

A COMPARATIVE STUDY OF SONGS AND SINGING
STYLES OF TERESA TENG AND FAYE WONG

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A COMPARATIVE STUDY OF SONGS AND SINGING STYLES OF TERESA TENG AND FAYE WONG

ABSTRACT

This research examines into the development of Chinese popular singing in the 90s by focusing on a case comparing Faye Wong and her cover version of Teresa Teng's song in her album *Decadent Sounds of Faye* and the original Teresa Teng's singing style. Most literatures about Chinese popular artists and their singing styles lack analysis that look into its stylistic development in relation to the artist's personae and cultural identity. Therefore, this research discusses the precedent artist Teresa Teng's voice type and style in the 80s, subsequently followed by Faye Wong's cover version, showing a development of styles where the latter moved towards the West. Analyzing both artists' rendition of the same selected songs reveals how Faye Wong's cover version in the 90s is being more westernised where the findings present the case study of C-pop and its stylistic development. Qualitative methods include virtual fieldwork and analysis were based on Tagg's model (1982). The outcome presents transcribed excerpts of the two singing styles that depicts how Chinese pop singing gradually moved away from its folk-like identity to a more glocalised output, and a discussion of Faye Wong's positioning 'song personality' and 'star personality' as in the concept of Frith (1996).

Keywords: C-pop, Teresa Teng, Faye Wong, glocalize, music

A COMPARATIVE STUDY OF SONGS AND SITYLES OF TERESA TENG AND FAYE WONG

ABSTRAK

Kajian ini ialah tentang perkembangan laga pop Cina dan memberi focus terhadap dua artis iaitu Teresa Teng dan lagunya dalam album Faye Wong bertajuk *Decadent Sounds of Faye* yang merupakan *cover version*. Kajian literature menunjukkan kebanyakan penulisan tentang persona dan biografi artis tetapi kekurangan dalam analisis terhadap cara dan gaya nyanyian dalam perkembangan seorang artis dan budaya. Malah, kajian ini menyiasat cara dan gaya nyanyian Teresa Teng dalam masa 80an dan Faye Wong. Analisis menunjukkan gaya nyanyian kedua-dua artis di mana gaya Faye Wong dalam masa 90an lagi menjurus terhadap budaya barat di mana hasil pendapatan kajian ini menyumbang pada perkembangan gaya C-pop. Metodologi kualitatif yang digunakan ialah kerja lapangan virtual dan analisis menggunakan model Tagg (1982). Hasil dapatan menunjukkan gaya pop Cina yang menjurus terhadap gaya barat daripada yang asal yang lebih menunjukkan budaya tradisi, dan perbincangan terhadap teori Frith (1996) dalam ‘song personality’ dan ‘star personality’ dalam gaya Faye Wong menunjukkan sebab-sebab perkembangan ini.

Kata Kunci: C-pop, Teresa Teng, Faye Wong, glokalisasi, muzik

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TABLE OF CONTENTS

Abstract	iii
Abstrak	iv
Acknowledgements	vi
Table of Contents	vii
List of Figures	x
List of Tables	xii
List of Appendices	xiii
CHAPTER 1:INTRODUCTION	1
1.1 Introduction	1
1.2 Background of Study	2
1.2.1 Faye Wong	2
1.2.2 Teresa Teng	4
1.2.3 Teresa Teng's Songs and Cover Version	5
1.3 Problem Statements	7
1.4 Research Objectives	7
1.5 Research Questions	8
1.6 Conceptual Framework	8
CHAPTER 2:LITERATURE REWIEW	10
2.1 Introduction	10
2.2 Singing in Chinese Pop Music	10
2.3 The Origin of Chinese Pop	11
2.4 Singing Style and Singing Theory	14
2.4.1 Singing Style	15

2.4.2	Singing Style and Persona	16
2.4.3	Cultural Aesthetics of Chinese Pop	17
2.5	Pronunciation in Singing	19
2.6	Conclusion	22
CHAPTER 3: METHODOLOGY		23
3.1	Introduction	23
3.2	Qualitative Research Framework	23
3.3	Secondary Data Collection	23
3.4	Primary Data Collection	24
3.4.1	Virtual Fieldwork	24
3.4.2	Transcription	25
3.4.3	Analysis	25
3.5	Conclusion	26
CHAPTER 4: FINDINGS, DISCUSSION AND ANALYSIS		27
4.1	Introduction	27
4.2	<i>Dan Yuan Ren Chang Jiu</i> (但愿人长久)	31
4.2.1	Singing Style, Melodic Treatment and Ornamentation	32
4.2.2	Tempo	42
4.2.3	Accompaniment	44
4.3	<i>Chu Lian De Di Fang</i> (初恋的地方)	45
4.3.1	Singing Style, Melodic Treatment and Ornamentation	45
4.3.2	Tempo	54
4.3.3	Accompaniment	56
4.4	<i>You Jian Chui Yan</i> (又见炊烟)	56

4.4.1	Singing Style, Melodic Treatment and Ornamentation	56
4.4.2	Tempo	66
4.4.3	Accompaniment	67
4.5	Star Personality in Teresa Teng and Faye Wong	68
4.5.1	The Singing Characteristics of Teresa Teng	68
4.5.2	The Singing Characteristics of Faye Wong	71
4.6	Chinese Aesthetics and Western Influence	75
4.7	Conclusion	84
CHAPTER 5: CONCLUSION		86
5.1	Introduction	86
5.2	Summary of Findings	86
5.3	Suggestions for Further Research	89
5.4	Conclusion	90
References		91
Appendix		98

LIST OF FIGURES

Figure 1.1: Conceptual Framework	9
Figure 4.1: Part of the melody from <i>Thinking of You</i> , 但愿人长久	33
Figure 4.2: Part of the melody from <i>Thinking of You</i> , 但愿人长久	33
Figure 4.3: Part of the melody from <i>Thinking of You</i> , 但愿人长久	35
Figure 4.4: Part of the melody from <i>Thinking of You</i> , 但愿人长久	36
Figure 4.5: Part of the melody from <i>Thinking of You</i> , 但愿人长久	37
Figure 4.6: Part of the melody from <i>Thinking of You</i> , 但愿人长久	37
Figure 4.7: Part of the melody from <i>Thinking of You</i> , 但愿人长久	38
Figure 4.8: Part of the melody from <i>Thinking of You</i> , 但愿人长久	39
Figure 4.9: Part of the melody from <i>Thinking of You</i> , 但愿人长久	40
Figure 4.10: Part of the melody from <i>Thinking of You</i> , 但愿人长久	41
Figure 4.11: Part of the melody from <i>Thinking of You</i> , 但愿人长久	43
Figure 4.12: Part of the melody from <i>Thinking of You</i> , 但愿人长久	44
Figure 4.13: Part of the melody from <i>The Place of First Love</i> , 初恋的地方	46
Figure 4.14: Part of the melody from <i>The Place of First Love</i> , 初恋的地方	46
Figure 4.15: Part of the melody from <i>The Place of First Love</i> , 初恋的地方	47
Figure 4.16: Part of the melody from <i>The Place of First Love</i> , 初恋的地方	49
Figure 4.17: Part of the melody from <i>The Place of First Love</i> , 初恋的地方	50
Figure 4.18: Part of the melody from <i>The Place of First Love</i> , 初恋的地方	51
Figure 4.19: Part of the melody from <i>The Place of First Love</i> , 初恋的地方	52
Figure 4.20: Part of the melody from <i>The Place of First Love</i> , 初恋的地方	53
Figure 4.21: Part of the melody from <i>The Place of First Love</i> , 初恋的地方	54

Figure 4.22: Part of the melody from <i>The Place of First Love</i> , 初恋的地方	55
Figure 4.23: Part of the melody from <i>See The Smoke Again</i> , 又见炊烟	57
Figure 4.24: Part of the melody from <i>See The Smoke Again</i> , 又见炊烟	59
Figure 4.25: Part of the melody from <i>See The Smoke Again</i> , 又见炊烟	60
Figure 4.26: Part of the melody from <i>See The Smoke Again</i> , 又见炊烟	61
Figure 4.27: Part of the melody from <i>See The Smoke Again</i> , 又见炊烟	62
Figure 4.28: Part of the melody from <i>See The Smoke Again</i> , 又见炊烟	63
Figure 4.29: Part of the melody from <i>See The Smoke Again</i> , 又见炊烟	64
Figure 4.30: Part of the melody from <i>See The Smoke Again</i> , 又见炊烟	65
Figure 4.31: Part of the melody from <i>See The Smoke Again</i> , 又见炊烟	66
Figure 5.1: A Comparison of Teresa Teng and Faye Wong	88

LIST OF TABLES

Table 2.1: Mandarin Chinese initial sound (声母) (Mukherji, 2012, p.5)	20
Table 2.2: Mandarin Chinese final sound (韵母) (Mukherji, 2012, p.5)	21

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LIST OF APPENDICES

Appendix A: <i>'Thinking of You'</i> Teresa Teng E, Faye Wong E	98
Appendix B: <i>'The Place of First Love'</i> Teresa Teng C, Faye Wong C	100
Appendix C: <i>'See The Smoke Again'</i> Teresa Teng D, Faye Wong D	102

University of Malaya

CHAPTER 1 INTRODUCTION

1.1 Introduction

The aim of this dissertation is to look at the aesthetical differences, changes and development of Chinese popular singing style by examining a case study that looked into the C-pop singer Faye Wong's well-known cover version of repertoire which originally sung by Teresa Teng such as *You Jian Chui Yan*, *Chu Lian De Di Fang* and *Dan Yuan Ren Chang Jiu* in her album *Decadent Sounds of Faye*. In view of this, Teresa's repertoires have received certain degrees of attention from 1930s to 2018 as Teresa Teng's discography is equally diversified which consists of the initial indigenous Chinese melody as well as the influence of Japanese style. Her repertoire includes Shanghai's *Shidaiqu* to the contemporary Chinese popular songs, and the prototype of Japanese songs started to appear during her 30s (Lee, 2012). *Shidaiqu* are Chinese popular songs made popular in the 40s to 60s (see Loo & Loo, 2014). Apart from that, this research also examined how the Chinese pop music being westernized through some new musical elements such as orchestration, singing technique, and etc.; and the meanings, values, and significance they derive from such music engagement. Therefore, Faye Wong's cover version of Teresa Teng's repertoires were examined, analysed and discussed in this dissertation. This study serves to underscore the importance culture of transforming the Chinese pop music into more westernized or re-westernized by different singer in different eras. By adopting *Decadent Sounds of Faye* as a case for analysis and discussion, I posit myself to the background of *Shidaiqu* that influence Teresa Teng's singing style, as well as to place the theoretical discussion and ensuing case study of Faye Wong's cover version in a more concrete social and cultural context. Interestingly, some of Teresa Teng's particular songs such as *Dan Yuan Ren Chang Jiu* was subsequently being performed by some contemporary singers such as Mao A Min, Liang Jing Ru, Tan Jing, Jackie Cheung.

This chapter provides some background information of the two artists: Faye Wong and Teresa Teng, and also look into the repertoires, research objectives, its conceptual framework, problem statement, research questions, methodology, data analysis, and the findings and analysis of some cover version of Faye Wong's that I have researched into and offers a final synthesis of the findings from this study.

1.2 Background of Study

The Chinese community considered one of the largest population in the world (Lee, 2012). As a result of this, Chinese pop has the potential to foster the Chinese music industry in Southeast Asia. From the literature reviews, there are numerous researches had been looking into the Chinese pop artist. Indeed, using the theoretical, historical, and sociology framework to understand how the singers position themselves and gain the fame in Chinese pop music of two interpretative artists, Faye Wong and Teresa Teng in their 60s and 80s, can be analysed as cross-cultural practice in Chinese pop music. In view of this, the following sections reveal some background information on Faye Wong, Teresa Teng, and the album *Decadent Sounds of Faye*, the cover version of Teresa Teng's popular songs by Faye Wong.

1.2.1 Faye Wong

Faye Wong was a female artist who was born in 1969 at Beijing. She started her singing career in Hong Kong since 1987. During her first debut, she gained a sophisticated stage name Wong Jing Man (王靖雯) and began to gain her reputation in 1990s to 2001 in Chinese pop music industry. She was considered one of the greatest female singers during that time and regarded as Diva and Music Super Star in China, Hong Kong, Taiwan, Singapore, Malaysia and so forth. In before March 2000, she was recognised as the best seller female singer where she broke the record and garnered sales over 9.7 million (Fung, 2002). Faye Wong are always in the limelight of Chinese community in most of the

Southeast Asia country such as China, Taiwan, Hong Kong, and etc, in fact she also became the favour of Japan. Regardless of her age, she came to public attention among Chinese community when she was 16 years old, for her first cover version album *Feng Cong Na Li Lai*, which originally sung by Teresa Teng. Her immense interest of Teresa Teng influenced her later performance in covering her favourite idol, iconic Taiwanese singer Teresa Teng's works. In 1989s to 1990s, she had released four albums such as *Ren Shi Jiu Ju Zi* and *Wang Jing Wen*. Unfortunately, in 1991, Faye withdrew from the limelight due to the disappointment of her career and decided to further her vocal study in New York. After a year later, she returned to the stage on 1992 and regained her fame where her twenty albums were well perceived by the Chinese community.

Faye appealed to be “cool” traits in public and yet became a prominent feature artist among Chinese community. Despite her quiet personalities, her distinctive personalities such as courage and independence which was different from other artists has been recognised by public. Faye diversified her musical direction from the more traditional native Chinese and Cantopop during her early album released, *Hu Si Luan Xiang* in 1994, and transform into a more individualistic style of singing where the alternative music influenced from the West (Fung, 2002). During her early years of singing, she mainly exposed to folk ballads style of repertoires. She has not yet discovered her musical personality when she was young. But, later years, she started to incorporate the West influences such as R&B elements into her singing. Faye released her album in *Decadent Sounds of Faye* or *Fei Mi Mi Zhi Yin* (菲靡靡之音) in 1995 which is a cover album song originally recorded by her favourite idol, Teresa Teng. The album covered 13 songs of Teresa, such as Teresa Teng, such as *Dan Yuan Ren Chang Jiu* (Thinking of You, 但愿人长久), *Chu Lian De Di Fang* (*The Place of First Love*, 初恋的地方), and *Nan Hai Gu Niang* (南海姑娘). Her singing technique had noticeably changed due to the fact

that influences from the Western pop rock style. Initially, she imitated Dolores O'Riordan's pharyngeal singing skills who is an Irish vocalist from the group, The Cranberries, but she ended up becoming her own "Faye Singing Style" by using this particular skill. In 1996s, she became the cover girl of a famous American magazine called "TIME," and was regarded as "The Queen of Popstar" (Lin, 2013). It is undoubtedly her singing skill which are being recognised globally.

1.2.2 Teresa Teng

Teresa Teng is one of the legendary artist of the 20th century Chinese pop music as her music played an important role in mainland China where it symbolised the era of Teresa Teng among the Chinese society. She gained her fame and was known as one of the most reputable Taiwanese singer in 1970s. Her popularity continued to grow among the Chinese population (Li,2012) despite of her death in 1995. Most of her music are ballads and folk song style which contains the content of love and romance that has the ability to hypnotize and draw the listener's ears.

Teresa Teng began to sing folk songs such as *Jiao Dao*, *Feng Yang Hua Gu* and some Shanghai's classic repertoires, for example *Ye Lai Xiang* (夜来香), *He Ri Jun Zai Lai* (何日君再来) during her initial singing period. She was well known as a cover's singer that led to a successful career, along with that with other prominent singers, such as Fong Feifei and Fei Yuqing (Zhao, 2011). She is fond of adopting Japanese and American singing style in her performance where both of these elements established and represented her singing and gained certain degrees of popularities. Meanwhile, her vibrato serves as a fertile ground for her singing technique and was regarded as a distinguish characteristic in her singing. Besides, the sweetness of her voice especially the high-pitched singing and clear diction are her signatures singing style. Teresa Teng's singing style is similar to *Run Qiang* 'embellished melody' in Chinese Opera. One possible reason is due to her

engagement in Huangmei Opera that provided her a solid foundation in voice training where she won first prize in singing Shaw Brothers' *Visiting Yingtai* (Chen & Lee, 2016). Deliberately, she pays a lot of attention to the tone quality as well as the clarity of her words articulation. The prototype of her musical and contemporary way of singing appeared to be rare in Chinese pop music phenomenon.

Teresa Teng music plays a vital role in Chinese pop music because it features Shanghai Grand and contemporary elements in her singing. Also, her sweetness in her voice which facilitates the enlightenment and serves as a fertile ground for the younger singers in China (Lee, 2012). The younger singers in China retained, and eventually transformed her singing technique to a more modernisation character in later years.

Due to her fame, Teresa Teng became the dominant trend of Chinese popular music since the effort of westernizing the native traditional Chinese music with some new western orchestration and technique during the late nineties. In view of this, Gold (1993) states that pop music is created, maintained, and transformed as part of culture and becomes a particular way of life which embedded the aesthetical and cultural values in Chinese pop music.

1.2.3 Teresa Teng's Songs and Cover Version

Since 1970s, covering Chinese popular music became a popular phenomenon that swept all over Hong Kong, Taiwan and other countries and all the medias reported this scenario as: "This is the age of nostalgia!".

In recent decades, with the rising popularity of cover singing, Lei (2007) and Wang (2009) pointed out that the definition of "covering" could be summarised as:

- Performing others songs without any changes.
- Performing a re-orchestrate songs without any changes in rhythm and lyrics. (Performing others songs with new orchestration arrangement.)
- Performing a song by keeping the original melody but rewriting the lyrics.
- Performing a song by keeping the original lyrics but rewriting the melody.
- Performing a song by creating a new piece of music based on the significant part of the original song.
- Performing a piece composed from part of existing pieces (a phrase or a section of lyrics, the length will be varied)
- Performing a song composed from the songs that shared similar melody and rhythm but with different lyrics.
- Performance that composes lyrics for acoustic music. Regardless of the types of covering, looking into the purpose of covering, for one is to mark the musical achievement of its predecessors and acquaint the younger generation that we had such a great music in the past.

In short, the impact of cover singing served a different auditory experience to the audience as well as the younger artists where the integration of the west and classic chinese music was able to resonate the younger singers in the success by their predecessor, Teresa Teng.

