism, universalism or westernization has taken away one’s identity and independence. Globalisation is a process of local hybridization

between westernisation and Asianisation of Asia (Gold, 1993; Ho, 2003; Fung, 2008; Lau, 2017) which covers musical perspectives from the aspect of culture, economy, technology and socially homogenising force. This brought towards the tendency of localisation, which refers to the fusion of local elements into the foreign idea or concept. It is an evitable process in our age, where global connection and interdependencies from multiple forces have exerted influences on cultural practices and creativity (Lau, 2017). Although many studies have shown that Western music is transgressive to other non-Western cultures, Hayes (2004) argued that, pop music in Thailand is perceived as a combination of Western pop and Thai pop integrates with Thai traditional and folk music. Similarly, in the land where Chinese diasporic communities settled such as Malaysia see activities in the revival of Chinese *huangmei* ditties and *shidaiqu* in a new context that is more Westernized with borrowed Western musical forms and harmony construct (see Loo & Loo, 2012, 2013, 2014). Western musical elements also become an influence in the writing of Buddhist hybridized musicals such as *Magic Mirror* and *Princess Wen Cheng* (see Loo, 2013; Loo & Loo 2014; Tee & Loo, 2014).

The change of social structure or the standard of living is another impact contributed from globalization (Brace, 1991; Gold, 1993; Ho, 2003). With the improvement of education, higher income, as well as equipped with the knowledge of the outside world, have increased the growth of buying power and changed consumers' taste (Gold, 1993). Consumers demand "unfamiliarity" and "freshness" in today's global market, while musicians consider commercial profit in the music making business (Chen, 2009). These encouraged composers, musicians, performing ensembles, etc., become more initiative and innovation in developing and promoting their music. Wang Xiaojing, the band's manager managed to bring the 12 Girls' Band into local as well as the global market by making Chinese instrumental music internationally (Chen, 2004).

The growth of the advent grand of technology in the world, has brought tremendous changes into the world. No doubt, it impacts the 20th century music industry. For instance, the invention of cassette, recorders, televisions, interactive entertainment such as expensive *Gangtai* (which came from the word Kong and Tai as in Hong Kong and Taiwan denoting the two) restaurants, KTV and clubs (Gold, 1993; Moskowitz, 2008). The successful usage of technology in the record companies since 1980s (Brace, 1991; Gold, 1993; Ho, 2003; Moskowitz, 2011), sprout the marketing strategies for Taiwan's pop artist Jay Chou (*Zhou Jielun*), which brought fame known as Chinese Wind (*Zhongguo feng*) (Fung 2003; 2007).

Gold (1993), Moskowitz (2008) and Xu (2015), revealed the reasons behind C-Pop demand and popular choice in Taiwan, Hong Kong and even in the mainland China: 1) following the global trend where pop songs, films that focus on martial arts, soap operas and romantic fiction were popular in Japan and South Korea, 2) novelty; “light music” or original composition with Western techniques on traditional Han melodies. The sense of fun and relaxing contrasting from the mainland intense and dogmatic issues. For examples, Teresa Teng’s songs that were soft and tremulous with resemblance to Japanese timbre where she was trained there, were perceived as seductive with an experience of novelty (Gold, 1993), and 3) content; Melancholy in nature (influenced by Japanese enka and Taiyupop enka and Taiyupop: Moskowitz, 2008) and feelings of people can be identified, instead of serious issues of motherland or reform. It also is noted that C-Pop was mostly youthful audience (Guy, 2002; Fung, 2008; Moskowitz, 2008; Ho, 2008), middle-class and middle school students (Gold,1993).

Guy (2002) studies have demonstrated that a listener’s interpretation and receptiveness to a particular musical event is highly influenced by her or his own interpretation of the environment in which s/he and the music are situated. Listener’s

interpretation acted as a translation of communications based on their own experience (Moskowitz, 2008). According to Tagg (1982), the perception of listeners and the conception of the composer and musician are important aspects of popular music study (Tagg, 1982). Besides that, Tagg laid emphasis on studying into the relationship between the music and the sociocultural field of the music involved is important in popular music analysis.

In addition, Moskowitz (2008) in his investigation on the theme loneliness proved as the main theme used in most of the C-Pop music. He added that songs of sorrow can be used as self-gain comfort from the thought of others experiences, sharing with friends to show sympathy and understanding and or to vent their unspoken thought by singing in KTV. His studies too demonstrated that C-Pop mostly expressing individual emotions through lyrics about pain, loneliness, and lamenting about past loves. In addition, both scholars have also proved the aim market on youth by producing more youth-oriented film and music focusing on “youthful despair and social ennui” as well as romance and heartbreak themes. Similar to Pop Music in Thailand (Hayes, 2004), music has been associated with revolutionary movements especially from the youth category.

2.3 Musical borrowing as the field of study

Musical borrowing or recomposition is fairly common in music composition history. It happens in a) classical music from folk music (Fletcher, 2004), b) pop music from classical music (Salamone, 2017), folk and tradition (Fleming, 2004) and even in c) jazz from classical music (Shepherd & Horn, 2012). Artist consistently borrows, consciously or not, from each other (Salamone, 2017). Among the classical composers who borrowed folk music in their work are: Mozart, Grieg, Russian Five (Mussorgsky, Rimsky-Korsakov, Cui, Boroding, Balakirev), Dvorak, Debussy, Ravel, Tchaikovsky,

Britten, Smetana and Michael Tippett, who used Javanese gamelan instruments and scales in Triple Concerto composed in 1978-79 (Fletcher, 2004).

It is evidenced in Western popular music where classical music is integrated into many compositions. Examples are “Hungarian Rag” (1913) by Julius Lenzberg that is based on Second Hungarian Rhapsody by Franz List, “Peter Gink” (1919) by George L. Cobb is taken from Grieg’s Peer Gynt Suite and “Lover, Come Back to Me” (1928) from Tchaikovsky’s “June”. In the 1940s, Frank Sinatra gave a swing trend to his song “Full Moon and Empty Arms” which came from Sergei Rachmaninoff’s “Piano Concerto No. 2 in C minor, Op. 18”. Rock songs based on the classics, examples: “It’s Now or Never” (1960) by Elvis Presley “O Sole Mio” by Eduardo di Capua, “I Can’t Help Falling in Love with You” (1960) taken from *Plaisir d’Amour*, by Jean Paul Egide Martini, “All You Need is Love” (1968) by Beatles quotes from J. S. Bach’s Two Part Invention No. 8 in F Major, BMV 779. “Song Sung Blue” (1972) by Neil Diamond based on Mozart’s Piano Concerto No. 21 in C Major, K. 467 and “Never Gonna Fall in Love Again” from Rachmaninoff’s Symphony No.2 in E minor, Op. 27. This proved that Classical influence has always influenced on Western popular music (Salamone, 2017).

As demonstrated by Taylor (2014), globalization had produced the crossroads between the Asian, European, Melanesian, Aboriginal and Polynesian music and cultures. Thus, the popular music industries saw this as an opportunity to use traditional and folk music and expand world music to the global market. It was the time evolution of the world music market occurred (Taylor, 2014). The 12 Girls’ Band is one of the world music genres where musical borrowing from the Western classical music blended with Chinese traditional music and pop music (Yang & Saffle, 2010). This band is a fusion of ethnic, rock, and techno music genre using Chinese instrumental music

ensemble which brought its fame to the international scene in the 21st century. Among the Chinese instruments used are the *erhu*, *pipa*, *dizi*, *guzheng*, and *yangqin* and all the members are from classically trained background. Their global marketing strategy includes selecting repertoires from preexisting works with some arrangement (Yang & Saffle, 2010). For examples, they performed, arranged version of classical themes such as Mozart's Symphony No. 49 and Beethoven's Symphony No. 5, as well as Bach and Handel's work in the form of a medley, including famous film music such as *Titanic*. All supported by Western bass, drum and rhythm tracks. Moreover, their band manager trained them to perform as a group, by standing up instead of seated modes of Chinese instrumental performance as one of the strategies to gain global attention. The 12 Girls' Band achieved international reputations and awards such as "International Artist of the Year" which was won by previous Western pop artists such as Madonna, Mariah Carey and Celine Dion. This band creates a musical identity that fused Chinese melodies in Western genres such as jazz, rock and other pop styles on Chinese instruments (Yang & Saffle, 2010). It is a sonic phenomenon where non-Westerners take on the roles to inspire the westerners through their exotic aura and authenticity presentation (Taylor, 2014).

The Third Stream is a movement to integrate jazz improvisation technique into classical work since the early to mid-1950s (Shepherd & Horn, 2012). It is neither Jazz nor Classical but music draws on both techniques (ibid.). For instance, the merged of Modern Jazz Quartet (MJQ) with a classical woodwind chamber orchestra. Third Stream performances were performed in concert halls, universities and colleges, art museums and cultural venues. It is noted that this movement is taken very seriously on the aesthetic account. The merged of modern Classical harmonic language and forms with modern jazz forms a high artistic expression, not solely meant to be relaxing or danceable.

Considering Sweer (2009) and Flemming (2004) studies, the usage of musical borrowing from popular music or classical music to revitalize their local folk or traditional music. The popularity of rock genres from America had influenced the English traditional music through a combination of acoustic and electric instruments into the music. This newly invented “electric folk” evidenced the borrowed American original folk rock elements to create a hybrid form of contemporary interpretation of traditional English music. Such expression of bringing the English traditional music together with the contemporary music styles by using rock music elements is used as one of the ways to revive folk aesthetic (Sweers, 2009). While in Flemming’s study, demonstrated the way how the Irish government “nationalized” their Irish traditional music with Classical music standard (Flemming, 2004). This supports the usage of musical borrowing again by using classical music into their traditional music. However, Flemming’s study stated that the Irish government movement had caused their folk musician in agony and a stir in the Irish identity.

As for a legal matter, there is a lack of clear copyright legislation in musical borrowing (Arewa, 2005). The new technologies in musical performance and practice such as player piano, song media, printing technology, and digital music calls for inevitable new approaches in the music industry that naturally impacted on the copyright doctrine (Deemer, 2006). The existing copyright laws have loopholes in governing musical borrowing especially in the popular music industry. Thus, the current copyright doctrine failed to take account of musical authorship and copyright, especially in hip hop music.

Hip hop music production employs musical borrowing through sampling and looping (Arewa, 2005). Sampling is done when a sound sample was taken from a recorded piece and transferred, and employed as a new recording. While, looping, entails reiteration of

a particular sample. For example, the practice of sampling was documented in Jamaica among disc jockeys. The intensive borrowing in hip hop is among the important aspect in this music. However, the perceptions of borrowing seen as lack of originality. This caused sampling dispute as well as on copyright issues. There is a lack of clear copyright legislation in musical borrowing. No doubt, it is the advanced technology that creates the sampling and looping process, but it is at the same caused serious impact such as creators' work easily be deemed unauthorized derivative works. For instance, peer-to-peer file sharing.

As mentioned by Straus (1986), the desire to recompose the work one's predecessors seems to be almost as old as Western music itself. However, many had mistaken that such musical borrowing is just merely a "quotation" or "reference" from another composer (Burkholder, 1994). Thus, more scholarly written on musical borrowing as a field of study, revealed that whether through quotation, transcription or transdialection, it is a compositional approach where composer explore the idea (Straus, 1986; Burkholder, 1994; Beaudoin and Moore, 2010) of having a "self" by being the other one's self, calling upon it with the sounds of others (Beaudoin, 2010).

Such analysis and studies are not meant to change the original work, but rather ramify through its commentaries (Beaudoin, 2010). In addition, the University of Wisconsin-Madison worked on collecting bibliography on musical borrowing (Giger, 1994) to create a comprehensive and indexed published materials on the subject. Along this, Giger (1994) noted the deny and arguments on musical borrowing as a powerful interpretation tool. For instance, Eggebrecht argues that finding the music sources has no meaning (in Hans Heinrich Eggebrecht's *Die Musik Gustav Mahlers*). Instead the borrowed passage reflects on Mahler was perceived as to evoke colloquialism and even, a-déjà vu impression (Giger, 1994). This showed that composer strived to create new

pieces with the same artistic integrity and original (Straus, 1986; Burkholder, 1994; Beaudoin, 2010) rather just merely quoting.

Thus, the knowledge of how existing music in other composers' works is the strength for us to recognize what is unusual or innovative in any repertoire of musical borrowing (Burkholder, 1994). For instance, based on the Gregorian chant, or in Bach's use of Lutheran chorale melodies, new music acted as its extension, commentary as well as critique (Beaudoin, 2010; Beaudoin and Moore, 2010). This compositional principle opens new possibilities for composers to go beyond quoting a score, allowing a composer's transcription of an earlier score to form the basis for a new work (Beaudoin, 2010). The different degree of the borrowed elements is suggested by Beaudoin (2010) paper; a) works without explicit borrowing, b) Local borrowing, c) Structural borrowing, d) Critical borrowing and e) Wholly borrowed. It is very subjective to involve the "self" implies to use the words of others to achieve a state of "being the other to one's self" cited in Beaudoin (2010) paper.

