A Musical Analysis of Li Xiangjing's Nanyin Poetry and Painting

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Abstract
In contemporary China, the musical trend of Chinese-Western music hybridisation is evidenced in musical compositional techniques where Western musical elements are superimposed to Chinese traditional music. *Nanyin Poetry and Painting*, composed by Li Xiangjing (李向京) in 2013, is a chamber music work which integrates the musical characteristics of *Nanyin* with the elements of Western music. The purpose of this paper is to analyse the composer's use of structure, scale, canon, rhythmic patterns, and timbre in this composition. This study aims to facilitate a deeper understanding the composer compositional approach in hybridising Chinese and Western musical elements.

Keywords: Music Analysis, *Nanyin*, Li Xiangjing, *Nanyin Poetry and Painting*

Background

Nanyin (南音) is a classical ensemble genre of Chinese traditional music which originated in Southern Fujian province, China. Musically, it is characterised by its use of very slow tempo and gentle rhythmic impulse (Chen, 2012; Wang, 1997). *Nanyin Poetry and Painting*, a literal translation from the Chinese "南音诗画", or "Nanyin Shi Hua" in the Pinyin romanisation system, is a chamber work composed by Li Xiangjing (李向

京, 1966-2016) in 2013. This work expresses the elegance and subtle beauty of *Nanyin* music referring to the artistic imagery of poetry and landscape painting. The work combined characteristics of *Nanyin* with Western compositional elements. The melody was directly influenced from *Nanyin*'s pitch and intonation.
Li Xiangjin was born on November 6, 1966 in Fuzhou, Fujian, China. His higher musical education was influenced by Western music cultural. He commenced his teaching career at the Music College of Fujian Normal University in 1990. There, he immersed himself and engaged with the local musical environment, which led him to become a passionate enthusiast for *Nanyin* music. Li (2014) commented that *Nanyin* is an ancient musical genre of estimable value which has existed for thousands of years and which originated from Fujian. He advocated that it is the responsibility and mission of music teachers and composers to revive *Nanyin* music and to give it a "fresh life" (p. 173) and to bring new innovations to this ancient traditional music.

In this article, the authors aim to explore how Li Xiangjing integrated Western and *Nanyin* musical elements in this chamber work and also to demonstrate how the composer expressed the beauty of *Nanyin* in his notion of "modernosation" and "internationalisation".

Form of Nanyin Poetry and Painting

The following presents the form of the music and the method used by the composer to create the variations of the first and second themes. A structural analysis was conducted to identify *Nanyin* and Western musical elements in this composition. Based on the Western analysis of musical structure, the form of *Nanyin Poetry and Painting* is close to the expanded two-part song form. The two-part song form (categorised as a binary structure) is divided into sections A and B. The expanded two-part song form includes auxiliary parts such as introduction, coda, and/or postlude. Table 1 shows the structure in detailed segments of the "expanded" two-part song form in the score of *Nanyin Poetry and Painting* as well as the main scale for each section.

Table 1

The segment of the expanded two-part form in the score of Nanyin Poetry and Painting.

Section	Part	Bar numbers	Scale
Introduction	Introduction	1-27	*Zhi yayue* scale in the G Gong system
	First theme	28-32	*Zhi yayue* scale in the G Gong system

		33-36	*Shang yayue* scale in the G Gong system
A	Transition 1	37-42	*Jue yayue* scale in the G Gong system
	Transition 2	43-55	*Shang yayue* scale in the G Gong system
	First theme variation 1	56-65	*Jue yayue* scale in the G Gong system
	First theme variation 2	66-78	*Shang yayue* scale in the G Gong system
B	Transition 3	79-87	*Jue yayue* scale in the G Gong system
	Transition 4	88-92	*Yu yayue* scale in the G Gong system
	Second theme	93-103	*Shang yayue* scale in the G Gong system
	Second theme variation 1	104-117	*Shang yayue* scale in the G Gong system
Coda	First theme variation 3	118-125	*Shang yayue* scale in the F Gong system
	Coda	126-142	

First Theme and Variations of the First Theme

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

In *Nanyin Poetry and Painting*, the melodic line of the first theme (Figure 1) can be regarded as *qiangyun* according to Li Xiangjing's statement (2014). The first theme and its three variations are developed and followed by the principle of *qiangyun xunhuan bianzou* that reserves the original melodic structure and structural tones. The second theme and its one variation have the same features.