1.3 Problem Statements

Reviewing past literatures, there are numerous research based on Chinese popular music. However, there is a lack of analytical study focus on particular singing styles, characteristics and aesthetics in depths of the singer. Scholars are more concerned of the globalized and westernized Chinese popular music in general. And thus, by examining, comparing, analysing and synthesizing the singing style, characteristics, techniques, ornamentation, styles and vocal projection timbre. in the context of Faye Wong and Teresa Teng is done in order to fill in the gap of this research. Moreover, this study also discusses the aesthetical value of preserving Teresa Teng's music by Faye Wong, as well as the impact of chinese popular music being westernized in the latter's cover version of Teresa Teng's songs.

1.4 Research Objectives

In relation to the problem statements, this study aims at examining the departure of C-pop of the 70s that resembles the early *shidaiqu* singing style to a much Western influenced style of pop singing in the 90s by looking at the case of Faye Wong's cover version of Teresa Teng's songs. Therefore, this study comes with three objectives:

- 1) To examine the characteristics of Teresa Teng's singing style based on the selected songs.
- 2) To examine the characteristics of Faye Wong's singing style based on the selected songs.
- 3) To discuss the differences between the two artists' singing style and their influences in a globalized context.

1.5 Research Questions

This research addressed the following questions in relation to the Chinese pop music cover version and interpreting the two established singers, Faye Wong and Teresa Teng as the case study.

1. What are the characteristics of Teresa Teng's singing style in the selected songs?
2. What are the characteristics of Faye Wong's singing style in the cover version of Teresa Teng's songs?
3. What kind of techniques and singing styles are identified in both artists' rendition of the selected songs?
4. How does Faye Wong changes the style of the selected songs in the cover version?
5. How do these singing techniques and styles relate to Chinese aesthetics and Western influence?

1.6 Conceptual Framework

This research adopts a qualitative theoretical framework. In the frame of this anti-positivist conceptual framework, selected cover version songs by Faye Wong featuring the iconic artist, Teresa Teng are being employed in this study. In the context of popular music study and a cultural discourse, virtual fieldwork is part of the approaches taken to collect data in the media. This study will include music which concerns of recording analysis. Transcription will be carried out in providing notation of the selected songs for analysis purpose. By using Tagg's analytical model (1982), aspect of time and melodic aspects are being transcribed and highlighted. The music patterns delivered from the data also reveals the differences of singing techniques, ornamentation, diction, vocal timbre, melodic rhythm and aesthetic references based on the discussion of Chinese folk aesthetical background which is opposed to the Westernized influence in the latter artist's work. Furthermore, A second model, Frith's 'song personality' and 'star personality'

(1996) approach are being adopted in order to demonstrate how Faye Wong's withdraw from covering her own idol, Teresa Teng's works. The outcome of a C-pop tending towards a Westernised and glocalised musical output will be discussed. Ritzer (2007) describes glocalization as how the locals adapt and innovate via cultural exchanges that merge with their own culture. A diagram of the conceptual framework adopted in this study is as follow:

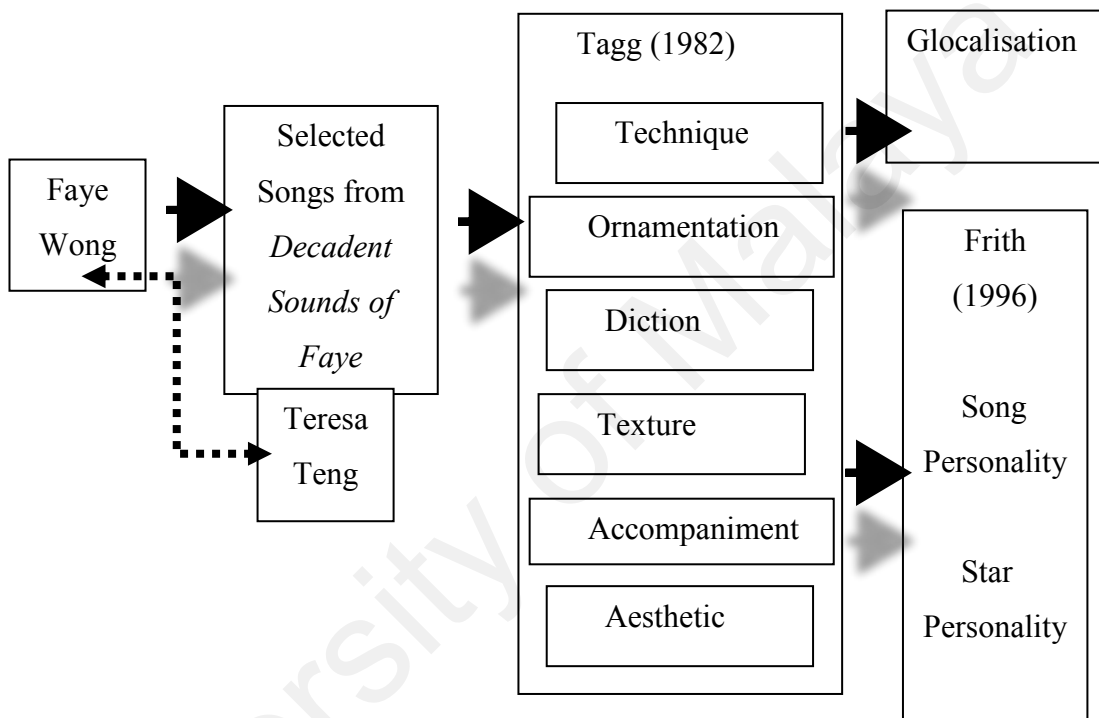


Figure 1.1 Conceptual Framework

CHAPTER 2 LITERATURE REVIEW

2.1 Introduction

This study looks at the development and changes of Chinese pop music as well as focusing the singing and performance style based on the music of Faye Wong and Teresa Teng. Apart from literature review concerning popular music, performing theory of Frith (1996) and Tagg (1982) are also being employed in this study. Through the rendition of Teresa Teng, this study involves a detailed analysis of synthesizing and comparing the different musical genre in more globalisation context.

2.2 Singing in Chinese Pop Music

The history of western pop music originated from the 19th mid-century while the Chinese pop music started to evolved from the 20th century (You, 2008). Due to the development of social and living standards in China, pop music serves as a popular entertainment which is necessary for interaction with each other and becomes part of their life. Pop music regarded as the unvarnished voice, especially charmed and exaggerated performance tend to fascinate a huge crowd of audience which was called “The Music of The Public” by Anthony, (2007). In recent years, pop music becomes indispensable in today’s life where people congregate in karaoke scenes and play an active role in pop music aspects (Anthony, 2007).

In previous days, the singers of Mainland China were merely implied conventional as well as ethnic style of singing in their performance. However, the later musicians travelled and modernised the Chinese pop music by westernized it through the orchestration and singing technique (Zheng, 1997). Undoubtedly, the influence from the West foster the development of Chinese pop music and diversified the Chinese pop music rendition into two major directions. The first is to retain folk music as the ground for composition and which it eventually incorporates some new musical elements from the West into the

Chinese pop music. The second direction is vice versa where one implies the Chinese music elements into the western composition. This phenomenon encourages and facilitates the younger musicians in China to a more westernized composition in popular music context.

You (2008) further added that pop music continues to grow into a more globalisation context where people innovates, improve, and move forward to a more prominent performance skill. He claims that a pop singer who is embedded with an outstanding singing skill, in addition to the uniqueness, artistic, and full of personalities in his/her performance will lead to a more successful music career.

2.3 The Origin of Chinese Pop

Shidaiqu (时代曲) is known as popular music and regarded as the predecessor of Chinese pop music. Nonetheless, the current trend of Chinese pop music focuses on *Shidaiqu*. Literatures on the history and development of *shidaiqu* includes Jones (2001), Loo and Loo (2012; 2014). According to You (2008), pop music among the China community has been established for more than 80 years since 1920. The history of *Shidaiqu* has been developed from 1920 to 1990 and is summarized below:

1920s - 1940s in Shanghai: After 1843s, Shanghai became one of the main trading ports in China where the people in this community are more open-minded that incorporation of some foreign culture began to subsistent such as bank (1848s), westernize streets (1856s), the gaslight (1865s), telephone (1881s), cars (1901s) and so on. As a result, this economic displacement has positively impacted on the existence of *shidaiqu* during the initial stage. Shanghai also has been called '*The Oriental of Paris*' during that period of time. Interestingly, there is a group of seven singers who considered as the Seven Great Singing Stars during 1942. They are Zhou Xuan, Bai Hong, Gong Qiu Xia, Yao Li, Bai Guang, Li Xiang Lan, and Wu Ying Yin. Their music played a prominent

role in developing China movie and their most recognised songs are *Ye Shang Hai* (*Shanghai Nights*), *Tian Ya Ge Nu* (*The Wandering Songstress*), *Ru Guo Mei You Ni* (*If I'm Without You*) which were well perceived by the audiences during that period of time.

1950s-1960s in Hong Kong: Due to some political reasons, many pop music artists remained in the Shanghai *Shidaiqu* culture and developed the *Shidaiqu* practice in Hong Kong. Musicians such as Zhou Xuan, Li Xiang Lan, Bai Guang, and Wu Ying Yin who were the eminent singers based in Hong Kong where they successfully transcended and transformed the *shidaiqu*, thus to regulate the solid foundation in pop music in Hong Kong. Cantopop was prone to the western music system during that period where the meanwhile the *Shidaiqu* which originated from Shanghai was influenced from the West due to the fact that Hong Kong was being governed by the British government during that period.

1960-1970s in Taiwan: *Shidaiqu* appeared in Taiwan and transformed the subsistence to various musical directions. During that period, Taiwan music scenario consists of local Taiwanese music, Japanese music, the revised version of native Shanghai *Shidaiqu*, and also, the Hong Kong *Shidaiqu*. The particular artistic and creative aspects of *Shidaiqu* are transformed or refashioned into various languages, in order to revive the tradition of *shidaiqu* among Chinese community in Southeast Asia country. The initial stage of *shidaiqu* at Taiwan resulted from the combination of Japanese music and local Taiwanese music. Some sophisticated artists who performed *shidaiqu* at Taiwan such as Yao Su Rong, Zi Wei, Zhang Lim. In the mid-1970s, Taiwanese *Shidaiqu* has been reframed and reclaimed in a more contemporary, westernized environment by few well known singers such as Teresa Teng, Liu Wen Zheng, and Fei Yu Qing and so forth.

In the 1980s, *Shidaiqu* was re-transformed and expand to contact with each other in Hong Kong and Taiwan. Singers such as Yao Su Rong, Zhen Ni, Teresa Teng, Fong Fei

Fei started to sweep all over in Hong Kong. The cultural practice of singing *shidaiqu* among the Chinese singers in Hong Kong and Taiwan played an intrinsic role in the music development of Southeast Asia countries. In later years, the role of *Shidaiqu* was dominated by the West English songs where it became the favour of Hong Kong and other Southeast Asia country. During that time, *Dong Fang Ge Yi Tuan*, which was formed by a group of singers performed regularly in Hong Kong had subsumed the other outstanding Taiwanese singers to perform. In view of this, Chinese pop music has evolved to a more globalisation context in Southeast Asia.

Prior to the nineteenth century, China has been the world largest and most advanced in economies. In 1980, China opened up to foreign investments and permission for business. Thus, the success of its economy has resulted in a more active engagement in music among the Chinese society. After half a century, the authenticity of Shanghai *Shidaiqu* was being reformed and revived in China which later dominated as the solid foundation in modern China pop music. Then name *Shidaiqu* disappeared after 1982 and was replaced by “Pop Music of Modern City”.

Since then, Chinese pop music had manifested itself as the dominate music genre in China, Taiwan and Hong Kong in 1990 (Xiao, 2010). Chinese popular music was also used in Buddhist-themed or folk theatrical production (see Loo, Loo & Tee, 2012; Loo & Loo, 2013; Tee & Loo, 2014). Nevertheless, the Chinese pop music seems to diversify the musical direction in Hong Kong where the role of Mandarin pop music gradually declined. On the other side, China still regards mandarin pop music as their main music genre in their respective community. In the 80s, there were a group of male singers from Hong Kong and considered themselves as "Four Heavenly Kings" who performed regularly at Taiwan, Singapore and mainland China. Surprisingly, this group was well perceived by the audiences in Southeast Asia among the Chinese society through

performing mandarin songs. One of the examples is Jackie Cheung who was the most successful Cantopop singer in Hong Kong whose mandarin song “*Wen bie*” (*Kiss Goodbye*) also gained huge success overseas.

2.4 Singing Style and Singing Theory

In most recent decades, with the rising popularity of pop music, there are more scholars’ studies on singing and vocal performance theory. However, deliberately, there are some research gap for us to fill in. In the past 20 years, the singers attempted to promote the pop music which foster the pop scenario to develop more rapidly (Witzleben,2002). According to Cohen, (1993), Mandopop considered as one of the common music genre well perceived by audiences. The mandopop apparently became part of their lives and the music could speak to people’s need where it offers a kind therapeutic effect that one can escape from loneliness, isolation, monotonous of everyday routine (Wong, 2013). Among this interpretative community, most of the teenagers are in the favour of pop (Cohen, 1993). Fung (2002) studies demonstrate that there are three singing methods being employed in pop music: bel canto, nation folk singing and pop singing. Wong (2013) further notes that apart from the intrinsic motivations such as social interaction as well as extrinsic value such as choosing repertoire, singing skill, social events and using technology devices for instance recorder, are among the important factors to foster the building and maintenance of a community through pop singing. Alternatively, this highlights the significance of pop music which consists the features of ~~that~~ popularity; folkways and rich in musicality which resulted in the performance whichs presents a more glamour ambience as well as its distinctive persona (Fung, 2002).

2.4.1 Singing Style

Due to the fact that Chinese pop music has been established for almost 100 years, therefore it arises with a lot of pop musicians which includes singers, bands or composers

that facilitates engagement in pop music more actively. Prior to this, the subsistence of pop music is more diversified in terms of genre such as Chinese pop music, cantopop, Taiwanese mandopop, folk revival music and rock music (Gold, 1993).

From the past audience reception scholarship has perceived and concerned more on the westernization of Chinese pop music among this interpretative Chinese community at Southeast Asia. In the research of Sundberg (2001), he discovers *bel canto* and *coloratura* which are used vastly among the Chinese musicians. Both of these techniques are those remarkable western pop singing style. One them are the Taiwanese pop singer, Coco Lee, who implies the *Coloratura* technique successfully in her performances in order to enlighten and reformed the song to become livelier. Besides this, artists such as Ah Mei, David Tao are competent in westernizing and improvising the pop music in their singing performance prior to their skillful singing techniques.

As mentioned, pop music is diversified into more genres such as Cantopop and Mandopop from Taiwan, J-pop, K-pop, folk music from China and also some other Asian music. At another level, the singers are the producers of the performances in pop music as one is allowed to reprocess, reform and restructure the song by integrating the western music elements into their performance in a creative manner (Gold, 1993). Teresa Teng is one of the most successful singers who brings the highest impact in Cantopop and Mandopop with her delicate portamento, soft but sweet voice, sentimental, clear diction and weeping voice regulates her to a more expressive singing style (Witzleben, 1999). Besides Teresa, other great singers are also capable to revive the *shidaiqu* into a more western style such as Jackie Cheung, Alan Tam, Zhao Chuan, Coco Lee, Andy Lau, Faye Wong.

Following this, folk revival music is one of the singing style that consists of national characteristics of Chinese traditional music. Its main characteristic is to blend the national

character into pop music in a more natural way (Anthony, 2007). Due to the rising popularity of folk music in North western of China, some of the singers successfully led to a more nationalistic style by permeated the elements derived from their culture. Here are the repertoires that are coherently more with 2 nationalism aspects:

- *Huai Nian Zhan You*” (*In Remembrance of Our Comrade-in-Arms*) by Liu Huan,
- *“Shan Bu Zhuan Shui Zhuan”* (*Motionless Mountains with Running River*) by Na Ying,
- *“Qing Zang Gao Yuan”* (*Tibetan Plateau*) by Li Na,
- *“Tian Lu”* (*A Road in Heaven*) by Han Hong

On the other side, rock music also resulted in a powerful impact in the society of East and West. As in China, Cui Jian who is a Beijing singer and songwriter, considered to be the pioneer of Chinese rock music artist composes rock songs and is labelled as “Father of Chinese Rock.” His songs showcase the folk-rock style, which was regarded new and innovative in China during the 80s (Soundberg, 2001). Subsequently, there are other singers such as Xu Wei, Zheng Jun. There are also rock bands such as *Black Panther*, *Tang Dynasty* arise in China. The issue of crossover rock music culture practice should be further researched into.

2.4.2 Singing Style and Personae

As Nwe, Shenoy and Wang (2004) notes, a singer should possess in a more varied style of singing technique rather than only single technique. It is because the new elements regardless from the West or East has facilitated some interesting and unforeseen phenomenon in pop music. Indeed, phonation plays a vital role in singing where a clear and natural voice could produce a more convincing performance. As mentioned by the scholars above, one should expand their singing technique in a more globalisation context. Building on the point of this, Soundberg (2001) has different opinions from others. He

notes that the vocal technique is served to enhance the singing performance where the singer would facilitate some embellishment into a song; but it is the lack of aesthetic value when one implies too many different techniques in her singing. Thus, consideration should be taken whether the necessity to implement certain techniques in their vocal performance.

Apart from technique, vocal practice serves to be a crucial factor to motivate a person in their singing. As explained by Lee (2012), a systematic vocal training would encourage one to get rid of bad singing habits and also improves their voice quality such as the flexibility of the voices, appropriate way of adopting singing technique, expression, and etc. Nonetheless, one should master different kind of singing techniques in order to fully utilize it for a better expressive as well as impressive performance.

2.4.3 Cultural Aesthetics of Chinese Pop

Compared to classical and indigenous music, pop music seems to be more recognized by most of the people. It may due to the fact that pop music is much more easier in gaining access and is considered as one of the familiar culture to the ordinary people regardless of status and age. More importantly, pop music is less complicated than the western classical music in which pop music serves as a stress relief or therapeutic effect to most of the people (Wong, 2013; Anthony, 2007). Building on this point, researchers such as Serrà, Corral, Bogueña, Haro and Arcos (2012) had conducted a study of homogenous character in Western popular music.

Due to the development of Chinese pop music, there shows some differences on the level of taste in music among the past and present audiences. By studying Taiwan folk music, particularly on Teresa's repertoires in 70s, there are some subsistence of native folk materials which was well responded by most of the elderly audiences who enjoyed more lyrical, linear and traditional music. As opposed of this, there also appeared to some

audiences that seems to be more receptive to more complex compositions by Alan Tam, Leslie Cheung, Anita Mui. Indeed, Hong Kong Cantopop has different characteristics from Taiwan Mandopop. Gold (1993) describes the characteristic of Mandopop is more soothing while the Cantopop is too ornate. In short, the level of music taste seemed to vary due to the age boundary.