2.4 Conclusion

Reviewing past literatures shows very little in the study of musical borrowing of Western art music in Chinese popular music. In general, the Classical music is slowly taking roles in modern art, especially in Pop music. Local musical customs and culture continue to develop through a variety of creative crossover combination within the local and Western music tradition. No doubt, the strength of musical borrowing enables new impulses and strategies ideas injected. However, scholars noted that at times, such music can be very confusing to judge whether is considered copied from other music or is it considered a new piece of work. Moreover, the lack of research and analysis of popular music which has been taken for granted due to the fact that popular music is

supposed to be 'fun', rather than taking it 'seriously' (Tagg, 1982) has proven the need to research more in this field. With that, this literature review supports the purpose of this study where there is a lack of research on the musical borrowing from Western Art music to C-Pop from 1999 to 2011. All these literatures prove that this study is viable and it is possible to fill the literature gap for future reference.

University of Malaya

CHAPTER 3: METHODOLOGY

3.1 Introduction

This is a qualitative research which the researcher seeks answers to her research questions. Qualitative methods include open-ended interviews, observation, participant observation that provide qualitative data (Schwandt, 2007). The qualitative data includes ethnography observations, case study research, naturalistic inquiry, ethno methodology, life- history methodology and narrative inquiry (*ibid.*). Among the qualitative methods used in this study are in-depth interviews and virtual fieldwork. These two methods help the researcher to collect data in the form of field notes, audio and video recordings, transcripts. The pros of qualitative research are mainly its textual descriptions of people's experience, cultural values, behaviors and many others subjective details, which is crucial to the study (Mack, Woodsong, Macqueen, Guest & Namey, 2005).

3.2 Interviews

The purpose of the interviews is to collect information from music professionals in C-Pop industry, who have firsthand knowledge on musical borrowing. Both the Face-to-Face interviews and telephone interviews are used in the fieldwork.

3.2.1 Face-to-face interview with the informants

There are three types of interviews: guided conversations (informal interviews), semi-structured and open-ended interviews (informant is encouraged to expand on topics) and highly structured sessions (Myers, 1992). For this research, interviews were conducted both formally and informally. Interview informants were chosen based on

their expertise and knowledge in C-Pop music and musical borrowing. For this study, semi-structured interviews were used more frequently than structured interviews to make the informants feel more relaxed.

Researcher managed to interview with two music professionals in C-Pop industry as the informants. Below is a brief biography of them:

a) Fu Lin a songwriter, educator, performer, and music producer

Born on January 17, 1946, in Jiamusi, eastern Heilongjiang province of China. He has held various positions for his expertise in music: Director of Chinese Musicians Association for the 5th, 6th and 7th year, Chairman of Popular Music Society of China Association of Musicians, Director of Chinese Music Literary Association, Ph. D Supervisor of Chinese Academy of Arts, and Chief Editor of Magazine. Fu Lin was also the former performer and artistic director of the Song and Dance Troupe (1969-1986). He is currently the Dean of the School of Pop Music at Beijing Academy of Performing Arts and also the professor of the Music Engineering Department of Hebei Communication University. His composition received recognition and has won him numerous award, namely: voted as the nation's top 10 songwriters since in 1993 (fourth place) and in 1997, he won the "Popular Music Award", "Equator Rain" the musical won the Show of Arts Awards and "Red Snow" won the first prize of Heilongjiang Provincial Art Performance.



Figure 3.1: Interview with Fu Lin at « Popular Music Masterclass» in Beijing, China (Peng, personal photograph, January 10, 2018).

- b) Xiao Ke (formerly known as Ke Zhao Lei), a Chinese male singer, songwriter, composer and producer.

Born on October 20, 1971, in Beijing, China. His career in music field started in 1995 after signing up with the Beijing Music Production Group to become a singer and songwriter. He wrote the theme song for the Hong Kong TV Series "The Heroes" in 1995 and followed with his another debut album "Xiao Ke" in 1996, the same year with "The Wind of Life" song, sung by Na Ying. His song was awarded in the category for the Top Ten Golden Melody in the fourth event.



Figure 3.2: Xiao Ke 's photo at 《Pop Music Exchange Seminar》 in Guiyang, China (Photo taken by author, February 18, 2017).



Figure 3.3: Researcher and Xiao Ke in a group photo at 《Pop Music Exchange Seminar 》 in Guiyang, China (Peng, personal photograph, February 18, 2017).

Questions are prepared ahead before the interviews. Research objectives and research questions are among the consideration of the interview questions.

Below are the questions used during interviews with Fulin and Xiao Ke:

- a) Why Chinese popular music able to develop and advance
- b) Why do singers increasingly involve in music fusion?
- c) Do the Western classical music professionals recognise today's pop music as music?
- d) What are the benefits of Chinese popular music by blending with classical music elements?

- e) Why do today's music lovers know more about popular music than classical music?

3.3 Virtual Fieldwork

Virtual fieldwork is an approach utilizing technology to gather information. This can be carried out at the researcher's home with a computer, and it can also include television and radio broadcast (Cooley, Meizel, & Syed, 2008). Such fieldwork is facilitated by websites such as blogs which have been popular since 2000 (Qualman, 2009). YouTube, is another popular website that is akin to the global virtual village where people from all around the world share their videos and watch videos according to their interest (Woog, 2009).

Collecting information from the internet or known as the computer-aided communication is a crucial part of this study. The usefulness of the internet as a tool for ethnomusicologists as explained by Alge (2011), inevitably changed the way one interacts with other people. Such advancement had contributed to branch new ways of communication such as e-publishing, social network platforms, data transfer, e-learning and virtual fieldwork (*ibid.*). The term virtual fieldwork is where the possibility communicative research process with real people they may or may not have met face-to-face (Cooley, Meizel, & Syed, 2008). Below are the ways of collecting information in this study:

- a) YouTube

This is a video sharing website where users from professionals to amateurs upload and share their videos. Researcher searched the videos and watched the

videos repeatedly to collect data. Among the websites visited in this study are as below:

- a) <http://www.youtube.com/watch?v=e5aSWm6dXHQ>
- b) <http://www.youtube.com/watch?v=wpq30k3cYFY>
- c) <http://www.youtube.com/watch?v=LbDVqYaQboY>
- d) <http://www.youtube.com/watch?v=oOeyCtoFA>
- e) <http://www.youtube.com/watch?v=KV17QLB2BJs>
- f) <http://www.youtube.com/watch?v=yHoadRoVF-U>

With an easy accessibility of the Internet whether on a computer, iPhone or iPad, at any time and at anywhere had indeed saved my research cost as well as my study time. Moreover, the researcher was able to contact my informants from other countries and collect reading materials without boundaries.

3.4 Research Framework

The research framework for this study is first, identification of classical musical borrowing in C-Pop, and followed with transcription and music analysis.

Identification of Classical musical borrowing in C-Pop
Transcription
Music Analysis

Figure 3.4: Research framework

3.4.1 Transcription

After listening to many C-Pop songs from 1999-2011, musical borrowing elements are identified and narrowed down to six songs for analysis as below:

Table 3.1: Selected songs and information

Singer	Pop Song	Year released
Mavis Fan	<i>I Want Us to Belong Together</i>	1999
S.H.E	<i>Persian Cat</i>	2004
Angela Zhang	<i>The Sun in the Palm of My Hand</i>	2004
MAYDAY	<i>Contentment</i>	2005
S.H.E	<i>Don't Want to Grow Up</i>	2005
Jay Chou	<i>Piano of Sorrow</i>	2011

These six pop songs were selected for their popularity with the Chinese community, high in sales records and viewer counts. In addition to these statistics, these six songs were selected because they contained musical borrowing elements from Western Classical music. The integration of classical music and its effect in their pop music will be discussed further in Chapter 4. Besides that, all the songs chosen are love theme, where composers' used their personal preferences about love and described in a very simple form, yet real in feelings. After the identification of musical borrowing elements, the selected songs (AO) will be transcribed and analysed using Tagg's methodological paradigm (1982). According to Klapuri (2007), "Music transcription refers to writing down the pitch, onset time, duration, and source of each sound that

occurs in it” (p. 3). This is a crucial process to be taken before the analysis part, on the way the borrowed classical music is applied, treated and how reception responded to the selected pop songs.

3.4.2 Music Analysis

The main qualitative theoretical perspective to help the researcher to analyse the music is by Philip Tagg’s methodological paradigm. This is where selected C-Pop songs analyzed through the process from the emitter to the analysis object (AO) and the interobjective comparison material (IOCM), to the receiver and end with the outcome or the result.

The first level of Hermeneutic-semiological approach is making a checklist of parameters of musical expression. This includes the aspect of:

- Time
- Melody
- Orchestration
- Tonality
- Texture
- Dynamic
- Acoustical
- Electromusical and mechanical aspects

Tagg (1982) suggested this checklist to ensure the accuracy of *musemes* description which will be established a further analytical procedure of interobjective comparison (IOC). The second level of ideological critique is where holistic discussion of the

messages carried in the music analysed (Tagg, 1982). This invites critical evaluation and discussion of the reception of listeners and sociocultural factors.

3.5 Conclusion

This study is a qualitative research where researcher used open-ended interviews and virtual fieldwork as the core method to collect data. Tagg (1982) methodological paradigm is used for scientific musical analysis to reveal the relationship between the emitter and receiver, and phenomenon of musical borrowing in the six selected C-pop songs.

University of Malaysia

CHAPTER 4: FINDINGS AND DISCUSSION

4.1 Introduction

Studying in popular music analysis invites common debates in methodological concern and its hierarchy when compared to the musicological study of Western art music. However, scholars such as Phillip Tagg and Richard Middleton had written about popular music analysis and methodological issues in the research of popular music that led to new sights in providing a deeper inquiry into popular songs and their construct. Therefore, it is the intention of this chapter to contribute an analysis of six Mandarin Pop songs in terms of classical musical borrowing. This chapter presents the data collected from music analysis and virtual fieldwork.

4.2 Music Analysis

Initially, the analysis of Pop music was not taken seriously by early musicologists as they had a false assumption that it was not scholarly enough to warrant serious notice (Tagg, 1982). However, in recent years as musicologists begun to realise the far-reaching implications and influences of Pop music in today's culture and society (Tagg, 1982; Burkholder, 1994). Thus, they have developed a model for the proper analysis. The selected six mandarin pop song is analysed under Tagg (1982) methodological paradigm (Figure 4.1).

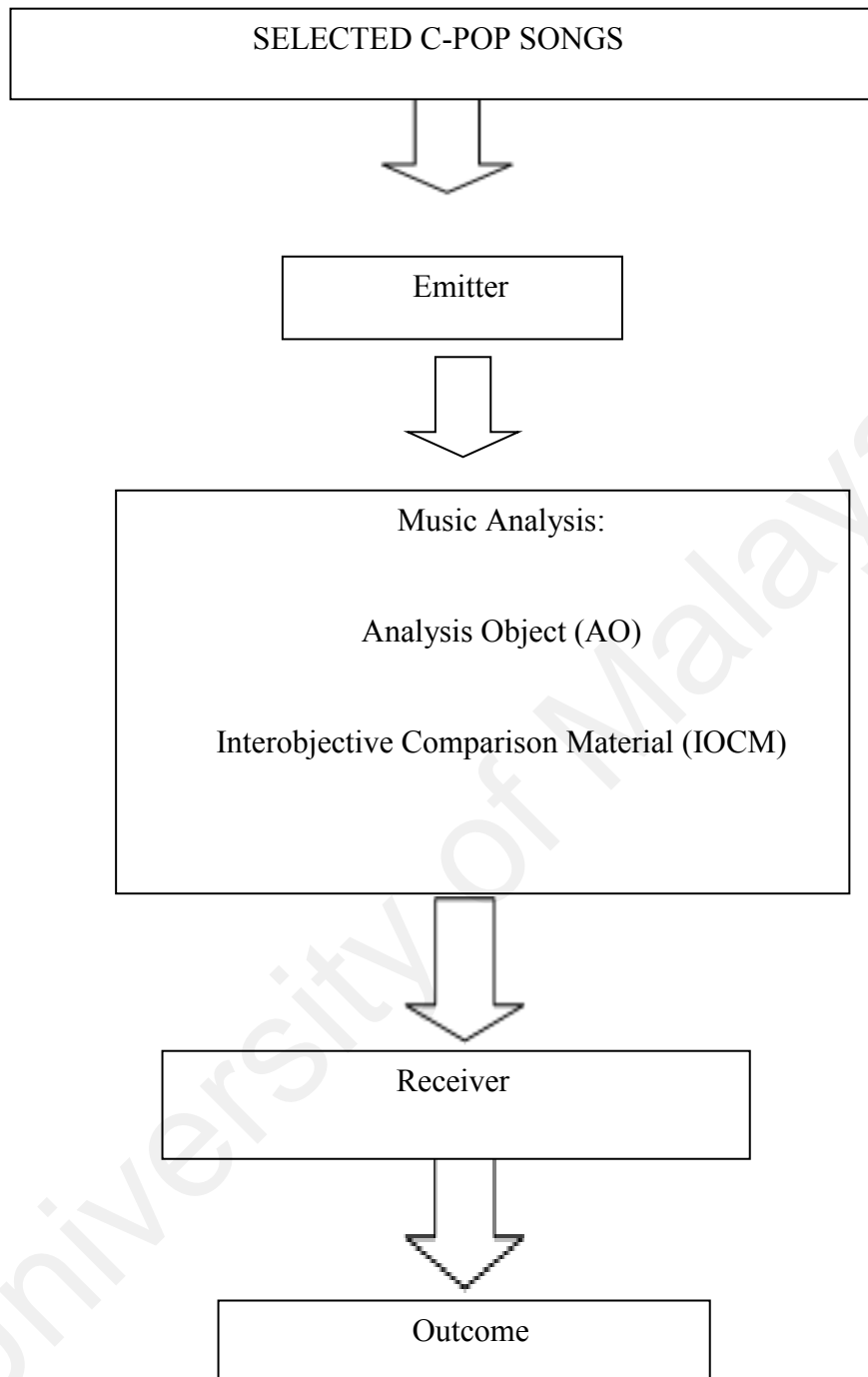


Figure 4.1: Methodological Framework

This study selected six Mandarin Pop songs as listed in Table 4.1 as a case study.

