

**THE CREATIVITY AND MUSIC ANALYSIS OF LI XIANGJING'S
*NANYIN POETRY AND PAINTING***

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**CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

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**DISSERTATION SUMMITTED IN FULFILLMENT
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THE CREATIVITY AND MUSIC ANALYSIS OF LI XIANGJING'S *NANYIN* *POETRY AND PAINTING*

Abstract

In nowadays China, traditional music tends to develop by hybridising the Western and modern musical elements to meet the world trend of globalisation. *Nanyin* music, as a genre of traditional southern Chinese music, has fused with various Western musical elements to a new form in the modern age. The modern *Nanyin* works show the cross-cultural phenomenon.

There are many modern *Nanyin* music works. The forms of new *Nanyin* are varied in symphony, violin concerto, overture, the combination of Chinese and the Western strings, but basically rare in the chamber form. The music *Nanyin Poetry and Painting* composed by Li Xiangjing in 2013 is the one in the chamber form. Compared to the other musical forms, the chamber form is more consistent with the traditional *Nanyin* style since traditional *Nanyin* is a chamber music.

This paper aims to have an in-depth analysis of the modern *Nanyin* work of *Nanyin Poetry and Painting* composed by Li Xiangjing; to provide resources to music scholars and performers for a deeper musical understanding of how the traditional *Nanyin* elements hybridised with the Western compositional techniques by the composer; to explore the composer's musical intention and consideration during composition period; and to the music audience, a better musical appreciation of this work.

Keywords: hybridity music, *Nanyin*, score analysis, creativity

PENCIPTAAN DAN MUZIK ANALISIS TENTANG *PUI SI DAN LUKISAN*

NANYIN YANG DICIPTA OLEH LI XIANGJING

Abstrak

Pada masa kini di China, muzik tradisional cenderung berkembang dengan mencampur unsur-unsur muzik Barat dan muzik moden untuk menyesuaikan dengan globalisasi di seluruh dunia. Sebagai sejenis muzik tradisional di selatan China, muzik *Nanyin* mencampur pelbagai unsur-unsur muzik Barat dan menjadi satu bentuk baru di zaman moden. Ciptaan *Nanyin* moden menunjukkan fenomena antara-budaya.

Terdapat banyak ciptaan muzik *Nanyin* moden. Bentuk *Nanyin* baru berbeza dalam simfoni, konserto biola, overture, penggabungan alat muzik bertali China dengan Barat, tetapi bentuk kamar kurangnya dilihat pada dasarnya. Pada tahun 2013, muzik *Puisi dan Lukisan Nanyin* yang dicipta oleh Li Xiangjing adalah sejenis muzik *Nanyin* yang berbentuk kamar. Berbanding dengan bentuk-bentuk muzik yang lain, bentuk kamar lebih sesuai dengan sifat *Nanyin* tradisional kerana *Nanyin* tradisional adalah muzik kamar.

Tesis ini bertujuan untuk menganalisis ciptaan *Nanyin* moden—*Puisi dan Lukisan Nanyin* yang dicipta oleh Li Xiangjing dengan lanjut; untuk memberikan bahan-bahan kepada sarjana muzik dan pemuzik supaya mereka mempunyai pemahaman muzik lebih mendalam tentang bagaimana unsur-unsur *Nanyin* tradisional dicampur dengan teknik penciptaan Barat oleh pencipta; untuk menyelidik niat dan pertimbangan muzik pencipta semasa tempoh penciptaan; dan bagi penonton muzik, supaya mereka mempunyai penikmatan lebih baik tentang ciptaan muzik ini.

Kata kunci: muzik campur, *Nanyin*, analisis skor muzik, penciptaan

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CHAPTER 1

INTRODUCTION

1.1 Background

Nanyin Poetry and Painting is a literal translation from Chinese “南音诗画”, which is “Nanyin Shi Hua” in pinyin romanisation. *Nanyin* is essentially a genre of local music with its origin from Southern Fujian, China. This work composed by Li Xiangjing, is a chamber music aims to demonstrate the beauty of *Nanyin* similar to the artistic conception of poetry and landscape painting.

This work combined the characteristics of Chinese traditional music *Nanyin* with the Western compositional elements. The melody is originally created by Li Xiangjing, with direct influence from *Nanyin*. The combination of instrumentation collectively included Chinese traditional instruments, *Nanpa* (南琶); 5 percussion instruments, that include *Sibao* (四宝), *Tongqing* (铜磬), *Biangu* (扁鼓), *Pengling* (碰铃), and *Xiangzhan* (响盏); Western musical instruments included violin, flute, clarinet, cello and drum; and voices of 3 sopranos.

Nanyin Poetry and Painting is a modern genre of hybridity music work but to a great extent, maintained the style of traditional *Nanyin* music. The music is based on vocal and emphasises on the pronunciation. The musical rhythm is generally slow and less undulating (Chen, 2013; Wang, 1997). The melodic features and the literature style of *Nanyin* display the ancient, euphemistic and graceful aesthetics (Chen, 2013, p. 128).

According to Chen (2013), there are some performance requirements in *Nanyin* music to help them explicitly express the beauty of *Nanyin*. It includes the sitting posture in an elegant position, the posture should swing with the musical rhythm and, the mind should concentrate on the musical phrases (pp. 128-129). *Nanyin Poetry and*

Painting is a work with the same characteristics and similar performance practice with the above-mentioned.

1.2 Hybridity theory

The concept, hybridity, developed from and used in botany and zoology, where it involves the offspring of two different species of animal or plant (Ackermann, 2012, p. 6; Beard, 2005, p. 63). The developing expression of hybridity associated with degrees of cross-cultural communication between racial groups, racial classification, gender and class (Beard, 2005, p. 63). Three central metaphors of ‘borrowing’, ‘mixing’ and ‘translating’ dominate explanation on countless phenomena regarding as hybrid events (Ackermann, 2012, p. 14). Traditional academic areas like literature, anthropology and sociology, interdisciplinary studies such as postcolonial theory and performance researches, and even some fields, for example, architecture, tourism, business, economics, as well as mainstream discourse on popular culture, apply hybridity theory (Kraidy, 2005, p. 2).

According to Kraidy (2005), the process of hybridisation is the idea of “transnational culture”, which is also regraded as “cultural globalisation” (pp. 15-16). In music study, “transculturation” by hybridisation is also explained as culture mixing and phenomenon of the “world music” (Kraidy, 2005, p. 53). Hence, combining different music elements is a process of hybridity and the mixing process help music developing into a phenomenon of globalisation.

Accordingly, hybridity theory can be illustrated in many music works, be it in the Western Classical music and Eastern Folk music, example Bartok and Kodaly. Similarly, Chinese composers in 1920s to 1940s attempt to embrace the Western Classical compositional techniques in composing new musical works in inimitable Chinese national style and flavour (Jiang, 2014, pp. 83-85).

The combination of Chinese and the Western musical instruments purposed an intention to show a modern expression in the present decade (Jiang, 2014, p. 95). Composers and musicians had assimilated the Western instruments and the Chinese performance techniques to create new timbre, not to be confined to the performance practice of Chinese musical instruments (Jiang, 2014, p. 92). As a result, the hybridity of different cultures in music area leads to a boundless universe, and according to Ackermann (2012), with strategies of local responses usher this new musical genre into global development (p. 20).

1.3 Purpose of the study

The study focuses on the structural analysis of *Nanyin Poetry and Painting* composed by Li Xiangjing based on hybridity theory. The purposes of this research aim:

1. to investigate the background and the creativity of the music work *Nanyin Poetry and Painting*
2. to explore the performing practices of music work *Nanyin Poetry and Painting*
3. to discuss the compositional methods used by Li Xiangjing hybridising the *Nanyin* elements and the Western music elements into the *Nanyin Poetry and Painting*

1.4 Significance of research

The study explores the application of hybridity theory in the analysis of the composition techniques in Li Xiangjing's *Nanyin Poetry and Painting*. The structural analysis aims to hone into the practice of Western compositional techniques and the amalgamation of *Nanyin* elements with reference to hybridity theory.

The study aims to have an in-depth analysis of this music work; to provide resources to music scholars and performers for a deeper musical understanding of the

composer's musical intention and consideration; and to the music audience, a better musical appreciation of this work.

1.5 Statement of problem

Nanyin has various expressions by different composers in today's era. Guo Zurong (郭祖荣) composed the symphony *Di Qi Jiaoxiangqu* (第七交响曲) which is honoured as “*Nanyin* Symphony” by fusing *Nanyin* element with the Western symphony form (Tan, 2012, p. 71).

According to Wu (2017), He Zhanhao (何占豪) composed various forms of music with *Nanyin* theme, including the Western European strings combining *Nanyin* traditional strings, overture, symphony, violin concerto and so on (p. 147). *Nanyin* music accompanied by piano and Midi was even realised by Cai Yayi (蔡雅艺) at her concert (Zhang, 2005, p. 87). Obviously, it is a common phenomenon that traditional *Nanyin* music absorbs the Western or modern elements.

However, there are many modern *Nanyin* music works, but the major not in a chamber form. *Nanyin Poetry and Painting* is the one in a chamber form. In fact, chamber music compared with the other forms is more consistent with the traditional *Nanyin* style.

According to Li (2014), *Nanyin* is originally an indoor performance (p. 174). He stated that the music do not require a large group of performers, and the instrumentation is basically four main *Nanyin* musical instruments which are *nanpa* (南琶), *dongxiao* (洞箫), *sanxian* (三弦) and *er-xian* (二弦) (p. 174). Li (2014) added that the *Nanyin* singing is given priority not in a grandeur setting but in a smaller form (p. 174). It follows that *Nanyin* is in conformity with the artistic aesthetics by chamber music.

1.6 Limitation and delimitation of research

The composer Li Xiangjing passed away in 2016, and there are scarce research and recorded performance on this work *Nanyin Poetry and Painting*. The study delimited to the music analysis of this particular piece. A noticeable effect on the *Nanyin Poetry and Painting* is its commission to Lin Zhongdong (林忠东) in 2014, who is Li Xiangjing's colleague working in Music College of Fujian Normal University at that time to direct this composition during the composer's cancer care during his last phase of life. The dominant aspect is that this researcher was also one of the performers at the premiere of this composition.

The scope of the essay is only focusing on: (1) an analysis on the music work *Nanyin Poetry and Painting*, which is composed by Li Xiangjing in 2013, with using the Western analysis theory and hybridity theory; and (2) interviewing the composer's colleagues and students for more information about the work and the composer, Li Xiangjing. The essay will not include other *Nanyin* music works and composers, will collect little first-hand data, and may not answer other works with the similar characteristics.

1.7 Research questions

This study aims to address the following research questions:

1. What *Nanyin* music elements are used in *Nanyin Poetry and Painting*?
2. How were the Western music elements integrated into *Nanyin Poetry and Painting*?
3. What are the musical creativity considerations of Li Xiangjing choosing *Nanyin* as compositional materials for his composition?
4. What is Li Xiangjing's compositional intention using the integration of Western musical elements in *Nanyin Poetry and Painting*?

CHAPTER 2

REVIEW OF LITERATURE

2.1 Western elements in Chinese music composition

Only about seventy years of Chinese professional composition history can be accounted, when it linked tightly to the western composition techniques (Jiang, 2014, p. 83). Since 1920s to nowadays, hybridity in Chinese music compositions shows in varieties forms. For example, Chen Yi composed the *Percussion Concerto* with the influence of Eastern and Western cultures (Hsieh, 2016, p. 1). *Fisherman Song* or *Yuge* composed by Zhao Xiaosheng applied the Western composition techniques and the Chinese traditional tune which is pentatonic (Xue & Loo, 2017, p. 7). Tan Dun mixed the melody from China and composition techniques from the West in his string quartet *Feng-Ya-Song* (Chang, 1991, p. 127). Tian-hua Liu used the staff notation for Chinese traditional instruments to compose Chinese music (Xuan, 2007, p. 29).

Ackermann (2012) proposed three definitions of hybridity phenomena in metaphors, which are 'borrowing', 'mixing' and 'translating' (pp. 14-17). The theory can be employed to explain the new development in the music composition in China, where the Western music elements are integrated into Chinese music to a new genre. The following section discusses further the notion of Ackermann's (2012) hybridity theory.

2.2.1 Hybridity theory

The concept of hybridity was developed from and used in botany and zoology, where it involves the offspring of two different species of animal or plant (Ackermann, 2012, p. 6; Beard, 2005, p. 63). The developing expression of hybridity associated with degrees of cross-cultural communication between racial groups, racial classification, gender and

class (Beard, 2005, p. 63). In culture studies, hybridity is to collapse the “pure” forms and create the new ones (Hahn, 2012, p. 36).

According to Kraidy (2005), with the economic globalisation, the phenomena of different cultural fusion show that hybridity is “one of the emblematic notions” in contemporary era (p. 1). Ackermann (2012) indicated borrowing, mixing, and translating metaphorised the hybridity with the processes of culture exchange, which will be discussed in detail in the following sections (p. 14).

2.2.2 ‘Borrowing’

According to Ackermann (2012), word ‘borrowing’ is commonly used in economics (p. 15). He (2012) stated hybridity referred to cultural transformation, the borrower and the debit in the process of “transculturation” are interacted (p. 15). Meanwhile, the terms of ‘imitation’ has been often employed in cultural interaction, when borrower simulates the models (Ackermann, 2012, p. 15).

In the studies of music performance practice, it was indicated that a large number of music practices have been successful in the replication of Western musical instruments performance techniques using Chinese traditional musical instruments. The musical outcome is very much effective for expression of national style and traditional opera tune (Li, 2016; Xiao, 1987).

For example, Liu Rongfa borrowed playing techniques from *matouqin* (马头琴), which is a traditional Mongolian musical instrument, in composing cello solo music *Mu Ge* (牧歌) (Li, 2016, p. 233). Cello solo *Er Quan Ying Yue* (二泉映月) and *Jianghe Shui* (江河水), which are recomposed from music played by *er-hu* (二胡), demand cellists to imitate *er-hu* playing technique to achieve the similar music spirit (Li, 2016, p. 233).

'Borrowing' musical instruments techniques are also applied to Chinese traditional musical instruments. Ao (2011) provides that Ji Muyan who is Mongolian *matouqin* (马头琴) instrumentalist imitated cello techniques of touching strings and playing bow in playing Anton Rubinstein's *F Major* and Schumann's *Träumerei* by *matouqin* (p. 150).

2.2.3 'Mixing'

According to Ackermann (2012), "fusion", which was first used in history, as one of the metaphors in mixing has its own specific significance in music today (p. 15). It is a phenomenon in the modern age that Chinese music works with culture elements are mixed with Western classical music in forms.

As stated by Li (2016), the content of cello music *Ximalaya Suixiangqu* (喜马拉雅随想曲) is rich in Tibetan style; however, the forms meet the requirements of Western classical composition techniques (p. 233). This hybridity form is common in most Chinese music works since the beginning of China's new era in the early of 20th century. For the reason that modernisation linked strongly with the West music is a powerful force (Melvin & Cai, 2004, p. 301).

A typical example is "Nanyin Symphony", the high reputation for music work *Di Qi Jiaoxiangqu* (第七交响曲) composed by Guo Zurong, who composed the traditional *Nanyin* music in a symphony form successfully (Tan, 2012, p. 71). According Wu (2017), there are some famous works fusing traditional opera with symphony, like *Yang Men Nv Jiang* (杨门女将) by "Beijing Opera Symphony" and *Na Ao Qing Hong* (衲袄青红) by "Sichuan Opera Symphony" (pp. 147-148). Obviously, 'mixing' Chinese traditional music elements with the Western musical instruments or composition forms is favoured by many composers.

However, the composer He Zhanhao, who composed many modern *Nanyin* works in various Western compositional forms such as orchestra, overture, symphony and violin concerto (Wu, 2017, p. 147), is more objective on such hybridity works. He Zhanhao (2013) stated, whether the success of a fusion of music works is dependent on its favour by the mass especially the new generation and the acceptance by the traditional amateurs (p. 12). It follows that a creation by hybridity should be mixed reasonable and conformed to the mass aesthetic.

2.2.4 ‘Translating’

Cultural translation is by the way of translating “culture as text” (Ackermann, 2012, p. 16). According to Sanchez-Stockhammer (2012), in cultural studies, including in language, hybridity theory accounts for lots of phenomena (p. 133). Moreover, translation is positive to learn and introduce foreign works (Ackermann, 2012, p. 17). It should be mentioned that there would be lost during culture translation, including the part of what are not able to be translated (Ackermann, 2012, p. 17).

The music work to be translated and localised could be understood as translating. According to the article found on Chinese website Sina (2017), the musical *Jekyll and Hyde* was performed in Chinese by local artists in Beijing, Shanghai and Guangzhou in 2017 summer. In fact, before the *Jekyll and Hyde*, there were many Broadway classical musicals translated to Chinese version, such as *Sound of Music*, *Little Shop of Horrors*, and *Man of La Mancha*. According to Zhang’s report (2017), David Swan’s goal is not to be a translator in language when directing the *Jekyll and Hyde*, but tries to make it a more native and localised musical, which would match to the local thinking logic and close to the Chinese audience.

From the interview video by “Er-gen” program (2017), the director of *Jekyll and Hyde*, David Swan, expressed his view on ‘translating’ the languages in the musicals.

He stated that the musicals were generally performed in English but he faced challenges when it is performed in other languages. Because, he further explained that, he was dealing with the cultures between two countries when he was directing foreign languages in foreign countries. By this taken, translating is a process of creation. This kind of hybridity shall not only be without prejudice to the original one, but also to please its target audience.

2.3 Nanyin

Nanyin music came from Fujian, is popular in Quanzhou, Xiamen, Zhangzhou, Taiwan, Hong Kong, Macau and overseas where the Fujian people live (Li, 2014; Wang, 1997; Wang, 2007; Zeng, 2015). *Nanyin* is an essential expression of Fujian; the audiences all around the world enjoy its beauty (Chen, 2014. pp. 257-258). People from Southeast China made a great contribution to spread *Nanyin* as early as at Ming and Qing Dynasties (Lin, 2014; Wang, 2014). In addition, where the southern Fujian people live, there would be *Nanyin* Community established by most of them (Song, 2014, p. 97). As a result, nearly 60 million Minnan (闽南) people at home and abroad have formed a grand *Nanyin* cultural (Chen, 2014, p. 135).

Nanyin is a great type of Chinese traditional music, or a relatively integrated music system (Chen, 2014, p. 138), which is composed of “Zhi” (指), “Pu” (谱) and “Qu” (曲) (Chen, 2014; Hong, 2014). The content of *Nanyin* is profound, the form and content of *Nanyin* show the concept of “Comprehensive Music” (综合性乐种), which is defined by Wang Yaohua (Xiang, 2014, p. 104).