In conclusion, pop music immerses into daily lives to most of the ordinary people regardless of regions, cultures, aesthetical level of music. And therefore, with the rising popularity of pop music, the public are used to appreciate music in different ways in their lives (Boyle, 1981). In pop music practice culture, most of the audiences play the role of active participant rather than silent participant. From the perspective of music appreciation, the active participant will engage actively in music activities such as karaoke which activity has become an established tradition for its singing community (Ho, 2003). In overall, pop singing brings a new era and becomes an indispensable musical art with some simple and yet secular characteristic which is opposed to the character of Chinese ethnic culture.

2.5 Pronunciation in Singing

Lyrics serves an important role in singing. Different characteristics in language such as rhythm, tone, etc. highlight the various meanings in receiving and interpreting the messages (Khiun, 2003). Therefore, the word 'Zi' (Word, 字) and 'Qiang' (Cavity, 腔) in music lyrics perform as a part of delivering messages in different moods. According to (*ibid.*), 'Zi' defines as the tone where people are reading words. 'Qiang' refers to the different usage of cavities when people are speaking that brings changes to the voice. To a certain extent, the close relationship between 'Zi' and 'Qiang' are always an important subject for discussion. The role of 'Zi' and 'Qiang' encapsulates the significance in the past of Chinese pop music, however, the role is gradually reduced due to the fact that

Chinese music was being westernized in a more globalisation context given the cultural practice of Chinese pop music in a more fashionable and modernised manner (Witzleben,1999). In 1932, mandarin songs catered to a more prevailing scenario and had been predominantly Chinese speakers since the decision of adopting mandarin as their national and standard language.

Although the diversity of languages are in different countries, this study is mainly focusing on Mandarin pop. In recent decades, with the rising popularity of pop music in China, there are some external elements from westerns especially the lyrics which appears in today's mandarin music (Hui, 2007).

As Hui (2007) notes, apart from technique, pronunciation is crucial in order to have a good impact in singing performance. She also adds that there are few criteria to attain a good singing performance such as lyrics, language, interpretation. The diction should be clear in pop singing despite of natural and colloquial way of singing is a norm in pop music. The issue of distinctive vocal quality is suggested by Scholar Xu (2010) which describes the initial singing stage that should emphasize on folk song pronunciation which highlights the 'initial sound' and 'final sound'. He further adds that a singer should have clear diction and attain a relax position regardless of fast paced songs. In view of this, Xu (2010) provides a critical opinion that the native English's pronunciation and enunciation help to enhance the Chinses folk singing.

More interestingly, Patrick (2008) did a study on the relationship between Mandarin Chinese pronunciation and Pinyin. Building on this point, he further elaborates that the structure of Chinese system is made up of 25 European characters (the letter "v" is never used). As shown in Fig. 2.1 & Fig. 2.2 below, the phonemes of the pronunciation include the initial sound and final sound where the initial is consonant, and the finals contains at

least one of the vowel. The final sounds have been interpreted into different types such as simple final sound, compound final sound, and nasal final sound.

The twenty-one initial sound of Mandarin is showed in Figure 2.1:

	Unaspirated	Asporated	Nasal	Voiceless fricative	Voiced fricative
Labial	b	p	m	f	
Alveolar	d	t	n		l
Velar	g	k		h	
Palatal	j	q		x	
Dental sibilant	z	c		s	
Retroflex	zh	ch		sh	r

Figure 2. 1: Mandarin Chinese initial sound (声母) (Mukherji, 2012, p.5)

On the other hand, there are a total of thirty-five ending tone:

6 Simple Finals:	a, e, ĭ, o, u, ü
13 compound Finals:	ai, ao, ei, ia, iao, ie, iou, ou, ua, uai, üe, uei, uo
16 Nasal Finals:	8 Front Nasals: an, en, ian, in, uan, üan, uen, ün
	8 Back Nasals: ang, eng, iang, ing, iong, ong, uang, ueng

Figure 2. 2: Mandarin Chinese final sound (韵母) (Mukherji, 2012, p.5)

Some regarded singing in Chinese is more difficult than other languages as described by Zhong and Simon (2011), Chinese speaking has a tense character while singing is much more ‘speech-like.’ Both scholars also highlight that Chinese speaking and singing differs from English as it focuses on the contour tone instead of level tone, where it has the four higher and lower pitches, which includes of diphthong, and also different stress level. An example was given to compare the consonance such as attending with more energy in pronunciation of ‘j’ and ‘q’ while tongue curled back in ‘zh’ and ‘ch.’

As mentioned, English alphabets are made up of vowel and consonant; while Mandarin syllable consists of two components which are initial and final sound. According to Cao (2001), the Chinese pinyin is designed to represent phonetics, and thus it is entirely depending on the combination of initial and final sounds. Therefore, pronunciation includes the beginning syllable of consonance and the ending with a final tone. The articulation is formed by the strength when the beginning of a word is pronounced and at the end of the word. The exhalation is formed with the process of the shape of the lips from the middle sound to the final sound of the word. They are also classified as middle

long tone, short tone, double tone, and the end of the sound of the syllable in mandarin articulation. The inhalation is formed in strong accent articulation at the beginning of the syllable in initial sound. In another meaning, it is the process of the strength of articulation from the middle of the syllable to the end of the syllable. The final sounds are made up of the middle of the syllable to the end of the syllable (Hui, 2007).

Due to the popularity of Chinese pop music, some of the well-known Chinese pop singers from Hong kong, Taiwan, for instance Lee Hom and David Tao, has been westernized in terms of their singing style, accent, and tone quality instead of authentic Chinese folk singing especially since 1990s. It could be due to the fact that these singers had some educational background in a western country. Witzleben (1999) points out that this kind of singing manner is generally admired by the Chinese in most Southeast Asia countries.

2.6 Conclusion

The above studies reveal the divergence of the pop music scenario and the performance theory of the Chinese community context. The present study of literature reviews concerns the transformation of Chinese popular music which is being discussed in this chapter. Despite of this, some detailed transcription and analysis of *shidaiqu* repertoire is one deemed lacking attention. Further investigation into the changing style, singing technique, and influences from the West in Chinese pop should be further researched into. Therefore, this research aims to fill the gaps of the literature.

CHAPTER 3 METHODOLOGY

3.1 Introduction

In this research, the methodology includes Music Analysis and Tagg's framework. This study examines and analyses the musical form, melody, rhythm, lyric and emotion. The fieldwork took about five months to complete which is from 20 October 2015 to 20 March 2016.

3.2 Qualitative Research Framework

Crossman (2007) defined qualitative research as a non-numerical data that the subject or object would constructs the explicit meaning which would enhance the understanding of social life in a particular populations or place. It opposites from the quantitative research which consists of numerical data and statistical method to employ the correlative relationships through the results.

This study is based on qualitative research framework. Primary and secondary data are first collected and then analysed. Coding of data is employed to figure out the pattern of similar and different music characteristics in order to justify the research objectives.

3.3 Secondary Data Collection

According to Cooley, Meizel, and Syed (2008), virtual fieldwork involves the studying of the subject whom are real people including the virtual text rather than the study of music object. In terms of that, it is the technological changes of communication by using devices, such as telephone conversation, email, online video, chat room, sound recording and also computer-aided communication. The investigation involves virtual fieldwork of people's experience and communication using technology to gather information.

Secondary research and data analysis are being employed is this study in order to provide a broader understanding relating to research questions (O'Rourke, 2007).

Secondary data being used in this study includes books, journal article, thesis, newspapers, scores, and online videos.

3.4 Primary Data Collection

Data collection is the main methodology in my research. Mistake or invalid data can bring faulty findings to the research. In studying the implicit and explicit social meaning, collecting qualitative data is important as it provides information and assessment of the research context (Sapsford, 2006).

3.4.1 Virtual Fieldwork

Due to the development of technology, the field of cultural musicology and popular music no longer rely on face-to-face fieldwork and this employs virtual fieldwork which is one of the approaches to utilize the technology devices to gather information (Nathan, 2008). Virtual fieldwork is being adopted in this study due to the study scope which is the phenomenology of popular music and therefore employing virtual fieldwork to collect data allows me to achieve more data information. An example, would be, Faye Wong's official website, and the comments from the viewers such as on YouTube, and also from various forum discussions enables me to get a deeper understanding of the subject in this research.

Here are some of the common lists of the sites that author visited:

- Faye Wong's Official Website <http://www.ofaye.com/>
- Teresa Teng 's Official Website <http://www.teresa-teng.org/>
- Faye Wong's BBS <http://www.wongfei.org/discuz/forum.php>
- Faye Wong's BBS <http://bbs.tianya.cn/list-504-1.shtml>

3.4.2 Transcription

As stated by Titon (2008), transcription defined as how the object of the research was objectified, collected, and recorded consequently involves the process of music analysis transcription to compare the music. In examining these issues, one would listen, jot down in western notation and also, the elements of experience, which is then transformed, analysed, compared, synthesized and hypothesised the mediated sounds into a certain meaning in the broadest sense of the word. In view of this, Berger (2008) claims that fieldwork not only consists of observation and data collection, but more importantly, the object of study is not a mere music sound, and the piece of object, performances, social events, lived experiences being listened, analysed and structured into particular social meanings. As for this study, the author transcribed three music scores of two artists, Teresa and Faye to analyse, compare, and structure their similarities and difference in terms of their singing styles, performance skills, tone quality, and some other detailed musical elements.

3.4.3 Analysis

The rendition of Teresa Teng and Faye Wong's selected songs were being analysed based on Tagg analysis (1982). Motifs and musemes from the melody are transcribed for analysis and labelled as AO or Analysis Object which defined by Tagg's theory of the aspect of time and melodic aspects. Below is the analytical checklist:

- a) The melodic contour
- b) Ornamentation
- c) Melodic rhythm
- d) Relationship between the melody and diction
- e) Accompaniment

f) Tempo

In this study, a detailed music analysis is carried out which includes melody, rhythm, lyrics, orchestration and different singing technique by Faye Wong cover singing of Teresa Teng's works. This dissertation will study different singing style by Faye Wong as well as the impact of transcending Teresa Teng songs to a more westernized chinese pop version.

3.5 Conclusion

In conclusion, music analysis and data collection are being employed in this research methodology. Due to the nature of popular music study, qualitative and meta-analysis are adopted to observe the popular singing style in China. The methodology also includes comparing different version of pop songs, and indeed Faye Wong's version sounds more contemporary. The theory of pop singing and analysed music samples such as the melody, harmony, rhythm, instrumentation, texture, and lyric are discussed in the next chapter.

CHAPTER 4 FINDINGS, DISCUSSION AND ANALYSIS

4.1 Introduction

This chapter reviews the analyzed data using various types of data analysis techniques. This study examines Faye Wong's cover version of Teresa Teng's repertoires that are being westernized into a more contemporary style. A detailed analysis of melodic contour, ornamentation, melodic rhythm, relationship between the melody and diction, relationship between the melody and orchestration and relationship between the melody and tempo will be discussed in this chapter. Apart from that, some of the characteristics and techniques suggested by selected scholars will also be discussed in this research.

In addition to this, a discussion of the selected songs that have been interpreted by Teresa Teng and Faye Wong in their own rendition will also be presented.

Below are some selected songs that are being used for analysis:

- *Dan Yuan Ren Chang Jiu* (Thinking of You, 但愿人长久),

Originally sung by Teresa Teng, composed by Liang Hong Zhi (梁宏志) and arranged by Xiao Wei Chen (肖唯忱). In comparison, the cover version of this song by Faye Wong is equally popular (Wang, 2009). Due to the high popularity of this song, there are several versions that can be found using online resources. The many different versions of the song include the use of choirs, duets, trio as so on.

- *Chu Lian De Di Fang* (The Place of First Love, 初恋的地方)
- *You Jian Chui Yan* (See the Smoke Again, 又见炊烟)

These repertoires will be analysed by comparing the different approaches taken by Teresa Teng and Faye Wong. The lyrics are taken from the Chinese classical poem from Su Shi (苏轼) *Shui Diao Ge Tou* (Prelude to Water Melody, 水调歌头). Since 1950, this poem *Shui Diao Ge Tou*, has been covered in 19 different versions, in the form of popular

songs and art songs. The rendition of the songs includes folk singing, *bel canto*, popular singing, Beijing Opera and the quintessence of traditional Chinese culture (Zhang, 2004).

From the point of music analysis, Teresa Teng's rendition reveals an emphasis on the traditional Chinese approach rather than the West in terms of the orchestration, and quasi-folk-singing approach, which is related to the Chinese oldies. However, Faye Wong uses a modernised and westernised singing style in order to reveal her character and quality in music. This study argues how the 90s, singing style has changed due to the influence from the West. In particular, that Faye Wong's singing technique shows more influenced from the West especially with the increasing popularity of the group 'Cranberries', that rose to fame in the 90's. This chapter presents data, data analysis and finally the findings that are being compared and further discussed on the elements of singing styles, orchestration and techniques based on the rendition of Teresa Teng and Faye Wong.

As mentioned, there are three selected songs by Teresa Teng which will be examined in this study. This section analyzes and discusses the singing details including technique, style, orchestration and the instrumentation of Teresa Teng and Faye Wong in the context of *Thinking of You*, *See the Smoke Again* and *The Place of First Love*. Building on this point, Teresa Teng's singing style will also being discussed to answer the first two research objectives: to examine the characteristics of Teresa Teng's singing style based on the selected songs and to examine the characteristics of Faye Wong's singing style based on the selected songs. The analysis is based on a set of criteria as a reference to the research questions, by focusing on the three selected songs based on the analytical findings listed out in Chapter 3, which is in accordance to Tagg's theory:

1. The characteristics of Teresa Teng's singing style
2. The characteristics of Faye Wong's singing style

3. Identification of the differences in technique and singing styles

4. Identification of the elements of Chinese aesthetics and Western influence

Based on the musical elements such as vocal register, type of voice ornamentation, and orchestration, these will be compared by referring to a portion of Phillip Tagg's theory in the comparison of Analysis Object which also contributes to the identification of Frith's (1996) 'personality' theory. In Philip Tagg's (1982) analysis object (AO) theory, hermeneutic-semiological method is used as an elaboration on the parameter of musical expression. This method is important to understand the perspective of the musical expression. Thus, it incorporates the general aspects and extra musical expression forms and musical communication process such as aspects of time, melody, orchestration, tonality and texture, dynamic aspects and acoustical aspects, electromusical and mechanical aspects (pg. 47 & 48).

The cover versions of these three songs are collected in Faye Wong's album called *Decadent Sound of Faye* or *Fei Mi Mi Zhi Yin* (菲靡靡之音) Each version has its own merit and reveals some changes in terms of aesthetical perspective and cultural practice as what I put forward in the final section of this chapter. The following sections demonstrate my transcription of the melody based on the three selected songs in order to understand the different approaches adopted by these two artists in a similar repertoire.

According to Guo (2013), varied pop singing style originates from the singer's own stylistic identity in order to display each singer's uniqueness in his or her singing. Thus, pop singing does not possess a standard requirement in terms of technique such as *bel canto* or belting where the singers have ample freedom to interpret a song freely regardless of vocal register and voice projection. The discussion so far reveals that the

pop genre allows a singer to freely explore their personality and character (Li, 2007). This resonates with the theory of 'Frith' and what he terms as 'star personality.'

Therefore, based on the literature reviews in Chapter 2 and the scholarship in popular music study, this chapter presents the differences between Teresa Teng and Faye Wong based on the three selected songs in terms of stylistic concern, techniques, as well as society's perception of these two artists. Generally, there are two points of view among the Chinese community. One perceives that Teresa Teng contributes tremendously as the founder of C-pop while Faye Wong's does not. Regardless of these comments, both are regarded as remarkable artists in Asia among the Chinese community. Their artistic and creative sensitivity in their singing have gained them a huge group of fans through the different eras. In particular, during the continuous transformation process of the integration of western and Chinese music elements, as well as based on Teresa Teng's traditional pop singing in the style of the 70s, Faye Wong has successfully performed the music in a more unique and yet artistic approach by implementing some of the western techniques and orchestration into the songs. Below are the interpretations of the three songs originally sung by Teresa Teng and covered by Faye Wong:

1. '*Dan Yuan Ren Chang Jiu*' (Thinking of You, 但愿人长久)
2. '*Chu Lian De Di Fang*' (The Place of First Love, 初恋的地方)
3. '*You Jian Chui Yan*' (See the Smoke Again, 又见炊烟)

4.2 *Dan Yuan Ren Chang Jiu* (但愿人长久)

The song *Dan Yuan Ren Chang Jiu* (Thinking of You, 但愿人长久) is included in the album of *The Light Exquisite Feeling* or *Dan Dan You Qing* (淡淡幽情) by Teresa Teng. The song was covered by Faye Wong in the album *Decadent Sound of Faye*. Interestingly, all the lyrics of the twelve songs in this album were selected from the Tang and Song dynasties classic poetry. Thus, the album includes poems from a thousand years of historical culture with some combination of classic literature and contemporary music (Zhang, 2004). It took two years of planning before the album was released.

The idea of the album was proposed by Xie Hong Zhong (谢宏中) who is a Hong Kong entrepreneur. He had the idea of incorporating ancient Chinese poems into songs a year before he even met Teresa Teng. Unfortunately, there were only a few people that supported his idea (Ji, 2013). This indicates that the composition is contrary to the mainstream of social music.

The lyrics were written by Shu Shi (苏轼) without any editing. Indeed, the song received a very good reception by the audiences during Teresa's performances and recording. Subsequently, many other artists began performing this song in their concerts. As Zhao (2009) reveals, composers were in favour of re-creating this poem as a song in the 70s, 90s and so forth. The song was arranged in different styles for some famous singers such as Yang Shu Guang (杨曙光), Teresa Teng (邓丽君), Faye Wong (王菲).

According to Su (2014), in Faye Wong's rendition, other than the instrumentation, the other musical elements and singing style are seen to be similar or the same as Teresa Teng's rendition. However, from the data analysis and findings, I posit that Faye Wong's singing signifies the transformation of an old tradition into a more western context.

4.2.1 Singing Style, Melodic Treatment and Ornamentation

The results of analyzing singing style, melodic treatment and ornamentation reveals some differences between the two artists:

- a) Texture
- b) Vibrato
- c) Breath control
- d) Portamento and other embellishment

In the following section, the author indicates the findings from the transcription and analysis.

- a) Texture

Via the analysis of listening, the two singers are highly sensitive to the rhythm of melody, yet by using different expression modes. Teresa Teng's singing is obviously more linear and lyrical while Faye Wong presents it as a more rhythmical melody.