Table 4.1: The list of the six Pop songs for analysis.

Singer	Pop Song and Album Release Date	Excerpts from Classical Music	Composer
Mavis Fan	<i>I Want Us to Be Together</i> October 1999	<i>Anitra's Dance</i>	Edward Greig
S.H.E	<i>Persian Cat</i> February 2004	<i>In a Persian Market</i>	Albert Ketèlbey
Angele Zhang	<i>The Sun in the Palm of My Hand</i> December 2004	<i>Adagio, 3rd Movement from Symphony No. 2 in E minor</i>	Sergei Rachmaninoff
MAYDAY	<i>Contentment</i> August 2005	<i>Theme from 12 Variations on "Ah, vous dirai-je maman"</i>	Wolfgang Mozart
S.H.E	<i>Don't Wanna Grow Up</i> November 2005	<i>Molto Allegro, 1st Movement" from Symphony no. 40 in G minor, K. 550</i>	Wolfgang Mozart
Jay Chou	<i>Piano of Sorrow</i> November 2011	<i>Barcarolle from The Season Op. 37a</i> <i>Rondo Alla Turca, 3rd movement from Piano Sonata No. 11 in A major, K. 331</i>	Pyotr Ilyich Tchaikovsky Wolfgang Mozart

The selected songs have a wide impact on the musical sphere in China is analysed in this particular order, namely: *I Want Us to Be Together* by Mavis Fan, *Persian Cat* by S.H.E, *The Sun in the Palm of My Hand* by Angela Zhang, *Contentment* by Mayday, *Don't Wanna Grow Up* by S.H.E and *Piano of Sorrow* by Jay Chou.

4.3 Mavis Fan's *I Want Us to Be Together*

The first song selected in this study is *I Want Us to Be Together*, sung by Mavis Fan, born in 1977, is a Taiwanese singer, composer, and actress. Raised by her mom, a single mother, Mavis went through a hard time during her younger days. Her career began in the mid-90s as a pop singer. In 1999, her song *I Want Us to Be Together*, won the best pop album at the 11th Taiwan Gold Melody Awards. This piece deals with loneliness, despair, the desire for love and lamentations about the dilemma of staying together or staying apart (see Fig. 4.2).

The song *I Want Us to Be Together*, has employed borrowed theme from *Anitra's Dance* in Peer Gynt Suite (1875) by Edward Grieg. A Norwegian composer and pianist from a heavy Scandinavian influence, exposed to the folk songs since childhood. *Anitra's Dance* is described as a seductive dance by Anitra, the daughter of a chieftain, whom Peer Gynt is obsessed with. This piece is originally arranged for strings and triangle (see Fig. 4.3). Due to its popularity and demand, it has been arranged for other instruments too.

我要我们在一起

范晓萱

mf

Am : i ----- i9 ----- i6 ----- i#6 ----- i ----- i6 -----

4
风 远远地吹着我的脸我的手 我的发我的心我 的

i ----- V ----- i ----- i7 ----- i ----- i7 -----

7
眼 睛 *mp* 你远远的呆在那个城那个路 *mf*

i ----- i7 ----- i ----- i#6 ----- i ----- i9 -----

10
那个房那个灯那 扇 窗 口

i ----- i#6 ----- i6 ----- i9 -----

Figure 4.2: *I Want Us to Be Together* by Mavis Fan with chord analysis (0:00-

0:07).¹

¹ Note. Retrieved from <https://www.youtube.com/watch?v=e5aSWm6dXHQ>

In this song, the melody from Grieg's *Anitra's Dance* was selected as the IOCM. *Anitra's Dance* and *I Want Us to Be Together* main theme (see Fig. 4.3) are analysed through comparison between the musical elements as shown in Table 4.2.

Anitra's Dance

Tempo di Mazurka ♩ = 160 Grieg

The image displays a musical score for 'Anitra's Dance' by Edward Grieg. The score is in 3/4 time with a tempo of 160 beats per minute. It features several staves for different instruments: Violini I (con sordini), Violini II (con sordini), Violo (senza sordini), Violoncelli I (senza sordini), Violoncelli II, Bassi, Triangolo, Vln. I, Vln. II, Vla., Vc., Cb., and Tria. The score includes various musical notations such as dynamics (pp, p, cresc., dim.), articulation (pizz., tr.), and performance instructions (divisi). A red box highlights a specific section of the score, which is analyzed with chord analysis. The chord analysis shows Am: i for the first part and Em: V7 for the second part.

Am: i ----- Em: V7 -----

Figure 4.3: *Anitra's Dance* by Edward Grieg with chord analysis (0:00-0:18).²

² Note. Retrieved from https://www.youtube.com/watch?v=xV1e_wTSbiQ

From the analysis above, the same theme (marked on Fig. 4.3) was borrowed and treated differently by the emitter. The opening motif in *Anitra's Dance* is exactly the same as the opening of the song *I Want Us to Be Together* by Mavis (see Ex. 1a and Ex. 1b).

1a: The opening motif of *I Want Us to Be Together* by Mavis Fan



1b: The opening motif of *Anitra's Dance* by Edward Grieg



These similarities are known as the musical borrowing, where Mavis Fan borrowed the motif intentionally into her composition. Besides that, the C-pop version remains the same tonality, in A minor with a frequent display of ascending melodic minor scale.

Among the differences noted in the study are the meter; *I Want Us to Be Together* is in compound duple time while *Anitra's Dance* is in simple triple time. A changed of time signature gives a popular song a different sonic presentation (see Fig. 4.4). *Anitra's Dance* functions as a folk-dance music while *I Want Us to Be Together* is like most of the popular music, which shows the aspects of daily human's lives (Fu, personal communication, January 10, 2018). In terms of the acoustical, *I Want Us to Be Together* is in an amplified concert hall while *Anitra's Dance* is in the acoustic concert hall.

The texture of both pieces is in homophonic. However, for *Anitra's Dance* it is fairly thicker than *I Want Us to Be Together*, due to the outnumbered of instruments used. In addition to this, the dynamic range is wider comparative to *I Want Us to Be Together*. Instruments used in *Anitra's Dance* is the typical form of classical ensemble while *I Want Us to Be Together* is the Jazz band. Therefore, it resulted two totally different pieces.

Anitra's Dance provides a crucial structure to *I Want Us to Be Together* through the borrowed opening motif. As can be seen from the opening motif, only chord i is used (see Fig. 4.3). This borrowed element was completely transformed into *I Want Us to Be Together* (see Fig. 4.2), which creates a new sense of musical style. Although the structure is borrowed from *Anitra's Dance*, *I Want Us to Be Together* employs extension tonic chords of 6th, 7th, and 9th (see Fig. 4.2). It is written in a typical pop musical structure; verse, chorus, interlude, verse and chorus, where the melody is sung in mandarin lyrics rather than using the violin to play the main theme in *Anitra's Dance*. Moreover, the instruments used differ from *Anitra's Dance*; keyboard, drum set and bass guitar with the additional sound sample of thumping sound, and accordion. The absent of trill shows the alteration of the borrowed material. Standard Jazz chord clearly, repeatedly in this Pop song, with flatten 3rd, 5th and 7th that may suggest a sensual pleasure experience. Thus, all these changes had the IOCM transformed into *I Want Us to Be Together* as a new presentation of *Anitra's Dance*.

In terms of mood, the IOCM, *Anitra's Dance* (see Fig. 4.3) begins with a very witty A minor opening motif with the presence of staccatos and trills provide the necessary elements of a dance. The pedal point evokes suspense, while the violin introduces the opening theme.

Compared with the borrowed opening motif from *Anitra's Dance*, *I Want Us to Be Together* used the piano as the main solo and played the harmony descends and ascends chromatically with the theme at a fast pace, perhaps suggesting even more suspense and confusion, that relate to the lyrics regarding a parted couple. The used of the piano effectively mimicked the enticing sound; nimbleness on the piano still recall the sense of a seductive dance from *Anitra's Dance* that conveyed through its opening melodic lines. The piano acts as the emitter, charms the receivers with the gentle swaying mood that allows the them to continue listening to the song. According to the lyrics, *I Want Us to Be Together* is like a platform for a woman to express their relationship lamentation. With gracefulness and seduction, Mavis sang about the despair over her heartbreaking relationship with the man that seems not bothering her at all. In the chorus, with the lyric “*唉哟” or “ai yo”, she is demonstrating her lamenting about her dilemmas and despair but still, she has not given up. She is still waiting patiently and hoping for miracles to be together again.

In Table 4.2, a summarized comparison between the AO and IOCM via listening analysis and score analysis was listed. The Scandinavian folk dance by a Western art music composer taken a new function by the C-pop industry, that becomes a ‘hook’ drawing attention and musically, as an introduction and counter melody in a C-Pop song.

Table 4.2: Comparison between *I Want Us to Be Together* and *Anitra's Dance*.

Musical Elements	<i>I Want Us to Be Together</i>	<i>Anitra's Dance</i>
a) Melody	<p>Pitch: range from low to high female voice.</p> <p>Timbre: Thinner, Jazz sonority</p> <p>Opening Rhythmic Motif: see Ex. 1a.</p>	<p>Pitch: range from low to high register of a string ensemble and an oboe.</p> <p>Timbre: bright, well-accented dance-like</p> <p>Opening Rhythmic Motif: see Ex. 1b</p>
b) Tonality	A minor	A minor
c) Meter	Compound Duple (see Ex. 1a).	Simple Triple (see Ex. 1b).
d) Texture	Homophonic	Homophonic
e) Dynamics	The degree of dynamic contrasts is not as wide as in <i>Anitra's Dance</i> .	The degree of dynamic contrast is wider because many instruments used
f) Orchestration	<p>Typical Jazz band; Singer, keyboard, drum set and bass guitar with the additional sound sample of thumping sound, and accordion.</p> <p>The main melody is sung by the vocalist (see Fig. 4.2).</p>	<p>Classical ensemble work: Violin, Viola, Cello, Double Bass, and Triangle</p> <p>The main melody is played by the violin (see Fig. 4.3).</p>
g) Acoustical	Amplified concert hall (live) or studio mixed.	Acoustic Concert Hall

h) Electromusical and mechanical aspects	Reverb on voice and instruments and drum kit compression.	None
i) Mechanical	Grace note and staccato. Absence of trill (see Ex. 1a)	Trill and pizzicato (see Ex. 1b).

4.4 S.H.E.'s *Persian Cat*

S.H.E which is also commonly known “Girl Friends” (女朋友, *nu peng you*) among the C-Pop listeners and is a Taiwanese girl group, established in 2000 under HIM International Music. The members of S.H.E are Selena Jen, Hebe Tien, and Ella Chen, all aged in between 18 to 20 plus during their years of popularity. Their first album released in 2001 with the title *Girls Dorm*. S.H.E. is among the most successful girl group who have sold over 19 million albums to date. One of their highlighted songs *Persian Cat* was written by a famous music producer, Wang Chi-ping. According to HIM International Music (HIM, 2004), *Persian Cat* was written based on a well-known melody *In a Persian Market* with the fusion between hip hop dance and classical music; creating a new wave of dance (see Fig. 4.4). The lyrics were set to portray the group age; a much-matured woman compared to their previous albums. This is their fifth album, titled *Magical Journey* released in 2004.

The original source of idea *In a Persian Market* is composed by Albert Ketèlbey, who was an English composer, conductor, and pianist who has known for composing light touch music used to accompany silent films as well as tea dances. *In a Persian*

Market composed in 1920, described evoking Persian scenes; camel-drivers, jugglers, snake-charmers, with the chorus of beggars singing “Baksheesh, baksheesh, Allah” and passer-by singing, “Empshi, emphsi, empshi” (Lamb, 2000). Ketèlbey was a truly a master of orchestral impressionism as demonstrated in his work *In a Persian Market* (see Fig. 4.5).