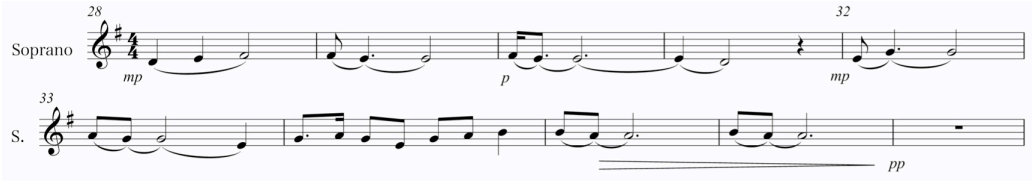

Figure 1. The first theme in the soprano part, bars 28-36

In variation 1 of the first theme, the composer reserved the original melodic notes of the first theme and condensed these notes for the melodic line, proportionally, by changing the rhythmic patterns in the flute and clarinet parts (see Figure 2).

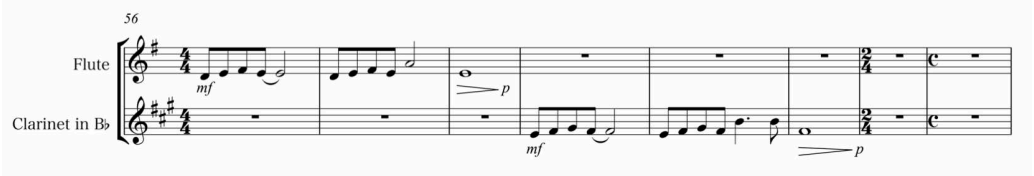

Figure 2. Variation 1 of the first theme in flute and clarinet parts, bars 56-61

In variation 2 of the first theme, the composer modified the rhythmic pattern of the first theme in the flute part in bars 66-68 and in the clarinet part in bars 69-71. In the flute part, the melodic motifs are also repeated more times compared to the first theme (see Figure 3).

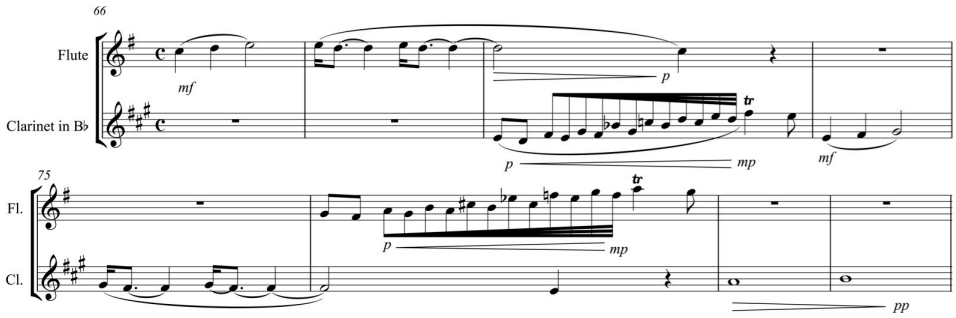

Figure 3. Variation 2 of the first theme in flute and clarinet parts, bars 66-67

Variation 3 of the first theme is considered part of the coda as shown in the Table 1. Regarding the restatement of the first theme in the later section of the work, Li (2014) stated that it was his musical intention to use the recurring first theme at the final coda as reminiscence motif. Li stated that from the perspectives of musical style and structure, there is a "tenuous relationship between the theme and the variations" (p. 182). He indicated that despite the diverse thematic transformation in the melodic development, the "skeletal tones" in the thematic-melodic framework is still identifiable lending "coherence and unity" (p. 182) to the formal structure. He further explained that as the cycle progresses, it is evident that the characteristic intervals within the "skeletal tone" provide a clear sense of direction in structural references which allows space for further embellishment and ornamental gestures (p. 183).

Variation 3 of the first theme (Figure 4) is the same as variation 1 of the first theme (Figure 1) in the melodic line, but the scale and the accompaniment pattern are different. The composer's idea of development still reveals the principle of *qiangyun xunhuan bianzou.* He reserves the melody in variation 1 of the first theme and changes to another key in variation 3 of the first theme (Figure 4).

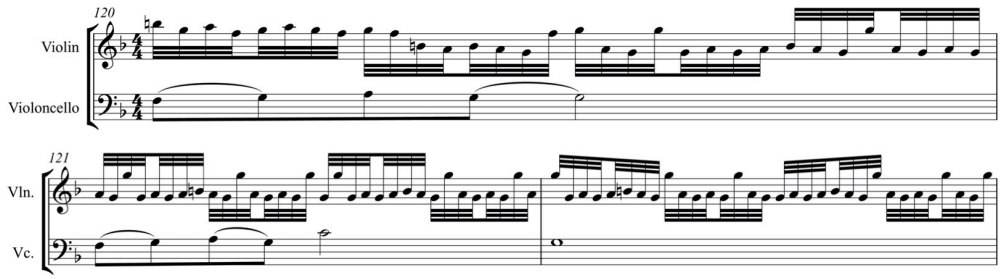

Figure 4.1. Variation 3 of the first theme violin and cello parts, bars 120-122.