Nanyin is rich in culture. According to Wang (2014), *Nanyin* reserved many Chinese ancient music elements from Han dynasty to Yuan dynasty, such as *Xianghege* (相和歌), *Qingshangyue* (清商乐), *Tangdaqū* (唐大曲), *Faqu* (法曲), *Yanyue* (燕乐), Buddhist music and lyric music (p. 34). Obviously, *Nanyin* witnesses the change of

times, and plays an important role in ancient and present human beings' lives. Song (2014) stated, *Nanyin* not only has the “aesthetic value”, but also has “practical value” and “mixed value” which is the aesthetic and practicality values used in real life (p. 96). The “practical value” such as worship to ancestors (祭奠先人), for protection of calves (求子护犊), and for some special ceremonies like celebrating wedding or condolence funeral by social members, is particularly important in religious and ethnographic activities (Song, 2014, pp. 96-97).

2.3.1 The characteristics of *Nanyin*

According to Wang (1997), when playing or singing *Nanyin* music, player is sitting (p. 86). The music is based on vocal and emphasises on the pronunciation. The rhythm is very slow and light (Chen, 2013; Wang, 1997). The melody tune and the literature style of *Nanyin* display the ancient, euphemistic and graceful aesthetics (Chen, 2013, p. 128).

Chen (2013) indicated that there are some requirements to performers during playing *Nanyin* music to help them better express the beauty of *Nanyin*, including the sitting should be in an elegant position, the posture should swing with the music rhythm and, the mind should concentrate on the phrases (pp. 128-129). The melody of *Nanyin* is simple and lengthiness, especially the accompaniment structure is simple and lack of change (Wu, 2017, p. 147).

Nanyin music is played mainly by *Si Guan* (四管), which is a joint name for several traditional *Nanyin* instruments, and solo singing (Wang, 2007, p. 88). The teaching method of *Nanyin* has been continuing its own tradition way by “imparting by oral, appreciating with heart” (口传心教) for thousands of years (Chen, 2014; Shang, 2014; Wang, 2007). However, the research studies on *Nanyin* only emerged in the 20th century (Wang, 2007, p. 86). In addition, the direct record of a convincing and

persuasive work about *Nanyin* historical study nearly cannot be acquired so far (Wang, 2014, p. 67).

Therefore, most of current researches are focuses on *Nanyin* performing practice like musical instrument forms, playing techniques, analysis on *Nanyin* by tone, music structures, notation method (Wang, 2014, p. 67). Nevertheless, according to Wang (2014), the academic research would provide a splendid environment for *Nanyin* in its inheritance and innovation (p. 67).

2.3.2 Current situation of *Nanyin*

In current society, traditional *Nanyin* do not receive a popular feedback. The following are accounting for that. The less undulating and slow rhythm is unable to keep pace with the fast-speed modern lifestyle (He, 2013; Wang, 2007). The younger generation prefers to the modern music compared with *Nanyin*. Under this “cultural market” background, the number of *Nanyin* audience is declining (Wang, 2007, p. 88).

Therefore, the development of *Nanyin* in modern society should focus more on performance (Shang, 2014, p. 215). According to Lin (2016), *Nanyin* at present is encountered in the performance limitations. The innovation of performance makes it possible for *Nanyin* in impressing on audiences with its unique beauty, which helps to inherit it by next generation (p. 96).

Obviously, traditional *Nanyin* is in urgent need of being inheritance and protection as entirely as possible, including establishing a more perfect database (Chen, 2014; Wang, 2014), cultivating talents for *Nanyin* (Wang, 2014, p. 39), and preserving *Nanyin* etiquette and customs (Xiang, 2014, p. 113).

In another aspect, innovation and development should be carried out on traditional *Nanyin* (Chen, 2014; Wang, 2014), by means of developing related industries (Wang, 2014, p. 39), enriching *Nanyin* contents and forms (Chen, 2014, p. 138), and

creating modern *Nanyin* works (Wang, 2014, p. 40). However, during the process of development, the most important part is that the “lasting appeal” (韵味) of *Nanyin* should be reserved (Song, 2014, p. 101; Wang, 2014, p. 39).

2.4 *Nanyin Poetry and Painting*

The name of music work *Nanyin Poetry and Painting* is a literal translation from Chinese “南音诗画”, which is “Nanyin Shi Hua” in pinyin romanisation. The work composed by Li Xiangjing in 2013, is a modern chamber music showing the characteristics of Chinese traditional music *Nanyin* but combining with the Western composition elements.

2.4.1 The composer, Li Xiangjing

Li Xiangjing (李向京) was born in 1966 when Cultural Revolution (1966-1976) was broke out and grew up in a changing era. According to Melvin and Cai (2004), at the first 10 years, any forms of Western culture including music were forbidden and, anyone who concerns with the western goods would be criticised (p. 233). Many professors from conservatories faced the cruelty and abuse, some of them decided to suicide to end such terrible lives in these first terrible years. The same thing even happened on their family members (Melvin & Cai, 2004, p. 233). However, China had the earth-shaking changes after this darkness period. Since then, “internationalisation” became the dominant theme of China’s classical music world in the past quarter century, and the music went to globalisation progressively (Melvin & Cai, 2004, p. 300).

According to Fujian Normal University website (2013), Li Xiangjing entered the Fujian Normal University as a student when he was 20 years old (around 1986) and taught there in 1990. Following with the background towards the modernisation theme, the modernisation linked tightly with the West is a powerful force in China, and the

view of Western music as modern was largely accepted by the Communists (Melvin & Cai, 2004, p. 301).

According to Wu (2017), music in China to be “modernisation”, “internationalisation” and adapted to the market are embodied in most of music works that are the fusion by Chinese traditional elements with the Western classical techniques (p. 147). Therefore, local governments drew a modern blueprint by using classical music to realise the modernisation by the 1990s (Melvin & Cai, 2004, p. 301). Since then, China has gradually become a grand consumer country for the Western classical music (Melvin & Cai, 2004, p. 1).

During the time in Fujian Normal University, Li Xiangjing composed various music work, such as instrumentalist *Chunchao*(春潮), the chorus work *Gezi Yu Shaonian* (鸽子与少年); the vocal music *Qianshou* (牵手), *Huaji* (花髻), *Yue Man Haixia* (月满海峡), *Diu Diu Tong* (丢丢铜) and so on (Fujian Normal University website, 2013). Among these works, *Nanyin Poetry and Painting* was composed by Li Xiangjing in 2013.

According to Li (2014), *Nanyin* is an estimable music coming down from thousands of years ago (p. 173). But he stated that it is inconsistent between the ancient beauties by *Nanyin* with the modern aesthetic perception in nowadays society (p. 173). Hence, he thinks it’s his responsibility as well as this generation to “give *Nanyin* a fresh life” (p. 173). As the result, he based on the traditional *Nanyin* and used the Western compositional elements for reference to composed *Nanyin Poetry and Painting*.

2.4.2 Traditional musical instruments in *Nanyin Poetry and Painting*

The special traditional musical instruments used in *Nanyin Poetry and Painting* are *nanpa* (南琶) and 5 percussions, which are *sibao* (四宝), *biangu* (扁鼓), *pengling* (碰铃), *xiangzhan* (响盏) and *tongqing* (铜磬).

Nanpa (南琶), a plucked stringed instrument, is transversal hold in an ancient playing post (Zheng & Wang, 2005, p. 89). *Nanpa* plays an important role in *Nanyin* music. According to Cai (2014), it is well known that *nanpa* is of the top priority of the four instruments (*nanpa* (南琶), *dongxiao* (洞箫), *sanxian* (三弦) and *er-xian* (二弦)). *Nanpa* plays the basic skeleton of the melody, and each tone cannot be sloppy (p. 333).

Sibao (四宝), another name is *sikuai* (四块), which is a four-strips made of bamboo (Zheng & Wang, 2005, p. 101). The playing method is to hold the two pieces of bamboo strips by right hand and left hand, hit each other by two hands or shake wrists to strike each end of bulge of bamboo strip (Zheng & Wang, 2005, p. 101).

Biangu (扁鼓), is a traditional Chinese drum. The player holds the ring over the instrument and hit the drum by a wooden stick hold by another hand to make the sound.

Pengling (碰铃), indefinite pitch, the sound is strong and clear (Baidubaike website, 2013). The player holds two bells in each hand and hit with each bell to make sound.

Tongqing (铜磬), or “Chinese Classic High-grade Pure Copper Inverted Bell” in English, is used in Taoism activities in China. The tone is crisp, bright and sweet. The sound of the bell is melodious with long continuation tone and strong penetrating (Baidubaike website, 2013).

Xiangzhan (响盏) is one of the typical instruments in *Nanyin* (Zheng C & Wang, 2005, p. 101). According to Wang (2009), *xiangzhan* is a 5-centimeter in diameter small gong put in a bamboo weaving frame with a small hammer striking it. The sound is clear and for expressing lively emotions (p. 52).

CHAPTER 3

METHODOLOGY

3.1 Overview

The purpose of this study was to analysis of *Nanyin Poetry and Painting* composed by Li Xiangjing in the hybridity theory. This chapter aims to provide a succinct description of the research methodology to address the research questions.

The outline of this chapter will be organised as follows: (1) research design; (2) instrumentation; (3) data collection procedures and (4) data analysis procedures. The study discusses the methods used to examine and address the following research questions:

1. What *Nanyin* music elements are used in *Nanyin Poetry and Painting*?
2. How were the Western music elements integrated into *Nanyin Poetry and Painting*?
3. What are the musical creativity considerations of Li Xiangjing choosing *Nanyin* as compositional materials for his composition?
4. What is Li Xiangjing's compositional intention using the integration of Western musical elements in *Nanyin Poetry and Painting*?

3.2 Research methods

The following presents the research methods for the study. The sections are organised as follows:

1. Preparatory work preceded the analysis of the piece
 - a. Collect the music score of *Nanyin Poetry and Painting*
 - b. Collect the data about the composition techniques in 20th century
 - c. Collect the primary source documents

2. Research process

- a. Score analysis. Analysis is a process and method, to understand the techniques and emotion of the music work by dissecting its form, rhythm, melody, tempo, scale, timbre and so on. Recognising the theme, catching the characteristics of rhythm pattern, melody contour, which shows the particular musical image and style, helps to distinguish the work from others in material. This essay includes an analysis on the form, commentary on each part of music, tempo structure, scale, canon, rhythm and timbre. The article of *Sixiang Feixiang de Nanyin* written by the composer himself in 2014 would be referenced as the primary source on the *Nanyin Poetry and Painting* during the analysis. The author will combine the analysis results with the hybridity theory of three metaphors of 'borrowing', 'mixing' and 'translating' to explore how Li Xiangjing hybridised the Western music compositional elements and *Nanyin* elements into the work.
- b. Interview. Interview is a method to understand the psychology and behaviour of the interviewee. To understand motivation and other content in deeper, collect various materials quickly, obtain specific and accurate content, face-to-face conversation is a must-be choice. The author will use the chat tool of *Wechat* (微信) to connect and interview with the interviewees. The interviewees are (1) Lin Zhongdong, the Li Xiangjing's colleague, who was commissioned to rehearsal and conduct the *Nanyin Poetry and Painting* by Li Xiangjing before he passed away in 2016; (2) Wu Yili, the Li Xiangjing's master student, who studied with Li Xiangjing during the period when he composed *Nanyin Poetry and Painting*. The information about composer's working environment, culture background and social experience would like to be obtained from the interview, to explore Li Xiangjing's creativity, and the performing practices of *Nanyin Poetry and Painting*. The procedure of interview

will be as following: design the interview outline; prepare the interview questions; fix a time with interviewees; and interview with recording.

3.3 Research design

The work *Nanyin Poetry and Painting* will be analysed for a few aspects. The following is the outline: (1) musical form analysis; (2) commentary; (3) tempo structure; (4) scale; (5) canon; (6) rhythm; and (7) timbre.

After analysing the score, author would combine the hybridity theory of three metaphors of ‘borrowing’, ‘mixing’ and ‘translating’ with the analysis results to further explore how Li Xiangjing hybridised the Western and Chinese elements into a piece of chamber music.

Afterwards, the author would interview Li Xiangjing’s workmate and student for the purpose of exploring his creativity process. And then, collect the data and write up in three aspects: (1) domain; (2) field; and (3) person.

This document aims to provide hybridity techniques in composing Chinese traditional music with the Western compositional elements through analysing *Nanyin Poetry and Painting* composed by Li Xiangjing. Meanwhile, it is author’s hope to introduce *Nanyin* to show its beauty in “modernisation” and “internationalisation”.

CHAPTER 4

ANALYSIS OF DATA AND FINDINGS

4.1 Music analysis

Stein (1962) proposed that the analysis helps to identify the likeness and distinguish the differences on pieces of music. The basis of the analysis is to grasp relationships with the description and evaluation. He stated a better analysing ability is positive to the “diligent and concentrated practice” in performance (Stein, 1962, p. xiii). The Western structural analysis involves identifying melody, harmony and rhythm in unit groups. However, not every music work in the analysis will be fitted in “every detail” to a specific type of structural forms (Stein, 1962, p. xiv). Thus, the outline of a pattern would conform to much more compositions when it is concerned in a general way (Stein, 1962, p. xiv).

4.1.1 Form

Based on the Western analysis of musical structure, the music form of *Nanyin Poetry and Painting* is close to the expanded two-part song form. According to Stein (1962), the two-part song form is one of the categories of music forms, and this binary structure of the two-part song form is in the sections of A and B. The expanded two-part song form includes the auxiliary parts, such as introduction, coda, or postlude (pp. 64-67).

Table 4.1 shows the music structure in the detailed segments of the expanded two-part song form in the score of *Nanyin Poetry and Painting*.

Table 4.1

The segment of the expended two-part form in the score of *Nanyin Poetry and Painting*

Section	Part	Bar number	Scale
Introduction	Introduction	bars 1-27	<i>Zhi yayue</i> scale
			in the G Gong system
First theme		bars 28-32	<i>Zhi yayue</i> scale
			in the G Gong system
Transition 1		bars 33-36	<i>Shang yayue</i> scale
			in the G Gong system
Transition 2		bars 37-42	<i>Jue yayue</i> scale
			in the G Gong system
A	Transition 2	bars 43-55	<i>Shang yayue</i> scale
			in the G Gong system
First theme variation 1		bars 56-65	<i>Jue yayue</i> scale
			in the G Gong system
First theme variation 2		bars 66-78	<i>Shang yayue</i> scale
			in the G Gong system

	Transition 3	bars 79-87	<i>Jue yayue</i> scale in the G Gong system
	Transition 4	bars 88-92	<i>Yu yayue</i> scale in the G Gong system
B	Second theme	bars 93-103	<i>Shang yayue</i> scale in the G Gong system
	Second theme variation 1	bars 104-117	<i>Shang yayue</i> scale in the G Gong system
	First theme variation 3	bars 118-125	<i>Shang yayue</i> scale
Coda	Coda	bars 126-142	in the F Gong system

4.1.2 Commentary

The following presents the commentary of every parts of the music including the first theme, variations of the first theme, second theme and the first variation of the second theme, introduction, transition 4, and coda. It aims to provide a deeper musical understanding and performing practice to the performers.

4.1.2.1 First theme

This piece revolves two themes and variations of these two themes. From the Table 4.1, there are three variations of the first theme and one variation of the second theme. The first theme is slowly and gently sang by soprano with the ancient *Nanyin* singing

technique. The melodious tone in bars 28-36 in soprano is in the range of D4 to B4 (see Figure 4.1).

According to Chen (2014), performers sing traditional *Nanyin* songs basically based on the natural voice. The range is usually between G3 to E5, and the frequency of the singing voice is closed to one's speaking (p. 251). Obviously, the first theme melodious tones in D4-B4 in *Nanyin Poetry and Painting* are included in the *Nanyin* singing range of G3-E5. The singing in the first theme is based on the natural voice and closed to the speaking voice. It meets the same artistic conception of the traditional *Nanyin*.

As stated by Wu (2017), the melody of *Nanyin* is less undulating and in the slow tempo (p. 147). In this piece, the melodic movement in the first theme is basically in the linear motion and several the minor third were implied (see Figure 4.1). In general, the melody of soprano ascends and descends gradually by using the small intervals. The first theme melodic contour in *Nanyin Poetry and Painting*, which restricted in a tiny range, shows the undulating feature of *Nanyin*.

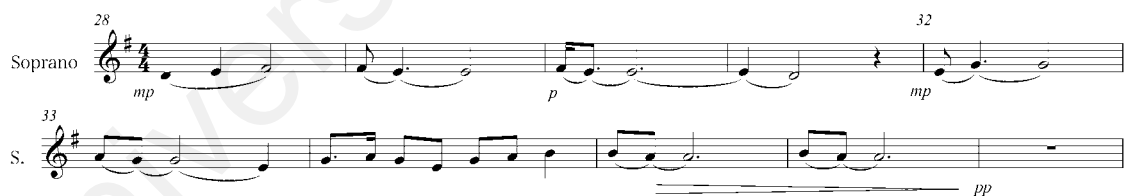


Figure 4.1. The first theme in the soprano part, bars 28-36.

In the first theme, the dotted notes frequently used by the composer shows the *Nanyin* characteristics (see Figure 4.1). According to Zeng (2010), the singing in *Nanyin* is usually involved in the dotted rhythm, which makes the melody rhythmical (p. 115). The dotted notes allow the *Nanyin* music to enrich in feelings and reveal the euphemistic and graceful aesthetics (Zeng, 2010, p. 115).

4.1.2.2 Variations of the first theme

According to the composer Li Xiangjing (2014), the compositional methods used in variations in this piece are borrowed from the feature of *qiangyun xunhuan bianzou* (腔韵循环变奏) of the traditional *Nanyin* (p. 181). Wang (2009) explained that *qiangyun* (腔韵) refers to the main melodic contour and rhythm in a piece of music according to Zhu Zaiyu's statement in the Ming dynasty (pp. 15-16). In *qiangyun xunhuan bianzou*, *qiangyun* is developed by reserving the structural tones in the original melody, and embellishing these structural tones by different rhythm, tempo, and voice (Wang, 2003, p. 35).

In *Nanyin Poetry and Painting*, the melodic line of the first theme can be regarded as *qiangyun* according to Li Xiangjing's statement (2014). The first theme and its three variations are developed and followed by the principle of *qiangyun xunhuan bianzou* to reserve the original melodic structure and the structural tones. The second theme and its one variation have the same feature.

Accordingly, in the variation 1 of the first theme, the composer reserved the original melodic notes of the first theme and condensed these notes for the melodic line proportionally by changing rhythmic patterns in flute and clarinet parts (see Figure 4.2). In the variation 2 of the first theme, the composer modified the rhythmic pattern of the first theme in the flute part in bars 66-68 and in the clarinet part in bars 69-71. In the flute part, the melodic motifs were also repeated more times compared with the first theme (see Figure 4.3).