Via analysis, the similarities between the AO and IOCM were marked (see Fig. 4.4 – 4.7). The opening motif and the B section of Moderato from *In a Persian Market* (see Fig. 4.6 and 4.7) were selected as the IOCM in this analysis to compare with the AO, *Persian Cat*’s opening motif and chorus (see Fig. 4.4 and 4.5).

波斯猫

SHE

Gm: i -----

2

Gm: i ----- V -----

Gm: i7----- i 眼眯成一条线 轻轻踮着脚尖

Figure 4.4: The opening motif of *Persian Cat* with chord analysis (0:00-0:06).³

³ Note. Retrieved from <https://www.youtube.com/watch?v=wpq30k3cYFY>

21



Ob.

Vln.

Pno.

波斯猫眯着它的双眼 波斯猫踏着

BbM: I ----- vi -----

28



Ob.

Vln.

Pno.

它的脚尖 波斯猫守着它的爱

BbM: vi ----- I -----

33



Ob.

Vln.

Pno.

恋一转眼 却又看不见

BbM: I ----- vi -----

Figure 4.5: The chorus from *Persian Cat* with chord analysis (1:34-1:49).⁴

⁴ Note. Retrieved from <https://www.youtube.com/watch?v=wpq30k3cYFY>

In a Persian Market

Albert W. Ketèlby

Flute

Flute

Flute

Flute

Am: i -----

Fl.

Fl.

Fl.

Fl.

Am: i ----- V -----

Fl.

Fl.

Fl.

Fl.

Am: V ----- i -----

Figure 4.6: The opening motif from *In a Persian Market* with chord analysis (0:00-0:09).⁵

⁵ Note. Retrieved from <https://www.youtube.com/watch?v=IdiaRUuDfSo>

Am: i ----- v ----- CM: I

CM: I ----- I7 ----- vi ----- I ----- I7 -----

CM: vi ----- vii ----- mf ----- I7 -----

Figure 4.7: The B Section from *In a Persian Market* with chord analysis (0:38-0:55).⁶

⁶ Note. Retrieved from <https://www.youtube.com/watch?v=IdiaRUuDfSo>

From the analysis above, both demonstrate similarities and differences. The opening motif and B section from *In a Persian Market* are similar to the opening of the *Persian Cat* by S.H.E, (see Ex. 2a and Ex. 2b) and chorus (see Ex. 3a and Ex. 3b).

Examples of 2a and 2b:

2a: The opening motif of *Persian Cat* by S.H.E.



2b: The opening motif of *In a Persian Market* by Albert Ketèlbey



Examples of 3a and 3b:

3a: The chorus section of *Persian Cat* by S.H.E.



3b: The B section of *In a Persian Market* by Albert Ketèlbey.



This musical borrowing, intentionally borrowed into the composition to form a fusion between the classical western and the modern hip hop, as mentioned by the music production company, HIM International Music (HIM, 2004). Other similarities are the meter; both are using simple duple and articulation usage of grace notes and homophonic in texture. While the differences revealed tonality used in *In a Persian Market* is in A minor where it is a tone higher than the *Persian Cat*, written in G minor. *In a Persian Market* is written for orchestra instruments with a short chorus for a choir. Thus, with the huge numbers of orchestra players indirectly enhance the dynamic range, timbre as well as pitch range. All these are comparably stronger, more resonant and wider than the *Persian Cat*. *Persian Cat* is written focusing on the voices and hip hop dance.

In S.H.E.'s *Persian Cat*, the borrowed theme from *In a Persian Market* highlights the “exotic” intervals as how McCanna (n.d.) described, A- B Flat- E in, the key of A minor is incorporated in G minor. This provides a model for the structure of for *Persian Cat* where the opening motif and the B section motif are blended with a twist of contemporary taste. However, grace notes and accents are omitted in the opening motif and chorus. In the chorus, instead of using accents, S.H.E sang it with light staccatos together with their fusion Persian and hip-hop dance. While in the harmony aspect, *In a Persian Market*'s chord progression is alluded to *Persian Cat*.

Only chord i and v are used in the opening motif (see Fig. 4.4 and Fig. 4.6) and chord i and vi for the chorus (see Fig. 4.5 and see Fig. 4.7).

Instrumentation in *Persian Cat* is totally different from *In a Persian Market*. Instead of using the classical orchestra model, technology gadgets music tools such as drum machine, music sequencer, synthesizer, turntable and DJ mixer are used as their rhythmic section. Mixing techniques such as reverb on voices and instruments, panning and filter on voices, compression on hip hop beats, and distortion on the electric guitar are also introduced in this C-Pop. This C-pop song is written in the musical structure of verse, chorus, interlude, verse and chorus where the melody is sung using mandarin lyrics. Thus, all these embellishments have created a new work in *Persian Cat*.

In terms of mood, *In a Persian Market* starts with a very witty character by using grace notes on what McCanna described as “exotic” intervals. This is closely resembling the calls of fishmongers, fruit sellers, and vegetable sellers to get passers to view their wares; trying their best to sell them. The bass in *In a Persian Market* shows a thumping effect describing footstep of people walking about in the market streets; portraying a busy Persian market.

Contrary to the *Persian Cat*, these “exotic” intervals are altered to suggest the enticing purr of the cat according to the content of the lyrics, mimicking a call for attention. The thumping bass made from synthesized beats and sounds is to signify the Persian cat’s footsteps towards the listener with its eagerness to purrs using “luring cat calls.” The “catcall” is the main motif where its intention is to attract attention from listeners.

The message or strategy issued by the producer could therefore be considered a success, by suggesting the gentle purring sound of a cat, along with the title, may

effectively serves as a hook to attract the audience as a song easy to understand and associate with its musical signal. From this viewpoint, the introduction may be successful and importantly, it could hook listeners before the entrance of S.H.E.'s singing. Here, the singers play the similar role as the purring cats calling upon their listeners. For some listeners, such "catcall effect" or "Cat Calling" is taken negatively, because it is considered a rude manner, made by men when women pass by on the street. However, S.H.E. has proved as the new generation with a more open mindset daringly exposed this in their song. As a summary of the comparison between the AO and IOCM via score and listening analysis, Table 4.3 shows how the original theme was transformed in the C-Pop version.

Table 4.3: Comparison between *Persian Cat* and *In The Persian Market*.

Musical Elements	<i>Persian Cat</i>	<i>In a Persian Market</i>
a) Melody	<p>Pitch: female voice range from soprano, mezzo-soprano and alto.</p> <p>Timbre: choppy, electronic beat of Hip Hop</p> <p>Opening Rhythmic Motif and Chorus Rhythmic Motif (see Ex. 2a and Ex. 3a).</p>	<p>Pitch: range from high register for the flute to low register tuba and male voice (Tenor or Baritone).</p> <p>Timbre: strong, brassy and resonant</p> <p>Opening Rhythmic Motif and B section Rhythmic Motif (see Ex. 2b and Ex. 3b).</p>
b) Tonality	G harmonic minor (see Ex. 2a)	A harmonic minor (see Ex. 2b)
c) Meter	Simple Duple	Simple Duple
d) Texture	Homophonic	Homophonic
e) Dynamics	The degree of dynamic contrast is not as wide as in <i>In a Persian Market</i> .	The degree of dynamic contrast is much wider because numerous instruments used
f) Orchestration	Pop band; Singer, drum machine, electric guitar, music sequencer, synthesizer, turntable, and DJ mixer.	Mini orchestra; Strings, Woodwinds, Brass and percussions family with an additional choir for the

	The main melody is sung by the vocalist (see Fig. 4.4).	chorus. The main melody is played by the flute (see Fig. 4.6).
g) Acoustical	Amplified concert hall or studio mixed	Acoustic Concert Hall
h) Electromusical	Reverb on voices and instruments, panning and filter on voices, compression on hip hop beats, and distortion on the electric guitar.	None
i) Mechanical	Staccatos. Absent of grace notes and accents (see Ex. 3a).	Grace notes, appoggiatura staccatos, and accents (see Ex. 3b).

4.5 Angela Zhang's *The Sun in the Palm of My Hand*

Angela Chang is a Taiwanese singer and actress born in 1983. Her first album released in 2004 with the title *Over the Rainbow* drew attention from the Chinese market. Her fame as a singer as well as an actress continues to rise and won her a couple of awards such as Best New Artist (2004), Most Popular Song (2004, 2007), Top 10 Songs of the Year (2010) and many more. Her first album is under the label Linfair Records and currently, she is signed under Wonderful music record. The selected song in this study, *The Sun in the Palm of My Hand* is a slow form of sentimental ballad love song, which borrows the opening motif from *Adagio, 3rd movement from Symphony No. 2 in E minor, Op. 27* by Sergei Rachmaninoff.

Symphony No. 2 in E minor, Op. 27 was written between the years of 1906–1907, composed by the Russian composer Sergei Rachmaninoff. This symphony consists of four movements: *Largo – Allegro moderato, Allegro molto, Adagio* and *Allegro vivace*, which takes approximately 60 minutes to complete. Rachmaninoff was a well-known pianist, conductor as well as a composer. His Second Piano Concerto and this Second Symphony composition won him the Glinka prize. In 1976, Eric Carmen, a Western Pop artist, borrowed the opening motif from *Adagio, 3rd movement from Symphony No. 2 in E minor, Op. 27* into his pop song, titled *Never Gonna Fall in Love Again*.

The similarities between the AO and IOCM were marked (see Fig. 4.8 – Fig. 4.10). The opening motif from *Adagio, 3rd movement from Symphony No. 2 in E minor, Op. 27* (see Fig. 4.10) were selected as the IOCM in this analysis to compare with the AO, *The Sun in the Palm of My Hand* opening motif and chorus (see Fig. 4.8 and Fig. 4.9).

手心的太阳

张韶涵

Flute

Violin I

Voice

Piano

CM: I - IV - vii9 - vic7 - Ic - Vb IV9

Fl.

Vln. I

Voice

Pno

爱总忽然退潮 心慌乱触礁 沉没在

CM: IV9b I9c I Ic V I9 -----

Figure 4.8: Opening motif of *The Sun in the Palm of my Hand* with chord analysis

(0:32-0:34).⁷

⁷ Note. Retrieved from <https://www.youtube.com/watch?v=LbDVqYaQboY>

19

Fl.

Vln. I

Voice

拥抱 你总是能知道 - 我的坚强剩多少 给我

Pno.

2

22

Fl.

Vln. I

Voice

最 刚好的依靠 - 你手心的太阳 只轻放在我背 - 上 委屈

Pno.

CM: ii V I IV Ib11

Detailed description: The image shows two systems of a musical score. The first system (measures 19-21) features a vocal line with lyrics '拥抱 你总是能知道 - 我的坚强剩多少 给我' and piano accompaniment. The second system (measures 22-24) features a vocal line with lyrics '最 刚好的依靠 - 你手心的太阳 只轻放在我背 - 上 委屈'. A red box highlights the vocal line in measure 23, which corresponds to the lyrics '你手心的太阳'. Below the piano part of the second system, chord analysis is provided: CM: ii, V, I, IV, Ib11.

Figure 4.9: Chorus motif of *The Sun in the Palm of my Hand* with chord analysis

(1:50-1:54).⁸

⁸ Note. Retrieved from <https://www.youtube.com/watch?v=LbDVqYaQboY>

Symphony NO.2 in e minor

Rachmanninoff

Adagio. (♩ = 50)

3 Flauti.
III.
2 Oboi.
Corno inglese.
2 Clarinetti in A.
Clarinetto basso in A.
2 Fagotti.
I.II.
4 Corni in E.
III.IV.
I.II.
3 Trombe in A.
III.IV.
Trombone I.II.
Trombone III e Tuba.
Timpani in C.A.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Adagio. (♩ = 50) *p* *mf* *mf* *dim.*

AM: Ic7 - IV - V - I7 - vi - ii7 - V7

Figure 4.10: Opening motif of *Adagio*, 3rd Movement from *Symphony No. 2 in E minor* with chord analysis (0:11-0:17).⁹

⁹ Note. Retrieved from <https://www.youtube.com/watch?v=8bneQ26bHXk>

Via the analysis above, the function of the existing motif (marked on Fig. 4.10) forms a structure for *The Sun in the Palm of My Hand*. The IOCM serves as a fragment in three sections for the AO; introduction, counter melody, and chorus. It is clearly demonstrated that the borrowed element helps to structure the C-Pop song with specific chord progression on the opening motif; chord I - IV (see Fig. 4.8 – Fig. 4.10). Rachmaninoff’s opening motif of A C# E G# A F#, in A Major is similar to Angela Zhang’s introduction or opening motif of C E G B C A, in C Major (see Ex. 4a and Ex. 4b).

Examples of 4a and 4b:

4a: The opening motif of *The Sun in the Palm of my Hand* by Angela Zhang.



4b: The opening motif of *Adagio*, 3rd movement by Sergei Rachmaninoff.