In view of this, Faye Wong's cover version displayed how C-pop developed rapidly and on the other hand, the conventional folk-like singing by Teresa Teng's was eventually abandoned. In fact, Teresa Teng's rendition is almost similar to most of the *shidaiqu* artists in 40s and 60s such as Bai Guang, Li Xiang Lan. In the 70s, Fei Yu Qing and Tsai Qin tend to emphasis on longer vibrato, longer breath, a slower *portamento* and nasal resonance. When Faye Wong sang the first line of the first verse (see Fig. 4.1), it is obvious that there are shortening of notes length, faster *portamento*, and crispness. Thus, this demonstrates a less linear and lyrical approach in her singing.

The beginning of the song was interpreted differently by the two artists:

Figure 4.1 shows a musical score for the song "Thinking of You" (但愿人长久). It features two staves: the top staff for Teresa Teng and the bottom staff for Faye Wong. Both staves are in 4/4 time with a tempo of 89. The lyrics are "明月几时有 把酒问青天". The melody is in G major (one sharp). The score includes various musical notations such as slurs, accents, and vibrato marks.

Figure 4. 1: Part of the melody from *Thinking of You*, 但愿人长久

Faye's skillful use of the modal voice register and falsetto in her music facilitates the blurring of the boundaries between modal voice register and falsetto register and at the same time maintaining the glossiness of the sound. Faye Wong is good in the technique of stopping her singing immediately, she does not need too much breathing techniques to deliver a rich, clear resonance; where her breathing can be instantly shut or stop before she changes to a different register of voice during her singing thereby adjusting to the state of falsetto. In the phrase of *Gao Chu Bu Sheng Han, Qi Wu Nong Qing Ying* (But was afraid it would be too cold up on high, in rose to my feet and danced with my own shadow, 高处不胜寒, 起舞弄清影; see Fig. 4.2), the transition between the modal voice register and falsetto register are smooth and undetectable.

For example, in song *Thinking of You*:

Figure 4.2 shows a musical score for the song "Thinking of You" (但愿人长久). It features two staves: the top staff for Teresa Teng and the bottom staff for Faye Wong. Both staves are in 4/4 time. The lyrics are "高处不胜寒 起舞弄清影". The melody is in G major (one sharp). The score includes various musical notations such as slurs, accents, and vibrato marks.

Figure 4. 2: Part of the melody from *Thinking of You*, 但愿人长久

Teresa is an excellent aspirated onset singer of her era. Aspirated onset is one of the methods to showcase the singing ability and at the same time, it serves one of the singing techniques. Even so, Teresa Teng does not present too much of this aspirated onset technique in her singing, instead, she prefers the high-pitched tone and long tone to demonstrate her control over the sound quality that reduces the pauses between sudden breath changes, thus making her music flow, full, unsophisticated, natural and appealing all at the same time. Occasionally, Teng's singing can come across as ethereal as deemed by audiences, to the extent as if one feels he or she is in 'paradise'. Apart from the articulation, the voice projection and the ending phrase techniques in Teresa's singing are obviously seen in the example as above. Moreover, the embellishment technique such as vibrato serves to enhance her singing.

b) Vibrato

As a result of strict vocal training from a young age, Teresa has discovered a distinct way of singing vibrato. Compared to Faye Wong, her vibrato is heavier at during the ending notes of every phrase in her song. Commonly, the vibrato is the singing technique that involves using a particular breathing method using the larynx which creates the fluctuation in the tone and is commonly used in ballads. As stated by Tang (2006), the singer will have a more lovely and fascinating voice if she inhales before the projecting the voice. Therefore, vibrato is an intuitive singing technique in both singers' renditions. The technique of vibrato used by the two singers is considered to be distinguishable by the public regardless of their music background. Apart from the treatment of rhythm and aspiration in both of their music, vibrato is the crucial factor that differentiates them from one another. In conclusion, Teng's rendition is more lyrical and resonating, whilst Faye's cover is lighter and lively.

An example of the song *Thinking of You*:

The image shows a musical score for the song "Thinking of You" (但愿人长久) in 4/4 time, with a tempo of 89. It compares two versions: Teresa Teng's and Faye Wong's. Both are in the key of D major. The lyrics are: 明月几时有 把酒问青天. In the Faye Wong version, the characters "几" and "问" are bolded. The score illustrates differences in vibrato and phrasing between the two singers.

Figure 4.3: Part of Melody from *Thinking of You*, 但愿人长久

The analysis above, clearly shows the differences between the vibratos adopted by Teresa Teng and Faye Wong. Faye Wong's version employs a straight tone and is often breathy, as well as crisp at the end of a phrase. In the text, "When (几)" and "ask (问)" (bold text in Fig. 4.3) sung by Faye Wong, she relies on the use of breath in order to sing those words with a smooth transition. Moreover, after singing the words of "have (有)" and "sky (天)", she prefers to have a musical rest rather than sustaining the note till the next word.

As shown here:

The image displays a musical score for the song 'Thinking of You' (但愿人长久). It features two vocal parts: Teresa Teng and Faye Wong. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as ♩ = 89. The lyrics are in Chinese characters. The first part of the score shows the lyrics '明月几时有 把酒问青天' (Ming Yue Ji Shi You Ba Jiu Wen Qing Tian). The second part shows '不知天上宫阙 今昔是何年' (Bu Zhi Tian Shang Gong Que Jin Xi Shi He Nian). The score includes various musical notations such as slurs, vibrato lines, and fermatas. A large watermark 'UNIVERSITY' is visible across the score.

Figure 4. 4: Part of Melody from *Thinking of You*, 但愿人长久

Amongst all the Chinese pop singers, Teresa Teng is considered as one of the best in handling the vibrato technique. If there is no vibrato in the fermata or pause, it gives a sense of dryness to the music as perceived by the audience. Teresa Teng's music applies fermata in the ending notes thereby making it one of the main features in her music; therefore, vibrato serves as an important technique in her rendition. The attractive vibrato which is pleasant to our ears is derived from the changes of the original pitch and the intervals between the pitches are either a semitone or demi-semitone lower. As sung by Teresa Teng in the phrase of *Bu Zhi Tian Shang Gong Que, Jin Xi Shi He Nian* (Tell me, in the celestial palace up so high, what year in its annals is tonight, 不知天上宫阙, 今夕是何年; see Fig. 4.4), the word of “not (不)”, “sky (天)”, “pavilion (宫)”, “year (年)”, and other lyrics, she tends to use vibrato and the intonation of pitches are still handled

with excellent. As for Faye Wong, her use of vibrato is lesser as her treatment at the end of a phrase is usually shorter as compared to Teresa Teng's.

Examples from the song *Thinking of You*:

Figure 4. 5: Part of Melody from *Thinking of You*, 但愿人长久

Teresa Teng's semi-belting of the higher register was not the same in Faye Wong's rendition. Faye Wong use falsetto to bring out the phrase as illustrated in Figure 4.5. This features Faye Wong's signature voice projection and her interpretation of the song. On the other hand, an extensive use of vibratos is evident in Teresa Teng's singing of *Thinking of You*. It is probably due to Teresa Teng wanting to display her strength in her use of vibrato in her rendition, and thus, to sustain the final note in a longer breath at the end of the phrase.

Figure 4. 6: Part of Melody from *Thinking of You*, 但愿人长久

In addition, compared to Teresa Teng's vibrato, Faye Wong's vibrato changes in every phrase are more frequent, especially in the phrase of *BuYing You Hen, He Shi Chang Xiang Bie Shi Yuan* (It need not evoke sadness, you know, but why is it always so bright when the loved one's away? 不应有恨，何事长向别时圆; see Fig. 4.6), she mixes the high-pitched falsetto with vibrato while keeping her singing natural, smooth as well as graceful in its sound projection. In Faye's music, the application of vibrato no longer remains just a mere singing technique, but a technique she that she employs to expresses her emotions and strength in order to strike a chord within her audience.

c) Breath control

In a similar way, Teresa Teng employs the aspirated singing technique to extend the ending notes of “has (有)”, “sky (天)”, “watchtower (阙)”, “year (年)” (see Fig. 4.7). It clearly shows that her voice has an obvious breathy sound and can offer a more gentle, lyrical and linear singing style. The cover version of Faye Wong seems to deliberately be different from her idol, Teng's version where she sang by sustaining the four ending notes thus, lending Wong's rendition a more casual feel as compared to Teng's music.

The image shows a musical score for the song 'Thinking of You' (但愿人长久). It is arranged for two vocalists: Teresa Teng and Faye Wong. The score is in 4/4 time with a tempo of 89. The key signature has three sharps (F#, C#, G#). The lyrics are in Chinese: '明月几时有 把酒问青天 不知天上宫阙 今昔是何年'. The score includes musical notation such as notes, rests, and breath marks (wavy lines) above the notes. There are also vertical lines (V) indicating breath points. The score is divided into two systems, with the second system starting at measure 5.

Figure 4. 7: Part of the melody from *Thinking of You*, 但愿人长久

Changes of breathing in Teresa Teng happens in a very quick manner at the beginning of the song (see Fig. 4.8). When Teresa Teng sings the phrase *Ming Yue Ji Shi You, Ba Jiu Wen Qing Tian* (When shall we have a bright moon? Holding up a wine cup I queried the Blue Heaven, 明月几时有, 把酒问青天), she changes her breathing in half a second precisely at the moment that she slightly turns her head, as observed from video clips of her live performance. The evidence proves that this kind of skillful breathing control was skillfully executed. It may be difficult to notice breathing point in her rendition.

As shown here:

The image displays a musical score for the song 'Thinking of You' (但愿人长久). It features two vocal parts: Teresa Teng and Faye Wong. The score is written in 4/4 time with a tempo of 89. The key signature is three sharps (F#, C#, G#). The lyrics are in Chinese: '明月几时有 把酒问青天 不知天上宫阙 今昔是何年'. The score includes various musical notations such as slurs, vibrato marks, and dynamic markings (V). The first system shows the first two lines of the song, and the second system shows the next two lines, starting with a measure number of 5.

Figure 4. 8: Part of the melody from *Thinking of You*, 但愿人长久

Similarly, the aspirated singing technique of Teresa's version of *Dan Yuan Ren Chang Jiu* (Thinking of You, 但愿人长久) is typical. In Teresa Teng's rendition, the phrase of *Bu Zhi Tian Shang Gong Que, Jin Xi Shi He Nian* (Tell me, in the celestial palace up so high, what year in its annals is tonight, 不知天上宫阙, 今夕是何年; see Fig. 4.9), the application of the aspirated onset technique and the handling of ending notes is very obvious. While singing the ending note of "Year (年)", she deliberately holds a longer breath, meanwhile maintaining the projection of the voice as dull with lesser dynamic changes, and even with a little hoarse timbre.

As shown here:

The image shows a musical score for the song 'Thinking of You' (但愿人长久). It features two staves: the top staff for Teresa Teng and the bottom staff for Faye Wong. Both staves are in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are written in Chinese characters below the notes. The score includes various musical notations such as slurs, vibrato marks (wavy lines), and breath marks (V). The lyrics are: '不知天上宫阙今昔是何年'.

Figure 4. 9: Part of Melody from *Thinking of You*, 但愿人长久

Apart from the voice resonance and breathing control, one of the most important features of Teresa Teng's singing is the excellent application of aspirated onset in her music. Most of her works are performed using a stronger support of breath control as the voice follows the breath and the integration between breathing and voice in order to have a convincing performance. Thus, it is clearly shown that she has good control of her breath as she rarely changed her breath in her singing and in particular, when she is able to handle the short intervals during breathing in order to ensure the lyrics and phrases are continuous and smooth (Su, 2014). Furthermore, she has applied some breathing technique vastly in her rendition (Stealing Breath 偷气) so that the audiences can hardly detect her breathing in her music, and thus impressing audiences with her promising performance. Her excellent breath control has succeeded in making the melody more resonant, flowing and united rather than to create a feeling in the audience that the music is hurried or sudden (Qiu, 2015). In addition, Teresa Teng handles every ending note uniquely rendering it to become one of the outstanding features observed by other singers. In short, she handles her ending notes with a minor vibrato which results in a more gentle, lyrical, and imaginative melody in her singing. This approach may create a space for the display of vocal skill techniques such as breath control and vibrato. Perhaps it explains why audiences never seem to get bored of this song.

d) Portamento and other embellishment

In terms of ornamentation, Teresa is too well known for this skill in her rendition. A technique which has caused her to be deemed as a legend in her music era. In the process of singing, listeners can intuitively feel her glamour. On the other hand, when Faye does a cover of Teresa's work, she strongly accents the ornamentation in order to make her singing more distinctive and outstanding. Although in both their singing, ornamentations such as appoggiatura, glissando and changing of voice register are vividly used, Teresa's ornamentation seems to be richer, while Faye's is simple and more straight forward.

Just as examples in the song *Thinking of You*:

The image shows a musical score for the song 'Thinking of You' (但愿人长久) in G major. It compares two renditions: Teresa Teng (top) and Faye Wong (bottom). The lyrics are: 转朱阁，低绮户，照无眠. The score uses treble clef and a key signature of two sharps (F# and C#). Teresa's version features extensive vibrato and appoggiaturas (grace notes) over the words '低', '绮', and '照'. Faye's version is more straightforward, with clean lines and minimal ornamentation.

Figure 4. 10: Part of Melody from *Thinking of You*, 但愿人长久

Teresa Teng singing of the phrase *Zhuan Zhu Ge, Di Qi Hu, Zhao Wu Mian* (turn Zhu Court, low-chi households, according to the sleepless, 转朱阁，低绮户，照无眠; see Fig. 4.10) she uses a lot of vibrato, appoggiaturas (grace note) to lengthen the ending. From the above figures, it can be seen that the three words “low (低)”, “carved (绮)”, “looking (照)” are connected with appoggiaturas by Teresa Teng. The two appoggiaturas of “turn (转)” create a natural and consistent effect on the whole phrase. On the contrary, Faye Wong's rendition provides the listeners a clean and smooth impression without a trace of complication. Compared to Teresa Teng's style, it may not be fair to say Faye

Wong's style is more direct and simple, however, there may be traces of influence from Cranberries of the West when their release of *Zombie* in 1994 that has a strong hint of yodeling in punk rock. In the absence or replacement of embellishment, Faye Wong has made use of slight trace of 'yodel' with a combination of falsetto on the higher register as embellishments instead. As *Decadent Sound of Faye* was released in 1995, her earlier cover of Cranberries's *Dream* retitled as *Dream Lover* in 1994 in Cantonese version may be of a strong influence to her singing style that marks her identity.

4.2.2 Tempo

In view of the rendition *Dan Yuan Ren Chang Jiu* (Thinking of You, 但愿人长久) by Teresa Teng and Faye Wong, the two singers treat the tempo and rhythm as importantly as melodic treatment and ornamentation. Rhythmic pattern is an important element in music and its effect in memorization had been studied (Tam, Chua & Loo, 2015). In addition, as stated by You (2008), appropriate tempo should be compatible with the suitable expression. Due to this reason, the two singers arranged the tempo and rhythm meticulously. The figure shown as below demonstrates the tempo arrangement by the two artists as mentioned above:

The details of *Thinking of You*:

The image displays a musical score for the song "Thinking of You" (但愿人长久) in 4/4 time, with a tempo of 89 crotchets per minute. It compares two versions: Teresa Teng's and Faye Wong's. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are in Chinese. The first system shows the first two lines of the song, and the second system shows the next two lines, starting with a measure number of 5. Both versions feature similar melodic lines, but the ornamentation and phrasing differ. Teresa Teng's version has more frequent and varied ornaments (trills and grace notes) and a more linear melodic flow. Faye Wong's version has fewer ornaments and a more vertical melodic structure with some acceleration and deceleration.

Teresa Teng
明月几时有 把酒问青天

Faye Wong
明月几时有 把酒问青天

5
不知天上宫阙 今昔是何年
不知天上宫阙 今昔是何年

Figure 4. 11: Part of Melody from *Thinking of You*, 但愿人长久

Although the tempo of both versions is 89 crotchet beats per minute, Teresa Teng's singing may tend to give an impression that it was deliberately slower, with the addition of some *Ritardando* (getting gradually slower) at a certain part of the music signifying emotional changes. On the other hand, Faye Wong's singing and arrangement is more vertical rather than linear, with some acceleration and a very casual tempo deceleration. The tempo treatment of Faye Wong may seem to change with no order, accelerating and slowing down all of a sudden, but it is actually does not. As shown by figure 4.11, Faye's treatment of ornamentation and expression is consistent where she notices the appropriate timing to incorporate to this kind of embellishment in her music. In the first verse, she sings with gentleness from the first word "Bright (明)" to the long note of "Year (年)". However, she tends to slow down the tempo towards the word "Want (欲)" in the second verse (see Fig. 4.12). In fact, the general tempo does not change, but only the value of

every note in the phrase has been extended deliberately by Faye. Those are the technical treatments to differentiate the two main verses in the same melody.

As shown as below here:

The image displays a musical score for the song 'Thinking of You' (但愿人长久) in G major (one sharp). It compares two vocal performances: Teresa Teng and Faye Wong. The score is presented in two systems. The first system shows the first four measures of the melody. The second system starts at measure 6 and shows the next four measures. Each system has two staves: the top staff is for Teresa Teng and the bottom staff is for Faye Wong. The lyrics are written in Chinese characters below the notes. Teresa Teng's performance is characterized by significantly longer note durations and more frequent vibrato marks (indicated by wavy lines above the notes) compared to Faye Wong's performance, which has shorter note durations and fewer vibrato marks.

Teresa Teng
我欲乘风归去 唯恐琼楼玉宇 高处不胜

Faye Wong
我欲乘风归去 唯恐琼楼玉宇 高处不胜

6
寒 起舞弄清影 何似在人间

寒 起舞弄清影 何似在人间

Figure 4. 12: Part of Melody from *Thinking of You*, 但愿人长久

4.2.3 Accompaniment

Despite the singing skills, accompaniment serves a vital role in a song. Thus, I would like to explore a more detailed musical analysis on both of their songs particularly the style of the accompaniment. Apart from the rhythmic pattern, the differences in the melodic patterns by the two singers will be analyzed. Furthermore, the differences in the auditory experience of the audiences will be described in order to present a clearer data analysis of the two singers.

Teresa Teng's version opens with a piano introduction and orchestra (strings and horns) in a classic way that is linear. Piano leads the major role in the arpeggiated accompaniment with strings doing counter melody that at times complimented with the

horn. Faye Wong's cover presents the same instrumentation, however, in a different style that is led by strings with piano which bringing out a more rhythmical and modernised chordal approach that compliments her singing with a shorter treatment of phrases.