The image shows a musical score for Variation 1 of the first theme, spanning bars 56 to 61. It is written for Flute and Clarinet in B \flat . The score is in 4/4 time and features a key signature of one sharp (F#). The Flute part begins in bar 56 with a melodic line starting on G4, moving up stepwise to C5, then down to B4, A4, G4, F#4, E4, and D4. The Clarinet part is silent until bar 59, where it enters with a melodic line starting on G3, moving up stepwise to C4, B3, A3, G3, F#3, E3, and D3. The score includes dynamic markings of *mf* (mezzo-forte) and *p* (piano) with hairpins. The time signature changes to 2/4 in bar 60 and back to 4/4 in bar 61.

Figure 4.2. Variation 1 of the first theme in flute and clarinet parts, bars 56-61

Figure 4.3. Variation 2 of the first theme in flute and clarinet parts, bars 66-67

The third variation of the first theme is considered as a part of the coda as showing in Table 4.1. According to the composer Li's (2014) statement, he would like to respond with the first theme in the last part of music, so he made the melody of the first theme reappear in the final coda (pp. 182-184).

The third variation of the first theme (see Figure 4.4) is the same as the first variation of the first theme in the melodic line, but the scale and the accompaniment pattern are different (see Figure 4.2). The composer's idea of composition still reveals the principle of *qiangyun xunhuan bianzou*. He reserved the melody in the first variation of the first theme and changed the key to F Gong scale in the third variation of the first theme (see Figure 4.4). The rhythm of the accompaniment pattern in the third variation of the first theme is all in demisemiquavers to develop the music idea and make the music become more lovingly and affectionately.

The image shows a musical score for Variation 3 of the first theme. It is divided into four systems of staves. The first system (bars 120-122) features Violin and Violoncello. The second system (bars 121-122) features Violin and Violoncello. The third system (bars 123-125) features Flute and Clarinet in Bb. The fourth system (bars 124-125) features Flute and Clarinet. The score includes dynamic markings 'mp' and 'p'.

Figure 4.4. Variation 3 of the first theme in violin and cello parts, bars 120-122; flute and clarinet parts, bars 123-125

4.1.2.3 Second theme and the first variation of the second theme

The second theme from bars 93 to 103 is accompanied by the rhythmic pattern of semiquaver which is the same as Transition 4 (see Figure 4.5). In the first variation of the second theme from bars 104 to 117 (see Figure 4.6), the composer reserves the melodic rhythm and changes the mode in the lower register in the cello part. This approach, which the composer deals with the first theme and its three variations in Section A, coincides with the idea and feature of *qiangyun xunhuan bianzou*.

Figure 4.5. The second theme, bars 93-103

According to composer Li Xiangjing (comment during the rehearsal, February 20, 2015), the rhythm of the percussion in the first theme variation of the second theme works as a bass line accompanied for the melody and controls the tempo in the ensemble from bars 107 to 117 (see Figure 4.6). In the traditional *Nanyin*, percussion performers sit in the middle of the stage and conduct the whole ensemble for the tempo and volume (Chen, 2013, p. 127). Thus, this percussion part is considered to correspond with the traditional *Nanyin*. In this modern *Nanyin* work, the percussion *sibao* (四宝) and *biangu* (扁鼓) control the tempo in the first variation of the second theme, and this situation is associated with the traditional *Nanyin* as well.

104

Flute

Clarinet in B \flat

Violin

Violoncello

Percussion

108

Fl.

Cl.

Vln.

Vc.

Perc.

111

Fl.

Cl.

Vln.

Vc.

Perc.

113

Fl.

Cl.

Vln.

Vc.

Perc.

Figure 4.6 shows a musical score for the first theme variation of the second theme, spanning bars 104 to 117. The score is arranged in four systems, each containing five staves: Flute (Fl.), Clarinet in B \flat (Cl.), Violin (Vln.), Violoncello (Vc.), and Percussion (Perc.). The music is in 4/4 time and features complex rhythmic patterns, including sixteenth-note runs and sixteenth-note chords. Dynamics range from *mp* to *p*. The score includes various musical notations such as slurs, accents, and dynamic markings. A large watermark 'University of...' is visible across the score.

Figure 4.6. The first theme variation of the second theme, bars 104-117

4.1.2.4 Introduction

As Li Xiangjing (comment during the rehearsal, February 20, 2015) stated, the melodic expression from bars 1 to 12 in the introduction is to create a peaceful and secluded atmosphere to make listeners have an illusion as if the sound of music came from a distant place (see Figure 4.7).

The musical score for the introduction (bars 1-12) is presented in two systems. The first system includes parts for Soprano, Nanpa, Flute, Clarinet in B \flat , Violin, Violoncello, and Percussion. The second system includes parts for Soprano (S.), Nanpa (N.), Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Percussion (Perc.). The music is in 4/4 time and D major. The introduction features a peaceful and secluded atmosphere, with the violin and cello playing a melodic line and the flute and clarinet providing harmonic support. The score includes dynamic markings such as *pp*, *mp*, *mf*, and *p*, and articulation marks like accents and slurs.

Figure 4.7. The description of the peaceful and secluded music atmosphere, bars 1-12

Accordingly, the first note of the introduction is played by *tongqing* (铜磬). The tone of *tongqing* is clear and continuous, like the sound of bronze bells coming from the temple in the remote mountain. In this vibrating bell sound, the violin plays a long note and the cello is followed by the violin sneaking into the timbre.

4.1.2.5 Transition 3

According to the composer Li Xiangjing (2014), Transition 3 was the highlight part of the piece because several Chinese traditional percussion instruments are featured in this section. And *shuangyao* (双摇, make two sets of bamboo chips shaking), one of the specific instrumental techniques for *sibao* (四宝), was used here. Chinese traditional percussion instruments used in Transition 3 are including *sibao* (四宝), *xiangzhan* (响盏) and *biangu* (扁鼓), which show unique sounds and make it different from other music works (see Figure 4.8. bars 79-87).

Shuangyao, one of the specific techniques for *sibao*, is used in bar 78 and bars 85 to 87 (see Figure 4.8). This technique requires holding two sets of bamboo chips in each hand and using muscles of arms to shake bamboo chips for making sounds. This particular instrumental technique in Transition 3, which indicates that the traditional percussion is served as a leading role, only exists in *Nanyin* music.

Furthermore, it also has some brief figures of piano and mezzo piano dynamics in violin and cello parts from bar 82. The tempo here is slightly faster and the expression is more vividly than the previous part (see Figure 4.8). Transition 3 is obviously different from the previous parts in Section A.

78

Soprano

Nanpa

Flute

Clarinet in B

Violin

Violoncello

Percussion

82

S.

N.

Fl.

Cl.

Vln.

Vc.

Perc.

p

f

mp

pizz.

arco

mp

p

pp

mf

pp

mf

p

mf

p

Figure 4.8. Transition 3, bars 79-87

4.1.2.6 Transition 4

In Transition 4, the music is in a vivace scene. A new rhythmic pattern of semiquavers is introduced in Transition 4, and it creates a sound effect like in a dialogue performing

by flute, clarinet, violin, and cello. The staccato articulation in this section from bars 87 to 92 has a light and lively expression (see Figure 4.8, Figure 4.9).

The musical score for Figure 4.9 consists of seven staves. The top two staves are for Soprano and Nanpa, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Flute and Clarinet in B♭ staves are also in treble clef with the same key signature and time signature. The Flute part has dynamic markings of *mp* and *p*. The Violin and Violoncello staves are in treble and bass clefs respectively, with the same key signature and time signature. The Violin part has a dynamic marking of *p*. The Percussion staff is in common time and features a rhythmic pattern of eighth notes.

Figure 4.9. The staccato articulation in Transition 4, bars 89-92

4.1.2.7 Coda

In the coda, the composer used lots of rhythmic patterns of sextuplet, crotchet and semiquaver in accompaniment figures. These various rhythmic patterns keep a steady pace with the main melody to make the final coda full of different layers (see Figure 4.10).

Another instrumental technique, *lunzhi* (轮指), is fully applied to *nanpa* (南琶) notating in tremolo in the coda (see Figure 4.10). The specific technique of *lunzhi* requires players to pluck strings on every note by fingers in turn for providing a visual and auditory momentum. According to composer Li Xiangjing (2014), *nanpa* player should play the *lunzhi* technique dramatically in the coda to show the timbre and expressiveness of *nanpa*, which plays an important role in the traditional *Nanyin*.

Cai (2014) stated that *nanpa* is the top priority of instruments in *Nanyin* (p. 333). According to Zheng (2005), the performing practice of *nanpa* reserves the playing style

in the Chinese Tang (唐) dynasty and displays the ancient aesthetics (pp. 92-93). In the *Nanyin* orchestra, *nanpa* serves as the “commander” and determines the tempo of the music in opening part and closing parts (Zheng, 2005, p. 94).

132

Musical score for measures 132-133. The score includes parts for Soprano, Nanpa, Flute, Clarinet in Bb, Violin, Violoncello, and Percussion. The Flute part features sixteenth-note patterns with '6' markings. The Violoncello part includes 'pizz.' and 'arco' markings. The Percussion part shows a simple rhythmic pattern.

Soprano

Nanpa

Flute

Clarinet in Bb

Violin

Violoncello

Percussion

134

Musical score for measures 134-135. The score includes parts for Soprano (S.), Nanpa (N.), Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Percussion (Perc.). The Soprano and Nanpa parts have 'mp' markings. The Flute part has 'mp' and '6' markings. The Violoncello part has a '6' marking. The Percussion part shows a simple rhythmic pattern.

S.

N.

Fl.

Cl.

Vln.

Vc.

Perc.

The musical score for the Coda section (bars 132-142) is presented in two systems. The first system covers bars 136-137, and the second system covers bars 138-142. The instruments included are Soprano (S.), Alto (N.), Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Percussion (Perc.).

- Bar 136:** Soprano and Alto have long notes. Flute plays a continuous sixteenth-note pattern with slurs and accents. Clarinet has a few notes. Violin and Viola play a rhythmic accompaniment. Percussion has a simple pattern.
- Bar 137:** Soprano has a long note. Flute continues with sixteenth notes. Percussion has a dynamic marking of *f*.
- Bar 138:** Soprano has a long note with a dynamic marking of *p* and a *rit.* marking. Flute has sixteenth notes with slurs and a dynamic marking of *p*. Clarinet has a few notes with a *rit.* marking. Violin and Viola have a dynamic marking of *mp* and a *rit.* marking. Percussion has a dynamic marking of *mp*.
- Bar 139:** Soprano has a long note with a dynamic marking of *p*. Flute has sixteenth notes with slurs and a dynamic marking of *mf*. Clarinet has a few notes with a dynamic marking of *pp*. Violin and Viola have a dynamic marking of *p* and a *rit.* marking. Percussion has a dynamic marking of *p*.
- Bar 140:** Soprano has a long note with a dynamic marking of *p*. Flute has sixteenth notes with slurs and a dynamic marking of *pp*. Clarinet has a few notes with a dynamic marking of *pp*. Violin and Viola have a dynamic marking of *pp*. Percussion has a dynamic marking of *pp*.
- Bar 141:** Soprano has a long note with a dynamic marking of *p*. Flute has sixteenth notes with slurs and a dynamic marking of *pp*. Clarinet has a few notes with a dynamic marking of *pp*. Violin and Viola have a dynamic marking of *pp*. Percussion has a dynamic marking of *pp*.
- Bar 142:** Soprano has a long note with a dynamic marking of *p*. Flute has sixteenth notes with slurs and a dynamic marking of *pp*. Clarinet has a few notes with a dynamic marking of *pp*. Violin and Viola have a dynamic marking of *pp*. Percussion has a dynamic marking of *pp*.

Figure 4.10. Coda, bars 132-142

Followed with the melody sang by soprano to go to the highest note of A5 in bar 137, every part is gradually getting quieter. In the flute part in bar 138, it adds a syncopation rhythmic figure with rests, and this figure symbolises that the ending is

coming soon (see Figure 4.10). The other parts are quieter in long notes to calm down the emotion. The process seems hurry and sudden. According to composer Li Xiangjing (2014), he would like to make the atmosphere of this final ending like waking from a dream so that audiences cannot tell whether the music happening just now is in real or not.

4.1.3 Tempo structure

Composer Li Xiangjing stated that idea of tempo changes in *Nanyin Poetry and Painting* was borrowed from the Chinese traditional music, whose structure is *san-man-zhong-kuai-san* (散 - 慢 - 中 - 快 - 散), or *sanban-manban-zhongban-kuaiban-sanban* (散板-慢板-中板-快板-散板) (Li, 2014, pp. 181-182).

According to Zhou (1999), *san-man-zhong-kuai-san* which is commonly used in traditional instrumental music, traditional operas and *Nanyin* music is a Chinese traditional structure (pp. 84-85). *San-man-zhong-kuai-san* is a fixed pattern and it also explains the musical development in most of Chinese traditional operas (Cha, 2000, pp.37-38).

In this structure, the Chinese musical terms of *ban* (板) and *yan* (眼) further explain the terms of *san*, *man*, *zhong* and *kuai*. According to Pan (2008), *ban* (板) is a strong beat and *yan* (眼) is a weak beat generally (p. 60). To illustrate, *sanban* (散板) or *san* (散) was set up by *wu ban wu yan* (无板无眼, with no *ban* and no *yan*), and the tempo and rhythm of *sanban* are relatively free (Fan, 2011, p. 83). *Manban* (慢板) or *man* (慢) was set up by *yi ban san yan* (一板三眼, one *ban* and three *yan*), which is roughly the same to the meter of 4/4 in the Western classical music, and the tempo of *manban* is usually slow. *Kuaiban* (快板) or *kuai* (快) was set up by *you ban wu yan* (有

板无眼, one *ban* with no *yan*), and the tempo of *kuaiban* is faster (Pan, 2008, pp.60-61). *Zhongban* (中板) or *zhong* (中) was usually set up by *yi ban yi yan* (一板一眼, one *ban* and one *yan*), and the tempo of *zhong* is slower than *kuaiban* and faster than *manban* (Cha, 2000, p. 39).

According to the composer's statement, he applied the structural idea of *san-man-zhong-kuai-san* in tempo changes of *Nanyin Poetry and Painting*. In this piece, the tempo is changing frequently but smoothly. According to the composer, although the tempo changes nearly in every part, the organisation of the tempo in each part is still based on *san-man-zhong-kuai-san* in general (Li, 2014, pp. 181-182) (see Table 4.2).

Table 4.2

The organisation of the tempo in *Nanyin Poetry and Painting*

Bars number	1-12	13-27	28-55	56-61	62-78	79-87	88-103	104-117	118-125	126-142
tempo	<i>san</i>	<i>san</i>	<i>man</i>	<i>zhong</i>	<i>san</i>	<i>zhong</i>	<i>kuai</i>	<i>kuai</i>	<i>man</i>	<i>man</i>
In general	<i>san</i>		<i>man</i>		<i>zhong</i>		<i>kuai</i>		<i>san</i>	

4.1.4 Scale

The following discuss the scales used in the piece.

4.1.4.1 Pentatonic and heptatonic scales

The pentatonic scale is commonly used in most of Chinese traditional music. There are five pitches called *Gong* (宫), *Shang* (商), *Jue* (角), *Zhi* (徵) and *Yu* (羽) in the Chinese pentatonic scale. The Chinese terms of *Gong*, *Shang*, *Jue*, *Zhi* and *Yu* determine the specific notes in the Chinese pentatonic scale, and also represent systems of scales. For example, a *Gong* system (宫系统) is decided by the key signature in the score. In the C *Gong* system (key signature is C major), C, D, E, A, B are called *Gong*, *Shang*, *Jue*, *Zhi* and *Yu* respectively (see Figure 4.11); in the G *Gong* system (key signature is G major), G, A, B, D, E are called *Gong*, *Shang*, *Jue*, *Zhi* and *Yu* (see Figure 4.12).



Figure 4.11. The pentatonic scale in the C *Gong* system



Figure 4.12. The pentatonic scale in the G *Gong* system

In the traditional *Nanyin*, the melodies are usually made up by tones from the heptatonic scale, which is based on the pentatonic scale by adding two additional tones

(Li, 2014, p. 174). The composer also used the heptatonic scale in composing melody in *Nanyin Poetry and Painting*.

There are three types of heptatonic scales established by adding the corresponding *bianyin* (变音, additional tone) in the pentatonic scale. When two notes of *bianyin* add to the pentatonic scale, it becomes a heptatonic scale. The heptatonic scales include the *yayue* (雅乐) scale (adding *bianzhi* (变徵) and *biangong* (变宫)), the *qingyue* (清乐) scale (adding *qingjue* (清角) and *biangong* (变宫)), and the *yanyue* (燕乐) scale (adding *qingjue* (清角) and *run* (闰) generates).

In most cases in the traditional *Nanyin*, *biangong* and *bianzhi* are used as passing notes to generate the *yayue* scale (Li, 2014, p. 174). Figure 4.13 explains the *yayue* scale after adding *biangong* and *bianzhi* to pentatonic scale in the G Gong system.



Figure 4.13. *Yayue* scale in the G Gong system

There are five modes of *yayue* scale called *Gong yayue* scale, *Shang yayue* scale, *Jue yayue* scale, *Zhi yayue* scale and *Yu yayue* scale. In the same Gong system (same key signature) of the *yayue* scale, the mode of scale can be determined by the last note of the melody (Winzenburg, 2012).

Figures 4.14.1, to 4.14.3 demonstrate the examples of *Zhi yayue* scale in the G gong system, *Shang yayue* scale in the same G Gong system and *Jue yayue* scale in the G gong system.



Figure 4.14.1. *Zhi yayue* scale in the G Gong system



Figure 4.14.2. *Shang yayue* scale in the G Gong system



Figure 4.14.3. *Jue yayue* scale in the G Gong system

Figure 4.15. *Yayue* scale in the G Gong system in *Nanyin Poetry and Painting*, bars

28-46.

It is associated with the *Nanyin* that the *yayue* scale is mostly used by the composer in *Nanyin Poetry and Painting*. Figure 4.15 shows the *yayue* scale in *Nanyin Poetry and Painting* from bars 28 to 46. *Bianzhi* is added in bar 30 and *biangong* is added in bar 37.

4.1.4.2 *Duochong dasandu bingzhi*

According to Wang (1997), *duochong dasandu bingzhi* (多重大三度并置), several three-note groups constructed in the major third and used in one melodic line, is one of significant features in the *Nanyin* music (pp. 87-89). For example, the *Nanyin* music *Zhenggengshen* (正更深) shows the *duochong dasandu bingzhi* features (Tan, 2012, pp. 71-72). The beginning of this melodic line in *Zhenggengshen* is made up by several three-note groups: the first three-note group is [C, D, E] in bar 1, the second three-note group is [G, A, B] in bars 2-3, and the third three-note groups is [F, G, A] in bar 4 (see Figure 4.16).