Adagio, 3rd Movement is written primarily for a full orchestra with a distinct motif repeated playing on the clarinet, violin and oboe. The texture of this movement is written in heterophony texture where the simultaneous variation of a single melody line designed for different instruments. With such a wide range of instruments from strings, woodwind, brass, and percussions, as well as rich texture, all ultimately enriched the harmony of the symphony. From mellow brassy sound to rich, sonorous strings and woodwind timbre and high reaching pitch of flute intervene with the main melody by the violin. Imitating like the model, the contemporary composer utilised music tools such as synthesizer to increase the timbre of the song. Instead of using the violin in *Adagio, 3rd movement*, the composer used synthesiser strings and Angela Zhang's voice. Besides that, the pop composer creatively added more instruments and colours to the song by using synthesizer technologies.

Unlike the symphony, required about 100 musicians to play at the same time, the pop composer substitutes it with music technology tools. This is obvious in the rhythm section, where the synthesized sound input acted as the backbone of the song. Among the instruments used such as piano, keyboard, drum set, woodwind, synthesized strings, woodwind, percussions, flute and additional backup singers were added. In addition, sound engineers used mixing effect such as reverb and panning on voice, piano and flute and compression on the drum kit to enhance the sound quality for listening experience. Thus, it significantly proved to be a revised borrowed version of the *Adagio, 3rd Movement*. Moreover, the composer of this pop song, balanced between the genre of popular music, pentatonic and Chinese-like melody along and Western Classical music, by adding new sounds and melodic ideas.

Adagio, 3rd Movement, represents impassioned love music, profoundly meditative in its warm religiosity (Cummings, n.d.). Furthermore, it gives a strong sense of relaxation, tenderness, and reminiscence of beauty and love. Based on the analysis, this C-pop is modeling this expression too. It begins with the typical six-note motif, expressing deep longing and desire. The change in tonality by selecting a C Major in the AO somehow, may suggest a play of tonality that aims at innocence and a feeling that yearns at something. The idea of using the motif from the *Adagio, 3rd Movement* as a prelude to the song *The Sun in the Palm of my Hand*, has not only increased its aesthetic value, but presented in a pop genre infused certain new musical elements. This also made the entire song more lively, suitable for the modern generation.

Angela Zhang's voice became the focus in re-presenting the AO, while in the original symphony by Rachmaninoff, it was written for the violin. The music with Angela Zhang's voice as the emitter may suggest a calling for listeners to join her in her journey in search for the 'sun' that signifies hope. Based on the lyrics, targeted listeners and receivers may be female whom may relate to the song more intimately. The would-be listener may be hooked by the six-note motif in the chorus and continue to listen to the end of the song; searching for the 'sun.' The 'sun' (see Ex. 4c), signified by the highest point of the song, where the chorus is repeated three times building its climax before ending. Then it gradually resolved to an anti-climax and ends.

Example 4c: Chorus. The lyric “sun” or “tai yang” is on the high C note.



As a summary of the comparison between the AO and IOCM via score and listening analysis, Table 4.4 shows how the original theme was transformed into the C-Pop version.

Table 4.4: Comparison between *The Sun in the Palm of My Hand* and *Adagio*, 3rd movement from *Symphony No. 2 in E minor*.

Musical Elements	<i>The Sun in the Palm of my Hand</i>	<i>Adagio</i> , 3 rd movement from <i>Symphony No. 2 in E minor</i>
a) Melody	<p>Pitch: female voice range from soprano to mezzo-soprano.</p> <p>Timbre: light and rounded.</p> <p>Rhythmic Motif: see Ex. 4a.</p>	<p>Pitch: range from a high register of flute to a low register tuba.</p> <p>Timbre: rounded and sonorous</p> <p>Rhythmic Motif: see Ex. 4b.</p>
b) Tonality	C Major (see Ex. 4a)	A Major (see Ex. 4b)
c) Meter	Common Time	Common Time
d) Texture	Homophonic	Heterophony
e) Dynamics	The degree of dynamic contrast is not as wide as in <i>Adagio</i> , 3 rd movement.	The degree of dynamic contrast is wider because numerous instruments used

f) Orchestration	Pop band; Singer, piano, drum set, music sequencer, and synthesizer. The main melody is sung by the vocalist (see Fig. 4.8).	Full orchestra; Strings, Woodwinds (flutes, oboes, cor anglais, clarinets in A, bass clarinet in A, bassoons), Brass (horns, trumpets, trombones, tuba), and percussion (timpani). The main melody is played by the violin (see Fig. 4.10).
g) Acoustical	Amplified concert hall (live) or studio mixed.	Acoustic Concert Hall
h) Electromusical	Reverb and panning on voice, piano and flute and compression on the drum kit.	None
i) Mechanical	Legato	Legato, Tenuto (see Ex. 4b).

4.6 Mayday's *Contentment*

Mayday, is a male Taiwanese band formed in the late 1990s, during their high school. This band consists of five members; Monster (leader, lead guitarist), Ashin (vocal, songwriter), Stone (guitar), Masa (bass guitar) and Guan You (drums). Their music professional career officially started in 1998, when their demo tapes managed to impress the Rock Record company. Mayday's songs are written in Mandarin with some Taiwanese Hokkien tracks. Their music style at the early stage was recognized as Hokkien garage rock. They have known as "The Chinese Beatles" and "Kings of concerts" as well as cited as the most influential Taiwanese bands in the 2000s.

The *Contentment* is the fifth song by Mayday. They composed the song based on what they thought. Ashin, the lead singer explained his perspective on love as:

...if I fall in love with your smile, but your smile is not because of me, then I should let you go, watching you smile and yet feel contented, the need to hold you tight, but eventually need to let you go (Baidu, 2018).

It describes the confidence to leave a beautiful scenery or a relationship and finally found the strength of letting their loved ones go their own way. Moreover, the beautiful interlude using *Twinkle, Twinkle Little Stars* tune may be an intelligent musical borrowing from the West with many reasons. In this case, the musical borrowing obviously marks an industrial gimmick that the songwriter aims at the melodic idea of *Twinkle, Twinkle Little Stars* as a 'hook' to draw immediate attention. Besides, familiarity and consciousness towards the familiar tune may set a deep impression among listeners.

This *Twinkle, Twinkle Little Stars* tune is originally from a French nursery tune where it is also borrowed into the *Alphabet Song* and *Baa Baa Black Sheep*. Even classical period composer Mozart borrowed it and turned it into his masterpiece "Twinkle, Twinkle Little Star Variations" in C Major K. 265; *The 12 Variations on "Ah,*

vous diraai-je maman.” In English, “Ah, vous diraai-je maman” means “Ah, Mother, if I could tell you.” Mozart successfully produced 12 different variations out of the theme “Ah, vous diraai-je maman” for his performance as well as his teaching material for piano. However, the main theme remains the most popular one due to its widespread and familiarity.

The similarities between the AO and IOCM were marked (see Fig. 4.11 and Fig. 4.10).

TEMA.

CM: I ----- IV ----- I ----- V7 ----- vi ----- ii V I

Figure 4.11: The opening motif with chord analysis, focusing C, G, A, G, F, E, D, and C notes from *Theme from 12 Variations on “Ah, vous diraai-je maman”* (0:08-

0:16).¹⁰

¹⁰ Note. Retrieved from <https://www.youtube.com/watch?v=7BTvoqVK420>

EM: I ----- I7 ----- vi ----- iii7----- IV9 ---- iii ----- IV9 ---- V ----

I ----- V ----- vi ----- iii7 ---- IV ----- I ----- ii7 V I

Figure 4.12: The variation from *Theme from 12 Variations on “Ah, vous dirai-je maman”* in *Contentment’s* first verse with chord analysis (0:37-0:10).¹¹

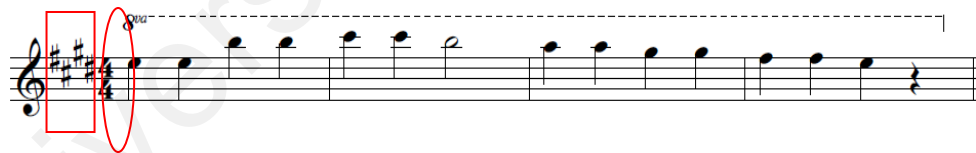
Figure 4.11 as marked, highlighted the musical borrowing and variation method from Mozart infused in Mayday’s song. The IOCM refers to the main melodic idea which also known commonly as the *Twinkle, Twinkle Little Star* that goes C, C, G, G, A, A, G, F, F, E, E, D, D, C is borrowed in Mayday’s *Contentment* and here in this study taken as the AO. Like Mozart, Mayday used this theme and develop it into variations by adding more decorative notes in the upper voice and extended chords for the bass (see Fig. 4.11 and Fig. 4.12). It is structured in the chord progression of I – IV - I – vi – ii – V – I with other additional extended chords in between this structure (see Fig. 4.11 and Fig. 4.12).

¹¹ Note. Retrieved from https://www.youtube.com/watch?v=_o0oeyCtoFA

Although both shared the same motif melody as the introduction, however, both are designed differently into their own function and purpose. Mozart's *Theme from 12 Variations on "Ah, vous dirai-je maman"* arrangement intention was for a piano piece, displaying pianistic mastery, timbre, and techniques (Qin, 2005). Besides that, it was used by Mozart as a technique method books for his students. Thus, it served as pedagogical purposes too. Moreover, the meter is in 2/4 and the tempo is in moderato (100 -120 beats per minute) differs from *Contentment* song. In the analysis, some contrasting and similar elements was identified between the two pieces that shows how Mayday puts in a new presentation in its musical borrowing. For instance, in terms of tonality, both are using different key and meter. *Contentment* is using E major, in common time, as it was re-composed to be sung by male singers, while Mozart's variation set was based in C Major in duple time (see Ex. 5a and Ex. 5b).

Examples of 5a and 5b:

5a: The opening motif of *Contentment* by Mayday.



5b: The opening motif of Mozart's "Twinkle, Twinkle Little Star Variations" in C Major K. 265



Mozart's *Theme* was written for solo piano while *Contentment* used typical modern band instruments. Thus, bring a different sense in timbre where *Contentment* is warm and heavier in texture, in contrast to the simple texture of Mozart's variation set with a bright and light timbre on the piano. Both having the same homophonic texture, however, in dynamics layout, Mozart's variation set has a wider dramatic change in dynamics compared to *Contentment*, which is relatively straightforward and plain.

Contentment was written in the meter of 4/4 which is also known as the common time. It is a commonly used meter in most pop music. With the usage of 4/4 means four beats in each measure, it gives a sense of the steady pulse of "loud, soft, soft, soft". Typically, as in past concerts, the audience or listeners clapped their hands or waved to follow the beat while enjoying the song. In addition to this, the tempo is in *Andante*, $\theta = 80$, in a walking pace that is soothing in a sense.

The focus of the song *Contentment* is Ashin's voice where the singer may act as the emitter with his gentle, mellow voice calling his listeners to reminiscence of their past and their crush. The receivers with the same experience or background respond to the song and relate it to themselves. Along with the notable tune of Mozart, the listeners quickly hooked by it. Thus, drawing the would-be- listener into the past, where such tune was played in their younger days. This intention by repeating the motif again in the interlude is to regain listeners' attention to listen to the end of the song.

Written in a major key, the lyrics of *Contentment* ironically calls for a bitter sweet effect when the singer belts out "nothing is more painful than laughing while crying, for she is gone, not belong to me." The sobbing or weeping sound is clearly portrayed at the modulation transition where from E Major modulate to Gb Major, with descending chords at the upper voice and the lyrics "Wo, oh, oh oh, Wo, oh, oh, oh..." (see Ex. 7a).

Example 7a: Descending chords at the upper voice and modulation



Although the main motif is derived from the “Twinkle, Twinkle Little Star Variations” in C Major K. 265, *Contentment* by Mayday was presented as a new pop song in the popular genre. Mayday also employed the idea of a variation to expand the chords and melody and at the same time using modern instruments such as acoustic guitar, electric guitar, and synthesizer for the sound effect. The used of sound effect opens up a wider possibility of consuming music. Through listening, listeners are able to feel the presence of being there. No doubt, Mayday’s lyrics enhance the musical expression deeper by bringing a major key piece into a sweet, solemn and grief song. Moreover, the demand for this music is mostly the teenager and young adults where they can relate to their life with this song. Thus, making the borrowed element into a more significant appearance for the younger generation Chinese community. Table 4.5 below, summarized the comparison between the AO and IOCM via score and listening analysis.