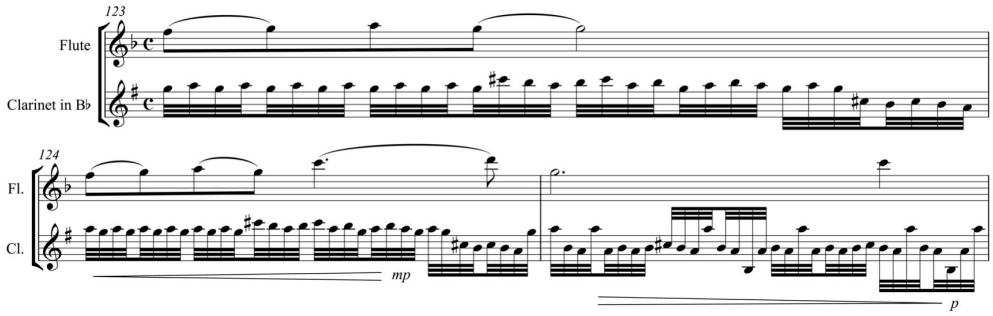

Figure 4.2. Variation 3 of the first theme flute and clarinet parts, bars 123-125

Second Theme and Its First Variation

The second theme from bars 93 to 103 is accompanied by a rhythmic pattern of semi-quaver which is the same as Transition 4 (Figure 5).

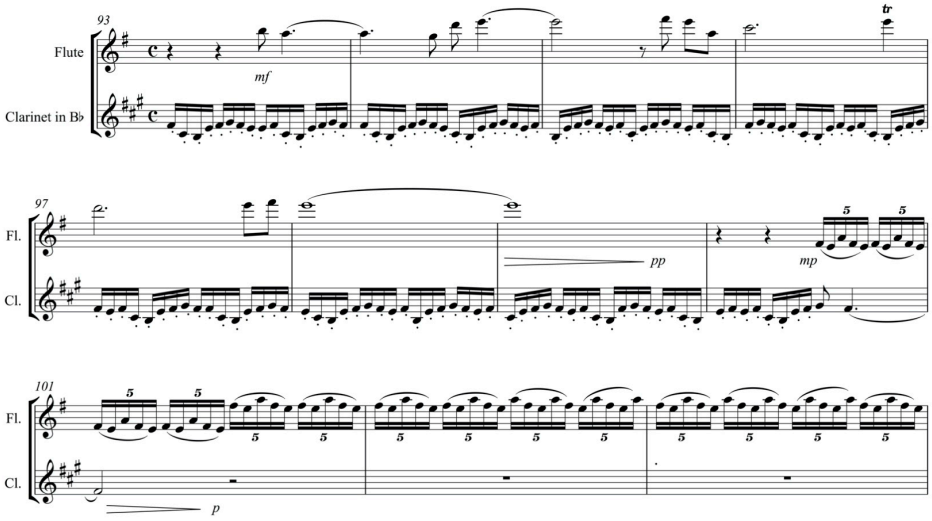

Figure 5. The second theme in the flute part, bars 93-103

In the first variation of the second theme from bars 104 to 117 (Figure 6), the composer developed the rhythmic pattern of the second theme into sextuplets for the flute and changed the mode for the second theme in the lower register for the cello. This approach in which the composer dealt with the first theme and its three variations in Section A coincides with the idea and feature of *qiangyun xunhuan bianzou.*