Figure 4.16. The *Nanyin* music *Zhenggengshen*

The feature of *duochong dasandu bingzhi* can also be found in the melodic line in *Nanyin Poetry and Painting*. For example, the melodic line in bars 28-40 reveals the *duochong dasandu bingzhi* feature. There are three three-note groups: [D, E, F#] in bars 28-31, [G, A, B] in bars 32-36, and [B, C#, D] in bars 38-40 (see Figure 4.17).



Figure 4.17. The *duochong dasandu bingzhi* feature in *Nanyin Poetry and Painting*, bars 28-40.

4.1.4.3 Whole-tone scale

The composer also applied the whole-tone scale, which is one of the Western scales in *Nanyin Poetry and Painting*. For example, the whole-tone scales can be found in bar 41 in the flute part (see Figure 4.18), and bars 75-77 in the clarinet part (see Figure 4.19).

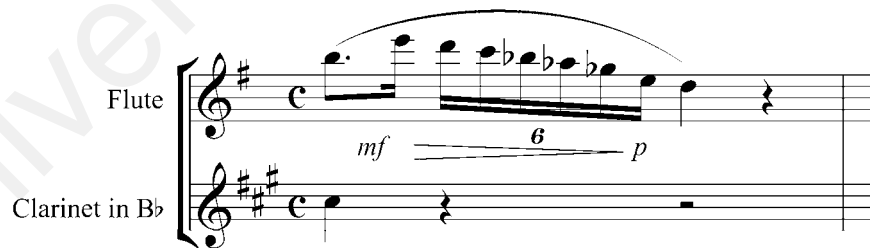


Figure 4.18. The whole-tone scale in the flute part, bar 41

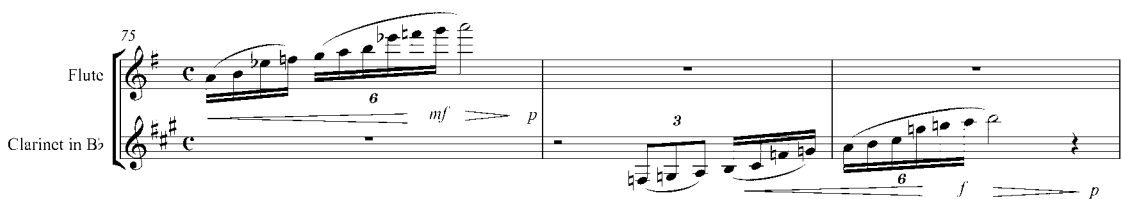


Figure 4.19. The whole-tone scale in the clarinet part, bars 75-77

As a matter of fact, the combination of tones in the whole-tone scale reveals the traditional *Nanyin* feature of *duochong dasandu bingzhi* to some degrees. For example, tones in bar 41 could be divided into three groups of three-note sets, which are [E, D, C], [C, B^b, A^b], and [A^b, G^b, E (F^b)] (see Figure 4.18). These three groups are all the combinations of the whole-tone scale collection. The tones in these three-note groups are constructed in the major third, and they are included in one melodic line to show the feature of *duochong dasandu bingzhi*. Accordingly, the whole-tone scale used by the composer in *Nanyin Poetry and Painting* coincides with the usage of the *duochong dasandu bingzhi* skilfully.

4.1.5 Canon

A large proportion of Chinese traditional instruments are monophonic, so they mostly focus on single melodic lines in the ancient time. To enrich layers in music, the composer borrowed the canon compositional technique, which is from the Western in *Nanyin Poetry and Painting*.

For example, the violin part follows the flute part in bars 56 to 58, and the cello part follows the clarinet part closely, both after one beat (see Figure 4.20).

The musical score for Figure 4.20 consists of four staves: Flute, Clarinet in B^b, Violin, and Violoncello. The music is in 4/4 time and G major. The Flute part begins at bar 56 with a melodic line. The Clarinet in B^b part enters at bar 57, playing a similar line. The Violin part enters at bar 58, following the Flute. The Violoncello part enters at bar 59, following the Clarinet. Dynamics include *mp*, *mf*, and *p*.

Figure 4.20. Canon in bars 56-58 and bars 59-71

From bars 123 to 125, the melody in flute and violin parts is also chasing each other after one beat in canon (see Figure 4.21). To accompany the melody, the composer uses demisemiquaver rhythms in the clarinet part to make the music more vividly.



The image shows a musical score for two instruments: Flute and Violoncello. The Flute part is written on a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The Violoncello part is written on a bass clef staff with the same key signature and time signature. The score covers three measures, starting at bar 123. In the first measure, the Flute plays a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Violoncello plays a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. In the second measure, the Flute plays a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The Violoncello plays a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. In the third measure, the Flute plays a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note B5. The Violoncello plays a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3. The Flute part ends with a quarter rest, and the Violoncello part ends with a quarter note A3.

Figure 4.21. Canon in flute and violin parts, bars 123-125

4.1.6 Rhythm

The following discuss the rhythm patterns used in this piece.

4.1.6.1 A fixed rhythmic pattern

According to Li (2014), in the traditional *Nanyin*, there is an accelerando rhythm pattern in *nanpa* (南琶). This pattern is usually a symbol of a starting point of the music (p. 183). In *Nanyin Poetry and Painting*, the composer transforms the rhythmic pattern into “from accelerando to ritardando” and “from crescendo to decrescendo”.

This pattern is not only at the beginning of this piece, but also being inserted in the middle or the end of phrases to serve as a consistent element. The composer uses this rhythmic pattern in flute and clarinet at the beginning of this piece (see Figure 4.22), and also in the *nanpa* part (see Figure 4.23).

The traditional rhythmic pattern is applied to the Western instruments and the traditional *Nanyin* instrument *nanpa* to present *Nanyin* music in a new shape for a modern ensemble which combines Western and Eastern instruments.



Figure 4.22. The rhythmic pattern which is from accelerando to ritardando and from crescendo to decrescendo in flute and clarinet parts, bars 11-12



Figure 4.23. The rhythmic pattern which is from accelerando to ritardando and from crescendo to decrescendo in *nanpa* part, bar 22 and bar 27.

4.1.6.2 Rhythmic pattern in the accompaniment part

In the accompaniment part, the composer uses lots of repeating rhythmic patterns, including quintuplets in bars 100-104 (see Figure 4.24), sextuplets in bars 128-134 (see Figure 4.25), semiquavers in bars 132-138 (see Figure 4.26) and demisemiquavers in bars 118-125 (see Figure 4.27).

The change of rhythmic patterns provides the continuous and flowing gestures, and the arpeggio in this specific rhythm drives the momentum moving forward.



Figure 4.24. The quintuplet rhythm in the flute part, bars 100-104

Figure 4.25 shows four staves of music for the Flute part, numbered 128, 130, 132, and 134. Each staff contains a continuous sextuplet rhythm, indicated by a '6' under the notes. The notes are beamed together and have a slur above them. The key signature is one sharp (F#) and the time signature is common time (C).

Figure 4.25. The sextuplet rhythm in the flute part, bars 128-134

Figure 4.26 shows two systems of music. The first system includes Violin and Violoncello parts for bars 132-136. The Violin part starts with a *pizz.* (pizzicato) marking and then switches to *arco* (arco). The Violoncello part has a *mf* (mezzo-forte) marking. The second system shows Violin (Vln.) and Violoncello (Vc.) parts for bars 135-136, continuing the semiquaver rhythm.

Figure 4.26. The semiquaver rhythm in violin and cello parts, bars 132-136

Figure 4.27 shows four staves of music. The first three staves are for Violin (Vln.) parts, numbered 118, 120, and 121, showing a demisemiquaver rhythm. The fourth staff is for Clarinet in B \flat (Cl.) parts, numbered 123 and 124, also showing a demisemiquaver rhythm. The Clarinet part has *mp* (mezzo-piano) and *p* (piano) markings. The key signature is one sharp (F#) and the time signature is common time (C).

Figure 4.27. The demisemiquaver rhythm in the violin part in bars 118-122, in flute part in bars 123-125

4.1.7 Timbre

The following discuss the timbre used in this piece

4.1.7.1 Instrumentation

In the traditional *Nanyin*, the main musical instruments are *dongxiao* (洞箫), *nanpa* (南琶), *er-xian* (二弦), *sanxian* (三弦) and some characteristic percussion instruments. *Dongxiao* is a wind instrument, and *er-xian* is a string instrument. Both of *nanpa* and *sanxian* are plucked string instruments.

In *Nanyin Poetry and Painting*, the composer only reserves a plucked string instrument *nanpa* and several traditional *Nanyin* percussion instruments including *sibao* (四宝), *xinagzhan* (响盏), *biangu* (扁鼓) and *pengling* (碰铃). The string and wind sections are all replaced by the Western instruments. The string instruments are violin and cello, and the wind instruments are flute and clarinet. In the percussion section, the composer also adds the bass drum which is commonly included in the Western orchestra and employs Buddhist instrument *tongqing* (铜磬) in this particular instrumentation.

Tongqing (铜磬) is usually used in Buddhist and rites in China. The sound of *tongqing* is bright, sweet and similar to the tone of bronze bell in the temple. According to the composer's consideration (comment during the rehearsal, February 20, 2015), he would like to preserve the religious characteristics of *Nanyin* by adding Buddhist percussion *tongqing* in his piece.

According to Wang (2014), *Nanyin* reserved many Chinese ancient music elements from the Han dynasty to the Yuan dynasty, such as Buddhist music, *Tangdaqu* (唐大曲) and *Faqu* (法曲) (p. 34). This shows that *Nanyin* music has the religious features. The using of *tongqing* in *Nanyin Poetry and Painting* indicates the religious

feature of *Nanyin* to preserve *Nanyin* as an inheritance and while make an innovation in a modern ensemble.

There are three sopranos who also need to play percussion instruments in *Nanyin Poetry and Painting*. The melody of sopranos in this piece is using the *Nanyin* singing method, and there are no lyrics in the singing melody, instead of by sang by only one sound “yi” (伊).

According to the composer, he preferred to regard the singing as the part of instrumentation. In his consideration (2014), the *Nanyin* singing is quite unique from the other singing like bel canto, folk singing or pop singing. The singing with no lyrics helps to demonstrate the *Nanyin* singing characteristics to the audiences intuitively. And *Nanyin* singing with no lyrics would serves as a specific timbre when it is mixed with the other instruments (p. 180).

4.1.7.2 Set-up placement

In the traditional *Nanyin*, the instrumental set-up presents the semicircle shape on the stage (see Figure 4.28). The percussions are placed in the middle of the stage. The plucked stringed instruments *sanxian* (三弦) and *nanpa* (南琶) are placed in the left side of the set-up. The wind instrument *dongxiao* (洞箫) is at the symmetrical position of *nanpa* (南琶) in the right side of the set-up. The string instrument *er-xian* (二弦) is placed to the right side of *dongxiao* (洞箫) and at the symmetrical position of *sanxian* (三弦) in the diagram.

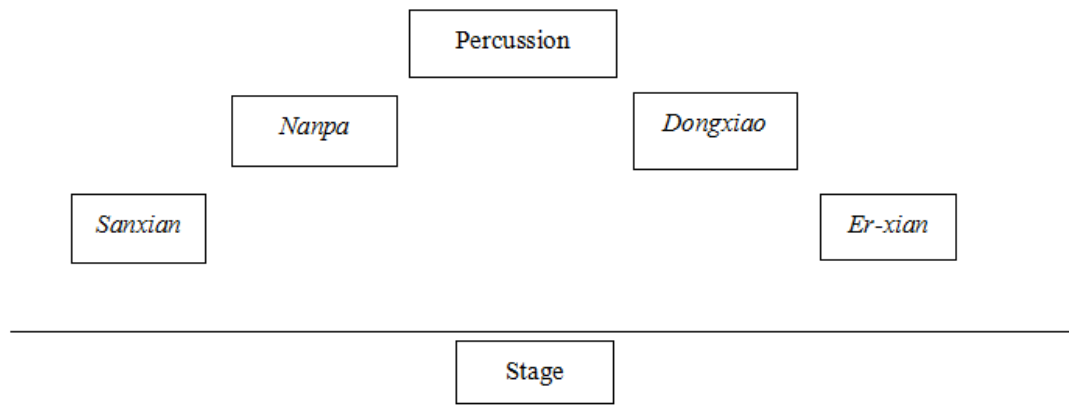


Figure 4.28. The traditional *Nanyin* instruments set-up diagram

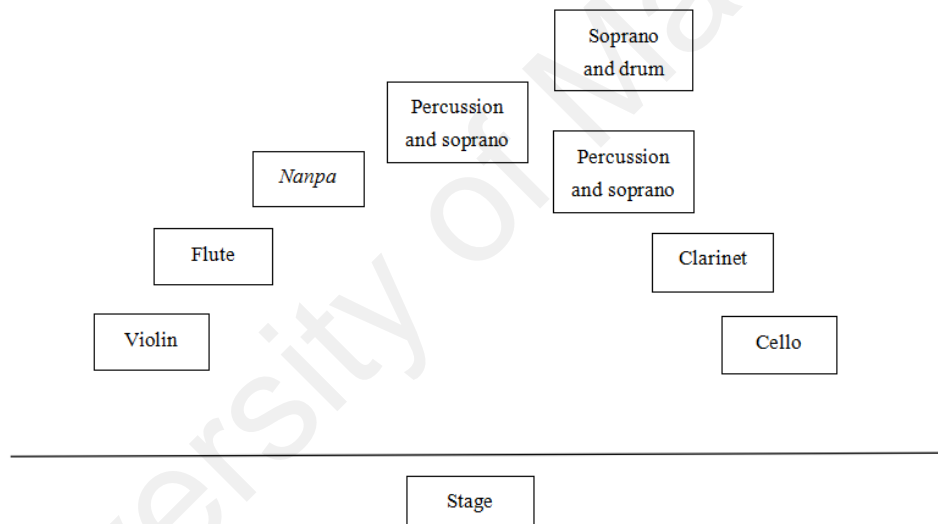


Figure 4.29. *Nanyin Poetry and Painting* set-up diagram

In *Nanyin Poetry and Painting*, the composer reserves the *Nanyin* instruments set-up shape and keeps one soprano and percussion in the middle of the stage (see Figure 4.29). *Nanpa* (南琶) is placed to the left of percussion in the diagram as the traditional *Nanyin* set-up. One soprano and percussion are placed at the symmetrical position of *nanpa* in the right side of the set-up. Another soprano and drum are placed in the oblique position behind these two sopranos. Wind instruments, flute and clarinet, are

in symmetrical positions. The flute is placed to left side of the set-up and to the right of violin. The clarinet is placed to the right side of the set-up and to the left of cello.

4.1.7.3 Glissando timbre

In violin and cello parts, it has the glissando instrumental technique. The timbre of the glissando in bars 4 to 7 expresses the traditional Chinese style (See Figure 4.30). This timbre usually can be heard in Chinese traditional operas or folk songs. Meanwhile, in some modern Chinese works, the timbre of the glissando is commonly used to show the Chinese style. For instance, in the Violin Concerto *Butterfly Lovers* composed by Chen Gang and He Zhanhao, the solo violin imitates the glissando from *er-hu* (二胡). The timbre in *Butterfly Lovers* is reflected by the tune of *Yueju* (越剧, Shaoxing opera) and realised by the imitation of the *er-hu* playing technique.



Figure 4.30. The technique of glissando in violin and cello parts, both up and down ones, bars 4-7

In the traditional *Nanyin*, the string instrument *er-xian* (二弦) players usually decorate the structural notes by glissando rather than following music scores strictly. This aims to line with the lingering charm of the ancient *Nanyin* intonation. In *Nanyin Poetry and Painting*, the composer deals with string instruments with the same intention. The composer uses both up and down glissandos, originally from *er-xian* to the Western instruments (violin and cello) in this piece (see Figure 4.30). It also reflects the *Nanyin* style and Chinese traditional music aesthetics.

4.1.8 Conclusion

By analysing *Nanyin Poetry and Painting* (2013) composed by Li Xiangjing, this piece combines with the traditional *Nanyin* style and the Western compositional elements. It shows different cultures could be mixed together in one musical work. According to Kraidy (2005), the process of the hybridisation is the idea of “transnational culture” (pp. 15-16). *Nanyin Poetry and Painting* which deals with the concept of “transculturation” is obviously a modern genre of hybridity music.

The exploration of how the composer combines the Western music compositional techniques and *Nanyin* elements into *Nanyin Poetry and Painting* is organised by Ackermann’s (2012) hybridity theory. Three central metaphors of “borrowing”, “mixing” and “translating” dominate explanations on countless phenomena regarding as hybrid events (Ackermann, 2012, p. 14). The hybridisation cases conducted by the composer in this piece would be sorted out into these concepts from the hybridity theory.

4.1.8.1 ‘Borrowing’

Nanyin Poetry and Painting is the expanded two-part song form adopted from the Western structural analysis. It also “borrows” the tempo changes in the Chinese traditional structure of *san-man-zhong-kuai-san* to develop the music. The composer also applied the concept of “borrowing” from the traditional *Nanyin* with the feature of *qiangyun xunhua bianzou* to compose the first theme and its three variations, and the second theme and its variation. For enriching layers of music, the composer uses the canon compositional technique from the Western in this piece to present the concept of “borrowing”.

The counterpoint-based compositional technique of canon shows the Western history culture which can be traced back to the 16th century according to the Mann,

Wilson, and Urquhart's (2011) study, and it is borrowed for building up melodic elements of the *Nanyin* tune. The glissando technique from the *er-xian* is applied to violin and cello parts to show the *Nanyin* feature in this piece. It also indicates that the composer uses the concept of "borrowing" in dealing with the timbre and performance practice.

4.1.8.2 'Mixing'

The composer uses the concept of "mixing" for the musical structure. In *Nanyin Poetry and Painting*, the expanded two-part song form is combined with the *san-man-zhong-kuai-san* and *qiangyun xunhua bianzou* both from the Chinese traditional music.

In this particular instrumentation, the composer mixed the Chinese traditional musical instruments (*nanpa, sibao, tongqing, biangu, pengling, and xiangzhan*) and the Western musical instruments (violin, flute, clarinet, cello and bass drum) in an ensemble with voices of three sopranos singing with the *Nanyin* style. The fusion of the Chinese and the Western musical instruments reflects the hybridity phenomenon and the modern features. According to Jiang (2014), the combination of the Chinese and Western musical instruments also shows an intention of modern expressions in this present decade (p. 95).

4.1.8.3 'Translating'

For the feature of *duochong dasandu bingzhi* in *Nanyin*, the whole-tone scale used in this piece is applied to the concept of "translating". A whole-tone scale could be divided into several three-note groups of the major third to show the feature of *duochong dasandu bingzhi* in this piece to some degrees. Accordingly, part of the collection from whole-tone scale is translated to adopt the *duochong dasandu bingzhi* of *Nanyin* by the

composer. The concept of “translating” is also applied to the traditional *Nanyin* rhythmic pattern. The rhythmic pattern is not only performed by the Chinese traditional music instruments, but also the Western music instruments.