Table 4.5: Comparison between *Contentment* and Mozart’s “*Twinkle, Twinkle Little Star Variations*” in C Major K. 265

Musical Elements	<i>Contentment</i>	<i>Theme, from 12 Variations on “Ah, vous dirai-je maman”</i>
a) Melody	<p>Pitch: Tenor voice</p> <p>Timbre: warm and gentle</p> <p>Rhythmic Motif: see Ex. 5a</p>	<p>Pitch: middle range of a piano</p> <p>Timbre: bright and light</p> <p>Rhythmic Motif: see Ex. 5b</p>
b) Tonality	E Major (see Ex. 5a)	C Major (see Ex. 5b)
c) Meter	Common Time (see Ex. 5a)	Simple Duple (see Ex. 5b)
d) Texture	Homophonic	Homophonic
e) Dynamics	The degree of dynamic contrast is not as wide as in <i>Theme, from 12 Variations on “Ah, vous dirai-je maman”</i>	Dramatic changes in dynamics from very soft to loud.
f) Orchestration	<p>Pop band; vocalist, piano, acoustic guitar, electric guitar, tambourine, cymbals and tubular bell. Synthesizer for additional sound effect and recorder.</p> <p>The main melody is sung by the vocalist (see Fig. 4.12).</p>	<p>Piano.</p> <p>The main melody is played by the piano (see Fig. 4.11).</p>
g) Acoustical	Amplified concert hall (live) or studio mixed.	Acoustic Concert Hall
h) Electromusical	Reverb and panning on voice and instruments, compression on the	None

	drum kit, and distortion on the electric guitar.	
i) Mechanical	Legato	Mordent

4.7 S.H.E.'s *Don't Wanna Grow Up*

Don't Want to Grow Up is in S.H.E seventh album, titled *Once Upon the Time* (2005). This music is written by Anan Zhuo, who illustrates the ugly truth of growing up, where life gets more complicated, facing ever-changing impermanent state and endless consequences in life. The song suggests questions such as if someone is still possible to remain as an innocent child, rather growing up. This piece explores the issues where most young girls are facing; “the longer you grow up, the less you want to grow up” (HIM, 2005). The musical borrowing from the classical symphony to pop music is intentionally copied by the composer, Anan Zhuo. The reason behind it is to add classical flavor to S.H.E album, making it a new genre of classic rock and pop culture (HIM, 2005).

The opening motif of *Don't Want to Grow Up* is borrowed from *Molto- allegro, 1st movement, Symphony No. 40 in G Minor, K. 550*, by Wolfgang Amadeus Mozart which was composed in 1788. This symphony consists of four movements: *Molto allegro, Andante, Menuetto (Allegretto–Trio)* and *Finale (Allegro assai)*. Mozart's work in a minor key reflecting the influence of the *Sturm und Drang* (Storm and Stress) movement where more sinister feelings portrayed to create a darker and tensor atmosphere. These dark and intense expression are reflected in the 1st movement played by the violins. In this song, the opening motif of *Molto- allegro, 1st movement* was selected as the IOCM.

不想长大

SHE

The image shows a musical score for the song "Don't Wanna Grow Up" by SHE. The score is arranged for a full band and includes the following instruments: Electric Guitar, Violin I, Violin II, Viola, Violoncello, Piano, Effect, Tubular Bells, Bongo, Tambourine, and Drum Set. The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The Electric Guitar part starts with an "overdrive" effect. The Violin I part has a dynamic marking of "mp" and a red box highlights a specific motif. The Tambourine part has a dynamic marking of "pp". The score is divided into two measures.

Gm: i -----

Figure 4.13a: Opening motif from *Don't Wanna Grow Up* with chord analysis

(0:10-0:19).¹²

¹² Note. Retrieved from <https://www.youtube.com/watch?v=KV17QLB2BJs>

2 3 overdrive

mp *mf* *mf* *mf*

3

Gm: i -----

Figure 4.13b: Opening motif from *Don't Wanna Grow Up* with chord analysis

(0:10-0:19).¹³

¹³ Note. Retrieved from <https://www.youtube.com/watch?v=KV17QLB2BJs>

The image shows a musical score for the song "Don't Wanna Grow Up". The score is arranged in a system of five staves. The top staff is the vocal line, followed by a guitar line, a bass line, a piano line, and a drum line. A red rectangular box highlights the first two measures of the vocal line, which contain the opening motif. The music is in the key of G minor and 4/4 time. The piano part is mostly silent, and the drum part consists of a simple rhythmic pattern.

Gm: i -----

Figure 4.13c: Opening motif from *Don't Wanna Grow Up* with chord analysis

(0:10-0:19).¹⁴

¹⁴ Note. Retrieved from <https://www.youtube.com/watch?v=KV17QLB2BJs>

Voice: 孤单的可怕 我突然想起从前陪我那个洋娃娃 我不
 Electric Guitar
 Violin I
 Violin II
 Viola
 Violoncello
 Piano
 Effect
 Tubular Bells
 Bongo
 Tambourine
 Drum Set
 Gm: vii ----- i ----- v ----- i

Figure 4.14a: Chorus from *Don't Wanna Grow Up* with chord analysis (1:02-0:23).¹⁵

¹⁵ Note. Retrieved from <https://www.youtube.com/watch?v=KV17QLB2BJs>

2

Voices

E. Btr.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Xyl.

Tub. B.

Dr.

Tamb.

Dr.

Gm: i -----v7-----

Figure 4.14b: Chorus from *Don't Wanna Grow Up* with chord analysis (1:02-0:23).¹⁶

¹⁶ Note. Retrieved from <https://www.youtube.com/watch?v=KV17QLB2BJs>

Voice: 愿永远都笨又慢 我不想我不想不想长大 长大后我就会失去你 我深
 E. Gtr.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Pno.
 Xyl.
 Tub. B.
 Dr.
 Tamb.
 Dr.

Gm: v7 ----- i -----

Figure 4.14c: Chorus from *Don't Wanna Grow Up* with chord analysis (1:02-

0:23).¹⁷

¹⁷ Note. Retrieved from <https://www.youtube.com/watch?v=KV17QLB2BJs>

Mozart
Symphony No.40
in G minor
k.550

Allegro molto

Oboi.
Clarinetti in B.
Flauto.
Oboi.
Fagotti.
Corno in Balto.
Corno in G.
Violino I.
Violino II.
Viola.
Violoncello e Basso.

G minor : i -----

Figure 4.15a: Opening motif from *Molto Allegro*, 1st movement from *Symphony no. 40 in G minor, K. 550* with chord analysis (0:00-0:11).¹⁸

¹⁸ Note. Retrieved from <https://www.youtube.com/watch?v=-hJf4ZffkoI>

2

Gm: i ----- V7b---- V7 ----- i ----- viic -----

Figure 4.15b: Opening motif from *Molto Allegro*, 1st movement from *Symphony no. 40 in G minor*, K. 550 with chord analysis (0:00-0:11).¹⁹

¹⁹ Note. Retrieved from <https://www.youtube.com/watch?v=-hJf4Zffkol>

The similarities between the AO and IOCM were marked (see Fig. 4.13a, Fig. 4.13b, Fig. 4.13c, Fig. 4.14a, Fig. 4.14b and Fig. 4.14c). From an analysis that compares between the AO and the IOCM, they do have similarities in many areas. For examples, the tonality in G minor, meter in 4/4 and the main instruments playing the motif are the strings. The chord analysis showed that the opening and chorus of *Don't Wanna Grow Up* are structured the same as *Molto Allegro, 1st movement*. The usage of the prolong chord i to chord v and i indicates the similarity between the two pieces (see Fig. 4.13a, Fig. 4.13b, Fig. 4.13c, Fig. 4.14a, Fig. 4.14b and Fig. 4.14c). This chord progression helps to model *Don't Wanna Grow Up*. In addition to this, *Don't Wanna Grow Up* borrowed the provoking expression of sorrow from *Molto Allegro, 1st movement*.

In the beginning, the musical borrowing tune from the famous symphony, calls for attention by adopting the partial motif or known as the 'hook' (see Ex. 8a and Ex. 8c). This hook is like a bugle call with a short tune to call for attention. From the author's viewpoint, it may even resemble an Indian tune at first, because of its narrow intervals and Indian-like-sound of senai, bells and tabla as the bass drum. When the electric guitar and the strings introduced, the music suggests a dramatic mood with a heavier texture, as well as hybridity. All fused together in the introduction. The emitter demonstrates the fusion of East and West from various instruments to create a new generation and colour of genre in music. This hook is repeated again in the chorus (see Ex. 8b and Ex. 8c).

Examples of 8a and 8b:

8a: Hook of *Don't Wanna Grow Up* by S.H.E



8b: Chorus of *Don't Wanna Grow Up* by S.H.E



8c: Opening motif of *Molto Allegro, 1st movement from Symphony no. 40 in G minor, K. 550* by Wolfgang Mozart.



Instruments used in Mozart's *Molto Allegro, 1st movement* are: flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and strings. As in a typical classical ensemble, the instrumentation has a larger number in *Molto Allegro, 1st movement* than *Don't Wanna Grow Up*. Therefore, the dynamic in Mozart's is wider and creates a sonorous yet dark colour to the 1st movement. While comparatively with *Don't Wanna Grow Up* has been altered by bringing a new wave of instrumentation where modern technologies such as drum programming, music sequencer and synthesizer are applied in the music production.

Based on the girls' perspective, *Don't Wanna Grow Up* focus is on the female listeners. S.H.E is delivering the message of all the changes faced during the growing up process, which include questions such as why do men cheat?, why does he fall for another woman?, no more fairyland for grown-ups?. S.H.E and their production team as the emitter sending this message to their listeners by targeting female receivers. Although, this song is written based on a female perspective, surprisingly male listeners also listen to this song. This may signal that the absence of boundary between the emitter and receiver, where the music is able to catch attention of both gender and that the musical borrowing of such popular tune may play a part too.

The would-be-listeners may pay attention to the repetitive motif (see Ex. 8a and Ex. 8b) throughout the piece. S.H.E relates their song with Mozart's *Molto- allegro, 1st movement* from the *Sturm und Drang* (Storm and Stress) period with an aim to depict tension. The usage of heavily synthesised sound and very rebellious or anarchist characters in their tone with repetition of *Don't Wanna Grow Up* for many times, emphasises the stress build-up. When S.H.E enters the chorus, the main melody is repeated, fitting with their own lyrics. The struggle and frustration continued by refusing and denying to face the challenges with man as the main cause of a ruined relationship, that the motif keeps repeating throughout the song. This pop song decidedly pro-woman more than man, questioning gender inequality in some sense and probably suggesting a feminist tone, far from the initial meaning and value of Mozart's piece. In Table 4.6, a summarized comparison between the AO and IOCM via listening analysis and score analysis was listed.

Table 4.6: Comparison between *Don't Wanna Grow Up* and *Molto Allegro, 1st Movement*.

Musical Elements	<i>Don't Wanna Grow Up</i>	<i>Molto- allegro, 1st movement</i>
a) Melody	<p>Pitch: female voice ranges from soprano, mezzo-soprano and alto.</p> <p>Timbre: Choppy, dark and heavy</p> <p>Rhythmic Motif: see Ex. 8a and Ex. 8b.</p>	<p>Pitch: range from low to high register of a string ensemble and an oboe.</p> <p>Timbre: sonorous and dark</p> <p>Rhythmic Motif: see Ex. 8c.</p>
b) Tonality	G minor	G minor
c) Meter	Simple Quadruple	Simple Quadruple
d) Texture	Homophonic	Homophonic
e) Dynamics	The degree of dynamic contrast is not as wide as in <i>Molto-allegro, 1st movement</i>	The degree of dynamic contrast is wider because numerous instruments used
f) Orchestration	<p>Pop band; Singer, drum machine, music sequencer, synthesizer.</p> <p>The main melody is sung by the vocalist (see Fig. 4.13a).</p>	<p>Classical ensemble work: Flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and strings.</p> <p>The main melody is played by the violin (see Fig. 4.15a).</p>
g) Acoustical	Amplified concert hall (live) or studio mixed.	Acoustic Concert Hall
h) Electromusical	Reverb, Panning, Filter on voices and instruments,	None.

	Compression on hip hop beats, Distortion (Overdrive) on electric guitar, delay on strings instruments.	
i) Mechanical	Slurs	Slurs, staccatos

4.8 Jay Chou's *Piano of Sorrow*

The final song analysed in this study is Jay Chou's *Piano of Sorrow*. Jay Chou, born in 1979, is a Taiwanese singer, songwriter, musician, actor, director, and producer for film and record. His career began after Jacky Wu discovered his talent in writing music and continued to support Jay by hiring him as a contract composer and helped him to release his first album titled, *Jay* in 2000. With classical music training as his background, Jay's music style is described as a fusion of a diverse musical genre such as rap, classical or Western art music, R&B that built on obvious Chinese character. His popularity prevailed as he appeared in the *Time* magazine (Asia version) with the titled *New King of Asian Pop* in 2003, for his high influence in popular culture in Asia. Music for *Piano of Sorrow* is written in 2011 by Jay Chou himself, while his lyrics by Vincent Fang, as his many other China Wind-style songs, has a distinct classic Chinese flavor that is in contrasts with the modern Chinese language. In terms of the research subject, musical borrowing, in this piece, Jay fused Tchaikovsky's *Barcarolle* and Mozart's *Rondo Alla Turca* into his *Piano of Sorrow*.

The borrowed music, Tchaikovsky's *Barcarolle* is from *The Seasons*, Op. 37 written in between 1875-1876, where *The Seasons* is a set of twelve short pieces with each title represents the name and characteristics of the months. It is specially composed for piano solo, however, due to its popularity and demand, there are arranged piece for other instruments as well. *Barcarolle* is one of Jay Chou's most popular number and as Cummings (N.D.) described as a display of Chopin-esque pianistry of sweetness with a contradicting emotion set between happiness and sadness.