4.3 *Chu Lian De Di Fang* (初恋的地方)

The second piece being analyzed is *Chu Lian De Di Fang* (The Place of First Love, 初恋的地方) which is set to a 3/4 meter. Faye Wong controls the artistic as well as creative aspects of her classic songs which renders her interpretation to become more outstanding. Despite numerous covers which are made up of delicate and emotional songs, she is able to present each of her renditions to be identical. *Chu Lian De Di Fang* (The Place of First Love, 初恋的地方) represents one of her cover work. Some musical analysis such as melodic treatment, ornamentation, tempo, accompaniment and other music aspects will be further investigated into a more detailed study based on Teng and Wong's rendition.

4.3.1 Singing Style, Melodic Treatment and Ornamentation

The results after analyzing singing style, melodic treatment and ornamentation reveals some differences between the two artists in:

- a) Texture
- b) Vibrato
- c) Breath control
- d) Portamento and other embellishment

In the following section, the author presents the evidence from transcription and analysis.

- a) Texture

Via listening analysis, the two singers are highly sensitive to the rhythm and melody, yet managing to project a lot of different expressions. Again, in this song, Teresa Teng's singing is obviously more linear and lyrical while Faye Wong presents itself in a livelier manner. The mixing of Faye's cover version has a heavy reverb too unlike Teresa Teng's cleaner projected tone.

As shown here:

The image displays two musical staves for the song 'The Place of First Love'. The top staff is for Teresa Teng, marked with a tempo of 100 and a 3/4 time signature. Her melody is smooth and linear, with lyrics '我 记 得 有 一 个 地 方'. The bottom staff is for Faye Wong, marked with a tempo of 105 and a 3/4 time signature. Her melody is more rhythmic and lively, also with lyrics '我 记 得 有 一 个 地 方'.

Figure 4. 13: Part of Melody from *The Place of First Love*, 初恋的地方

The image displays two musical staves for the song 'The Place of First Love'. The top staff is for Teresa Teng, marked with a tempo of 100 and a 3/4 time signature. Her melody is smooth and linear, with lyrics '我 和 他 在 那 里 定 下 了 情'. The bottom staff is for Faye Wong, marked with a tempo of 105 and a 3/4 time signature. Her melody is more rhythmic and lively, also with lyrics '我 和 他 在 那 里 定 下 了 情'.

Figure 4. 14: Part of Melody from *The Place of First Love*, 初恋的地方

Similarly, Teng seems to make the song a bit flat, thus it provides a sense of a slightly boring and old-fashioned singing style as compared to Wong who implements the chorus in the first verse which directly presents the beauty of this song. For instance, the first

phrase of the first verse *Wo Ji De You Yi Ge Di Fang* (I remembered a place, 我记得有一个地方; see Fig. 4.13) and the third phrase *Wo He Ta Zai Na Li Ding Xia Liao Qing* (We pledge love in the place, 我和他在那里订下了情; see Fig. 4.14). Teresa Teng handles every word or tone before the end of a phrase with slight delay, such as “Place (地)” in the word of “The place (地方)” and “Done (了)” in the word of “Loved (了情)”. Besides, Wong deliberately evades these details in her cover. When Faye Wong sang the words of “Place (地)” and “Done (了)”, she incorporates her unique signature style which is named as “Faye’s Falsetto Changing Technique” in order to enhance the emotional ambience in her rendition.

As shown here:

The image shows a side-by-side comparison of the musical score for the song 'The Place of First Love' (初恋的地方). The top staff is for Teresa Teng, and the bottom staff is for Faye Wong. Both are in 3/4 time. The lyrics are: '那是一个好地方 高山清清流水长'. The score highlights the difference in the second word '是' (is). In Teresa Teng's version, the note for '是' is a standard half note. In Faye Wong's version, the note for '是' is a falsetto note, indicated by a wavy line above the notehead, showing a change in voice register.

Figure 4. 15: Part of Melody from *The Place of First Love*, 初恋的地方

In the second chorus, Faye Wong switches her voice register to falsetto from the second word of the first phrase (see Fig. 4.15), “is (是)”, compared with Teresa Teng’s inherent singing techniques where she changes her voice register fabulously and fantastically between falsetto and the modal voice register. Among them, the word “is a (是个)” and “Good place (好地方)” with her falsetto is one of the example while the subsequent phrase, she sings with *Gao Shan Qing Qing Liu Shui Chang* (The blue hills and green streams, 高山青青流水长), indicating an apparent contrast to the former

phrase. This is different from Teresa's singing style where she seldom uses falsetto in her rendition due to the fact that she is trained in a folk singing background which has resulted in her singing in a more conventional way. Teng's version was seemingly unprecedented and fabulous before the emergence of Faye Wong's cover version. However, Faye gains the advantage due to her charismatic singing style and flexibility in her voice usage, thus providing a sense of freshness and uniqueness to the audience.

Apart from the embellishment, this section mainly examines the key in three interpretative songs by Teng and Wong. From the three selected songs, Faye basically has chosen to keep the songs in the same key as Teresa except for the song *Chu Lian De Di Fang* (The Place of First Love, 初恋的地方). Faye transposed the key of this song to a semitone higher, while the remaining two songs were sung in similar key to Teresa's version. Basically, their vocal range are quite similar. By analyzing these three selected songs, it can be proven that Teresa usually sings with her modal voice register and only applies a bit of falsetto in certain parts according to the changes of the mood in the song. On the other hand, Faye is fond of changing her voice register between modal voice register and falsetto register in most parts in these songs, particularly when she explores voice register which is beyond her limitations. Despite this, it sounds perfect and there are barely any mistakes in her rendition especially when she makes use of a large range of her voice changing registration in the chorus.

b) Vibrato

In terms of vibrato, the main difference between Wong and Teng can be seen in the middle and at the end of the phrase. Teng adopts a similar vibrato technique as in the song *Thinking of You* where she remains a steady and yet slow, long vibrato in her rendition. Moreover, she lengthens the note duration and implements some ritardando at the end of the phrase to make it sound more elegant and lyrical. On the other hand, Faye has a different treatment on her vibrato as compared to Teng. She adds a slight vibrato at the end of the phrase and shortens the note duration. As a result, Faye puts a lot of effort when she covers Teng's rendition.

For example, in *The Place of First Love*:

The image displays a musical score for the song "The Place of First Love" (初恋的地方). It compares the renditions of Teresa Teng and Faye Wong. The score is presented in two systems, each with a vocal line and a piano accompaniment line. The first system shows the first phrase of the song, with the tempo marked as ♩ = 100 for Teng and ♩ = 105 for Wong. The second system shows the second phrase, starting at measure 6. The lyrics are written in Chinese characters below the notes. The score illustrates differences in vibrato technique and note duration between the two artists.

♩ = 100

Teresa Teng

我 记 得 有 一 个 地 方

♩ = 105

Faye Wong

我 记 得 有 一 个 地 方

6

我 永 远 永 远 不 能 忘

我 永 远 永 远 不 能 忘

Figure 4. 16: Part of Melody from *The Place of First Love*, 初恋的地方

In the phrase *Wo Ji De You Yi Ge Di Fang, Wo Yong Yuan Yong Yuan Bu Neng Wang* (I remember there is a place that I can never forget, 我记得有一个地方, 我永远永远不能忘; see Fig. 4.16), the four long notes of “Remember (记)”, “Place (地方)” and “Forget (忘)” are the good examples to demonstrate the use of their vibratos. When Teresa sings this part, her long and slow vibrato seems to be more natural and casual while Wong is more concerned with her short and quick vibrato. From the evidence, it clearly shows the difference in how they handle the vibrato in their rendition.

Example of the song of *The Place of First Love*.

The image shows two musical staves for the song 'The Place of First Love'. The top staff is for Teresa Teng, in 3/4 time with a tempo of 100. The bottom staff is for Faye Wong, in 3/4 time with a tempo of 105. Both staves show the lyrics '我和他在那里定下了情'. The musical notation highlights the vibrato techniques used by each singer on the final note of the phrase.

Figure 4. 17: Part of Melody from *The Place of First Love*, 初恋的地方

As shown in the above figure (see Fig. 4.17), Teresa sings each phrase smoothly and soothingly. She tries to project each of the two words as gently as possible. She sings the last long note particularly featuring her long vibrato while Faye puts heavy force on every first beat of every bar, while employing the same style of accompaniment with the respective instrument, indeed enabling her to create a feeling of up and down in her song.

Faye has adopted the same gentle singing style in this song as Teng, where she has also implemented some new elements in order to provide a new and fresh impression to these oldies. This passage demonstrates the difference in vibrato technique by the two divas

from different eras. In her intention to pay respects to her idol, Teng, Faye still maintains some of Teng's techniques, but also incorporating some new elements in a more modernized context in keeping up with the 90 eras.

c) Breath control

The two singers demonstrate an extraordinary ability in terms of breath control. Teng intentionally holds her breathing for a prolonged period whereby holding semibreve notes supported by her steady breathing during most of the middle and end of the phrase. While Faye adopts 3/4 tempo in order to showcase the swing feeling, and reform this cover version with a livelier feeling.

For example, in *The Place of First Love*:

The image shows a musical score for the song 'The Place of First Love' (初恋的地方). It compares two versions: Teresa Teng's original and Faye Wong's cover. The score is written in 3/4 time. The lyrics are in Chinese. The first part of the score shows the lyrics '我永远永远不能忘我' (I will forever, forever not forget me). The second part shows '和他在哪里定下了情' (With him, in that place, we decided to fall in love). The score includes musical notation for both vocal lines and piano accompaniment, with wavy lines indicating breath control or phrasing.

Figure 4. 18: Part of Melody from *The Place of First Love*, 初恋的地方

In fact, it is necessary to support the semibreves with good breathing. However, Faye demonstrates that her breathing skill not as excellent as Teng's in this phrase. As the

phrase *Wo Yong Yuan Yong Yuan Bu Neng Wang* (I can never forget, 我永远永远不能忘), the word “forget (忘)” (as seen in figure 4.18) obviously displays the difference in treatment between the two singers. Teng sings the word of “forget (忘)” almost in full length and still able to change her breathe before she proceeds to another new phrase. This also displays that Teng is an extraordinary singer with a solid foundation in singing. As for the phrase *Gong Du Guo Hao Shi Guang* (Spend a good time together, 共度过好时光), the word “time (光)” (see Fig. 4.19), Faye demonstrates a normal breath to tackle this phrase compare with Teng who is able to vary her breath control appropriately.

Just like: in the song of *The Place of First Love*.

The image shows a musical score for the song 'The Place of First Love'. It features two staves. The top staff is for Teresa Teng, with a tempo of 100 and a 3/4 time signature. The bottom staff is for Faye Wong, with a tempo of 105 and a 3/4 time signature. Both staves show the lyrics '共 渡 过 好 时 光 那 是 一 个' with musical notation above. The notation for Teng includes a long, continuous line with wavy lines indicating breath control, while Faye's notation shows a more standard phrasing with a clear breath mark after '光'.

Figure 4. 19: Part of Melody from *The Place of First Love*, 初恋的地方

Teng demonstrates her strong ability in terms of breath control in her rendition and is considered as one of the best singers in her era. She displays some uniqueness in her singing particularly her breathing point which is something that hardly occurs amongst the chinese singers nowadays.

d) Portamento and other embellishment

As shown below:

The image displays a musical score for the song 'The Place of First Love' (初恋的地方). It features two vocal parts: Teresa Teng and Faye Wong. The score is written in 3/4 time. Teresa Teng's version is marked with a tempo of 100 (♩ = 100) and is in a major key. Faye Wong's version is marked with a tempo of 105 (♩ = 105) and is in a minor key. Both versions include lyrics in Chinese. The lyrics are: '我和他在那里定下了情共渡过好时光'. The score includes musical notation such as notes, rests, and ornaments (trills) above the notes. A large watermark 'University of...' is visible across the score.

Figure 4. 20: Part of Melody from *The Place of First Love*, 初恋的地方

In the following figure (see Fig. 4.20), the three words “Promising Love (下了情)” presents the effect of a triplet by dragging the meter thus resulting in slowing down the tempo. The application of the appoggiatura in “Promising (下)” and “Done (了)”, delays the word “Love (情)” by half a beat, in order to provide a sense of gentleness and gracefulness to the song for the audience and indirectly bringing out a romantic atmosphere that enables the audience to experience first pledge of love type of situation.

4.3.2 Tempo

The tempo of Teresa Teng’s version is 100 crotchet beats per minute, and Faye Wong’s version is 105. In this section, I aim to explore the tempo used by Teng and Wong in these

three interpretative repertoires. Based on the findings, Teresa's music are mostly in the 4/4 meter, and therefore it is more appropriate for me to choose the selected songs in the same meter. The interpretative songs that have been chosen to explore the difference in tempo in this section are: *Dan Yuan Ren Chang Jiu* (Thinking of You, 但愿人长久) and *You Jian Chui Yan* (See the Smoke Again, 又见炊烟). However, in order to meet the aim of showcasing Faye's musicality, one of the 3/4 meter piece has also been selected which is *Chu Lian De Di Fang* (The Place of First Love, 初恋的地方). The data analysis suggests that most of Teresa's music are in Moderato tempo (medium speed) while Faye loves to accelerate the tempo of every song in her cover version in order to enhance the liveliness in her singing.

As shown in figure below:

The figure displays two musical staves for the song 'The Place of First Love' (初恋的地方). The top staff is for Teresa Teng, in 3/4 time with a tempo of 100. The bottom staff is for Faye Wong, in 3/4 time with a tempo of 105. Both staves show the lyrics '我记得有一个地方' (I remember there is one place). The Faye Wong version features a noticeably faster tempo and includes accents (marked with a > symbol) on the words '记' and '方'.

Figure 4. 21: Part of the Melody from *The Place of First Love*, 初恋的地方

As seen from the figure above (Figure 4.21& Figure 4.22), Faye intentionally accents the strong beat at most bars in order to facilitate the sway feeling which makes the music seemed to be more outstanding. This is especially shown in the first phrase of the verse, *Wo Ji De You Yi Ge Di Fang* (I remember there is one place, 我记得有一个地方; see Fig. 4.21), the changes are obvious of the words of “Remember (记)” and “Place (地方)”. In addition, the word “is (是)” and “Good (好)” in the chorus of *Na Shi Yi Ge Hao*

Di Fang (It is a good place, 那是一个好地方; see Fig. 4.22) are particularly outstanding and these manipulations can be found everywhere in Faye's rendition.

As shown in figure below:

The figure displays two musical staves for the song 'The Place of First Love'. The top staff is for Teresa Teng, written in 3/4 time with a key signature of one flat (F major). The bottom staff is for Faye Wong, written in 3/4 time with a key signature of three flats (D minor). Both staves show the lyrics '那是一个好地方' (That is a good place). The melody for both is identical, but the tempo and feel are different. The Teng version is more measured, while the Wong version is more lively and energetic.

Figure 4. 22: Part of Melody from *The Place of First Love*, 初恋的地方

On the contrary, this kind of triple meter is relatively scarce in Teng's works, however, more importantly, the two singers are found to be capable in delivering the sway feeling appropriately. A $\frac{3}{4}$ meter with moderate speed in her music brings out the sense of hesitation thus, the tempo of 100 crotchet beats per minute was selected in this song *Chu Lian De Di Fang* (The Place of First Love, 初恋的地方) while Wong accelerates the song in 105 crotchet beats in a minute in order to make the song sounds more lively, energetic, and deliberately it enhances the sway feeling to the audience.

Since the three selected works are in 3/4 meter song *Chu Lian De Di Fang* (The Place of First Love, 初恋的地方) which appears to be more prominent. Indeed 3/4 meter is lively and joyful, which facilitates Faye to present the feeling of liveliness, vividness when she covers Teng's singing.

4.3.3 Accompaniment

In terms of the accompaniment, Teresa Teng's version and Faye Wong's version are quite similar in style in this song. However, there is an obvious use of synthesized instruments in Faye Wong's cover. Instruments such as acoustic strings, wind, piano and drum with the exception of an accordion were used in Teresa Teng's version while Faye Wong's orchestration, although similar, was orchestrated using synthesized instruments such as electric guitar, bass and drums. Faye Wong's cover ended with a fade-off while Teresa Teng's ended with a $I^{\Delta 7}$ chord.s

4.4 *You Jian Chui Yan* (又见炊烟)

Through the above analysis of the two interpretive songs by Teresa Teng, there is an abundance of differences in the details. The analysis of the song of *You Jian Chui Yan* (See the Smoke Again, 又见炊烟) provides a more detailed information of the two singers. This dissertation aims to reach to a higher accuracy result via this musical analysis method. Furthermore, some other musical elements will be further researched into in the following sections such as melodic treatment, ornamentation, tempo, accompaniment and other aspects again.

4.4.1 Singing Style, Melodic Treatment and Ornamentation

The results of analyzing singing style, melodic treatment and ornamentation reveals some differences between the two artists:

- a) Texture
- b) Vibrato
- c) Breath control
- d) Portamento and other embellishment

In the following section, the author presents the evidence from transcription and analysis.

a) Texture

Via listening analysis, it is clear that the two singers are highly sensitive to the rhythm of the melody, but they differ in their modes of expression. When compared to the previous two songs, this song is similar in the sense that Teresa Teng's singing is linear and lyrical while Faye Wong's singing is more vertical and rhythmical. Similarly as in *The Place of First Love* the voice of Faye Wong is mixed with a heavy reverb.

For example, in song *See the Smoke Again*:

The image shows a musical score for the song "See the Smoke Again" (又见炊烟). It features two staves of music in 4/4 time, both in the key of D major. The top staff is for Teresa Teng, with a tempo marking of ♩ = 92. The bottom staff is for Faye Wong, with a tempo marking of ♩ = 94. Both staves have the lyrics "想问阵阵炊烟你要去哪里" written below the notes. Teresa Teng's melody is characterized by a smooth, linear flow with long, sweeping lines and a legato feel. Faye Wong's melody is more rhythmic and vertical, with a more pronounced attack and a more segmented feel, particularly in the first phrase.

Figure 4. 23: Part of Melody from *See the Smoke Again*, 又见炊烟

In the phrase of *Xiang Wen Zhen Zhen Chui Yan, Ni Yao Qu Na Li* (I want to ask bursts of smoke, where you are going, 想问阵阵炊烟,你要去哪里; see Fig. 4.23), Teresa sang the words of “Want (想)” and “Blasts (阵阵)” in a manner of ‘longing’. In contrast, Faye did it in the opposite way by disconnecting “Want (想)” and “You (你)”, and it sounds like the first word and the *marcato* part of the phrase were separated. Besides, the word of “Blasts (阵阵)” in the *marcato* part of the first phrase springs out word by

word in *staccato*, to enhance the skipping feeling in that phrase and also, to highlight the atmosphere of vividness. The reasons might be due to her intention of being distinctive in forming her own style.