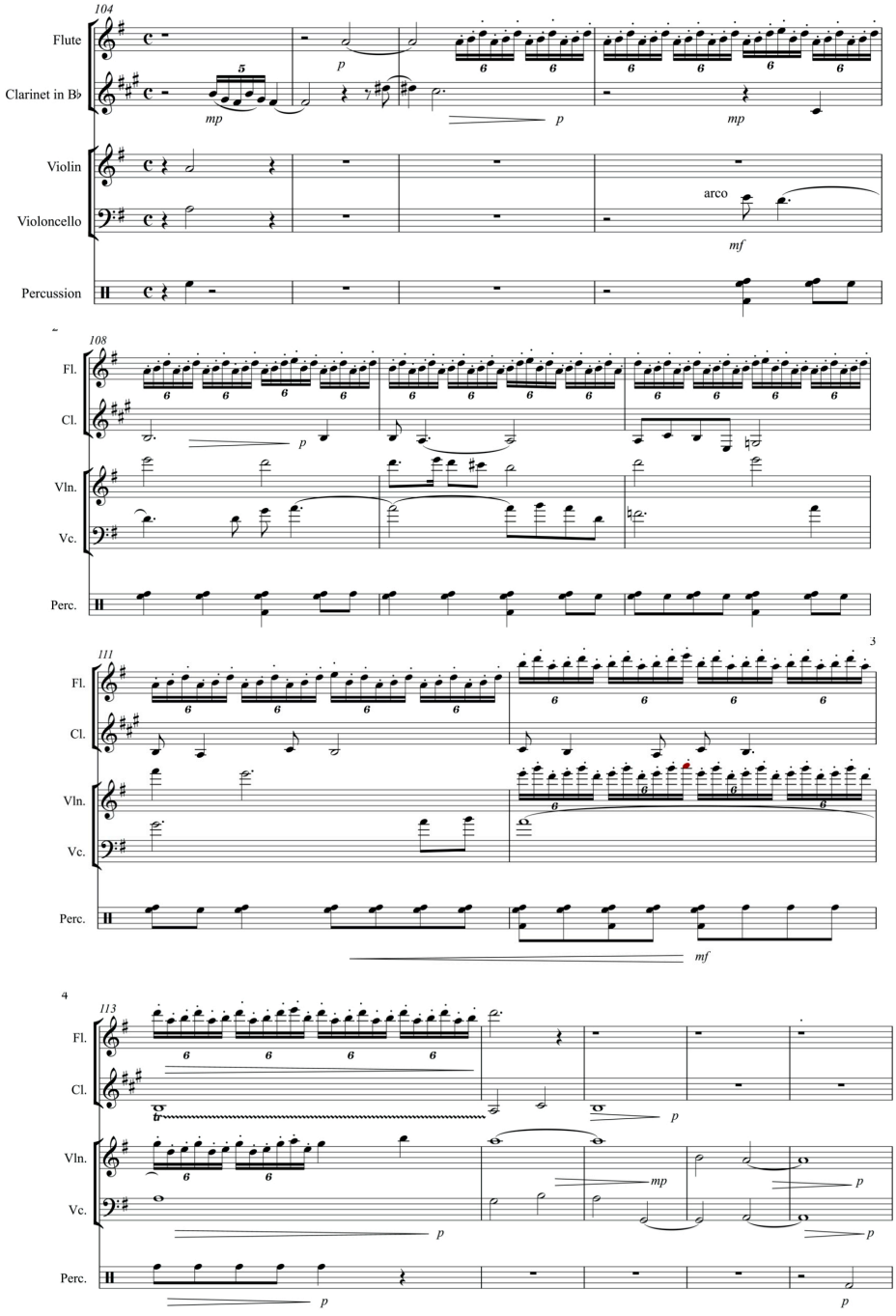

Figure 6.1-4. The first theme variation of the second theme, bars 104-117

The rhythm of the percussion in the first variation of the second theme works as a bass line accompanying the melody and controls the tempo in the ensemble from bars 107 to 117 (Figure 6). Li (2014) stated that occasionally, the melodic clarity can be featured more prominently, supported by a less intricate rhythmic accompaniment or harmonic movement (p. 180). In the traditional *Nanyin*, percussion performers sit in the middle of the stage and conduct the whole ensemble, dictating the tempi and dynamics. For these reasons, this percussion part corresponds to the traditional *Nanyin*. In this modern *Nanyin* work, the percussion *sibao* (四宝) and *biangu* (扁鼓) control the tempo in the first variation of the second theme, and this practice mimics the traditional *Nanyin* as well.

Tempo Structure of Nanyin Poetry and Painting

Li (2014) explained that *Nanyin Poetry and Painting* uses the prevalent characteristics of 'beat-form variation' (Thrasher, 2008, p. 130) san-man-zhong-kuai-san (散-慢-中-快-散) which indicates a metric structure of rapid-slow-moderate-rapid- random design.

According to Lin (2016), *san-man-zhong-kuai-san,* which is commonly used in traditional instrumental music, traditional operas and *Nanyin* music, is a Chinese traditional structure (pp. 101-102). *San-man-zhong-kuai-san* is a fixed pattern, and it also explains the musical development in most of Chinese traditional operas (Cha, 2000, pp. 37-38).