The second borrowed music is *Rondo Alla Turca* or *Turkish March*, one of Mozart's well-known pieces. It is the third movement in *Piano Sonata No. 11 in A major*, K. 331 composed in 1783. Written in rondo form, it consists of ten sections; A-B-C-D-E-C-A-B-C-coda. The flavor of Turkish Janissary bands can be tasted in this piece, where it has much influence on Mozart during that time. For this study, the focus is only on section A of *Rondo Alla Turca*. *Barcarolle* from *The Seasons*, Op. 37 and *Rondo Alla Turca* from the 3rd movement and *Piano Sonata No. 11 in A major*, K. 331, melody selected as the IOCM and the borrowed theme employed in *Piano of Sorrow* as the AO are analysed.

琴 伤

周杰伦

Piano

Drum Set

Rep: 海天

Gm: i

5

Pno.

Dr.

连线的一地方是那夕阳木造的 甲板一整遍是那金黄——你背光

Gm: i

7

Pno.

Dr.

的轮廓就像一剪影一样 充满着想象任谁都会爱上

Gm: i ----- V7 -----

Figure 4.16: The opening motif from *Piano of Sorrow* with chord analysis (0:14-

0:23).²⁰

²⁰ Note. Retrieved from <https://www.youtube.com/watch?v=yHoadRoVF-U>

The Season Op. 37a

Tchaikovsky

Andante cantabile

p

Gm: i -----ii7 ---- i7 ---- iv7 ----- i -----

Pno.

Gm: i ----- ii7 ----- V7b -- i

Figure 4.17: The opening motif from *Barcarolle* with chord analysis (0:14-

0:29).²¹

²¹ Note. Retrieved from https://www.youtube.com/watch?v=KMb_TPqMZI

Turkish March

Mozart

Piano



Am: i -----



Am: V -----

Figure 4.18: The opening motif from *Rondo Alla Turca* with chord analysis (0:00-0:08).²²

²² Note. Retrieved from <https://www.youtube.com/watch?v=quxTnEEETbo>

21 *decresc. - - - - -*

Am: i -----

25

Am: i ----- V ----- vi ----- i -----

Figure 4.19: The interlude from *Piano of Sorrow* using *Rondo Alla Turca*'s opening motif, with chord analysis (1:09-1:14).²³

Barcarolle from *The Seasons*, Op. 37 and *Rondo Alla Turca* from the 3rd movement and *Piano Sonata No. 11 in A major*, K. 331 (marked on Fig. 4.17 and Fig. 4.18) was borrowed and transformed to *Piano of Sorrow*. From the analysis, in terms of tonality, time signature and texture between *Barcarolle* and *Piano of Sorrow*, displayed similarities: G minor, common time and in homophonic texture. While *Rondo Alla Turca* is in A minor and in the simple duple meter. However, the texture is similar to *Barcarolle* and *Piano of Sorrow*; homophonic in texture. *Barcarolle* and *Rondo Alla Turca* are both composed for piano. While *Piano of Sorrow* is composed for male voice as a pop song, in terms of dynamics, both the *Barcarolle* and *Rondo Alla Turca* shared the same vigorous change in dynamic compared to *Piano of Sorrow*. All the three pieces are different in the sense of timbre. *Piano of Sorrow* suggests a mood of darkness and

²³ Note. Retrieved from <https://www.youtube.com/watch?v=yHoadRoVF-U>

mystery, while *Barcarolle* is in warm and rounded and *Rondo Alla Turca* is in playful and light. Jay Chou's *Piano of Sorrow* borrowed the opening motif and verse from *Barcarolle* and interlude from *Rondo Alla Turca* into his composition by blending with pop band ensemble instruments, such as piano, drum machine, music sequencer, synthesizer, turntable, and DJ mixer, somehow, it creates an ironically mystery of sadness that play between the melancholic melody of the *Barcarolle* and playful tune of Mozart's.

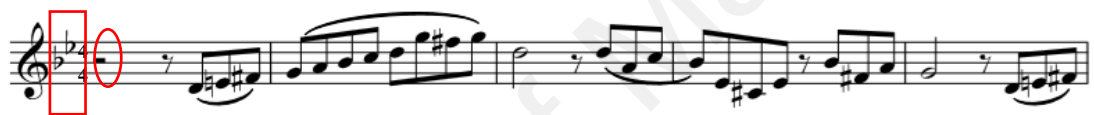
Piano of Sorrow by Jay Chou is divided into few sections: intro, verse, chorus, interlude, verse, chorus, and ending. Opening motif and verse are from *Barcarolle* while the interlude is from *Rondo Alla Turca*. Jay Chou begins his song by introducing a short intro melody build in G minor chords (see Ex. 10d), using synthesizer bass sound which links to the verse where *Barcarolle* is used. The similar tonality between *Piano of Sorrow* and *Barcarolle* makes it transit easily from the intro to verse (see Ex. 10d). In the interlude section, is where *Rondo Alla Turca* opening motif inserted (see Ex. 10e). This is where modulation occurred from *Barcarolle* in G minor to *Rondo Alla Turca* in A minor. Played by the piano, it transmits back to *Barcarolle* motif (see Ex. 10f), indicating repetition of verse and chorus. The song ends with the piano playing the *Barcarolle* motif again.

Although, many parts are considered copied or borrowed directly from *Barcarolle* and *Rondo Alla Turca*, however, *Piano of Sorrow* stands out to be a new work with some alteration and edition of its own. For instance, in the verse, *Barcarolle*'s opening motif (see Ex. 10a and 10b) is borrowed and treated with a bassline, together with the strong pumping machine drum beat. The upper voice is taken by Jay's voice, singing in rap style. He also employed a *falsetto* in the chorus. In addition, along singing the *Barcarolle* opening motif, the accompaniment that adds on drum machine, turntablist,

and the DJ scratch sound effect give the piece a major turnover from its classic character. According to Smith (2000), scratching from the DJ culture is an important manipulative musical idea in hip-hop. Thus, all these create a distinct taste from *Barcarolle* although *Barcarolle* motif is used. Moreover, at the interlude section, *Rondo Alla Turca* is played in Moderato tempo rather than the original tempo in Allegro. As the result, it creates a darker and more emotional timbre than the original work (see Ex. 10e).

Examples of 10a and 10b:

10a: The opening motif of *Piano of Sorrow* by Jay Chou



10b: The opening motif of *Barcarolle* from *The Seasons*, Op. 37 by Pyotr Ilyich

Tchaikovsky



Example 10c: The opening motif of *Rondo Alla Turca* by Wolfgang Mozart.

Piano *P*

Example 10d: A short intro to *Barcarolle*.

Piano of Sorrow ----->

Barcarolle ----->

Example 10e: *Piano of Sorrow* chorus to interlude.

Chorus using *Barcarolle* opening motif ----->

Interlude using *Rondo Alla Turca* ----->

Example 10f: *Rondo Alla Turca* to *Barcarolle*



Rondo Alla Turca --→

Barcarolle -----→

Upon listening to the intro, most listeners may perceive this as just another direct or copied of musical borrowing from classical music to pop, or more specifically, in this hip-hop number. Via analysis, the author suggests that there may be more to it as it is a display how the songwriter Jay Chou expanded and created a surprise by fusing these elements into his song *Piano of Sorrow* with a focus on the instrument – the piano as the title labels.

As I argue that Jay Chou did not just merely borrowed everything, there are differences in terms of some musical elements. Based on the chord analysis, the songwriter did not follow the harmonic progression of *Barcarolle* and *Rondo Alla Turca* for *Piano of Sorrow*. For instance, the pedal of chord i (see Fig. 4.16 and Fig. 4.17) show how Jay Chou created more suspense for the verse, while the cascading chord progression for the interlude (see Fig. 4.18 and Fig. 4.19) suggest more chaos and sorrow. Moreover, with the aid of mixing techniques such as reverb and filter on voice and instruments, compression on hip hop beats, distortion and delay on electric guitar, *Piano of Sorrow* reveals a combination of the two well-known classical music into a hip-hop genre.

The emitter may present the piece as a display of Jay Chou's talent as a singer, songwriter of pop, hip-hop and together with his classically trained musical background. In the song, the pianistic presentation along with Jay's voice and his image as an idol of many, is convincing to re-present the *Barcarolle* tune to the listeners along with rapping, where the classic is wrapped within a 'cool' culture. The would-be listeners soon hooked by the famous tunes of *Barcarolle* and a later surprise of *Rondo Alla Turca* drive them to continue to listen to the end of the song. The lyrics narrate a common story of been wounded by someone you love, may become another marketing effect as it is easy to be related to public. This song covers receivers from all around the world, including the non-native Chinese speakers. As a summary of the comparison between the AO and IOCM via score and listening analysis, Table 4.7 shows how the original theme was transformed in the C-Pop version.

Table 4.7: Comparison between *Barcarolle* from *The Seasons*, Op. 37, *Rondo Alla Turca* and *Piano of Sorrow*.

Musical Elements	<i>Piano of Sorrow</i>	<i>Barcarolle</i>	<i>Rondo Alla Turca</i>
a) Melody	<p>Pitch: male tenor voice. Rap style.</p> <p>Timbre: dark and shrill</p> <p>Rhythmic Motif: see Ex. 10a</p>	<p>Pitch: range from low to high register of a piano</p> <p>Timbre: warm and rounded</p> <p>Rhythmic Motif: see Ex. 10b</p>	<p>Pitch: range from low to high register of a piano</p> <p>Timbre: playful and light</p> <p>Rhythmic Motif: see Ex. 10c</p>
b) Tonality	G minor (see Ex. 10a)	G minor (see Ex. 10b)	A minor (see Ex. 10c)
c) Meter	Common Time (see Ex. 10a)	Common Time (see Ex. 10b)	Simple Duple (see Ex. 10c)
d) Texture	Homophonic	Homophonic	Homophonic
e) Dynamics	Comparatively the changes in dynamics is limited than <i>Barcarolle</i> and <i>Rondo Alla Turca</i>	Wide range of dynamics contrast.	Wide range of dynamics contrast.
f) Orchestration	Vocal, piano, drum machine, music sequencer, synthesizer,	Piano The main melody is played by the piano	Piano The main melody is played by the

	turntable, and DJ mixer. The main melody is sung by the vocalist (see Fig. 4.2).	(see Fig. 4.2).	piano (see Fig. 4.2).
g) Acoustical	Amplified concert hall (live) or studio mixed.	Acoustic Concert Hall	Acoustic Concert Hall
h) Electromusical	Reverb and filter on voice and instruments, Compression on hip hop beats, distortion and delay on electric guitar.	None	None
i) Mechanical	Legato, mordent (see Fig. 4.19)	Legato	Slur, staccatos, appoggiatura (see Ex. 10c)

4.9 Discussion

It is a known fact that some may question the hierarchy of music and its value between classical and popular music, as discussed by Frith (1996), but, via an analysis in this study of how these Chinese pop numbers became famous with musical borrowing may invite a few rethinking into the emitters and receivers of the popular music industry. Between classical and popular music, a closer look into its history may not show too much of its hierarchy if it is measured under reception. Pop music can be perceived as just a continue of tradition of what is commonly acceptable or adaptable by current listeners just as what classical music used to be in the past. However, the nature of the music and its music-making process are very different of course, still, it is very much following the evolution of cultural change.

As Pop music did not emerge out of a vacuum, it came from precedent material where it can be used. However, not all Classical music is relatable to the modern audience. Thus, from the analysis, it can be perceived as when the popular industry concerns musical borrowing of classical music, the famous ones are to be selected. In these selected Pop songs, the singers have successfully blended the use of the Classical music motifs into their Pop songs, making them relevant for their attentive listeners and fans. The classical *bel canto* singing is not employed in these cases in this study, and the singers remain their popular singing style.

The majority of the Pop songs in this study employed the opening motif of a famous Classical music in its musical borrowing. This is highly likely because the intro of the Classical music piece is more recognisable and familiar to the average listener. This is also because the opening is catchier than the subsequent parts. The Classical music motifs have been successfully given a new lease of life in these Pop songs. The Pop music has blended in the elements borrowed from Classical music, making them

indistinguishable as the to the general ear. The act of borrowing a familiar tune with attempt to engage the liking of listeners relate to the findings in the psychological study of Hargreaves (1984) and Pereira, Teixeira, Figueiredo, Xavier, Castro, and Brattico (2011) where the researchers proved that familiar and repetition of music has a significant impact on preference and liking. Pereira *et al.* (2011) in their experiment via an analysis of fMRI data proves that familiarity is an important reason that allow listeners to be fully engaged with the listening content of the music. Thus, the findings in this study may suggests that the emitter may employed musical borrowing of familiar classical tune with an aim of engaging its listeners. The following table summarizes the musical borrowing of classical music in the selected pop songs:

Table 4.8: Borrowed features/ approaches form Classical Music (IOCM) into Pop Songs (AO)

Pop Song	Classical Music	Borrowed Features/approaches
<i>I Want Us to Be Together</i> by Mavis Fan	<i>Anitra's Dance</i> by Edward Grieg	Grieg's opening motif was used as an opening.
<i>Persian Cat</i> by S.H.E	<i>Persian Garden</i> by Albert Ketèlbey	Ketèlbey's opening motif and section B motif were used as an opening and chorus.