Similarly, in the song *You Jian Chui Yan* (See The Smoke Again, 又见炊烟), Teresa Teng's treatment at the end of the phrase is lengthy when compared to the two previous songs. Building on this point, Faye is more concerned with the vitality of the songs where she tends to be more flexible with her unique changes in her voice register, and on the other hand, she concentrates more on the vitality of the songs with her special voice register changing and the treatment of the end notes in a phrase to provide a sense of liveliness and vividness. This style echoes her influence from the Cranberries. Influenced by the nationalistic style, Teng combines the conventional singing and pop singing method. Despite this, her pop singing still consists of the traditional folk song style elements. From the two different interpretations as mentioned above, the outcome reveals that Faye Wong's singing is decadent, ethereal, and dreamlike while Teresa Teng's show the beauty of tradition in a folk-like singing manner.

As shown here:

The image displays a musical score for the song "You Jian Chui Yan" (又见炊烟) in 4/4 time, comparing two versions. The top staff is for Teresa Teng, with a tempo marking of ♩ = 92. The bottom staff is for Faye Wong, with a tempo marking of ♩ = 94. Both staves are in the key of D major. The lyrics are written in Chinese characters below the notes. Teresa Teng's version features a more elongated and expressive ending for the word "起" (qǐ), while Faye Wong's version is more concise and rhythmic.

Teresa Teng

又 见 炊 烟 升 起 暮 色 罩 大 地

Faye Wong

又 见 炊 烟 升 起 暮 色 罩 大 地

Figure 4. 24: Part of the melody from *See The Smoke Again*, 又见炊烟

Based on the data gathered, a contrast in style and treatment of the musical details between the two singers from the first phrase *You Jian Chui Yan Sheng Qi, Mu Se Zhao Da Di* (Here come the kitchen smoke from the chimney, and the glimmering twilight in peace, 又见炊烟升起, 暮色照大地; see Fig. 4.24) can be clearly seen. Teresa Teng stresses on the words of “Again (又)” and “Rise (升)”, in order to enhance the beauty of the phrases but Faye Wong stresses on the words of “See (见)” and “Up (起)” and subsequently changes the accent of the notes in order to sustain the pleasant feeling in the song. Teresa Teng stays true to her classic beautiful sound without any exaggerated technique. Her rendition enables the listener to use their sense of imagination where one can picture a simple, beautiful and hardworking girl holding a small bamboo basket on her arm in the evening and sings about the beautiful scenery in the sunset at her beautiful hometown, and at the same time missing her lover from the bottom of her heart. As for Faye’s version, one has the feeling of seeing a bard who carries his guitar, whilst passing through a quiet village in the sunset, singing the song *You Jian Chui Yan (See The Smoke Again, 又见炊烟)* whilst expressing his thoughts to his beloved boldly and eagerly.

b) Vibrato

In terms of breath control, one of the most important features of Teng’s singing would be the use of aspirated onset in her music. Teng uses a long breath particularly at the middle or ending of the phrase thus demonstrating how her strong breathing technique can be applied to this song. She also applies her aspirated onset breathing in the middle and the end of the phrase thereby rendering the length of the notes to sound very solid and promising. As for vibrato, Teng reduces her vibrato in this song which she applies only at the beginning and at the end of the phrase. In contrary, Faye uses a lot of vibrato in this song, yet she varies the vibrato in her cover rendition. However, she still follows her predecessor’s intentions where she applies the vibrato at the beginning and at the end

of the phrase. What is distinctly different is the part where Faye demonstrates a shorter vibrato, particularly at the end of the phrase as well as when she incorporates some new elements in her rendition.

As shown in the figure:

The figure shows two staves of music in 4/4 time, key of D major. The top staff is for Teresa Teng, with a tempo marking of ♩ = 92. The bottom staff is for Faye Wong, with a tempo marking of ♩ = 94. Both staves have Chinese lyrics underneath. The lyrics for both are: 又见炊烟升起 暮色罩大地. The musical notation includes vibrato marks (wavy lines) above the notes, indicating vibrato. The lyrics are: 又 见 炊 烟 升 起 暮 色 罩 大 地.

Figure 4. 25: Part of Melody from *See the Smoke Again*, 又见炊烟

Similarly, this phrase:

The figure shows two staves of music in 4/4 time, key of D major. The top staff is for Teresa Teng, with a tempo marking of ♩ = 92. The bottom staff is for Faye Wong, with a tempo marking of ♩ = 94. Both staves have Chinese lyrics underneath. The lyrics for both are: 想问阵阵炊烟 你要去哪里. The musical notation includes vibrato marks (wavy lines) above the notes, indicating vibrato. The lyrics are: 想 问 阵 阵 炊 烟 你 要 去 哪 里.

Figure 4. 26: Part of Melody from *See the Smoke Again*, 又见炊烟

Teng deliberately does not apply too much vibrato in this phrase (as shown in Figure 4.26) as the melody is mostly in a stepwise sequence. She only applies it at the end of the phrase. Faye demonstrates the same treatment as Teng does for this phrase. Despite having lesser vibratos, her technique is still outstanding especially towards the end of the phrase. This can be seen in the phrase *You Jian Chui Yan Sheng Qi, Mu Se Zhao Da Di*

(Here come the kitchen smoke from the chimney, and the glimmering twilight in peace, 又见炊烟升起, 暮色照大地), the word “peace (地)” (see Fig. 4.25), and the phrase *Xiang Wen Zhen Zhen Chui Yan, Ni Yao Qu Na Li* (I want to ask bursts of smoke, where you are going, 想问阵阵炊烟,你要去哪里), the word “where (里)” (see Fig. 4.26). Teng implements a long and steady vibrato in her rendition but on the other hand, Faye implements her vibrato after the semibreve ends for half its value, and subsequently incorporates a bit of vibrato to connect with the next phrase. This is uncommon especially in the 90s pop singing style, however, it provides a new and fascinating feeling in her rendition.

As shown in the figure:

The figure shows two musical staves for the song 'See The Smoke Again'. The top staff is for Teresa Teng, with a tempo marking of ♩ = 92. The bottom staff is for Faye Wong, with a tempo marking of ♩ = 94. Both staves are in 4/4 time and have a key signature of one sharp (F#). The lyrics are: 夕 阳 有 诗 情 黄 昏 有 画 意. The musical notation includes notes with vibrato lines above them. In the Faye Wong version, the vibrato is more pronounced and appears to start after the first half of the phrase.

Figure 4. 27: Part of Melody from *See The Smoke Again*, 又见炊烟

In this phrase, the significant features of Faye’s vibrato appears on the notes at the first half of the phrase. In the phrase *Xi Yang You Shi Qing, Huang Hun You Hua Yi* (There is a poetic sunset, and painting at dusk, 夕阳有诗情, 黄昏有画意), Faye adopts her vibrato at the word of “love (情)” (see Fig. 4.27) by shortening the note value. As for the previous phrases of *You Jian Chui Yan Sheng Qi, Mu Se Zhao Da Di* (Here come the kitchen smoke from the chimney, and the glimmering twilight in peace, 又见炊烟升起, 暮色照大地; see Fig. 4.25) and *Xiang Wen Zhen Zhen Chui Yan, Ni Yao Qu Na Li* (I want to ask bursts of smoke, where you are going, 想问阵阵炊烟,你要去哪里; see Fig. 4.26), the

words “rise (起)” and “smoke (烟)” uses the same treatment as before. This kind of technique provides a sense of liveliness especially in the fast pace songs, which becomes her significant feature in her renditions.

c) Breath control

In the song *See The Smoke Again*, the singer’s breath control, does not seem to be as outstanding as in other songs. Teng controls her breathing point steadily to create the sense of beauty in her rendition whereas Faye ‘stops’ at some breathing point to display some liveliness and freshness in the song.

As shown in figure as below:

The figure displays a musical score for the song "See The Smoke Again" (又见炊烟). It compares two renditions: Teresa Teng and Faye Wong. The score is written in 4/4 time with a key signature of one sharp (F#).
 - **Teresa Teng's version:** The tempo is marked as ♩ = 92. The melody is continuous across the first phrase. The lyrics are: 又 见 炊 烟 升 起 暮 色 罩 大.
 - **Faye Wong's version:** The tempo is marked as ♩ = 94. The melody is similar to Teng's but includes a breath mark (a wavy line) above the note for the character "起" (rise), indicating a breath control technique. The lyrics are: 又 见 炊 烟 升 起 暮 色 罩 大.
 - **Second phrase:** The score continues with the lyrics: 地 想 问 阵 阵 炊 烟 你 要 去 哪 里. Both versions show similar melodic lines for this phrase.

Figure 4. 28: Part of Melody from *See The Smoke Again*, 又见炊烟

Based on the figure as shown above, Faye obviously keeps silent after the word “rise (起)” in the first phrase of *You Jian Chui Yan Sheng Qi* (Here come the kitchen smoke

from the chimney, 又见炊烟升起), the word “cooking (炊)” in the third phrase of *Xiang Wen Zhen Zhen Chui Yan* (I want to ask bursts of smoke, 想问阵阵炊烟; see Fig. 4.28). The silence does not affect the phrase, moreover, it provides some space for the audiences to imagine and appreciate the beauty of the phrase. Another example as shown in the figure 4.29 below, the word “love (情)” of the the phrase *Xi Yang You Shi Qing* (There is a poetic sunset, 夕阳有诗情), and “beautiful (丽)” of the phrase *Sui Ran Mei Li* (Although beautiful, 虽然美丽), Faye adopts the same breathing technique where she changes her breathing point after these two words in order to manipulate her expression in this song.

As shown in figure as below:

The musical score consists of three systems of staves. The first system is for Teresa Teng, with a tempo marking of ♩ = 92. The second system is for Faye Wong, with a tempo marking of ♩ = 94. The lyrics are: 夕 阳 有 诗 情 黄 昏 有 画 意. 诗 情 画 意 虽 然 美 丽 我 心 中 只 有 你. The score includes musical notation such as notes, rests, and breath marks (wavy lines) indicating breathing points.

Figure 4. 29: Part of the melody from *See The Smoke Again*, 又见炊烟

Teresa demonstrates some differences in breath point during the chorus and verses in this song. She sings the verse with full of enthusiasm and her connection of each phrase is seen to be smooth and pleasant. And yet, despite encountering trill notes, she uses her

strong breathing technique to display her vibrato perfectly towards the end of the phrase. The recurring in the phrase of *Sui Ran Mei Li* (Although beautiful, 虽然美丽), half of the value before the word “although (虽)”, and the last phrase *Wo Xin Zhong Zhi You Ni* (I only have you in my heart, 我心中只有你), half of the value before proceeding the word “I (我)” (see Fig. 4.29). The evidence proves that the two singers are proficient in their singing technique, in addition to their efforts to make use of their singing prowess.

d) Portamento and other embellishment

The heavier use of embellishment such as *portamento* is again witnessed in Teresa Teng’s version more than Faye Wong’s cover. Her *portamento* is treated with grace and length while Faye’s treatment is more simple and direct, added with her use of falsetto and modal voice register changes which tends to make her glissando more promising.

For example:

The image shows a musical score for the song 'See the Smoke Again' (又见炊烟). It is divided into two parts. The first part compares the singing of Teresa Teng and Faye Wong for the lyrics '想问阵阵炊烟' (Xiang Wen Zhen Zhen Chui Yan). Teresa Teng's part is on the top staff, showing a dotted rhythm for '想' and '问', and a glissando for '阵阵'. Faye Wong's part is on the bottom staff, showing a simple eighth note for '想' and '问', and a glissando for '阵阵'. The second part compares the singing for the lyrics '你要去哪里' (Ni Yao Qu Na Li). Teresa Teng's part is on the top staff, showing a triplet of sixteenth notes for '你要' and a glissando for '去'. Faye Wong's part is on the bottom staff, showing a simple eighth note for '你要' and a glissando for '去'. The score is in G major (one sharp) and 4/4 time.

Figure 4. 30: Part of Melody from *See the Smoke Again*, 又见炊烟

Teresa used dotted rhythms to sing “Wanted to ask (想问)” and “You want (你要)” from the phrase of *Xiang Wen Zhen Zhen Chui Yan, Ni Yao Qu Na Li* (I want to ask bursts of smoke, where you are going, 想问阵阵炊烟, 你要去哪里; see Fig. 4.30) and her singing is gentle. In the case of Faye, she chose to adopt the simple eighth note to sing the words of “Ask (问)” and “Want (要)” and to use some glissandos in between the phrase to achieve a prominent result in her rendition. In addition, both of them applied the glissando to handle the words of “Blasts (阵阵)” and “Go (去)”, but the effects were still different due to the varied approaches they used. When it came to the second last word of the phrase, “Where (哪)”, Teresa used sixteenth notes to differ from the earlier part which made up of steady eighth notes, but Faye chose to complete the phrase with same ornament, glissando.

4.4.2 Tempo

The tempo of Teresa Teng's versions is 92 crotchet beats in a minute, and Faye Wong's version is 94. In each cover version of Faye's, the tempo seems to be more or less getting faster (*accelerando*). Faye intention of adjusting the tempo to be slightly faster but within the range of 5 crotchet beats in a minute. Thus, it magnifies her singing ability unintentionally.

Song *See the Smoke Again*:

The image shows a musical score for the song 'See the Smoke Again' (又见炊烟). It features two staves. The top staff is for Teresa Teng, with a tempo marking of ♩ = 92. The bottom staff is for Faye Wong, with a tempo marking of ♩ = 94. Both staves are in 4/4 time and G major. The lyrics are: 又 见 炊 烟 升 起 暮 色 罩 大 地. The score includes musical notation such as notes, rests, and wavy lines indicating vibrato or ornamentation.

Figure 4. 31: Part of Melody from *See The Smoke Again*, 又见炊烟

As shown in figure (see Fig. 4.31), Teresa has set the tempo of this 4/4 meter song at 92 crotchet beats in a minute for the whole song. This allows her to present a more lyrical style of singing at the same time, focusing on her singing techniques in her music. In view of this, Wong makes some minor changes to the tempo by adjusting it to 94 crotchet beats in a minute. As Tagg states (1982), the slower tempo tends to provide a soothing feeling in her music.

4.4.3 Accompaniment

As for the song of *You Jian Chui Yan* (See the Smoke Again, 又见炊烟), Teresa sang the main melody with a flute accompaniment as a second melody backed by a string orchestra. As a result of this, an aesthetic sense of gentleness is conveyed to her audiences.

Faye generally applies staccato in her string accompaniment and uses funk music elements in her music arrangement, which changes the boldness in western classical instruments of Teresa's choice. The effect of the combination of funk-style electric guitar and drum set in addition to her convincing and unique singing style, provides the audience a lively and vivid feeling.

In terms of style of accompaniment, both singers mainly use the more popular western musical instruments to accompany their singing. In order to enhance the performance, no other musical instruments were added. As for the song arrangement, Teresa prefers the western classical music style instead of rock and funk style as she hopes for her rendition to sound, more classy, elegant and noble. On the other hand, Faye is fond of the rock and funk style which enables her to invigorate the atmosphere during her performance. This sort of arrangement by Faye lends her music to a more modern style of the cover version in contrast to the boldness of Teresa's classical style. With regards to the rhythmic patterns, Teresa is still inclined to the western classical rhythmic patterns. She adopts the prim and proper pattern, which tends to make the music sounds more soothing and fascinating. In contrast, Faye's arrangement carries the casualness and boldness which gives the listeners a different feeling from Teresa's rendition.

4.5 Star Personality in Teresa Teng and Faye Wong

This section demonstrates the different performing styles in their rendition by the two interpretive artists, Teresa Teng and Faye Wong. As Frith (1996) states, Star personalities are the unique and distinctive features to a singer where each singer presents their own special features in various ways and no one can replace them.

4.5.1 The Singing Characteristics of Teresa Teng

Teresa Teng is well known for her sweet voice as well as her expressiveness in music, and more importantly, her singing can influence and capture her audiences' soul. She

handles her emotion appropriately such as joys and sorrows, happiness and sadness, in addition with her beautiful voice, it offers a therapeutic effect and comfort to the audience (Li, 2012). Teresa interprets these songs affectionately, naively, beautifully which made her music sad, touching, affecting and yet simple, natural and sentimental. In short, prior to her ability to interpret and immersed those sentimental songs to the appropriate mood very well manner, it enables her to draw many audiences during her era.

Undoubtedly, Teng puts a lot of effort to practice and refine her music to the extent of reaching a certain level of perfection in terms of accuracy and meticulousness that she expects. She is very concerned with all the musical details in her rendition which includes style, key, languages, mastering in dynamic, voice polishing, handling the interval between breath ingeniously, the ratio of the power, expression, and so on (Wang, 2009). There are many artists who can compete with her unique singing technique which is called the *Run Qiang* technique which has become an extraordinary technique in her singing styles in comparison with others. Besides pop songs, theme or interlude movie songs, she also sings Japanese pop music, western pop music, Min Nan pop music (pop music singing in the dialect from Southern China, popularized from Taiwan, also known as Taiwanese pop). She has also diversified her repertoire to include *HuangMei* Opera, which is a genre that comes from Chinese indigenous folk elements. In addition she has developed her own unique *Run Qiang* singing style which is also known as *The Teng's Singing Style* (邓式唱腔). This kind of singing style has a close similarity with her singing in *Huangmei* Opera and other local operas, and it is also related to her inborn singing talent as well as featuring her proficiency in different languages such as Mandarin, English and Japanese. Thus, she is able to master the different languages and songs with different genres and styles to show expression, passion, sadness, humor and gentleness. In fact, she is able to handle a *Huang Mei* opera, *Min Nan* songs and other forms of song with ease as well. These may explain why she was able to reach to the peak of her career

due to the fact that her inborn singing ability as well as her diligent character. Soon, Teng demonstrated her distinctive characteristic in her music which resonates with the audiences very well.