For the instrumentation, the composer replaces some traditional *Nanyin* music instruments to the Western ones for applying the concept of “translating”. The glissando technique from the *er-xian* is applied to violin and cello parts to show the *Nanyin* feature in this piece. It also indicates that the composer uses the concept of “translating” in dealing with the timbre and performance practice. In addition, the instrumental stage layout is also translated from the traditional way for adopting the instrumental setting to a new one.

Generally, *Nanyin Poetry and Painting* composed by Li Xiangjing is a modern chamber ensemble piece in the hybridity phenomenon. The three central metaphors of “borrowing”, “mixing” and “translating” conclude how Li Xiangjing hybridises the Chinese traditional musical elements and the Western musical elements together. The music is compounded with elements from two different cultures to express the ancient Chinese beauty of the traditional *Nanyin*.

4.2 Creativity

This part presents the analysis of the data from the interviews conducted with (1) Lin Zhongdong (林忠东); and (2) Wu Yili (吴伊莉). Lin Zhongdong is the colleague of Li Xiangjing and was commissioned by Li Xiangjing to rehearse *Nanyin Poetry and Painting* in 2014. Wu Yili is Li Xiangjing’s student and she studied the master courses during 2013 to 2015.

The findings of the study aim to address the research questions of this study which include: (1) the *Nanyin* music elements are used in *Nanyin Poetry and Painting*; (2) the integration of Western music elements into *Nanyin Poetry and Painting*; (3) the

musical creativity considerations of Li Xiangjing choosing *Nanyin* as compositional materials for his composition; and (4) Li Xiangjing's compositional intention using the integration of Western musical elements in *Nanyin Poetry and Painting*.

This study employed interview by voice messages and text messages through the social app *Wechat* (微信), to study Li Xiangjing's childhood, working experience, musical intention, etc. and to understand the creative process and product of the participant. This study aims to understand Li Xiangjing, a Chinese composer and professor worked in the Music College of Fujian Normal University though who is less eminent, but was acknowledged contribution of promoting *Nanyin* development and integrating Western musical elements into Chinese style music. The inquiry aims to acquire knowledge and musical understanding of his creative process through music analysis to approach the hybridity theory. The finding of his creative product is explained through Csikszentmihalyi's system model of creativity which includes person, field, and domain.

Li Xiangjing passed away in 2016. Therefore, interviews are conducted with Lin Zhongdong who was commissioned to rehearse *Nanyin Poetry and Painting* by Li Xiangjing in 2014, and Wu Yili who was one of Li Xiangjing's master students when he composed *Nanyin Poetry and Painting* in 2013 and during his last life period. The interview sessions were carried out once for each participant, and the duration of each interview was about two days with intermittent waiting time for the reply messages. Interview questions were pre-planned including: (1) cultural background; (2) early life stories; (3) illness period; (4) working experience; (5) personal preference on music; and (6) *Nanyin* influence.

The interview data was further sorted out and organised according to Csikszentmihalyi's creativity theory. The data concludes Li Xiangjing's creative idea

during composing *Nanyin Poetry and Painting* in the three-system model of the person, field and domain.

According to Csikszentmihalyi (1996), creativity is an important concept to distinguish humans from other animals. The progress of mankind is characterised in creativity, and the high quality of life today is increasingly led by creativity (p. 1).

This study investigated the how the Western music elements was integrated into *Nanyin Poetry and Painting*; the musical consideration and intention of Li Xiangjing choosing *Nanyin* as compositional materials for his composition; and the creativity of Li Xiangjing to compose the work *Nanyin Poetry and Painting*.

Hence, it is necessary to understand the creativity process of this selected work by Li Xiangjing to explain how he has hybridised the Western composition elements and the traditional *Nanyin* music. These findings aim to understand how his creativity has further developed the traditional music in the adaption and reception in the modern society.

Through the method of thematic analysis (Roulston, 2001) of the interview data, several creative traits have been identified. According to Braun and Clark (2006), thematic analysis offers theoretically-analytic method in the analysis of qualitative data, which helps to investigate themes and differentiate different standpoint and views (pp. 6-7). The guidance of doing thematic analysis basically included the following steps: grasp the collected data and the prior knowledge of the data; generate an initial idea on the data code; sort the several codes into the potential themes; reconsider and refine the themes; define the theme through organising the data; and finally produce the report (Braun & Clark, 2006, pp.16-23).

The following discuss the findings based on Csikszentmihalyi's systems theory in creativity (1988, 1999) which relates creative efforts to the person individually; the domain culturally; and the creative contributions in the field.

4.2.1 Person

Early years and creative inspiration from the nature

Environment contributes to the person's thinking and attitude towards the world. To the creative person, the environment even transfers ideas and decisions during individual creativity process.

From the interview with Li Zhongdong, he recalled the early years of Li Xiangjing living in his birthplace Yongtai, a small village in the rural area far away from the city, situated in the Fujian province. There are many middle and low mountains in Yongtai, the trees are evergreen in a year. The ecological environment is completely protected. The composer's childhood was much immersed in the tranquillity. In Lin's fond memories of LXJ, he reminiscence that,

LXJ missed his childhood environment; we often go mountain hiking, visiting local fruits orchard. He always said that the natural environment recalled his memory in childhood. He could always get the creative inspiration when he was close to nature where he used to live in his childhood. The close-to-nature activity like hiking inspires him in his composition. (Translation by author)

The tranquillity environment in nature provided LXJ peaceful atmosphere in his creativity. Zhu (2014) explained how individual creative thinking was impacted by the environmental factors. One of the experiments shows that the less noise background makes people more concentrated on their task and helps to the creativity of new products. In Lin's view,

LXJ's love for nature and yearning of tranquillity probably prompted the LXJ's interest in the music with the quietness feature. *Nanyin* is the kind of music according to LXJ's appreciation. (Translation by author)

The rhythm of *Nanyin* is very slow and light (Wang, 1997; Chen, 2013). The melody tune and the literature style of *Nanyin* display the ancient, euphemistic and graceful aesthetics (Chen, 2013, p. 128). The melody of *Nanyin* is simple and

lengthiness, especially the accompaniment structure is simple and lack of change (Wu, 2017, p. 147).

It was indicated that the composer's childhood experiences of rural life immerse in serenity and quietness of the villages close to the nature has its influence in his assimilation with *Nanyin* music.

Lin Zhongdong provided few comments remarked on the similarities between the music features of *Nanyin* and the rural landscape. He described *Nanyin's* tempo and rhythm characteristics as slow and light reminisces the composer's longing of slow-paced life in the countryside. The melodic contour of *Nanyin* is less undulating and the melodic line is long, which the composer recalled to mind the simplicity and peaceful living in the village.

Lin Zhongdong further stated that the inspiration from the nature is the primary source where LXJ drew his compositional creativity in *Nanyin Poetry and Painting*.

LXJ was much fascinated by the beauty of rural scenery. He captures the rural landscape and translates it into the unique musical language of *Nanyin* vividly. His composition, *Nanyin Poetry and Painting* closely resembles the landscape of the serenity of the countryside. (Translation by author)

Wu Yili, the student of LXJ whom often shares their artistic vision reminisce their good discussion on creativity in composition in the interview. She said that,

Nature inspiration always allowed the composition to be tagged with beauty, which is LXJ's chase in his creative work. (Translation by author)

Lin Zhongdong shared the same memories as Wu Yili. Although LXJ had left the village living for a long time, his memories always transcend to his childhood and are evidenced in his compositions. They concluded that the serenity, scenery and beauty are the compositional blueprints of the creative output.

For example, instrumentation consideration was much influenced by the sound in his memory and his searching for the sound in the countryside in his childhood. According to Lin Zhongdong's comment:

Every early morning in LXJ's childhood, he was aroused by the sound of the temple bell from afar. He loves the sweet bell sound lingers in the tranquil village. The purpose of using *tongqing* (铜磬) as percussion in the *Nanyin Poetry and Painting* was the reminiscence of composer's love for the bell sound in his early childhood rural life. (Translation by author)

Lin Zhongdong explained why LXJ used *tongqing* (铜磬) as percussion in the *Nanyin Poetry and Painting*. He stated that the sound of *tongqing* is similar to the temple bell sound. However, the temple bells are huge and difficult to be moved on the stage. *Tongqing* is the substitute one. According to website (Baidubaike website, 2013), *tongqing* (Chinese Classic High-grade Pure Copper Inverted Bell) is usually used in Taoism activities in China. The tone is crisp, bright and sweet. The sound of the bell is melodious with long continuation tone and strong penetrating.

Creativity transpires through the interactions between persons and environment (Sternberg, Kaufman, & Pretz, 2002, p. 1). The experience and the natural environment in early years have the impact on creative process and thinking. According to the experiments conducted by Deng, Wang and Zhao (2016) on a cross-cultural comparison creative achievement on American and Chinese college students, the results indicated that environment factors has an impact on an individual creative endeavour. Choleman (2017) stated that environment has the ability to shape one's creativity and individuality. The environment has its effects on the human creative output in several ways. According to Plambech and Bosch (2015)'s study on the relation between nature and human creativity, they concluded that nature stimulates the different characteristics of creative thinking. Further, Paris and Lawler's (2016) study on the early experiences and creativity from an ecological perspective reveals that the development of creativity is associated with the knowledge and analytic skills in early childhood.

In Lin's impression, LXJ was an introverted person. He recalled that,

We first met in our younger days as music colleagues at the Conservatoire. My first impression of him was a shy young lad, and often quite among the ground. However, his inner self is with introverted qualities of tranquillity and serenity. (Translation by author)

The comfort and quietness of natural rural life in LXJ's childhood shaped his introverted personalities, which influenced his creative thinking. Lin described:

LXJ's introverted personality let him be able to spend much time in solitude to study *Nanyin* music and for his musical composition. During the *Nanyin* self-studies, he always spent for lasts 4 hours after a whole day teaching works. (Translation by author)

The individual personality and motivation conduct the approach to creativity in psychology (Gardner, 1993, p. 23). Schwarz (2016) explained the introverts do better in individual creativity. He stated that introverted person is more endurance in deep-thinking and able to focus for a long hour. The solitude brewed by introvert is an important key to creativity.

Wu Yili, in a different way, echoed LXJ's preference for *Nanyin* related to his introverted personality:

LXJ preferred to listen to the *Nanyin* music when he felt tired or before sleeping. He always said that he could obtain the peace and find the true self through the *Nanyin* music. The features of *Nanyin* just like the introverted himself. (Translation by author)

It seems that the expression of *Nanyin* aroused the LXJ's true self in psychology and his aspiration of sublime and beauty of creative output. According to Wu's description, LXJ conveyed his personality through his composition by using the *Nanyin* element in the music. His minimal fluctuating emotions are evidenced in his less undulating melodic contour. The longer duration in the rhythmic patterns reflected his favour in the long-term solitude in works and composition.

Nathaniel (2016) get conclusion from the survey of over 4000 respondents, he stated that musical preferences link strongly to the personality. The musical taste identifies the individual characteristics. Unsurprisingly, LXJ's introverted personality influenced his individual preference in *Nanyin* and the aesthetic vision of composing music of sublime and beauty.

The impact of illness on creative outputs

Sandblom (1992) studies on the creativity and disease investigated that illness would affect the individual creativity in literature, art and music. He stated that the creativity could be stimulated and enriched under illness condition (p. 20). According to Csikszentmihalyi (1996), people usually disown the repressed shadow that “refuse to acknowledge”, and always struggle against themselves to live in a world that distorts the reality (p. 5).

From the interview with Lin Zhongdong, it was indicated LXJ was diagnosed with lung cancer in 2010. *Nanyin Poetry and Painting* was composed in 2013 during his cancer illness. Obviously, cancer was the “shadow” in LXJ’s life and composing was the way that LXJ struggled against himself to live in a world that he desired.

As Wu Yili stated during the interview:

The tune of ancient *Nanyin* made LXJ keep away from the reality world, which passes out his peaceful emotion towards life and his attitude of being in harmony with the rest of the world. (Translation by author)

Lin Zhongdong shared the same idea that *Nanyin* music helped LXJ to deal with his emotion and the creative impulse released his anxiety during the treatment:

Nanyin features which are quiet, less undulating and peaceful allowed LXJ to escape the unsatisfied occasion when he got anxious, sad and loss during he suffered the pain. (Translation by author)

Leckey (2011) studied on the creative activities having the effects on the mental well-being. He stated that art creativity plays an important role in improving individual health. The creative activities in therapeutic effects would provide an individual expression, help to keep the relaxation emotion, boost the immune system and reduce stress. Accordingly, *Nanyin* music and composition have therapeutic effect on his suffering of illness.

In addition, *Nanyin*’s features have positive influences on LXJ’s attitude towards the work and life. According to Lin Zhongdong’s comment through the interview:

The *Nanyin* melodic line is long like the continuous water flowing forward without stagnation. LXJ loved *Nanyin* and its feature as he always said, he would like to live tenaciously like the *Nanyin* melody or the continuous running water, even he was suffered from the cancer. (Translation by author)

The comment was proved by Wu Yili during the interview. She described LXJ's work during his illness, she stated that when LXJ was confronted with the terminal disease, he accepted it calmly and found strength to cope and strong and received treatment positively. Wu exclaimed that even during his critical time in coping with his physical illness, his was still persistent and persevere in his teaching and composing, this is when he was commissioned to compose the work *Nanyin Poetry and Painting* in 2013. The whole compositional process was about 3 months and conducted his own work at the 6th Symposium on Modern Music of Beijing, Shanghai and Fujian Operas in the same year. Though his physical condition was frail and weak, he took it as a challenge and honour to conduct his own work.

Nanyin features truly influenced LXJ's attitudes towards life during his illness.

As Wu Yili said in the interview:

After teacher LXJ got cancer, he would like to live in a simple way without stopping working corresponding to the simple and long melodic lines in *Nanyin* and his composition work *Nanyin Poetry and Painting*. (Translation by author)

Overall, the early years in rural natural life cultivated Li Xiangjing's introverted personality and his appreciation in the music with the features of tranquillity and serenity. The torture of illness forced him to the desire of the peace in psychology. These experiences recharge his creative thinking and influenced his creative attention. Meanwhile, the sublime simplicity of *Nanyin* music evoked his individual spiritual demand when he faced the daily work and confronted the illness. He pursues the deepest reflection of sublime and beauty of *Nanyin*.

Personal music identity on Chinese traditional music

According to Wu Yili's memory of LXJ's comments in the class, LXJ believed that history is step by step on the basis of the predecessors and tradition. The development of traditional music should start from the inheritance of tradition.

LXJ's stated (2011) on the maintaining the Chinese features in composition, he thought composers in nowadays China should implant the "contemporary consciousness" into the traditional musical works, and try to bring the traditional music with its characteristics to the contemporary cultural world, thus making it modern gradually (p. 18).

Based on the attitude of inheriting traditional music, LXJ looked highly on traditional music learning and creating. In Wu Yili's remembrance of the LXJ's class:

LXJ said that any kinds of cultural music in ancient or modern times could be studied, "broken up", "kneaded", and "merged". Therefore, various musical elements could be used to break through the certain restrictions in music and to put the new content on the original structure boldly and properly. (Translation by author)

It is evident that LXJ quite focused on developing the traditional music in composition. In LXJ's view (2011) on the Chinese traditional music, he stated each style of traditional music and pieces of traditional instruments are unique and attractive. The Chinese traditional music is a profound treasure. However, the development of Chinese traditional music is relying on the inheritance and innovation. Composition is a means to realise the idea (p. 18).

Wu Yili further gave some examples to explain what the inheritance and innovation in LXJ's consideration:

LXJ told us in the class that traditional music should be the base in composition in the inheritance of traditional music; innovation could be expressed through composition in various ways, like combining with the Western composition techniques, constructing musical timbre by Chinese and the Western musical instruments. (Translation by author)

It is inferred that LXJ favoured in using the Western musical elements in composing to inherit and innovate the traditional music. According to Wu:

LXJ demanded us to learn the four courses well, which is harmony, polyphony, music form and orchestration. He thought these four courses containing the Western compositional knowledge were the most important parts of composition and did help in composing no matter the “personalise” music or the traditional Chinese music. (Translation by author)

According to LXJ (2011), the modern musical techniques and the Western compositional techniques enrich the traditional music timbre and make the traditional music closer to the public’s lives. It is an essential vital to develop the traditional music in nowadays (p. 19).

Nanyin as a genre of traditional music, LXJ had the same attitude on it. Lin Zhongdong described in the interview that Li Xiangjing hoped traditional *Nanyin* would be inherited and innovated in variety forms especially with the Western and modern compositional techniques, which helped to develop the *Nanyin* and made *Nanyin* be accepted by the public more easily in nowadays.

Wu Yili added that:

LXJ believed that the modern *Nanyin* would be more popular among the public with the rich artistic values compared with the traditional *Nanyin* after the traditional *Nanyin* is hybridised new concepts, new composition theories and the Western techniques. (Translation by author)

Since the modernisation process continues to accelerate, the beauty of the traditional *Nanyin* is hard to meet the public’s aesthetic orientation in nowadays. The new forms of *Nanyin* would be an important topic in us generation (Li, 2014, p. 173). Li (2014) further stated that *Nanyin* hybridised the modern and the Western elements with the features of “modernisation” would be more attractive (p. 173).

Lin Zhongdong stated in the interview that LXJ composed *Nanyin Poetry and Painting* with the considerations of inheriting and innovating traditional *Nanyin* music.

Nanyin Poetry and Painting is the work composed by hybridising the traditional *Nanyin* element with the Western compositional techniques according to the LXJ’s

consideration of inheritance and innovation of traditional music. Compared to the traditional *Nanyin*, in LXJ's mind, the output of the new *Nanyin* should be more culturally richer, more diverse, and more attractive in musical structure, timbre, and rhythm. That is the reason that LXJ emphasised the Western composition techniques in composing *Nanyin Poetry and Painting*. (Translation by author)

It is inferred that LXJ was in favour of the music works with the rich traditional musical elements and the used of the Western composition techniques with very personal consideration, which reveals the hybridity phenomenon in his composition, including *Nanyin Poetry and Painting*. Accordingly, LXJ believed that composing music by this hybridity consideration would be more meaningful and worthier to the Chinese traditional music, which included *Nanyin*.

4.2.2 Field

Csikszentmihalyi (1996) indicates how field determines the value of the new work and makes effects on the creativity. He elaborates that the field is able to lead the individual's original idea to the extent that it could provide scope to a person's experimentations and commit to getting rewards when a person is successful (p. 324). Field provided the individual a place where the experts, administrators, critics, or some cultural agencies decided the recognition of the creative works (Robert, 1999, p. 182). To illustrate, Leonardo da Vinci who is the creative person in the field of arts and sciences often moved from one place to another due to the changing market demand so that he could pursue his career with the least obstruction (Csikszentmihalyi, 1996, p. 325).

The working environment

Since LXJ accepted music education, he mainly studied the Western music. After he became a teacher, most of his teaching works still involves Western music knowledge, which allowed the Western music theory to have a subtle influence on his creation.