<p><i>The Sun in the Palm of My Hand</i> by Angela Zhang</p>	<p><i>Adagio, 3rd Movement from Symphony No. 2 in E minor</i> by Sergei Rachmaninoff</p>	<p>Rachmaninoff's opening motif was used in the opening, chorus and counter melody.</p>
<p><i>Contentment</i> by MAYDAY</p>	<p><i>Theme from 12 Variations on "Ah, vous dirai-je maman"</i> by Wolfgang Mozart</p>	<p>Mozart's opening motif was used in the opening and interlude.</p>
<p><i>Don't Wanna Grow Up</i> by S.H.E</p>	<p><i>Molto Allegro, 1st Movement</i> from <i>Symphony no. 40 in G minor, K. 550</i> by Wolfgang Mozart</p>	<p>Mozart's opening motif was used as the intro, verse and chorus.</p>
<p><i>Piano of Sorrow</i> by Jay Chou</p>	<p><i>Barcarolle from The Season Op. 37a</i> by Pyotr Ilyich Tchaikovsky <i>Rondo Alla Turca, 3rd movement from Piano Sonata No. 11 in A major, K. 331</i> by Wolfgang Mozart</p>	<p>Tchaikovsky's and Mozart's opening motif were used in the verse, chorus and interlude.</p>

In the song *I Want Us to Belong Together* by Mavis Fan, the songwriter used *Anitra's Dance* and mixed it with sassy Jazz music elements that totally transform the classic to a modern audible experience. The song also suggests a departure from the Eastern conservatism to a romantic relationship that is more open and Western in the process of courtship and the absence of parental approval.

In the *Persian Cat*, the “exotic” intervals and elements borrowed from *In a Persian Market* by Ketelbèy prevailed to lure listeners’ attention and at the same time, presenting the ‘sassy-ness’ in the once girl-next-door image of S.H.E. The three singers Selena, Hebe and Ella were able to perform to the imitation of cat purrs, claws with inspiration from Ketelbèy’s music where the modern synthesized beats and sound enhance the seductive character of the song.

A rather melancholy borrowing of the opening motif of *Adagio, 3rd movement from Symphony No. 2 in E minor* in Angela Zhang’s *The Sun in the Palm of My Hand* as a prelude to her song to share the same prospect of hope and meaning of life to her listeners. The choice of using Rachmaninoff’s was ideal in this sense in that match the mood of this pop ballad. On the other hand, the use of the familiar childhood nursery rhyme tune, *Twinkle Twinkle Little Star* in the interlude of the song *Contentment* by MAYDAY immediately grabs listeners’ attention and reflect a journey back to the past. Though it’s only used briefly in the interlude, the famous theme places a very important role to serve as a memory aid.

S.H.E’s *Don’t Wanna Grow Up* and Jay Chou’s *Piano of Sorrow* music use elements that are strongly emotive in nature which further amplify their expression. For example, in S.H.E’s *Don’t Wanna Grow Up*, it is exactly tied to the usage of *Molto Allegro, 1st Movement” from Symphony no. 40 in G minor, K. 550* by Wolfgang Mozart. The characteristic of the song is very stormy mood relatable to the deeply suppressed

feelings that the singers need to express. Being fully saturated with a violin accompaniment, it attempts to blend Classical music together with modern Pop elements. By doing this, they are giving the perception that different genres of music are possible to be used together and blended to form a new form of Pop music.

Piano of Sorrow by Jay Chou perhaps is the one that did it a bit differently with two classical pieces of different period. The repetitive intros from *Barcarolle* by Tchaikovsky followed by the interlude with the *Turkish March* creates a contrasting mysterious ballad with a tension-build up of the Mozart's *Alla Turca*.

As observed above (Table 4.8), the Pop songs intro begins and coincides exactly with the intro of the Classical music. Via an analysis of the cases studied, the author found that in all the songs studied employed the famous classical tune as a hook with an attempt to gain immediate attention from its listeners. This relates to Burns (1987) finding that quoting classical music in popular music is also a strategy in forming hook. He pointed an example, that already existed in Western popular music such as Beethoven's Fifth Symphony in *Roll Over Beethoven* in the 1973 by Electric Light Orchestra, however, warned against that the familiarity of listeners towards the classical music, may also invite risk that listeners may dislike the new arrangement. But in the case of the selected pop songs in this study, they remain successful with positive reception and sales record:

Table 4.9: Sales record and viewers rate.

Singer	Pop song	Reception
Mavis Fan	<i>I Want Us to Be Together</i>	Sales record 2 million Viewers count at Youku, Tencent ,Youtube:1,246,032
S.H.E	<i>Persian Cat</i>	Sales record 2.5 million Viewers count at Youku, Tencent ,Youtube:1,805,348
Angela Zhang	<i>The Sun in the Palm of My Hand</i>	Sales record 2.6 million Viewers count at Youku, Tencent ,Youtube:454,741
Mayday	<i>Contentment</i>	Sales record 2.2 million Viewers count at Youku, Tencent ,Youtube: 15,150,847
S.H.E	<i>Don't Wanna Grow Up</i>	Sales record 3.1 million Viewers count at Youku, Tencent ,Youtube: 2,889,036
Jay Chou	<i>Piano of Sorrow</i>	Sales record 3.8 million Viewers count at Youku, Tencent ,Youtube: 2,615,297

By comparing the viewing rates and sales record (Table 4.9), the six selected songs have higher views than other Pop songs which were produced at the same time that marked their success in liking. The sales of their respective albums are also higher than their previous releases without Classical music additions. Jay Chou is an exception, as his other previous albums have also been best-selling.

Due to the positive results in the sales of the albums, the option of integrating Classical music into Pop songs has seen as a growing trend in today's Chinese music enterprise. According to notable producer and singer-song writer Xiao Ke (Xiao, personal communication, January 28, 2017), "In today's highly developed science and culture and increasingly diversified cultures, it is necessary that music culture exists in a pluralistic form. Like the fusion between classical music and popular music, it not only

strengthens the synthesis of art forms. It has become more prominent with its strong practical significance. Its main performance is that the integrated music can achieve greater commercial benefits, and at the same time it has greatly promoted the classical music market. The aesthetic value of popular music has brought a new wave of music and instilled new elements and new vitality into music” (translated by author). It is believed that this fusion will continue to grow and develop.

Lastly, through the analysis of this study, the author also suggests an argument of the use of Western classical music as musical borrowing in the selected songs reveal a form of Western imperialism. Many studies such as Wang and Yeh (2005) and Tokita (2010) show how the usage of Western elements signify modernization in the Asian context. Wang and Yeh’s research pointed to the Western influence in the movie *Mulan* and *Crouching Tiger, Hidden Dragon* while Tokita’s discussion include how the Western piano is symbolic of cultural modernity.

Although there was a limitation as to accessing interview with the emitter in their thoughts behind the use of classical music in these Chinese pop numbers, however, there are sufficient published researches that show the perception of Asians towards the West in terms of hierarchy. For example, Melvin and Cai (2004) show how classical music has a long history in China with a non-musical goal that is both political and power-centric. While the idea of Chairman Mao stating that to benefit from ‘foreign’ things after they are assimilated and transformed to become ‘Chinese’ strengthen the idea that Western music symbolizes modernity. Thus, in this study, the author suggests that an aim towards the hierarchy of modernity may be one of the reason that classical music is borrowed in these selected songs.

4.10 Conclusion

The analysis carried out in comparing the AO and IOCM reveals a result of ‘what is being communicated’ and ‘how’ Western classical music is borrowed to the selected Chinese popular songs. As suggested by Tagg (1982), the checklist includes the aspect of time, melody, orchestrational, tonality, texture, dynamic, acoustical, electromusical and mechanical aspect. Starting from the ‘emitter’, the composition effectively encoded the attitudes and encouraged the listener to continue listening to the music. This chapter has proved the phenomenon of musical borrowing of Western art music in C-pop via music analysis.

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CHAPTER 5: CONCLUSION

5.1 Overview of the Study

Research on popular music has been taken for granted for its labelled as “fun”, which is considered not to be taken seriously (Tagg, 1982). However, more and more researchers had started to look into the deep impact of popular music in the society and realized the importance of such research to be done. For instance, Tagg (1982) created a methodological paradigm in the effort to scientifically study popular music. In addition to this, Tagg (1982) mentioned that such analysis and study about the relationship between the music and its general sociocultural field is important to understand popular music in terms of perspective and musical communication process analysis.

Musical borrowing or re-composition is fairly common in music composition history. It happens in a) classical music from folk music (Fletcher, 2004), b) pop music from classical music (Salamone, 2017), folk and tradition (Fleming, 2004) and even in c) jazz from classical music (Shepherd & Horn, 2012). However, many had mistaken that such musical borrowing is just merely a “quotation” or “reference” from another composer (Burkholder, 1994). Thus, more scholars evidenced in their research that such borrowing is a compositional approach where composer explore the idea and form the basic structure for a new work (Straus, 1986; Burkholder, 1994; Beaudoin and Moore, 2010).

5.2 Summary of the Findings

This study began with literature review in identifying the relevant researches on popular music, popular music methodology and musical borrowing. In academic research, there was no study that looked thoroughly in musical borrowing of Western art music into C-pop. Thus, this research took on a qualitative approach in achieving the three research objectives:

- (a) To identify C-pop song from 1999-2011 with elements of musical borrowing
- (b) To analyse the selected C-pop songs in terms of musical borrowing
- (c) To discuss the phenomenon of musical borrowing in the selected C-pop songs

As a summary of the findings in Chapter 4, the outcome of the study reveals that musical borrowing of Western art music in C-Pop received positive reception among the Chinese community. The findings also relate to the study of Yu and Ying (2015) where repetition may increase preference, and the borrowing of famous Western classical music themes added value to this. This study shows how:

- 1) Musical borrowing of Western classical music in C-Pop song-writing and arrangement.
- 2) Musical borrowing in C-Pop selected in this study shows that it is not merely just a quotation or borrowed phrase, but an extension to new ideas and innovations in the C-Pop industry
- 3) The usage of electromusical is a necessity or core in C-Pop music that leads to a new presentation of the borrowed Western art music in a new genre
- 4) Such C-Pop indirectly revive interest in the borrowed Western art music among its listeners who are in popular culture

- 5) Musical borrowing of familiar Western classical melodies takes the function as a hook in the selected Chinese popular song
- 6) Globalization and technologies have affected how music is re-interpreted and consumed by the listeners in different ways when Western art music is borrowed and employed in C-pop
- 7) The borrowing of Western classical melodies in a way, suggest a continuation of Western power where the IOCM was treated as a symbolic representation of modernity

Therefore, musical borrowing is seen as a technique in popular song-writing not restricted only to the West, but also to the East. By using a Western art music in modern C-Pop, the outcome reveals a combination of two contrasting musical languages: Chinese pentatonic melodies in a popular music genre along with period Western musical language and texture. The opposition of East and West, period and modern, form new musical outcome and listening experience, where new product is the core aim of business industry.

5.3 Future Research

As music continues to evolve, there will always be a reception for both kinds of music as there is demand for Classical music or pop music. These two kinds of music are able to co-exist side by side in peace or combined together or borrowing from another in the case of the above studies. As this study has its limitation, further studies can be carried out to look at music analysis of other C-Pop songs that are not covered in this research, and also expand geographical coverage in the Asian region not restricted only to China.

5.4 Conclusion

As more popular classic Western Pop songs in the 1970s, such as *Fernando* by ABBA are being taken seriously by musicologists as evidenced by the paper written by Philip Tagg (1982). There is an ever-present need for the study of Chinese Pop music. This is due because Chinese Pop music is no longer confined to a specific geographical area anymore, but is slowly becoming influential among the emigrated Chinese population scattered all over the world.

Each study of popular music of now remain a historical record in the past as time passed. This is because Pop music is highly fluid and continues to evolve in today's world. The pop of twenty years ago does not resemble the pop music today as today's pop music has evolved from the 60s band to current electropop. Pop music has always been written for a target audience and linked closely to the business industry, so it has to keep up with the population trend. Western art or Classical music on the other hand is of historical value, however, still employed in modern music and be interpreted in a variety of ways, that is why we still have performances of Classical music all over the world such as the annual British Broadcasting Company (BBC) Proms or even any performances in the Royal Albert Hall, London.

The future of pop music still has a lot of potential development and it is exciting to look forward to the new genres that are emerging from time to time. China, being able to boast the world's largest single population in a country besides being an economic superpower continues to impact the world with its ancient and dignified culture, mass production of consumer goods and today with its Pop music. China has become a modern globalised country, tolerant with new ideas and possibilities in outlook and economy. As Chinese Pop music sees a larger market, especially in the ASEAN countries and even in the United States where a significant community of Chinese

coexist with the local population, its relevance to today's needs would demand further development and universality. Musical borrowing, as studied in this research, shows one of the many ways how the C-pop industry in China experimented with new ways as a gimmick in marketing in attracting its listeners.

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