In this structure, the Chinese musical terms of *ban* (板) and *yan* (眼) further explains the terms of *san*, *man*, *zhong* and *kuai*. According to Pan (2008), *ban* is generally a strong beat, while *yan* is generally a weak beat generally (p.60). *Sanban* (散板), or *san* (散), is set up by *wu ban wu yan* (无板无眼, with no *ban* and no *yan*). The tempo and rhythm of *sanban* are relatively free (Fan, 2011, p. 83). *Manban* (慢板), or *man* (慢), is set up by *yi ban san yan* (一板三眼, one *ban* and three *yan*), which is roughly the same as 4/4 in Western classical music. The tempo of *manban* is usually slow. *Kuaiban* (快板), or *kua*i (快), is set up by *you ban wu yan* (有板无眼, one *ban* with no *yan*), and the tempo of *kuaiban* is faster (Pan, 2008, pp.60-61). *Zhongban* (中板) or *zhong* (中) is usually set up by *yi ban yi yan* (一板一眼, one *ban* and one *yan*), and the tempo of *zhong* is slower than *kuaiban*, but faster than *manban* (Cha, 2000, p. 39).

According to the composer's statement, he applied the structural idea of *san-man-zhong-kuai-san* in the changes in tempo in *Nanyin Poetry and Painting*. In this piece, the tempo is changing frequently but smoothly. According to the composer, although the tempo changes nearly in every part, the organisation of the tempi in each part is still generally based on *san-man-zhong-kuai-san* (Li, 2014, pp. 181-182) (Table 2).

Table 2

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

Bar numbers	1-12	13-27	28-55	56-61	62-78	79-87	88-103	104-117	118-125	126-142
Tempo	*san*	*san*	*man*	*zhong*	*san*	*zhong*	*kuai*	*kuai*	*man*	*man*
Organisation of the Tempi	*san*		*man*		*zhong*		*kuai*		*san*	

Scale

The following shows the various scales used in *Nanyin Poetry and Painting*.

Pentatonic and Heptatonic Scales

The pentatonic scale is commonly used in most of Chinese traditional music. There are five pitches called *Gong* (宫), *Shang* (商), *Jue* (角), *Zhi* (徵) and *Yu* (羽) in the Chinese pentatonic scale. The Chinese terms of *Gong*, *Shang*, *Jue*, *Zhi* and *Yu* determine the specific notes in this scale, and also represent different systems of scales. For example, a Gong system (宫系统) is decided by the key signature in the score. In the C Gong system (key signature is C major), C, D, E, G, A are called *Gong*, *Shang*, *Jue*, *Zhi* and *Yu* respectively (Figure 7). In the G Gong system (key signature is G major), G, A, B, D, E are called *Gong*, *Shang*, *Jue*, *Zhi* and *Yu* (Figure 8).

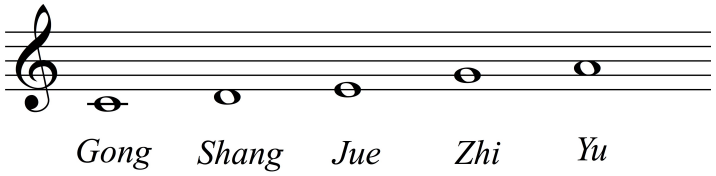

Figure 7. The pentatonic scale in the C Gong system

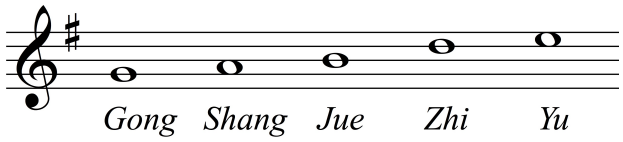

Figure 8. The pentatonic scale in the G Gong system.

In the traditional *Nanyin*, the melodies are usually made up of tones from the heptatonic scale, which is based on the pentatonic scale with two additional tones (Li, 2014, p. 174). The composer also uses the heptatonic scale in composing melody in *Nanyin Poetry and Painting.*

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

In most cases in the traditional *Nanyin*, *biangong* and *bianzhi* are used as passing notes to generate the *yayue* scale (Li, 2014, p. 174). Figure 9 explains the *yayue* scale after adding *biangong* and *bianzhi* to the pentatonic scale in the G Gong system.

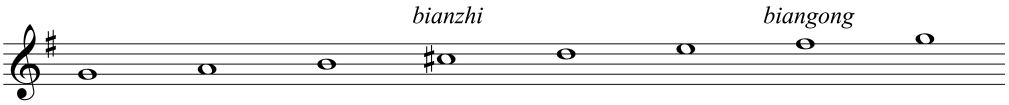

Figure 9. *Yayue* scale in the G Gong system

The five modes of the *yayue* scale are the *Gong yayue* scale, *Shang yayue* scale, *Jue yayue* scale, *Zhi yayue* scale and *Yu yayue* scale. In the same Gong system (same key signature) as the *yayue* scale, the mode of the scale can be determined by the last note of the melody (Winzenburg, 2012). Figure 10.1 to 10.3 demonstrate the examples of the *Zhi yayue* scale in the G Gong system, *Shang yayue* scale in the same G Gong system and *Jue yayue* scale in the G Gong system.