Teresa Teng's version of *Dan Yuan Ren Chang Jiu* (Thinking of You, 但愿人长久) composed by Taiwan famous composer Vincent Liang Hong Zhi (梁宏志) spread widely in mainland China, and gained huge popularity in the 1980s. She had the advantage during that time due to the China reformation has started to implement the open up policy when the artworks were started to intercommunicate and influence each other in Taiwan and mainland China (Deng, 2015). As an established singer, Teresa's music is in high demand due to the fact that she interprets her songs perfectly in the aspect of "expression", "sound" and "word". Emotional expression is the main factor to trigger music or art, and Teresa Teng pays a lot of attention to the emotional expression when she sang this song. Su Shi (苏轼) and wrote the poem of *Shui Diao Ge Tou, Dan Yuan Ren Chang Jiu* (Thinking of You, 水调歌头·但愿人长久) during the mid-autumn festival night. The mood of the poem is bold and broad, and it expresses the feeling of longing for a bright moon, family members as well as the best wishes for the people who are suffering from homesickness (Hui, 2007).

The role of lyrics and melody serve as a vital ground in pop music. Singers rely on these two important elements to express the soul freely as well as to deliver the expression in a more artistic sense. Teresa is considered to be a legend, having had a rough and vagrant life, she has paved a path toward an ordinary, perfect and wonderful life for herself (Zhou, 2013). Therefore, the song of *Thinking of You* written by Su Shi (苏轼), reflects her personal life experiences as well as her childhood experience. She sings the song with all her heart and soul in order to deliver a more aesthetic feeling.

The lyrics of *Dan Yuan Ren Chang Jiu* (Thinking of You, 但愿人长久) discusses the different life experiences, including episodes of separation, love and hate, as well as the feeling of helplessness in real life, and how people are longing and looking forward to a wonderful life. This song serves as a therapeutic purpose for the people to escape from their mundane, stressful life although the escape is temporary. Teresa's gaze in her singing make a wonderful match with the poem composed by Su Shi (苏轼). Teng's singing undoubtedly touches the audience from the bottom of the heart, with some describing her voices as if listening to a story (Wang, 2014). Undoubtedly, her voice projects some charming and magical effect especially when one listens to her song with closed eyes. Better yet, her voice easily enables people to be immersed in her singing. Perhaps, this is the greatest success in her singing career.

In conclusion, due to the factors of her inborn singing ability coupled with proper vocal training which enables her to sing very well, and her artistic inclinations that is eager to reach perfection as well as her proficiency in many languages, she is indeed capable of handling different genres and styles of songs effortlessly. Her music resonates with the audiences well and enables her to draw them closer.

4.5.2 The Singing Characteristics of Faye Wong

In releasing the cover songs of Teresa Teng, from the above analysis, it may be fair to say that Faye Wong had transformed from 'song personality' to 'star personality' in her rendition of the selected songs. Her early influence from Teresa Teng may have enabled the song personality to be gauged in the three selected songs. Teresa Teng influenced Faye Wong's music development since she was young. Teng is considered the first idol in Faye's childhood life. She loves to sing Teresa's works, subsequently imitate and cover Teresa's song. The first released song by Faye was the cover version of Teresa's work, *Feng Cong Na Li Lai* (Love is an elusive, 风从那里来) when she was a teenager. On 19th

May of 2013, when the China Central Television held the *Pursue, Teresa Teng 60th Anniversary Concert* (追梦, 邓丽君 60 周年纪念演唱会) Faye Wong expressed her gratitude to Teng and said: “She (Teresa Teng) is my first teacher in music.”

In 1987, she migrated to Hong Kong with her father and became the master Dai Si Cong's (戴思聪) student. Soon, she started her vocal training systematically. In 1989, she had her first debut in Hong Kong performing *Reng Shi Jiu Ju Zi* (Still the same old phrase, 仍是旧句子). In 1991, she made up a hurried decision to further her vocal studies in the United States. During that period of time, she was influenced by a lot of western pop music elements in her singing, and as a result it affected her singing style when she completed her studies. Thus, the surrounding influence contributed to Faye Wong's building of her own star personality.

From the analysis, the findings derived may show that Faye Wong hardly imitated Teng's singing style nor immersed in her sentimental type of music. On the other hand, she incorporates a lot of rock elements in her rendition in a more westernized and globalized context. She gained her fame when she released the song *Rong Yi Shou Shang De Nu Ren* (Leep on loving you, 容易受伤的女人) in Hong Kong. She became a superstar in Asia and also covered an abundance of western pop music after she returned from the United States. Among the covered songs, the *Dream Lovers* (梦中人) which is the arrangement of the Irish band, 'The Cranberries' was her favourite composition and the analysis of her singing style showed traces of Cranberries in light traces of yodeling and falsetto.

Faye Wong is recognized as the top superstar of Mandarin pop music. Her voice may be described as ethereal, light, and not losing its luster. Faye adopts varied techniques in her singing which includes a combination of different voice registers, aspirate onset, the

smooth changing between the high and low pitches, the misty changes between the modal voice register and falsetto register and the integration of the resonance as well as the aspirated sounds. Despite the various kinds of technique, she manages to control her singing and seems to do it effortlessly. Faye has an inborn beautiful voice where her modal voice register contains some of the features of *bel canto* and some transparency and bright characteristics. To further elaborate this point, her high pitches are strong and bright while her low pitches are natural and gentle. Due to her inborn singing abilities, she is able to sing difficult song with aspirate onset and falsetto voice. This training has given her the ability to switch between a wide range of voice registers (You, 2008).

Like Teng, Wong gained a strong personality in her singing. As stated by Tang (2006), A good and special voice without a good and healthy singing technique, can easily damage the vocal cords after a long period of singing. Faye Wong did not attempt the punk rock style as that may have stressed her vocal cord, but her performance showed a good control that comes in between the sensual oriental subtleness but at the same time, displaying rhythmic pop singing with traces of Western influence.

When she covers the songs of Teresa Teng, she tackles the voice register changes very well between the modal voice register and falsetto register and yet there are still sound harmony. Besides, the immediate switch of the voice register as well as the adoption of fermata in her singing, she successfully transformed and restructured Teng's original version which has a more ballad style into a more glamorous sounding song. In view of this, people describes Faye's singing that can touch someone's heart (Wang, 2009). Faye did some slight changes in *You Jian Chui Yan* (See the Smoke Again, 又见炊烟) where she added some ornamentations into the melody and incorporated the fermata at the ending of the notes as well as switched between the modal voice register and falsetto register as mentioned previously in this song. As a result, the music sounds more vivid

and sentimental as if in the wild countryside as experienced by the audiences. The song of *Dan Yuan Ren Chang Jiu* (Thinking of You, 但愿人长久) carries a special kind of loveliness and gentleness character and yet it is ethereal and cold.

As mentioned, Faye Wong is well known for the ethereality in her music. She seldom sings hysterically and passionately. That is because she pursues a natural and effortless singing in her rendition. Nevertheless, she has an inborn, distinctive beautiful voice with a special and pleasant voice projection as well as strong voice penetration, and smooth breathing. Due to the above reasons, she does not need special adjustments in her breathing to sing in a beautiful voice (Wang, 2014). Some singers punctuate obviously, but it seemed there is no sign of punctuation in Faye's singing. Faye stresses on relaxation while she is singing thus allowing her to present the song in a more natural voice. Her singing gives an impression that the songs were not sung or belted out, but of natural flow of air. Thus, this makes Faye Wong's voice recognizable.

On the other hand, this study also discusses the cover singing of Faye Wong which has led her to reach to the peak of her career. In her numerous cover works, *Dan Yuan Ren Chang Jiu* (Thinking of You, 但愿人长久) is one of the best covers which deserves due credit in her singing career. Faye Wong's version of *Thinking of You* released in 1995, which was the peak period in the Mandarin pop music. This composition is coherent with the music trend amongst the young generation and serves as one of the songs in the album of *Decadent Sound of Faye* or *Fei Mi Mi Zhi Yin* (菲靡靡之音). The song *Thinking of You* is the hit song of the album, and it is often compared with Teresa's version by the listeners. In order to pay respect to her idol, Teresa Teng, Wong ensures that the melody, singing and lyrics are highly unified in her singing. The melody is basically kept as the original Teresa version, but however, in terms of accompaniment, the orchestration of strings were increased while the piano part was reduced to match with Faye Wong's

ethereal voice. As for singing, Faye Wong almost abandoned all of her singing techniques, and decided to sing as simple and serious as possible, but still sustaining the momentum of the song.

The album of *Decadent Sound of Faye* or *Fei Mi Mi Zhi Yin* (菲靡靡之音) delivers a feeling of transformation and transcends the predecessor's composition in a more globalized and modernized way where Faye no longer sticks to the conventional music practice and refuses to compromise with the traditional music trend. In the mid-1990s, with the rising popularity of cover singing, there have been increasing numbers of female singers making covers of their predecessors works in 1995 which consists of a popular female singer in Hong Kong, Shirley Kwan who released a cover album that consists of oldies (Wang, 2014).

In conclusion, Teng's singing technique shows a proximity to the traditional Chinese folk singing style. In the Mandarin Pop industry, her singing was inherited from the old Shanghai divas where she retains the same singing technique as them, but also attempts to construct a new music style that adopts a more natural vocal zone and modal voice register as the main singing method in pop music.

In the case of Faye Wong, she tends to rearrange, reform, restructure, and transform the old music practice into a more popular and rhythmical style. She fosters contact with an older art form, as well as to expand her versatility in music orchestration beyond the walls of traditional Chinese folk singing. She has successfully adopted a unique cultural experience by combining the traditional form into a contemporary cultural practice within the diaspora.

4.6 Chinese Aesthetics and Western Influence

In this section, I will discuss in depth the aspects of aesthetics in Chinese pop Singing and analyze the erosion of Chinese pop music development by foreign cultures. In the development of Chinese nation singing techniques to the modern pop music singing method, changes are not only about singing techniques and singing styles, but also due to the fact that the level of appreciation of Chinese nation singing techniques also drifted (Li, 2007). So, in this part, this paper discusses the differences in singing styles and the impact of the two artists in a globalized context. Apart from this, an in depth discussion of how the singing techniques and singing styles related to Chinese aesthetic and influences of western pop music to Chinese pop music will be brought forth.

Before 1920, China only consisted of traditional opera *Xi Qu* (戏曲) as their main stream of music in the society. Soon, with the rising popularity of westernization in Chinese pop music, there emerged a new genre (*ShiDaiQu*, 时代曲). Due to political reasons, the musicians moved to Hong Kong and Taiwan and Time Music was developed by musicians in Hong Kong and Taiwan. Until 1980, China implemented an open door policy where the *ShiDaiQu* is getting more established in China local pop music (You, 2011).

There are many ethnic groups in China and each of them has their own unique musical system. Even though these different musical systems all belongs to the categories of China national music, they still have different roles due to the different ethnic backgrounds (Zhang, 2004). Today, Chinese pop music singing shares similar characteristics with Western pop music, with melodies has become more concise, singing techniques getting simples and approachable compared to previous times (Zhao, 2011). However, traditional Chinese folk singing is still used as a vital element in pop singing nowadays. This clearly explains why pop music which consists of richer musical elements.

Chinese mandarin vocal singing technique which consists of: Chinese national singing, *Bel canto*, and pop singing. The standard form of singing techniques derived from the way of *The Young Singer Championship Sponsored* (青年歌手大奖赛) which was held for more than 10 years by CCTV (China Central Television) in 1984. It happened to cause a lot of discussions amongst the vocalist and scholars who cared about the development of the art of singing during that critical period (Zhang, 2004). Some of them agree with the division of the three categories while the others disagree. However, the society has started to accept this kind of division in singing techniques mostly due to the recognition by the public.

Due to the reformation era and the growth of economy, pop music is being transformed by incorporating some new elements into the older form of art such as folk music in order to create a new impact in this genre (Zhang, 2004). From the aspects of aesthetics, the development of Chinese nation singing is significantly epochal. During that period, nation singing was the singing method that people preferred the most and paid close attention to. However, the infusion of new musical elements is increasing in every era (Guo, 2013). From this point view, the research aims to look at the aesthetical perspective of the nation singing method instead of the integration of new and old musical elements in the context of Chinese pop music.

Teresa Teng's version of *Dan Yuan Ren Chang Jiu* (Thinking of You, 但愿人长久) had fully presented the aspects of simplicity and a more natural approach. Due to the realm that has been pursued in Chinese traditional philosophy, the aesthetic features has permeated into every aspect of the art appreciation (Li, 2008). If the singing involves too frequent breath changes and changes in voice register, the result would be that the song is no longer deemed "touching" due to the fact that the breath control is weak. By listening to Teresa Teng's singing, it is obvious that she had gone through a strict and systematic

vocal training and therefore she realized the importance of healthy singing where she vocalized in a more scientific approach in her singing. She selects the piano as the accompaniment for her songs which breaks the tradition in Chinese pop singing. In other words, she started to be influenced by the west and incorporated the western elements into the traditional form of music. As a result, it enhanced the song quality and made the sounds richer due to the integration of the new and old music elements in her rendition. During one of the performances, Teresa Teng was wearing a silky dress, standing on stage in what seemed a misty and dreamy setting and sang a song that spoke of the desire of longevity and appreciating the beautiful moon with a loved one (千里共婵娟), she demonstrated the integration of present and the past as well as a feast of the integration of the modern and the classic. Teresa Teng loves to exchange her musical ideas with the composer, Su Shi (苏轼) who is based in the State of Michigan. The integration of the creation opens up a broader sense for the development of pop music. The humanization content and the theme of pop music has broken through the conventional aesthetic standard and has gradually weakened the educational function of the art and the survival background in order to make music better. Pop music started to impact the individual's emotional needs and influence the perspective of individual about aesthetic of music (Li, 2012).

Due to the declination in Chinese folk singing practices, new music development has gradually changed its direction to a more modernized and westernized culture. For example, the invasion of foreign culture has been westernizing the Chinese singing techniques in a more globalized context. In the development of Chinese pop music, Liang (2008) claims that western pop singing is the vital in the development of Chinese pop music in terms of its strength, personality and features. In recent decades, with the rising popularity of western pop music, this indicate a tendency to adopt the western pop music singing practice culture by this interpretative Chinese community. Due to the fact that

western pop singing consists of various kinds of new and fascinating elements in terms of instruments, orchestration and technique in a more globalized context, it caught the attention of the Chinese society. In the past, folk like or nationalistic singing has had a slow development in China for more than 30 years and they are hungry for its growth, and thus by implementing new foreign elements into the Chinese popular music, it helped regulate the music development to grow more rapidly.

The diverse form of performance is one of the most remarkable features in contemporary pop music, it accommodates the taste and appreciation for everyone regardless of status, age and race due to the cordial and relaxing audio-visual performing method (Tang, 2006). However, social status is one the main factors to affect the level of music appreciation in music development nowadays. The selection of music taste displays their wealth and social status through the use of various objects. For some people, obtaining a higher musical attainment is also used to frame their status in the community, both musically and socially. This apparently reflects the diversity in the level of music taste as well as the distinct charisma among the interpretative Chinese community in the context of music. As explained by You (2008), the recurring of pop music promotes more audiences compared with classical music because of the simplicity, less complicated, modern characteristics that draw more audiences to appreciate the pop music regardless of their status and ages. In addition, it also penetrates into all aspects of life whether it is used for a therapeutic effect or relational enhancement through pop music, thus, it explains why this pop music experiences has become the trend and as an integral part of culture among the Chinese community. To a certain extent, popular music symbolizes a part of the Chinese community experience. The new culture is full of possibilities and excitement as well as to construct some explicit and implicit meaning in the social environment and to reflect a cultural behavior among this interpretative community.

Apart from the discussion as mentioned above, this section delineates the folk singing in China which is regarded as a kind of ethnic performance that focuses on traditional folk songs that include Chinese opera *Xi Qu* (戏曲) and *Qu Yi* (曲艺) (Zheng, 2007). Due to multi-regions and multi-ethnicities in China, there are various kind of folk songs, Chinese operas *Xi Qu* and *Qu Yi* that have been presented in different way in terms of the form, subject and content.

Amongst all the all Chinese traditional singing, folk songs is the oldest form of music in China. Folk songs are diversified into few types which are: *Lao Dong Hao Zi* (劳动号子), *Shan Ge* (山歌), *Xiao Diao* (小调), *Chang Diao* (长调), *Duan Diao* (短调) and so forth. Among them, both northern *Shan Ge* and southern *Xiao Diao* are the most influential folk songs *Shan Ge* from the north is bold, rough, magnanimous and enthusiastic, such as the *Hua Er* (花儿) from Qinghai, *Xin Tian You* (信天游) from northern Shaanxi, *Pa Shan Diao* (爬山调) and *Mu Ge* (牧歌) from Inner Mongolia, *La Yi* (拉伊) from Tibet and etc. Those are impressive and full of high-pitched notes, flexible rhythm as well as long melody and tune. *Xiao Diao* (小调) from the south has the features of delicacy, soft and smooth and that delivers a sense of beauty, such as the *Xiu Hebao* (绣荷包) from Yunnan, *Muo Li Hua* (茉莉花) and *Meng Jiang Nv* (孟姜女) from Jiangsu and etc.

Besides folk songs, China has two types of opera which are *Xi Qu* (戏曲) and *Qu Yi* (曲艺) respectively. In view of this, Zhou (2013) points out that it is inappropriate to name all the folk songs as ‘nation singing’ in general. Most of the folk songs singers do not possess or receive any vocal training and are self-taught where the performance and practice knowledge is inherited from their predecessor. There are barely sources about vocalization of folk singing, indeed there was just appear one or two sources that briefly

describe the respective topics (Zhou, 2013). This situation changed after the period of *New YangGe Campaign* (新秧歌时期) in 1942. Guo Lan Ying (郭兰英) was considered the first pioneer who successfully incorporated the regional opera technique into her liberal songs as well as some nationalistic opera such as *Xiong Mei Kai Huang* (Siblings open up wasteland, 兄妹开荒), *Bai Mao Nv* (Woman with white hair, 白毛女), *Xiao Er Hei Jie Hun* (The marriage of Xiao Er Hei, 小二黑结婚) and others. Zhuo Ma (卓玛) is one of the folk song singer who sings abundance of popular folk songs such as *Bei Jing De Jin Shan Shang* (On the Jinshan of Beijing, 北京的金山上), *Mao Zhu Xi De Guang Hui* (The Glory of Chairman Mao, 毛主席的光辉) and etc. After 1970s, there were some Chinese opera singers, particularly Li YuanHua was actively involved in ethnic operas which were conducted during the reformation of art and vocalisation. In the 50th century, *The Controversial Positioning of Native and Foreign* (Tu Yang Zhi Zheng, 土洋之争) caused the arguments between western singing technique and Chinese local singing technique, the controversy focused on the persistency on local singing method rather than to imitate the western singing technique. This scenario started to change towards the 80s where most of the singers were more receptive to western music and attempted to integrate the new western musical elements and transform it into a voice of their own among the Chinese community. As for the Chinese opera *Xi Qu* (戏曲), *Qu Yi* (曲艺) and folk songs are used as vital ground in the process of reframing and reclaiming in a more contemporary composition.