According to information from Lin Zhongdong, LXJ became a teacher in the Music College of Fujian Normal University after he graduated. He has stayed in Fujian Normal University where he studied and worked for nearly 30 years before he passed away in 2016. He spent more than half of life in this place. The field where he worked administrated the hybrid culture and music that he could deal with.

In Lin Zhongdong's description, LXJ took heavy teaching tasks in Fujian Normal University. Because lacking of teachers, he taught many courses includes composition, harmony, polyphony and analysis, orchestration, song analysis and composing, music composition and creation, structural analysis and so on. These courses basically and largely contain composition knowledge from the West. The works that transfer the Western musical knowledge to students became a part of daily routine during LXJ's more than 20 years teaching life. He had become the most important teaching staff since he taught in the Music College.

According to Wu Yili:

The Western music knowledge especially the Western compositional techniques were mastered well and used widely in his composition. (Translation by author)

Field is able to draw the individual's attention in the creative mind when it provides the participant experiment scope and rewards if success (Csikszentmihalyi, 1996, p. 324). LXJ's working environment offered scope for his musical activity, which frequently involved to the Western music knowledge. The everyday work content connected closely to the Western compositional techniques attracts his original minds in creativity to a certain degree.

Even though there is no experiment directly indicating that working environment has effects on the individual's musical creativity. Through Amabile and Conti (1999)'s study on how the changing working environment influence creativity during downsizing, the result suggests that creativity would diminish during downsizing,

which is largely due to the negative changes in working environment (pp. 636-637). The study uncovered evidence that working environment has influence on the creativity to a certain degree.

LXJ's composition works are basically using the Western compositional techniques. According to Wu Yili's statement, most of LXJ's composition works that are hybridised the Western compositional techniques and the Chinese musical elements:

LXJ tended to compose music with Chinese style and the Western compositional techniques. The works like *Chun Chao* (春潮), *Chuanzheng Xuetang* (船政学堂), *Tai Chi* (太极), *Minfeng Suixiang* (民风随想), *Lian* (恋), and so on are all the hybridity musical works fused the Chinese musical style with the Western compositional techniques. (Translation by author)

These Chinese style music works based on the Western compositional theory were all composed when he worked as a teacher in Fujian Normal University. It can be seen that it is precisely because of the frequent contact with the Western music during his work time that his composing skills are basically from the Western composing theory. It is inferred that LXJ's working environment influenced his creativity to a certain degree.

Achievements in composing the hybridity music works

LXJ's individual awards in hybridity music gave him confidence and encouraged him to extend his efforts in composing by hybridising Chinese and Western musical elements. Lots of LXJ's composition works which reveals the hybridity characteristics won the prize in the National competitions.

Wu Yili listed some of the works in the interview. For example, *Chun Chao* (春潮) won the first prize in the National Campus Spring Festival Evening Collection in 2004. The work *Chuanzheng Xuetang* (船政学堂) won the first prize of the 3rd National University Art Exhibition. The vocal work *Jiang Xue* (江雪) won the first prize of the

10th National Higher Education Music Competition. Except those works, the chorus works Gezi Yu Shaonian (鸽子与少年) composed in 2005, the vocal music *Qianshou* (牵手) and *Huaji* (花髻) composed in 2006, the vocal music *Yue Man Haixia* (月满海峡) composed in 2008, the vocal music *Diu Diu Tong* (丢丢铜) composed in 2009 and so on are all the award-winning composition works.

LXJ's achievements in the hybrid compositions motivated his confidence in his creativity of fusing the Western and Chinese cultural musical elements during composing music. According to Khan (2015)'s study on the relation between the creativity and the achievement motivation in the IX Standard Students of CBSE Schools in Aurangabad City, the result proved that achievement motivates the creativity in function (p. 74). The relation between the achievement motivation and creativity is positive, however, low and substantial (Khan, 2015, p. 74).

Wu Yili recalled her time as a student studying with LXJ:

The success of the composition works which were composed by the Chinese style and the Western compositional techniques encouraged LXJ to compose in the same way in his compositions and gradually formed a personal style which shows the hybridity characteristics in his compositions. (Translation by author)

This is evidenced through Lin Zhongdong's description about LXJ's working on this genre of music:

Even LXJ composed many music works; he focused on teaching and composing music with "personalise" style which is the fusion of the Chinese style and the Western musical elements. He thought this kind of hybridity music would be more easily recognised and accepted in the field. (Translation by author)

Wu Yili further summarised the LXJ's "personalise" in composing music by the concept of "borrowing", "mixing" and "translating":

LXJ usually mixes the Chinese and Western musical instruments, borrows the Western compositional techniques to accompany the Chinese-style tune composed by him, and translate the traditional music form into the modern form. (Translation by author)

According to Csikszentmihalyi (1996), a field would likely to make progress if the individual participants are provided with the financial reward or status reward (p. 325). It cannot be ignored that rewards like wealth and reputation guide the individuals to work for its own sake in the creative activities in the field (Csikszentmihalyi, 1996, pp. 324-325). The Music College need for LXJ at the work and his winning musical works which can be regarded as a kind of “status reward” gave him confidence in his work and composition. The rewarded hybridity composition works showed him a model in his following composition and helped him developed his own musical words in his creative works.

Influence of Nanyin academic atmosphere

Since LXJ studied at Fujian Normal University, he started to know *Nanyin*. When he worked in the college, LXJ further learned and understood *Nanyin* because of the rich *Nanyin* academic atmosphere which later influenced on his creativity in composition.

LXJ knew the *Nanyin* for the first time from his roommates when he entered the Music College of Fujian Normal University. According to Wu Yili described:

LXJ once said he knew *Nanyin* for the first time during his undergraduate period. One of his roommates was from Quanzhou, where is the birthplace of *Nanyin*. He learned it and heard the tune of *Nanyin* for the first time from his roommate. (Translation by author)

Wu Yili further described that LXJ had an initial understanding of *Nanyin* from his roommate. But later on, he did not have any further study on *Nanyin*. Until he became a teacher in the music college, he started to notice the *Nanyin* research because of the densely *Nanyin* academic atmosphere in Fujian Normal University.

The special place that the Music College of Fujian Normal University is different from other Conservatories is its concentrated and professional study in *Nanyin*. Lin Zhongdong stated that *Nanyin* has become an important research area since around 1990s. There has come up with lots of achievements on *Nanyin* research obtained by

college teachers, postgraduate students and doctoral students. *Nanyin* study is an unavoidable research area and authoritative fields in the Music College of Fujian Normal University. Lin Zhongdong explained it in the interview:

LXJ worked as the rich resource of the teaching staff in composition in the Music College of Fujian Normal University. The field where he worked demanded him contact with *Nanyin*. We have lot of *Nanyin* experts in our college. It is advantageous and the responsibility of our college teachers to get on studies and composition involving *Nanyin*. The experts in *Nanyin* around LXJ assimilated and affected his creativity more or less. (Translation by author)

Wu Yili confirmed that LXJ took responsibility in the *Nanyin* study as he worked as a teacher in the Fujian Normal University. According to Wu's description in the interview, the Music College of Fujian Normal University is one of the earliest colleges which focus on studying *Nanyin* and local traditional opera. Teachers and students in the Music College of Fujian Normal University would know about *Nanyin* since they work or study there if they have never heard about *Nanyin* before.

According to Wang (2014), the research on *Nanyin* has become "normalisation" in the Music College of Fujian Normal University, which is no longer a kind of extra study but a matter within teachers own duties (p. 28). Wang (2014) stated that the "normalisation" on *Nanyin* study makes no teachers in the Music College keep out of the affair on *Nanyin* (p. 28).

The central position of a field with respect of society values would influence the individual's creative bending (Csikszentmihalyi, 1996, p. 325). Accordingly, *Nanyin* is a field with centrality function in Fujian Normal University, the values of it determines the novelty created by persons who are engaged in this field.

LXJ heard *Nanyin* for the first time when he studied in Fujian Normal University and started to know more about *Nanyin* after he worked at the Music College. The atmosphere in the Music College of Fujian Normal University is in full of the *Nanyin* study, which made him unable to avoid learning *Nanyin*. During LXJ's study

and working in the college, *Nanyin* had gradually exerted a subtle influence on his character and work especially in composition.

The 6th Symposium on Modern Music of Beijing, Shanghai and Fujian Operas

The direct purpose of LXJ composing *Nanyin Poetry and Painting* based on *Nanyin* musical element given by Lin Zhongdong in the interview is that LXJ was commissioned to compose a music work for the concert in the 6th Symposium on Modern Music of Beijing, Shanghai and Fujian Operas. *Nanyin Poetry and Painting* is the output by LXJ for the symposium.

Because LXJ's most of music success works are dealing with the traditional Chinese musical elements and Western compositional techniques. He was commissioned to present the Fujian Normal University and the Fujian delegation to compose a music work for the 6th Symposium which was held in Fujian Normal University. The work *Nanyin Poetry and Painting* was composed for the symposium at that time and was firstly performed at the concert of the symposium. (Translation by author)

Lin Zhongdong further explained the reason that LXJ composed such a modern music work by fusing the Chinese musical style and the Western compositional elements for the symposium. He stated that the main content of the 6th symposium was the discussion on the modern music works. Meanwhile, the symposium invited three generations of composers from Beijing, Shanghai and Fujian, including Wang Xilin (王西麟), Liang Maochun (梁茂春), Qu Xiaosong (瞿小松), Xi Qiming (奚其明), Wen Deqing (温德青), Guo Zurong (郭祖荣), Zhang Shaotong (章绍同) and so on. Large numbers of professional composers and musicians in China attended the symposium.

He stated that:

Most composers in the symposium have contributed to the modern music developing in China and most of them are willing to compose music with the features of “Chinese characteristics” and “modernisation” which is the characteristics to connect to the Western compositional techniques. (Translation by author)

The music works in nowadays China presented the various genres, multiple themes and different styles, which is also the appeal of the composers after the Cultural Revolution (Melvin & Cai, 2004, pp. 301-305). According to Zhen (2013), composers are more willing to compose music in the “modernisation”, “Chinese characteristics” and “personalise”. This trend has been generally approved by the musicians and composers in the field (pp. 9-10). Music in nowadays China with the features of “modernisation” is the fusion of Chinese traditional elements and the Western classical techniques (Wu, 2017, p. 147).

Lin Zhongdong further described that:

The music style trend and the appeal of the composers and musicians in the field persuaded LXJ to compose a modern music work that meets the features of “modernisation”, “Chinese characteristics”, which means that the work should be hybridised the musical elements from both the China and the West and infused with the personal style. (Translation by author)

According to Csikszentmihalyi (1996), the work created by the individual through the personal expression is creative or not relies on the recognition by some “expert”. To illustrate, the creative idea in children’s drawings are approved by the teachers, the younger scientists’ creative theories are judged by the Nobel Prize physicists. Teachers and the Nobel Prize physicists are the “experts” in the respective fields (p. 324). It is indicated that the composers and musicians in the symposium like Wang Xilin (王西麟), Liang Maochun (梁茂春), Qu Xiaosong (瞿小松) and so on are the experts in the field. Those experts’ creative works and taste on the music demonstrate a standard of judging criteria.

Obviously, this modern hybridity work *Nanyin Poetry and Painting* was approved by the experts in the field. Lin Zhongdong stated that *Nanyin Poetry and Painting* gained praise by most of musicians in the symposium concert. After sorting out the piece for several times, this piece was performed in the 4th College Student Arts Exhibition and Performance and won the first prize. In this competition during the

colleges, one of the judges who are the famous conductor Bian Zushan (卞祖善) comments the work, “*Nanyin* is called as the ‘living fossil’. It is an innovation that *Nanyin* is performed by *nanpa* (南琶), *sibao* (四宝), *Nanyin* sopranos, violin, cello, flute and clarinet in *Nanyin Poetry and Painting*. The mixing combination is meaningful”. The approbation by the experts showed their recognition on the LXJ’s creative idea and his music work *Nanyin Poetry and Painting*.

To explain why LXJ chose the *Nanyin* element to compose a work for the symposium, Lin Zhongdong stated that the symposium was held at the Music College of Fujian Normal University in 18 to 20 October, 2013. LXJ was commissioned to present the Fujian and composed a music which should show the Fujian features in the symposium concert. The music with the Fujian features is the first choice to LXJ. Furthermore, the Music College of Fujian Normal University where Li Xiangjing worked was the sponsor in the symposium. The sponsor definitely needed a piece of work to display the advanced academic area which is *Nanyin* in the field.

He stated that:

Nanyin is not only the Fujian music but also the advanced study area in Fujian Normal University. *Nanyin* was definitely the only musical element choice to LXJ in composing a modern hybridity work for the symposium to present the Fujian and Fujian Normal University. (Translation by author)

Wu Yili agreed with the point and gave out the similar comment in the interview:

Nanyin elements in teacher LXJ’s music not only presented the Fujian characteristics as he was on behalf of Fujian but also showed the advanced study area in Fujian Normal University where he worked. (Translation by author)

According to Csikszentmihalyi (1996), in the field, the “gatekeepers” got the authority to add the cultural elements to a domain (p. 324). The field would sometimes be the extension of political rights and take responsibility to the community rather than to the domain (p.326). During LXJ’s composing a work for the 6th Symposium, Fujian

Normal University where he worked and where the symposium would be held, and the Fujian delegation which he would present in the symposium played as the “gatekeeper” role in his creative thinking. Expectations from both sides motivated LXJ to employ *Nanyin* musical element for his composition, which revealed the power of Fujian Normal University and the Fujian delegation in politics to a certain degree. In another words, LXJ took responsibility to the Fujian Normal University and the Fujian delegation in the 6th Symposium when he was commissioned to compose a music work for the symposium concert.

The 6th Symposium on Modern Music of Beijing, Shanghai and Fujian Operas and the commission were the direct motivation that drove LXJ to compose such music works. The “modernisation”, “Chinese characteristics” and “personalise” which are the composition requirements for LXJ to meet the general consent in the field. The element choice in *Nanyin* when LXJ composed was the effect of the factors that the field he worked and the side where he on behalf in the symposium.

Summary

From the view of the field, the creativity of LXJ in composing this piece of music was affected by the unanimous opinion that the modern music in nowadays China are roughly with some same features. The modern works are composed with full of personal emotion, the materials used in the works are widely borrowed the Chinese elements, and the Western composition techniques or the modern composition techniques from the West are blended well in the music. In another way, the symposium encouraged the Li’s creativity. The field allows the various ideas into composing personal music, and the symposium provided an opportunity for the novelty creation.

One more important aspect is that LXJ works in Fujian Normal University as the Fujian people. *Nanyin* has been an important part of his workmates and his works and

has presented as a genre of music in Fujian province. As the result, “in the right place at the right time” (Csikszentmihalyi, 1996, p. 2), the *Nanyin Poetry and Painting* was composed by Li Xianjing in 2013.

Field is an essential part of creativity of LXJ composing *Nanyin Poetry and Painting*. His workplace, the *Nanyin* influence and the holding of symposium in the music field indeed provided an opportunity for him to prepare the composing mind and realise the favourable musical elements surrounded around him. With the “firm guidelines” (Csikszentmihalyi, 1996, p. 2) from the field, LXJ clearly knew how to conduct his novelty and finally completed the hybridity work *Nanyin Poetry and Painting*.

4.2.3 Domain

According to Csikszentmihalyi (1996), domain describes a specific world which consists of its own symbolic rules and in which a person is able to focus attention on dealing with the idea (pp. 2-4). Domain refers to the individual structured knowledge in the specific cultural background, which can be acquired during creative activities (Li & Gardner, 1993, p. 4).

Cultural Revolution period (1966-1976)

LXJ was born in 1966 in Yongtai, Fujian. He grew up in a changing era when Cultural Revolution broke out in 1966 and ended in 1976. During these ten years, the Western music was mostly forbidden and traditional Chinese material became the main domain in the music. However, after the 1976, the music in China has been explored in a great degree and been connected to the West closely.

According to Lin Zhongdong, LXJ’s family members were all farmers and workers, so even he grew up in the Cultural Revolution period, they were not be

attacked. From the interview with Wu Yili, it was indicated that during the Cultural Revolution stage, the same period with the first 10 years after LXJ was born, there were nearly no music and music education. Large quantities of literary workers were sent to labour in the countryside or factories. LXJ did not have access to learn the music. He could only listen to the limited quantities of music. However, he loved music and felt satisfied when he listened to music at that time.

Lin Zhongdong stated:

LXJ loved music since he was a child. The music during the Cultural Revolution enlightened his cognition of music. (Translation by author)

According to interview with Lin Zhongdong, during the Cultural Revolution period, the music LXJ listened to was from the movie like *The Red Lantern* (红灯记) and *The White-haired Girl* (白毛女). He was impressed by the Peking opera in the movie *The Red Lantern* when he watched it for the first of time at the age of eight. The form of Peking opera in movie was quite different from the traditional form which is performed in the traditional costumes on the stage. The content of the singing was close to life. LXJ was immediately attracted by that kind of “new” form of Peking Opera. After that, he often sang the tune and imitated the tone in the movie. Additional, the ballet *The Red Detachment of Women* (红色娘子军) and *The White-haired Girl* let him know about the Western ballet for the first time. In addition, he once said he especially loved the song *Beifeng Chui* (北风吹) in the ballet *The White-haired Girl*.

According to Lin Zhongdong,

Nearly everyone along with LXJ’s generation could sing *Beifeng Chui* (北风吹). LXJ was obsessed with this music during that time. (Translation by author)

Lin Zhongdong described the music that LXJ listened to during the Cultural Revolution period. He said that the music works allowed to be shown in public are countable. The music in this period was lack of forms and in short of quantity. Although

there were a small part of music including revolutionary music and the traditional Beijing opera in public, the music under supervision were still allowed to fuse with the Western elements. For example, the piano concerto *Yellow River Cantata* (黄河大合唱) accompanied by piano from the West, the ballet opera *The White-haired Girl* of which dance from the West.

In Lin Zhongdong's exact words,

The forms of hybridised music during Cultural Revolution were influenced deeply in the generation who lived or grew up in this period, including LXJ. (Translation by author)

Wu Yili agreed with the idea that some traditional Chinese music allowed to fuse with little Western musical elements were widely spread and deeply implanted in people's mind. She added that in these ten years, the domain LXJ encountered was urgently in the forms of traditional Chinese folk music or Beijing opera which were defined as the desirable materials in policy. Although the music was in a monotonous range during this period, LXJ was influenced and assimilated by the culture and the music during the Cultural Revolution.

Accordingly, the symbolic rule of music at that time is that Western composition techniques were rarely and carefully adopted in the music which was mostly used the Chinese materials and composed for the people all over the country. The music should be close to the masses, otherwise would be abandoned in the policy. It is the fact that music was served for the Communist Party to a large extent. These music works allowed to be spread widely are like *Yellow River Cantata* (黄河大合唱) and the opera *The White-haired Girl* (白毛女). However, the music still presented the hybridity characteristics to some degree. To illustrate, the *Yellow River Cantata* was a national style work mixed to the Western piano concerto form, *The White-haired Girl* was performed by the Western dance category ballet, and the Beijing opera *The Red Lantern* was accompanied by the piano which is from the West.