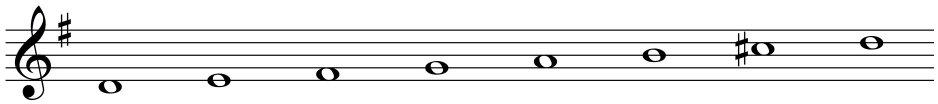

Figure 10.1. *Zhi yayue* scale in the G Gong system

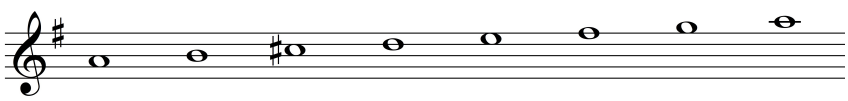

Figure 10.2. Shang yayue scale in the G Gong system

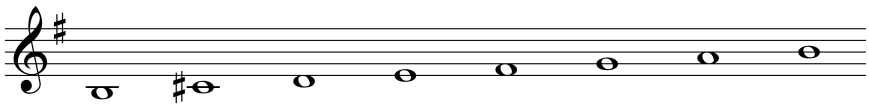

Figure 10.3. Jue yayue scale in the G Gong system

The composer uses the *yayue* scale in the whole piece as well as that this scale is widely used in traditional *Nanyin*. Figure 11 shows the *yayue* scale in *Nanyin Poetry and Painting* from bars 28 to 46. *Bianzhi* is added in bar 30 and *biangong* is added in bar 37.

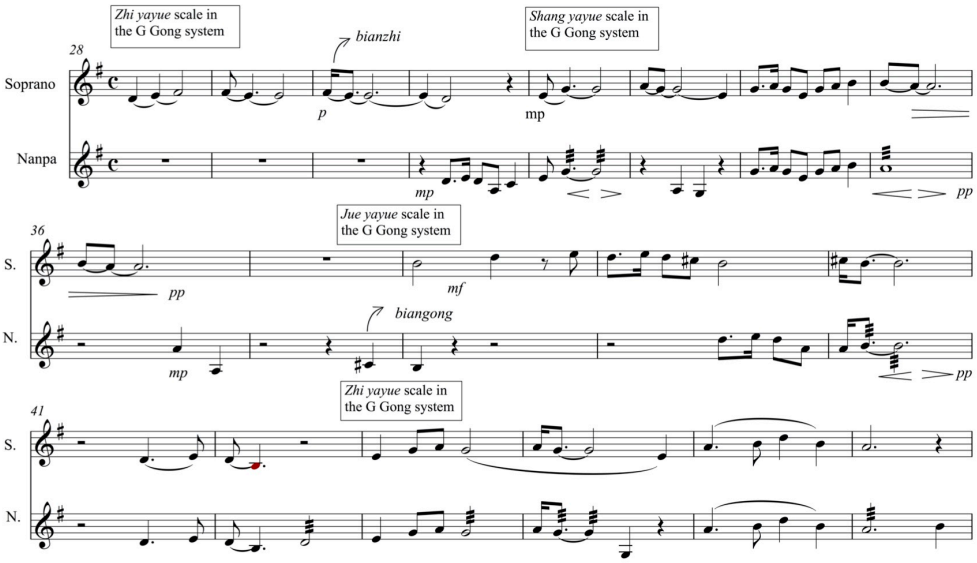

Figure 11. Yayue scale in the G Gong system in *Nanyin Poetry and Painting*, bars 28-46.

Duochong Dasandu Bingzhi **and the Whole-Tone Scale**

According to Wang (1997), *duochong dasandu bingzhi* (多重大三度并置), that is several three-note groups constructed in the major third and used in one melodic line, is one of the significant features of *Nanyin* music (pp. 87-89). For example, the *Nanyin* music *Zhenggengshen* (正更深) shows the *duochong dasandu bingzhi* features (Tan, 2012, pp. 71-72). The beginning of this melodic line in *Zhenggengshen* is made up of several three-note groups, The first three-note group is [C, D, E] in bar 1. The second three-note group is [G, A, B] in bars 2-3. The third three-note groups is [F, G, A] in bar 4 (see Figure 12).

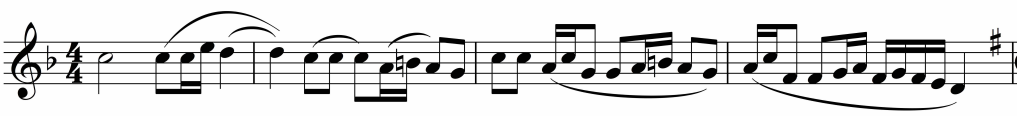

Figure 12. The *Nanyin* music *Zhenggengshen*

Duochong dasandu bingzhi can also be found in melodic lines in *Nanyin Poetry and Painting.* For example, the melodic line in bars 28-40 reveals the *duochong dasandu bingzhi* feature. There are three three-note groups: [D, E, F#] in bars 28-31, [G, A, B] in bars 32-36, and [B, C#, D] in bars 38-40 (see Figure 13).