As mentioned above, some of the Chinese pop music are related to some nationalistic features. There are a recurring wide range of songs from *The May 4th Movement of 1919* (五四运动) such as art songs, *Mass songs* (群众歌曲) which is also linked to some nationalistic features (Zhang, 2004).

Due to the reformation and the opening up policy implemented in China, the Cantopop and Mandopop plays a crucial role in the music development of China in the context of Chinese popular music. Thus, there are combinations of different cultures in China. What should be pointed out is when different singers are singing different pop songs, their ways of expression and styles of performing art are vary too (You, 2011). In fact, pop music singing style is varied. In France there are popular singers of *Bel Canto*, such as the famous singer Celine Dion; In Japan, Futaba Yuriko (ふたば ゆりこ) combines romantic folk singing style with pop singing style together and form a unique style; In Italy, Biagio Antonacci combines Italian *bel canto* singing with the pop singing style in his rendition. American singers such as Sarah Brightman, Whitney Houston, Christian Rand Phillips, and Taiwan singers Teresa Teng and Su Rui, all of them have their own unique performance style and skills. This illustrates that pop singing style is not unvaried. In addition, pop singing technique emphasizes on natural vocalization which is closer to life. Each vocal-resonance position and various kind of personalities and styles brings a different impact to the singers. The main characteristics of this form of performance are simple, convenient, easier to sing and has widespread rapidly. Thus, this is the reason why it is named 'Pop Music' (Tang, 2006). Nevertheless, most of singers do not have the penetrating voices in 'pop singing' as they can use microphone with amplifications devices to help them in their singing. This pop singing style emphasizes the development of individual personality, emotions and feelings, free expression in the creation of art works, and persuasion of colloquial singing style. In fact, there are increasing numbers of singers in China which had gone through *Bel Canto* vocal training, and therefore it explains why their singing are always pleasant to us.

In this section, the paper is still focusing on *Dan Yuan Ren Chang Jiu* (Thinking of You, 但愿人长久) and using it as an example to find out the singing style that has been

identified as Teng's and Wong's peculiar feature. In addition, it is also looking into the aspects and the method which change the selected Faye Wong's cover versions.

In conclusion, along with the nostalgic tendency in today's society, the development of pop music is gradually expanding and finally it has derived from creating a new composition to the trend of covering (Li, 2007). Pop composition is designed to be reprocessed, or to be interwoven with live vocals where the singers reframes the work by incorporating some new elements in orchestration thus interpreting it in their own unique style. And therefore, each singer has their own interpretation of the song, despite the song being the same, different singers will produce different interpretations and this is described as a penetrate analysis of a work and possibility of various interpretation. There are as much as 19 versions of *Dan Yuan Ren Chang Jiu* (Thinking of You, 但愿人长久), and among them, there are less than five singers who covered Teresa Teng's version (Beside of Faye Wong's cover version, there are some other cover versions by Jane Zhang, Jacky Cheung, Gong Lin Na, and etc.

Globalisation and westernisation inevitably exist in present society where this phenomenon penetrates C-pop to develop rapidly. As mentioned by You (2008), due to the reformation and opening up policy in China, the influences from the West regulates the singers to transform the older art form, which is deemed to be an integral culture in Chinese society. However, C-pop is not regarded as mainstream music, yet it was placed on the world pop music track. Apart from C-pop, there are recurrences of pop excel, J-pop and the more current K-pop and Hallyu where the latter has become an even stronger influence in China (Zhang, 2004).

Furthermore, Mandopop and Cantopop are considered one of the mainstream of pop music in Southeast Asian. It plays a vital role in the Chinese pop music development especially Taiwan and Hong Kong, and also has widespread to other countries such as

Malaysia, Singapore and China. A good example to illustrate this scenario is the remarkable Taiwan singers David Tao and Leehom and how they penetrated the R&B music scene in China, which ironically, is not influenced by the West. As an example, with the popularity of campus folk song (a kind of music that is similar to the country music from America but it is composed in Chinese 校园民歌) sung by Luo Da You's (罗大佑) is well known after more than a decade in China. Since 21st century, this situation has changed. The technological environment, it has help to boost the pop music phenomenon in every corner of the Chinese community in Southeast Asia.

4.7 Conclusion

Through the above data analysis based on qualitative and musical analysis research method, focusing on Faye's covered version of Teresa's work, this paper reveals how Faye who is from the 90s transformed traditional folk singing into a more modernized and yet westernized singing in Chinese pop singing. In terms of song selection, this dissertation selects the three famous Faye's covered version of Teresa Teng's works, as the basis of the analysis in this dissertation. As for the singing features, Teresa Teng sang the three selected songs elegantly by maintaining some techniques of folk singing. On the other hand, Faye Wong performed the selected songs in a more modernized way where the western technique as well as new orchestration were incorporated into her rendition. She also works to elaborate the use of voice projection and try to sustain the older form of art-the folk singing, at the same time she attempts to be different from Teng's rendition by transforming the song into a fresh composition using various singing techniques. Due to the fact that both of Wong and Teng have good command of languages and as a result their articulation and pronunciation, they have received favourable comments by the public. The pronunciation and articulation of Teresa Teng is clear, clean and elegant while the pronunciation and articulation of Faye Wong is witty, free and casual. The evidence shows that the uniqueness in Faye's singing has driven the success of Faye's cover songs.

When it comes to the singing style, the characteristics of these two singers are particularly different. Teresa Teng appreciates and maintains the traditional singing style in her rendition. On the other hand, Faye chooses to present her uniqueness in her rendition by integrating the new elements from the west into her music arrangement and singing in terms of orchestration and singing technique to cover Teresa's works. The findings of the research in this study reveals the differences between Teresa Teng and Faye Wong based on the discussion of singing techniques, ornamentation, diction, voice projection, the melody rhythm and aesthetical level.

In short, the process of sustaining the older form of art by Teresa Teng and transforming and restructuring the previous works of Teresa Teng serve as an important reformation of two different eras where the transition point from old Shanghai or folk singing style to modern pop singing style in the context of Chinese pop music.

CHAPTER 5 CONCLUSION

5.1 Introduction

In this Chapter, the author concludes the study into singing style, instrumentation, stylistic and pronunciation of Chinese pop music based on the case study of Teresa Teng and Faye Wong. This research shows a discussion of how the two artists employ musical elements in their own individualistic singing style. At that point of time, both Teresa Teng and Faye Wong predominated the new trend in the development of Chinese pop music in the 70s and 90s. By using transcription and analysis, the musical elements, treatment of song texts, ornamentation, texture and presentation of Teresa Teng and Faye Wong presents result that invites a new scholarship to look into the singing trend and style of Chinese pop singing in different era. This research which is based on the case study looking at Teresa Teng and Faye Wong, has revealed a new theoretical finding in terms of the impact of performance singing style and the transition from 70s to 90s Chinese pop music style where the former shows global and western influence. In this concluding chapter, summary of findings, and suggestions for future research are being discussed. In short, the results indicated that Teresa Teng and Faye Wong, create, maintain, and transform the different eras singing manner that are true and significant to the Chinese society in Southeast Asia country.

5.2 Summary of Findings

In this Chapter, the author concludes that the following research objectives were met.

- 1) To examine the characteristics of Teresa Teng's singing style based on the selected songs.
- 2) To examine the characteristics of Faye Wong's singing style based on the selected songs.

3) To discuss the differences between the two artists' singing style and their influences in a globalized context.

The detailed account of each approaches such as transcription, analysis, online video, chatroom, journals, thesis, online news, manuscript, YouTube as well as virtual fieldwork involving the process of music analysis employed in this study provided data that helped in answering the three research objectives. The results indicated that the summary of findings focused on the difference between the two artists' singing style, vocal register, ornamentation, texture, influence, and tempo.

This research was carried out over the period of three years. Relevant literature review reveals the diverge of singing styles from China and C-pop, including influence from the West that forms the basis of the case study of Teresa Teng and Faye Wong. The issues of singing style, orchestration of the two subjects were being transcribed by the author and analysed in order to fill in the research gap of this scope. The discussion so far reveals more on the pop concert culture and the composition of Teresa Teng and Faye Wong (Fung & Curtin, M. (2002), Gold (1993), Ji (2013), Kang (2014).

The study employed music analysis from Tagg's framework which involves detailed musical notes, form, and aspect of time and melodic analysis through manuscript transcription to justify the research objectives. Apart from that, the second model Frith's song personality and star personality (1996) was being used to describe Faye Wong's singing style which was being westernized and hardly keep the musical tradition and ritual alive of Teresa Teng.

As a summary of the finding, the research reveals that the influences in both artists lives contributed to their unique singing style and the changes of style in the development of C-pop (see Fig. 5.1).

Teresa Teng (1970s)

Faye Wong (1990s)

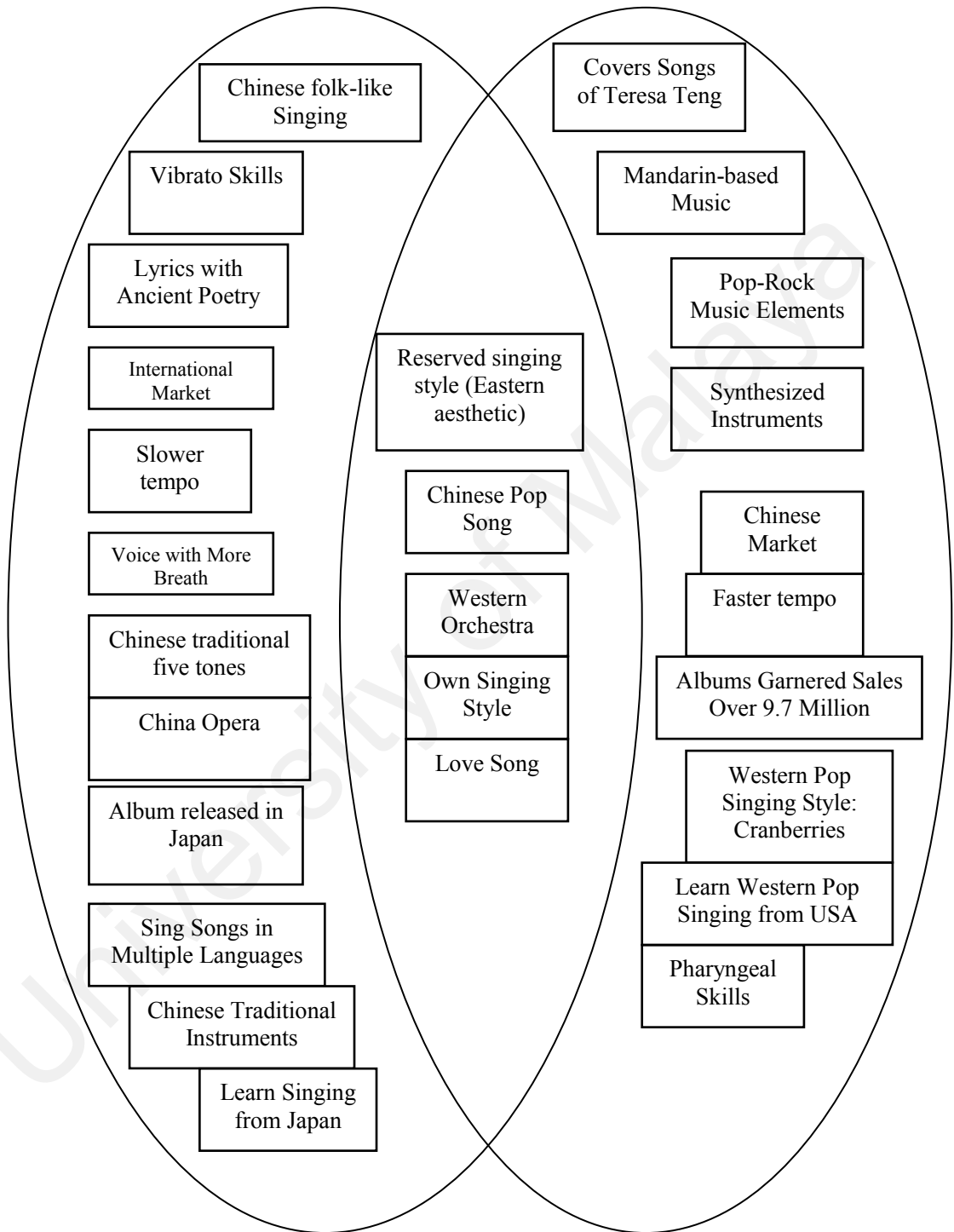


Figure 5.1 A Comparison of Teresa Teng and Faye Wong

In this study that employed Faye Wong as a representative of C-pop in the 90s and a case looking into her covers of Teresa Teng's songs, the outcome reveals a glocalised creative output of C-pop that moved away from the once quasi folk-like singing of Teresa Teng. The glocalised effect seen in Faye Wong comprises of her learning of American pop and covers of Cranberries's song in some way landed her unique singing technique that is a blend between Chinese subtlety with a rhythmical pop style that consists traces of light yodeling in the treatment of certain song text, and *falsetto*, without a lengthy or longing vibrato at the end of phrase that is presence in Teresa Teng's. In terms of music accompaniment, Teresa Teng's version has begun to show adaptation of the West. In the three selected songs, Teresa Teng's accompaniment employs Western instruments and MIDI, and the latter Faye Wong's include synthesized instruments. Thus, the study showed how C-pop of the 70s and 90s, based on this case study, gradually adapts influence from the West and resulted in glocalised musical output. This study therefore claims that although Faye Wong's covers of Teresa Teng tends towards Western influence, however, her unique singing style still, in some ways contributes towards a more glocalised one than of purely West.

5.3 Suggestions for Further Research

In this Chapter, the study focused on the singing style, orchestration, and musicality of Teresa Teng and Faye Wong. On the basis of the results in this study, future research may provide deeper analysis with more cover version repertoires of Teresa Teng by Faye Wong. To a certain extent, the research constructs explicit and implicit cultural social meanings in Chinese popular music community. Furthermore, this is a case study that only looked into Faye Wong and Teresa Teng's selected songs, therefore, a more holistic study of other cover version of Chinese singers that cover more repertoires can be

included as further study in future that may contribute as a source of reference that study into the development of C-pop and its changing styles.

5.4 Conclusion

In this study, the research results show how the cover version of Faye Wong engage the 70s C-pop performance singing style and transform to a more westernized 90s performance popular singing manner. The evidence suggests that the two artists display different way of performing style in terms of ornamentation such as tonality, vibrato and vocal register as well as construct identities in relation to others, and they establish a voice of their own.

According to You (2008), regardless of authentic Chinese music culture or western music elements, each has its own individualistic character. The fact that by employing resources from different environment, there are full of possibilities and excitement in the process of music making. From this perspective, the data show how an artist immersed herself into a more westernized culture such as Faye; or the incorporation of tradition and contemporary musical elements in Teresa's composition and her own singing style. Nevertheless, each of them plays a distinct role in the development of Chinese popular music.

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APPENDIX

The full comparison chart following enables listeners see these different details when they process songs more clearly:

Appendix A: 'Thinking of You' Teresa Teng E, Faye Wong E,

但愿人长久

♩ = 89

Teresa Teng

明月 几 时 有 把 酒 问 青 天

♩ = 89

Faye Wong

明月 几 时 有 把 酒 问 青 天

5

不知 天上 宫 阙 今 昔 是 何 年 我 欲 乘 风 归

不知 天上 宫 阙 今 昔 是 何 年 我 欲 乘 风 归

10

去 唯 恐 琼 楼 玉 宇 高 处 不 胜 寒

去 唯 恐 琼 楼 玉 宇 高 处 不 胜 寒

15

起 舞 弄 清 影 何 似 在 人 间 转 朱 阁

起 舞 弄 清 影 何 似 在 人 间 转 朱 阁

Appendix A1 : Part of Melody from *Thinking of You*, 但愿人长久

2

20

低 绮 户 照 无 眠 不 应 有 恨

低 绮 户 照 无 眠 不 应 有 恨

24

何 事 长 向 别 时 圆 人 有 悲 欢 离 合

何 事 长 向 别 时 圆 人 有 悲 欢 离 合

29

月 有 阴 晴 圆 缺 此 事 古 难 全

月 有 阴 晴 圆 缺 此 事 古 难 全

33

但 愿 人 长 久 千 里 共 婵 娟

但 愿 人 长 久 千 里 共 婵 娟

Appendix A2 : Part of Melody from *Thinking of You*, 但愿人长久

初恋的地方

Teresa Teng $\text{♩} = 100$
我 记 得 有 一 个 地 方 我 永 远

Faye Wong $\text{♩} = 105$
我 记 得 有 一 个 地 方 我 永 远

7
永 远 不 能 忘 我 和 他 在 那 里 定 下 了

永 远 不 能 忘 我 和 他 在 那 里 定 下 了

13
情 共 渡 过 好 时 光 那 是 一 个 好 地 方

情 共 渡 过 好 时 光 那 是 一 个 好 地 方

Appendix B1 : Part of Melody from *The Place of First Love*, 初恋的地方

2

20

高山清清流水长 陪伴着我们俩 初

高山清清流水长 陪伴着我们俩 初

26

恋 的 滋 味 那 么 甜 怎

恋 的 滋 味 那 么 甜 怎

30

不 叫 人 向 往

不 叫 人 向 往

Appendix B2 : Part of Melody from *The Place of First Love*, 初恋的地方

又见炊烟

The musical score is presented in two systems, each with two staves. The top staff is for Teresa Teng and the bottom staff is for Faye Wong. The key signature is G major (one sharp) and the time signature is 4/4. The first system starts with a tempo marking of ♩ = 92. The second system starts with a tempo marking of ♩ = 94. The lyrics are in Chinese and are aligned with the notes on the staves.

Teresa Teng
又 见 炊 烟 升 起 暮 色 罩 大 地

Faye Wong
又 见 炊 烟 升 起 暮 色 罩 大 地

5
想 问 阵 阵 炊 烟 你 要 去 哪 里 夕 阳

想 问 阵 阵 炊 烟 你 要 去 哪 里 夕 阳

10
有 诗 情 黄 昏 有 画 意 诗 情 画 意

有 诗 情 黄 昏 有 画 意 诗 情 画 意

14
虽 然 美 丽 我 心 中 只 有 你

虽 然 美 丽 我 心 中 只 有 你

Figure 4. 26: Part of Melody from *See The Smoke Again*, 又见炊烟