After the Cultural Revolution (1976- nowadays)

Lin Zhongdong described the culture background after the Cultural Revolution ended in the interview. He said that the “modernisation” linked tightly to the West is a powerful force in China due to the reform and opening-up policy was applied in the late 1970s. Music and music education entered to a new world at that time. The conservatories were allowed to welcome the students, and the music tended to a diversified development.

According to Wu Yili’s comment on LXJ’s music study life after the Cultural Revolution, LXJ had access to learn the piano and vocal until the family’s economic conditions improved when he was 18 years old. That was the first time LXJ learned the Western music. He loved playing piano and singing. He was persistence in music and practiced hard. Two years later, he was finally admitted to the Music College of Fujian Normal University when he was 20 years old around in 1986.

The admission was not like the situation in today. Lin Zhongdong explained it in the interview. He said that it is only ten years after the end of Cultural Revolution. The music learners were in a minority population especially in Fujian province. There was less competitors when LXJ applied for the Music College of Fujian Normal University. Even he had learned the piano for only two years before he applied for the college; he was admitted to the Music College.

Lin Zhongdong explained that,

The government intended to cultivate more students in music and developed the modern music in China at that time. So, Li Xiangjing always said he was the lucky one to enter the music college. (Translation by author)

Followed with the wave of reform, LXJ seized the opportunity and studied the music in Fujian Normal University. According to Lin Zhongdong’s description, the Chinese traditional music and the Western classical music were both strictly input in the subject schedules. In Fujian Normal University, LXJ began to learn music systematically. The subjects he learned included piano, vocal, bamboo flute, Chinese

folk music, Western music history, Chinese music history, Solfeggio, harmony, structure analysis, polyphony, composition, improvised accompaniment of piano and so on.

Lin Zhongdong further stated that among various subjects, one of LXJ's most favourite courses is composition. He knew that he was short at the basic skills in performance and singing. However nearly everyone was synchronised when learning composition subject.

According to Lin Zhongdong's reminiscence,

LXJ devoted himself wholeheartedly in study life to learn the Western musical knowledge related to composition. (Translation by author)

In Wu Yili's remembrance, LXJ once told her that even though he was not the best of music player among his classmates, he was the one learning the hardest, especially in the compositional techniques from the West.

According to Wu Yili,

LXJ expanded his knowledge in composition, including the contemporary post-tonal techniques from the West. (Translation by author)

Lin Zhongdong described the cultural background of LXJ's study life in Fujian Normal University. He stated that the "modernisation" and "internationalisation" were the theme in developing economy and culture since 1980s; most composers caught this new wave to compose the works hybridising the Western composition techniques and Chinese music elements.

In Lin Zhongdong's description,

Since LXJ studied the composition course at the music college, he followed this musical trend to compose music by fusing the Chinese musical style into the Western compositional techniques, which was praised and encouraged by his teacher at that time. (Translation by author)

These professional composers who led the trend include Tan Dun (谭盾), Xu Shuya (许舒雅), Chen Yi (陈怡), Qu Xiaosong (瞿小松), Guo Wenjing (郭文景) and

so on. The music works composed by those pioneer composers were mostly the hybridity music and were the learning objects for LXJ.

Wu Yili stated that LXJ's doctoral supervisor was Qu Xiaosong, who is the professor at the Shanghai Conservatory of Music. The music works composed by Qu Xiaosong have been admired by LXJ. In addition, LXJ also mentioned many contemporary pioneer composers, such as Guo Zurong (郭祖荣), Tang Dun (谭盾), Wen Deqing (温德清), Jia Daqun (贾达群), Ye Guohui (叶国辉), Wang Xilin (王西麟), Zhang Qianyi (张千一) and so on. He encouraged his students to learn more about modern works composed by those composers.

Obviously, the music composition after 1970s demonstrated a symbolic rule that the Western composition techniques were promoted and advised to be fused into Chinese style music. For example, the string quartet *Feng Ya Song* composed by Tan Dun in 1982 contains the Western twentieth-century composition techniques and the Chinese philosophy to draw the Chinese scenery. The symphonic ballet *Wujiang River Hen* (乌江恨) composed by Yang Liqing borrowed the traditional music from *pipa* (琵琶) in orchestra music. The hybridisation opened the new music world toward the multiple forms and the integration of Chinese and Western musical elements.

Summary

Although the Cultural Revolution obstructed the spread of Western music in China and the music development to a degree, Chinese traditional music was never been stopped exploring and inheriting. The Western music elements still could be discovered even in the darkness period during 1966 to 1976. Since the 1976, the music in China more directly targets on the world and develops on a “modernisation” and “internationalisation” path, which requires the composers understanding the Chinese culture, inheriting the traditional Chinese music, and mastering the Western

composition techniques so as to introduce the Chinese music to the world. This symbolic rule surely and truly existed in LXJ and the same generation of composers along with him.

The music in his childhood provides the recognition of Chinese music which is full of Chinese traditional characteristics and praises the ordinary people with honest and positive emotions. The music education after he entered the music college in 1986 taught him a system musical knowledge on the Western and Chinese music. At the same time, the music in China during his study stage showed the goals on modernising traditional Chinese music and introducing Chinese culture into the world by melting with the Western elements. The rule in this domain works effectively since the late 1980s and even nowadays.

In summary, LXJ was encultured in the environment with Chinese traditional culture and the Western culture. He immersed in the enculturation of Cultural Revolution during his early years; encountered the Western music during his youth; and melted in the hybrid music environment with Chinese and the Western music.

4.2.4 Conclusion

In domain, field and person exploration, these three aspects draw out the LXJ' creativity on the *Nanyin Poetry and Painting* and proved the possibility of LXJ hybridising the contrast elements from China and the West in composing. The culture background provided LXJ a cross-cultural music environment, the field where LXJ studied and worked demanded him to deal with the music with the hybrid form, and from the personal point, LXJ's personality and his consideration that he was in responsibility to inherit and develop the traditional music in a way where the music should be linked to the modern techniques contributed to his creativity on composing modern *Nanyin* music.

Nanyin Poetry and Painting composed by LXJ is a creative piece of music which hybridises the Western composition elements and the Chinese traditional *Nanyin* music. The work inherits and develops the traditional *Nanyin* meanwhile innovates the music forms in a novel way. The work consists of the hybridity of the Western and Chinese composition techniques and the composer's insight and awareness about the *Nanyin* and Western musical cultural shocks. Composing of this work can be construed as a process of creativity, which left out a permanent piece of work with unusual ideas and made the traditional *Nanyin* progress in modern ensemble music.

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CHAPTER FIVE

DISCUSSION, IMPLICATION AND RECOMMENDATIONS

5.1 Overview

This chapter presents the discussion, implication and recommendation of the study. The purpose of the study is: (1) to investigate the background and the creativity of the music work *Nanyin Poetry and Painting*; and (2) to discuss the compositional methods used by Li Xiangjing hybridising the *Nanyin* elements and the Western music elements into the *Nanyin Poetry and Painting*.

The sections are organised as follows: (1) summary of results; (2) discussion of findings of the study; (3) conclusion; (4) implication of the study; (5) recommendation for future study; and (6) closing remarks.

The findings and recommendation were presented to address the research objectives of the study. The research objectives included: (1) *Nanyin* and Western music elements in *Nanyin Poetry and Painting*; (2) Li Xiangjing's creative personality and the creativity of *Nanyin Poetry and Painting*; (3) the realisation and contributions of Li Xiangjing's creativity in the domain and field of music composition in the latter 20th century China.

5.2 Summary of the results

The summaries of results conclude two aspects of the study: (1) the musical elements in the work *Nanyin Poetry and Painting*; and (2) the creativity of the composer in composing this work.

5.2.1 *Nanyin* and western music elements in *Nanyin Poetry and Painting*

A structural analysis was conducted to identify *Nanyin* and the Western music elements in this composition. The music analysis also aims to explain how the composer hybridised the *Nanyin* elements and the Western music elements in terms of three central metaphors of 'borrowing', 'mixing' and 'translating' (Ackermann, 2012, p. 14).

According to the notion of 'borrowing' in Ackermann's hybridity theory, the concept indicated how the composer 'borrowed' from various sources and integrates into a new whole. In this context of *Nanyin Poetry and Painting*, 'borrowing' is evidenced in the concepts of: (1) structure; (2) tempo changes; and (3) counterpoint-based compositional technique.

The following is the summary of the composer's evidence of 'borrowing'. For the structural form, the composer 'borrowed' the *Nanyin* feature of *qiangyun xunhua bianzou* (腔韵循环变奏) to compose the themes and the theme variations in the expanded two-part song form adopted from the Western structural analysis. The principle of the *qiangyun xunhuan bianzou* is to reserve the original melodic structure and the structural tones in the variations.

The composer 'borrowed' the concept of tempo changes in the Chinese traditional structure of *san-man-zhong-kuai-san* (散-慢-中-快-散) to develop music. *San-man-zhong-kuai-san* is a fixed pattern and explains the musical development in most of Chinese traditional operas (Cha, 2000, pp. 37-38). The tempo development in this piece is organised roughly from the free tempo to slow tempo, then to original tempo, after then to the fast tempo, and finally to the free tempo.

For the counterpoint-based technique, the composer 'borrowed' the contrapuntal form of Western musical canon to enrich layers of music. The melody with *Nanyin* feature arranged in the canonic counterpoint reveals the Western musical characteristics.

According to Mann, Wilson, and Urquhart's (2011) study on the term of canon, the counterpoint-based compositional technique shows the Western history culture which can be traced back to the 16th century. The word canon was used to describe texture with the strict imitation in the 16th century. In the well-known Canon by German Baroque composer Pachelbel is a classic example of employing canon as a composition technique. The counterpoint-based composition reached its ultimate intensification and maturity evidenced in the compositions of J. S. Bach. Counterpoint-based compositional technique continues to flourish in the Classical and Romantic periods of Western Classical music; example in Haydn's String Quartet in D Minor, Op.76, No.2, Beethoven's Symphony No.4, Schumann's piano piece *Vogel als Propheete* and Brahms' the Variation Canon which employed the canonical technique to its stylistic exuberance.

Similarly, in LXJ's music work *Nanyin Poetry and Painting*, melodic canon between the aesthetic tone colours in the contrasting timbre of the Western musical instruments emphasised the *Nanyin* melodic tune.

According to Ackermann's hybridity theory on the notion of 'mixing', the concept indicated how the composer 'mixed' the Western and the Chinese musical elements together in *Nanyin Poetry and Painting*. The 'mixing' is evidenced in the concept of: (1) structure; and (2) instrumentation.

The following is the summary of the composer's evidence of the notion of 'mixing'. Based on the concept of Western formal structure of the expanded two-part song form, there is evidence of amalgamation of Western-Eastern musical forms. LXJ implies that the musical structure on the whole is in the form of the expanded two-part song form. *Nanyin* feature of *qiangyun xunhua bianzou* (腔韵循环变奏) was interposed into the Western expanded two-part form. Music development realised by every part in the form is based on the principle of *qiangyun xunhua bianzou* from *Nanyin*. There are musical examples illustrated in Chapter 4 indicating the composer synthesise and

'mixed' the Western formal structure with the *Nanyin* feature of *qiangyun xunhua bianzou* which is from the Chinese traditional music in the parts of the structure.

For the properties of music instruments, the composer 'mixed' the Chinese traditional musical instruments and the Western musical instruments in an ensemble with voices of 3 sopranos singing with *Nanyin* style. In the string section, the composer used the Western instruments of violin and cello to replace the *Nanyin* string instrument *er-xian* (二弦). In the wind section, the *Nanyin* wind instrument *dongxiao* (洞箫) was substituted by the Western wind instruments, the flute and clarinet. The string and wind sections display the high voice and the low voice by the higher pitch instruments of violin and flute and the lower pitch instruments of cello and clarinet respectively. In this instrumental combination, these four Western instruments (violin, cello, flute and clarinet) share the melodic line to offer the orchestral layering effects. The juxtaposition of the higher and lower pitch instruments suggests an aesthetic pleasing of the Western instruments subliming of *Nanyin* melody and exhibiting the characteristics of *Nanyin* beauty in simplicity.

The composer employed only one plucked stringed instruments *nanpa* (南琶) which is the traditional *Nanyin* instruments for the instrumentation property. *Nanpa* is one of the most imperative instruments in the traditional *Nanyin* and usually plays the frameworks of the melodic skeleton in the ensemble (Cai, 2014, p. 333). In this musical piece, a fixed rhythmic pattern with *Nanyin*'s feature and the melodic tones are played by the *nanpa*, which positively contributes to show *Nanyin*'s soothing and relaxing characteristics.

In the percussion section, the composer 'mixed' the Western bass drum with the Chinese traditional percussion *sibao* (四宝), *tongqing* (铜磬), *biangu* (扁鼓), *pengling* (碰铃), and *xiangzhan* (响盏), which are all unpitched percussion. According to the classification by methods of sound production, there are four types of percussion

(idiophone, membranophone, chordophone, and aerophone). The idiophones' vibration is the percussion's entire body; the membranophones produce sound through striking the percussion's membrane; the chordophones refer to the string instruments; and the aerophones are commonly known as the wind instruments.

In this piece, the Western bass drum and Chinese traditional percussion *biangu* are under the category of membranophone, and the rest of Chinese traditional percussion instruments are all idiophones. These different shapes and forms of percussion create a lively and vividly musical atmosphere.

Regarding to the voices of 3 sopranos, the melody is sang with the ancient *Nanyin* singing technique. According to Chen (2014), performers sing traditional *Nanyin* songs basically based on the natural voice (p. 251). The melodious tones of theme in this piece are between D4-B4 which are included in the *Nanyin* usually singing range of G3-E5. The *Nanyin* singing range is usually between G3 to E5, and the frequency of the singing voice is closed to one's speaking (Chen, 2014, p. 251).

It should be mentioned that there is no lyrics in the singing part and the sopranos sing melody with the only word of 'yi'. According to the composer's reflection (2014), he preferred to regard the natural voice with *Nanyin* singing style as an instrument and fused it into the *Nanyin* and the Western musical instruments to create an artless and natural timbre.

In general, the blending of the Western and *Nanyin* instruments including the voices by the composer constructing hybrid instrumentation and creates a novel *Nanyin* timbre with the Western instrumental features.

According to the notion of 'translating' in Ackermann's hybridity theory, the concept indicated how the composer expressed and 'translated' the traditional *Nanyin* into a modern and Western one. 'Translating' in *Nanyin Poetry and Painting* is

evidenced in the concept of: (1) scale; (2) rhythmic pattern; (3) playing technique; (4) instruments; and (5) stage layout.

The following is the summary of the composer's evidence of 'translating'. In the scale consideration, the composer 'translated' the *Nanyin* feature of *duochong dasandu bingzhi* (多重大三度并置) into the Western whole-tone scale. A whole-tone scale could be divided into several three-note groups of the major third, which is agreed with the feature of *duochong dasandu bingzhi*. Thus, the Western whole-tone scale 'translated' from the *duochong dasandu bingzhi* by the composer shows the *Nanyin* characteristics.

The traditional *Nanyin* rhythmic pattern not only performed by the Chinese traditional music instruments, but also 'translated' to the Western musical instruments. The *Nanyin* rhythmic pattern played by the Western instruments presents *Nanyin* music in a new form for a modern ensemble which combines Western and Eastern instruments.

The *er-xian* (二弦) playing technique of glissando was 'translated' by the composer to the Western instruments of violin and cello in this piece. The playing technique used in the Western string instruments aims to align with the lingering charm of the ancient *Nanyin* intonation and to exhibit the Chinese style.

In the consideration of instrumentation, the composer 'translated' some traditional *Nanyin* music instruments to the Western ones. The string and wind instruments in traditional *Nanyin* (e.g., *er-xian* (二弦) and *dongxiao* (洞箫)) were 'translated' used by the Western instruments (e.g., violin, cello, flute and clarinet). Violin and cello are the translation of *Nanyin* string instrument *er-xian* and wind instruments of flute and clarinet are the translation of *Dongxiao* which play a vital role in the melodic line.

Finally, the composer 'translated' and modified the traditional instrumental stage layout into the new one. The set-up placement of *Nanyin Poetry and Painting* is

similar to the traditional *Nanyin* ensemble set-up placement. The composer kept the positions of sopranos, percussion and the *nanpa* as the traditional placement. The positions for *dongxiao* (洞箫) and *er-xian* (二弦) in traditional *Nanyin* is replaced for the clarinet and cello respectively. The position for *sanxian* (三弦) is replaced by the flute and violin. In general, the composer reserved the semicircle shape of the traditional *Nanyin* ensemble set-up placement to the instrumental stage layout of the *Nanyin poetry and Painting*.

5.2.2 The creativity of Li Xiangjing in composing *Nanyin Poetry and Painting*

The creativity of the composer's was organised according to the 3 perspectives in Cziksentmihali's (1996) system model of creativity that is person, field, and domain.

From the perspective of person, LXJ's musical creativity was grounded on his childhood experience, introverted personality, illness, and personal music identity on Chinese traditional music.

Childhood experience has its impact on one's creativity process. According to Paris and Lawler's (2016) study on the early experiences and creativity from an ecological perspective, they stated that the development of creativity is associated with the knowledge and analytic skills in early childhood. It is similar in the case of LXJ, in which his childhood experiences of rural life immerse in serenity and quietness of the villages close to the nature has its influence in his assimilation with *Nanyin* music. The composer inspired from the nature in his childhood experience to draw his compositional creativity in *Nanyin Poetry and Painting*.

The personality can influence individual's creative thinking. Schwarz (2016) explained the introverts do better in individual creativity. He stated that introverted person is more endurance in deep-thinking and able to focus for long hours. In LXJ's case, the comfort and quietness of natural rural life in his childhood shaped his

introverted personalities which allowed him to be able to spend much time in solitude to study Nanyin music and for his musical composition.

From previous studies, illness can be a motivation to one's creativity. As stated by Kinney and Richards (2011), "illness can impact creativity" (p. 146). As the artist being isolated when suffer from chronic illness, they are able to focus on creativity. The findings from the interview also revealed that when LXJ was in his treatment of cancer, he was not physically fit to do his teaching routine and this gave him time to focus on his creativity of composing the work commissioned to him. Leckey (2011) even stated that art creativity plays an important role in improving individual health. It is indicated that the creative activities during LXJ's illness helped him to keep the relaxation emotion and reduce stress. The composition has therapeutic effect on his suffering of illness.

LXJ has been strongly advocating his personal music identity on Chinese traditional music. He often shares in own personal consideration of the Chinese traditional music with colleagues, friends and evidenced in his various compositional outputs. In his composition which based on Western composition technique, he often formulates and expresses his individual musical identity by integrating the musical characteristics and elements of Chinese traditional music into his composition.