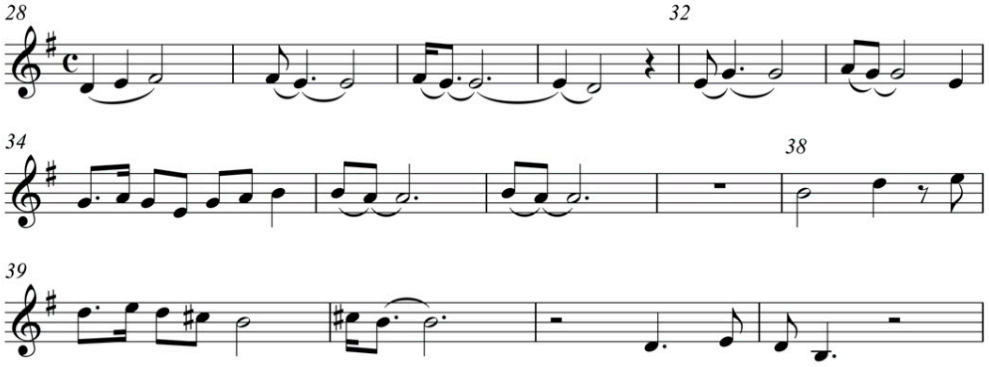

Figure 13. The *duochong dasandu bingzhi* feature in *Nanyin Poetry and Painting*, bars 28-40.

The composer also used the whole-tone scale, which is one of the Western scales used in *Nanyin Poetry and Painting*. For example, the whole-tone scale can be found in bar 41 for the flute (see Figure 14), and bars 75-77 for the clarinet (Figure 15).

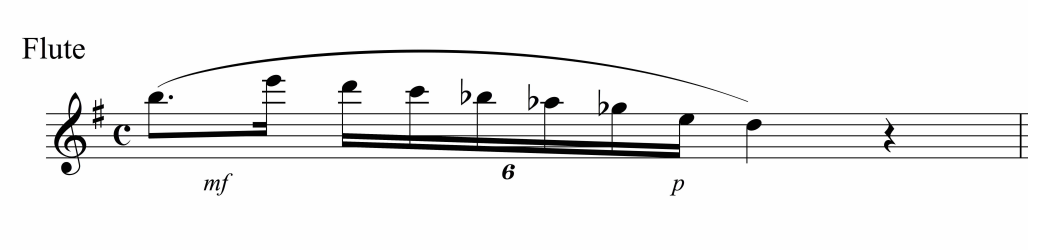

Figure 14. The whole-tone scale in the flute part, bar 41

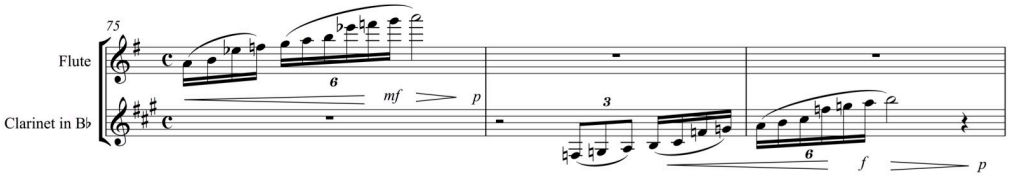

Figure 15. The whole-tone scale in flute and clarinet parts, bars 75-77

The combination of tones in the whole-tone scale reveals the traditional *Nanyin* feature of *duochong dasandu bingzhi* to some degrees. For example, tones in bar 41 could be divided into three groups of three-note sets, which are [E, D, C], [C, B^{b}, A^{b}], and [A^{b}, G^{b}, E (F^{b})] (Figure 14). These three groups are all the combinations of the whole-tone scale collection. The tones in these three-note groups are constructed in the major third, and they are included in one melodic line to show the feature of *duochong dasandu bingzhi*. Accordingly, the whole-tone scale used by the composer in *Nanyin Poetry and Painting* skillfully coincides with the usage of the *duochong dasandu bingzhi*.

Canon

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

For example, the violin follows the flute in bars 56 to 58, and the cello follows the clarinet closely, both after one beat (see Figure 16).