For the field perspective, LXJ's creativity was influenced by his working environment, achievements in composing the hybridity music works, *Nanyin* academic atmosphere, his commission for the 6th Symposium on Modern Music of Beijing, Shanghai and Fujian Operas.

According to Amabile and Conti's (1996) study, the working environment has impact on creative behaviour level in the early period of developing new products and processes (p. 1178). In the study of LXJ's working environment, his work offered scope for his musical activity which frequently involved to the Western music knowledge. The

everyday work content connected closely to the Western compositional techniques attracts his original minds in creativity to a certain degree.

The relation between the achievement motivation and creativity is positive. According to Khan (2015)'s study, he agreed that individual achievement motivates the creativity in function (p. 74). LXJ's achievements in the hybridity compositions motivated his confidence in his creativity of fusing the Western and Chinese cultural musical elements during composing music.

The value of *Nanyin* and its academic atmosphere in Fujian determines the novelty created by persons who are engaged in this field. According to Wang (2014), the research on *Nanyin* has become "normalisation" in the Music College of Fujian Normal University, which is no longer a kind of extra study but a matter within teachers own duties (p. 28). Thus, LXJ took responsibility in the *Nanyin* study and the *Nanyin* musical development as he worked as a teacher in the Fujian Normal University.

Through the study, the work *Nanyin Poetry and Painting* is the output of LXJ's commission for the 6th Symposium on Modern Music of Beijing, Shanghai and Fujian Operas. Musical themes of "Chinese characteristics" and "modernisation" in the symposium required LXJ to compose hybridity music. According to Wu (2017), music in nowadays China with the features of "modernisation" is the fusion of Chinese traditional elements and the Western classical techniques (p. 147). In addition, the 6th symposium was held in Fujian Normal University in Fujian. Music with *Nanyin* elements shows the local music features in Fujian and presents the Fujian Normal University's outstanding academy.

Form the domain discussion, the music LXJ immersed and encultured were basically fused with Chinese traditional music elements and the Western music elements in Cultural Revolution and after Cultural Revolution. The symbolic rules of

music since LXJ was born show the hybridity feature, which influenced his identity and creativity on music composition.

5.3 Discussion of findings of the study

The following presents the findings and discussion according to the research questions in this study.

5.3.1 The musical characteristics of *Nanyin Poetry and Painting*

The musical characteristics of *Nanyin Poetry and Painting* presenting the *Nanyin* feature and the Western compositional techniques is organised and discussed according to the musical elements. Musical elements include the use of structures, scales including heptatonic scale and whole-tone scale, canon technique, rhythm, instrumentation.

The structure of the expanded two-part song form was commonly used by the Western composers. The music like *Wanderer's Night Song*, Op. 4, No. 3 and *Death and the Maiden*, Op. 7, No.3 composed by Schubert, Bartok's *Mikrokosmos*, Vol. III, Nos. 70 and 74, and the "Habanera" from *Carmen* composed by Bizet are all in the expanded two-part song form (Stein, 1962, p. 67). In *Nanyin Poetry and Painting* composed by LXJ, the composer used the expanded two-part song form from the Western music and hybridised with the Chinese traditional musical structure of *san-man-zhong-kuai-san* (散-慢-中-快-散) in tempo development.

The Western tone system is heptatonic scale and the Western music basically on the heptatonic scale known as the diatonic scale (Graue, 2017). Heptatonic scale in the Western music can be traced to ancient Greece (Graue, 2017). In this piece, the heptatonic scale used by LXJ is based on the Chinese pentatonic scale and is generated by adding two additional notes in the Chinese pentatonic scale which shows the Chinese music features.

In Western music, whole tone scale was used in many notable musical works. For example, Bartok's *Cantata Profana*, Liszt's *Fantasy and Fugue* on "Ad nos, ad salutarem undam" for organ, Debussy's second piano prelude *Voiles*, *Chansons de Bilitis*, *La mer* and etc. are based on a whole-tone scale. According to Code (2007), the prominent of whole tone scale in Debussy's music exemplify the early modernist musical language and "Impressionism". Through analysing the score of *Nanyin Poetry and Painting*, the whole tone scale used by LXJ in the accompaniment part shows the *Nanyin* feature of *duochong dasandu bingzhi* and transferred the *Nanyin* characteristics.

The history of the Western compositional technique canon can be traced back to the 16th century (Mann, 2011). Many composers from the west like Bach, Handel, and Haydn featured canon in their compositions. The canon technique was borrowed by LXJ to compose the main melody in *Nanyin Poetry and Painting*. Melody with *Nanyin* feature presented by the Western canon technique form shows LXJ's consideration on the musical fusion.

Synthesising the Western and Chinese instruments is a general way to compose the hybridity music in China. For example, Chen Yi combined the Chinese percussion and the Western percussion and piano in *Percussion Concerto* (Hsieh, 2016, pp. 55-58). Similarly, the typical *Nanyin* instrument and the Western string and wind music were mixed by LXJ in *Nanyin Poetry and Painting*.

5.3.2 The composer's intention of *Nanyin Poetry and Painting*

The creativity of using *Nanyin* element and the intention of employing the Western compositional techniques is organised and discussed according to the influencing factors effecting on LXJ composing *Nanyin Poetry and Painting*.

The influencing factors include the inspiration from the nature, the impact of illness, personal consideration on traditional music, the working environment influence, personal achievement and the cultural immersion.

It is well known that Beethoven's Symphony No. 6 in F major, Op. 68 or named as the *Pastoral Symphony* shows the beauty of nature. Beethoven's devotion to the nature was expressed by this piece (Sadie, 2001, p. 396). However, *Nanyin Poetry and Painting* is not totally a piece of music to show the beauty of nature in composer's memory. This work was characterised by the *Nanyin* features and expresses the LXJ's love for *Nanyin* and the nature because *Nanyin* music recalled him the rural life closing to nature when he was young. LXJ's attachment to the nature motivated him to choose the *Nanyin* element in his composition.

It is consensus in China that traditional *Nanyin* is in urgent need of being inheritance and protection as entirely as possible (Chen, 2014; Wang, 2014). Innovation and development should be carried out on traditional *Nanyin* by means of creating modern *Nanyin* works (Chen, 2014; Wang, 2014; Wang, 2014). Thus, LXJ's consideration on the traditional *Nanyin* followed the trend of innovating and developing the traditional *Nanyin* to the modern forms. Chinese composer Guo Zurong (郭祖荣) also composed a modern *Nanyin* music *Di Qi Jiaoxiangqu* in symphony form played by the Western instruments (Tan, 2012, p. 71). The modern *Nanyin* piece *Nanyin Poetry and Painting* in chamber music form composed by LXJ is more similar to the traditional *Nanyin* instrumental scale.

5.4 Conclusion

The findings from this study indicated some noteworthy conclusions. Cziksentsmihalyi's creativity theory indicated that three elements of person, field and domain interact to the creative idea (Cziksentsmihalyi, 1996). In this study, the starting point to explore the

composer's creativity in his musical work *Nanyin Poetry and Painting* was based on Csikszentmihalyi's creativity theory in person, field and domain perspectives. The composer's creativity shown in his work *Nanyin Poetry and Painting* was analysed and concluded by the hybridity theory. The interviewing data based on Csikszentmihalyi's creativity theory deduced several influencing factors which effected to the composer's creativity revealed through his music work. To analysis and conclude the composer's creativity, these influencing factors were settled according to Rhodes's (1961) creativity theory on four 'P' strands. Rhodes (1961) maintained that an analysis of creativity depends on four strands of 'person', 'process', 'press' and 'product'.

5.4.1 'Person'

Based on the Csikszentmihalyi's creativity theory, concept of person provided a perspective to explore the composer's original idea during the creative process. The interview data indicated that childhood, introverted personality, illness and the individual attitude towards the Chinese traditional music influenced the composer's creative idea.

These effective factors of LXJ composing the *Nanyin Poetry and Painting* can be traced by the musical characteristics of the music work. The hybridity feature of the work presented the composer's personal identity and attitude towards the Chinese traditional music; favour in using *Nanyin* element was under the impact of the childhood, introverted personality and the physical condition.

The research finding answers the Rhodes's (1961) some basic questions in the 'person' department that physical factor has bearing on the creativity; and the attitude is important during creative behaviour. The finding also concurred that the 'person' information in creativity analysis covered the factor of personality and traits (Rhodes, 1961, p. 307).

5.4.2 'Process'

Combined with the score analysis result, interviewing study based on the Csikszentmihalyi's creativity theory provides evidences to the Rhodes's creative 'process' statement. According to Rhodes (1961), the creative processes have been taught in over a hundred of classes in the world, which means that the creative process can be delivered through teaching (p. 308). The 'process' of LXJ's musical creativity covered the information about his education experience and the cultural wave.

In person perspective of Csikszentmihalyi's creativity theory, LXJ's hybridity musical work *Nanyin Poetry and Painting* which combined the *Nanyin* element and the Western compositional techniques reveals his musical educational courses are hybridised with the Chinese music and the Western music.

The study from the field and domain perspectives of Csikszentmihalyi's creativity theory indicates the cultural wave that LXJ encountered. From the field perspective, LXJ has immersed in the *Nanyin*'s academic atmosphere since he worked in Fujian Normal University. The rich researches of *Nanyin* provided him resources to learn it and further develop it in a modern way. According to Wang (2014), the research on *Nanyin* has become "normalisation" in the Music College of Fujian Normal University, which is no longer a kind of extra study but a matter within teachers own duties (p. 28).

From the domain perspective, the musical cultural wave in the modern China is to assimilate the Western musical elements into the Chinese style music, which is regarded as the "modernisation". A diversity of musical routes opened to LXJ in a new way of music composition.

5.4.3 'Product'

The two researching aspects of score analysis and interview interact on studying the newness idea of *Nanyin Poetry and Painting*. According to Rhodes's statement (1961) on the creative 'product', the concept of 'product' refers to the tangible form of an idea. It embodied by the idea and the probe backward from the inspiration moment helps to the trace the original thoughts (p. 309).

According to Rhodes (1961), a system is essential in classifying the newness extent of the products (p. 309). Through score analysis, the metaphors of 'borrowing', 'mixing' and 'translating' based on the Ackermann's hybridity theory conclude the hybrid phenomena in the composer's compositional techniques in *Nanyin Poetry and Painting* and show a degree of musical work's newness.

The exploring the composer's original creative thoughts by employing Cziksentsmihalyi's three concepts of person, field and domain explains why LXJ composed such a hybridity work by using those specific compositional techniques in the piece. According to Rhodes (1961), each 'product' created by the person will reveal the inventor's source of inspirations which may be traced in the creative output. Studying the product helps to trace the thoughts and events which led to the original idea (p. 309).

As evidenced from the music analysis, the *Nanyin Poetry and Painting* implicated the composer's attitude towards the inheritance of Chinese traditional *Nanyin* music and contributed to the development of the notion of East meet the West of musical composition in the trend of early decades of 21st century China. The compositional 'products' composed from the idea of hybridising the Chinese and the Western musical elements are work are like the string quartet *Feng-Ya-Song* composed by Tan Dun, the *Percussion Concerto* composed by Chen Yi, *Fisherman Song* composed by Zhao Xiaosheng, and so on. These musical works are widely spread through the hybridity forms to show the Chinese musical style.

5.4.4 'Press'

The concept of 'press' refers to the relationship between the people and the environment. Creative output is the result of some forces working in the personal growth process (Rhodes, 1961, p. 308). The studying results on the LXJ's creativity based on Cziksentmihalyi's creativity theory provided the evidence to Rhodes's theory on the concept of 'press' of the creativity and indicated that the creative idea would be influence by the expert forces and the certain environment.

Rhodes (1961) further explained that person received the perception not only from the internal sources but also from the external sources (p. 308). The person perspective and the field perspective based on Cziksentmihalyi's creativity theory provided the internal sources and the external sources respectively to the 'press' in LXJ's musical creativity of *Nanyin Poetry and Painting*.

For the internal sensation, *Nanyin Poetry and Painting* was composed by LXJ in 2013 when he was suffered the cancer illness. The internal expectation for the harmony and peace forced him to get comfort in *Nanyin* music and composing. From the external perception, *Nanyin Poetry and Painting* is the commissioned output by LXJ for the 6th Symposium on Modern Music of Beijing, Shanghai and Fujian Operas in 2013. The field where LXJ worked motivated him hybridising the Chinese traditional *Nanyin* element and the Western compositional techniques in the composition.

5.5 Implications of the study

The findings of this study concurred with previous research on the musical creativity. Musical creativity is related to the variables from the person aspect like the individual achievement or the music aptitude (Ryan & Kimberley, 2012, p. 105). Musical creativity can be fostered in the music education from conservatoire and university (Odena, 2012, pp. 1-248). There are two important issues which are social element and

psychological variables influencing the musical creativity process (Macdonald, 2006, p. 301).

The findings of this study provide some insights in musical creativity, which integrates the person, process, product and press. In addition to this, the analysis of the score shows that the three metaphors of hybridity phenomena in *Nanyin Poetry and Painting* composed by LXJ. The concept of ‘borrowing’, ‘mixing’ and ‘translating’ are employed by the composer in the musical structure, scales, instrumentation, rhythm and timbre. This is an important finding as it indicates the possibility of synthesis of Chinese traditional *Nanyin* and the Western composition elements in ensemble music.

5.6 Recommendation for future study

Musical creativity had attracted much interest in empirical research. This study has attempted to gain deeper understanding of musical creativity through music analysis and in-depth interviews. It aims to gain knowledge in the contributions of person, compositional process and product and environment through LXJ’s *Nanyin Poetry and Painting*. The future studies would be worthwhile to explore the 4 ‘P’s (person, process, product and press) to generalise empirical findings across a more composer. It is suggested to study musical creativity among the music works revealing the hybrid characteristics based on Csikszentmihalyi model.

It is also worthwhile to explore pedagogic strategies in teaching composition using the concepts of hybridity in this age of globalisation, where music has no geographical boundaries. According to Kraidy (2005), the process of hybridisation is the idea of “transnational culture”, which is also regraded as “cultural globalisation” (pp. 15-16). In music study, “transculturation” by hybridisation is also explained as culture mixing and phenomenon of the “world music” (Kraidy, 2005, p. 53).

Finally, the study results of analysis and interview jointly reveal that LXJ's creative process was engaged with the four approaches to creativity by Lassig (2013)'s theory on the creativity approaches, adaptation, transfer, synthesis, and genesis.

According to Lassig (2013), the concept of 'adaptation' is adapting and modifying the ideas existed in a domain where an individual works. The hybridity idea in *Nanyin Poetry and Painting* shows the 'adaptation' approach that LXJ "borrows" the Chinese traditional structure of *san-man-zhong-kuai-san* tempo changes, the *Nanyin* feature of *qiangyun xunhua bianzou* and the Western canon compositional technique into this modern *Nanyin* music. The hybridity compositional techniques used by LXJ in composing this music was manipulated the hybridity idea existed in his previous hybridity music works and those Chinese pioneer composers' works. To illustrate, the interview study of field explained that before the *Nanyin Poetry and Painting*, LXJ had composed many hybridity music works and got achievement in composing hybridity music. The domain study further confirmed that the hybridity idea in composing music existed and influenced LXJ's music learning since he was young.

The concept of 'transfer' in creative process is to apply the existed idea to another task, this approach occurred between two different domains (Lassig, 2013). The 'translating' method used by LXJ in composing *Nanyin Poetry and Painting* is the application of 'transfer' approach that he applied the *Nanyin* feature of *duochong dasandu bingzhi* to the Western whole-tone scale, the traditional *Nanyin* rhythmic pattern to the Western instruments, the traditional musical instrument playing technique to the Western instruments. The exploration on the composer's creativity in person perspective conveyed the information that the composer demonstrated his inspiration from childhood experience by the quiet, less undulating and peaceful melody in this composition, and released his anxiety emotion during the cancer period through

composing this piece, which made ‘remote association’ (Lassig, 2013) between his experience, illness and creative process.

Lassig (2013) illustrated that the concept of ‘synthesis’ is the approach that combining or mixing more than two ideas existed in the same or different domains. The score analysis on the ‘mixing’ perspective discussed how the composer synthesised the traditional *Nanyin* and the Western musical elements. The structure of *Nanyin Poetry and Painting* is the combination of the expanded two-part song form from the West and the *san-man-zhong-kuai-san* and *qiangyun xunhua bianzou* from the traditional Chinese music. In the consideration of instrumentation, the composer fused the Chinese and the Western musical instruments. According to Lassig (2013), the synthesis approach is either a consciously or an unconsciously process to connect different ideas together. Through studying LXJ’s creativity in the field perspective, the synthesis approach during his composition is consciously to meet the ‘modernisation’ and ‘Chinese feature’ requirements of his commission to compose music for the 6th Symposium on Modern Music of Beijing, Shanghai and Fujian Operas. From the domain perspective, mixing Chinese and the Western musical elements in a music is the composer’s unconscious behaviour that influenced by the Cultural Revolution he immersed, the Western music he encountered during his youth, and the hybrid music environment where he melted.

The concept of ‘genesis’ describes the creativity created by the individual’s original idea (Lassig, 2013). For example, the Buddhist percussion *tongqing* was employed by the composer in *Nanyin Poetry and Painting* to show the religious feature. According to Lassig (2013), the genesis approach is originated from the individual’s inner stimuli like personal experiences. The interview study in the person perspective further provided the evidence that the composer using *tongqing* in this piece originated from his childhood living environment. The case is resulted from the composer’s individual self-expression that came from his love for the nature.

The theory of creativity four approach of adaptation, transfer, synthesis and genesis by Lassig in 2013 helps to further study on the composer's creative process and account for the composer's hybridity idea in this piece.

5.7 Closing Remarks

Overall, the study contributes to a deeper understanding in musical creativity of LXJ composing the hybridity work *Nanyin Poetry and Painting*. It provides valuable insights to the aspects of composition of hybridising the *Nanyin* with the Western musical elements and musical creativity of composing the hybridity works.

This study investigates on musical creativity through music analysis and interview to dwell into the LXJ's *Nanyin Poetry and Painting* composed in 2013. It is through the music analysis that we are able to explore how the composer hybridised the Chinese traditional *Nanyin* elements with the Western compositional techniques in *Nanyin Poetry and Painting* which was tagged with the feature of "modernisation" in nowadays China and shows the "cultural globalisation" according to the hybridity theory.

From the interview, the interviewees and the further data study explained the creativity of LXJ composing *Nanyin Poetry and Painting* by hybridising the Chinese and the Western musical elements through three aspects of person, field and domain. In conclusion, musical creativity of LXJ is influenced by the individual's childhood environment, physical conditions and consideration on the traditional music; affected by the working environment, personal achievement, the commission task; and drifted by the musical trend in the hybrid cultural background.

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