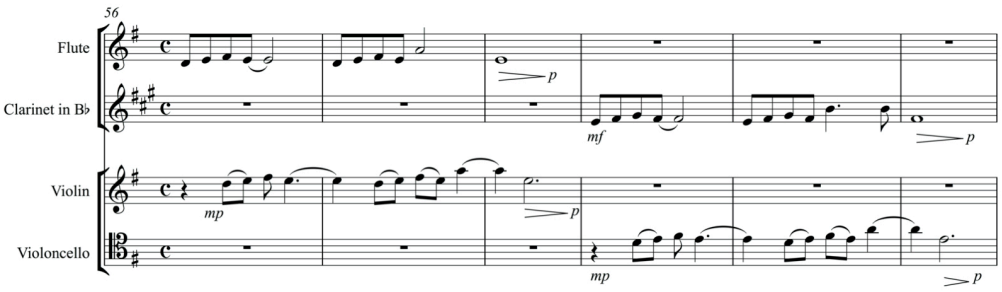

Figure 16. Canon in bars 56-58 and bars 59-71

From bars 123 to 125, the melody for the flute follows the cello after one beat as well (see Figure 17). To accompany the melody, the composer used demisemiquaver rhythms for the clarinet to make the music more vivid.

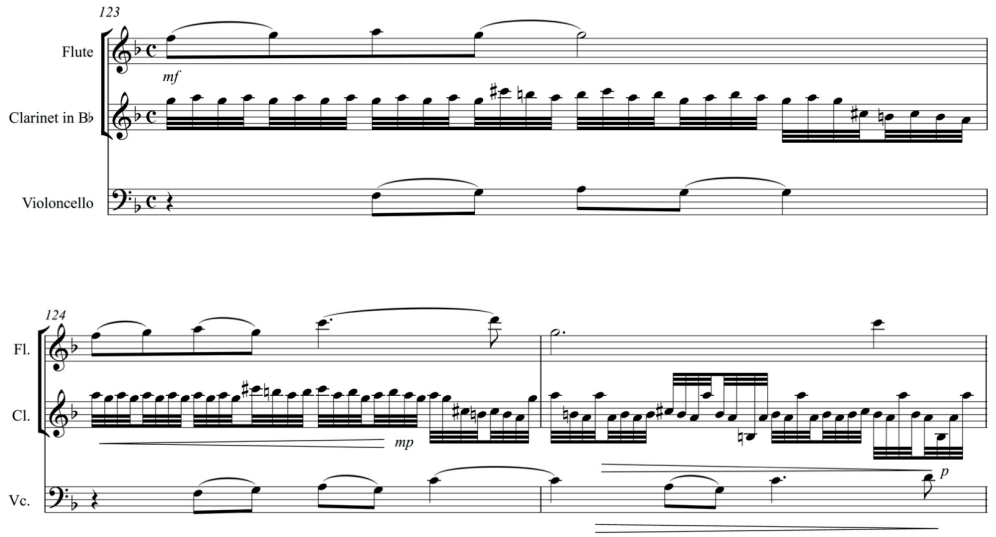

Figure 17. Canon in flute and cello parts with the accompanying rhythm of clarinet, bars 123-125

The history of the canon can be traced back to the 16th century (Mann, 2011). Many composers such as Bach, Handel, and Haydn featured canon in their compositions. The canon technique was used by the composer for the main melody in *Nanyin Poetry and Painting*. A melody with the *Nanyin* features presented by the Western canon technique shows the composer's consideration of musical fusion.

A Fixed Rhythmic Pattern

According to Li (2014), in the traditional *Nanyin*, there is an accelerando rhythm pattern in *nanpa* (南琶). This pattern is usually a symbol of a starting point in the music (p. 183). In *Nanyin Poetry and Painting*, the composer transformed the rhythmic pattern into "an accelerando to ritardando" and "a crescendo to decrescendo". This pattern is consistently present, not only at the beginning, but also in the middle and at the end of this piece. The composer used this rhythmic pattern for the flute and clarinet at the beginning of this piece (see Figure 18) and also in the *nanpa* part (Figure 19).

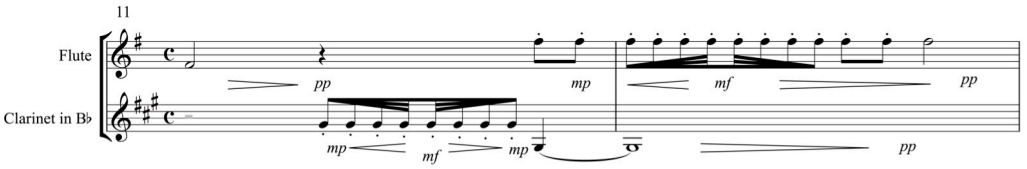

Figure 18. The rhythmic pattern which is anaccelerando to ritardando and acrescendo to decrescendo in the flute and clarinet parts, bars 11-12

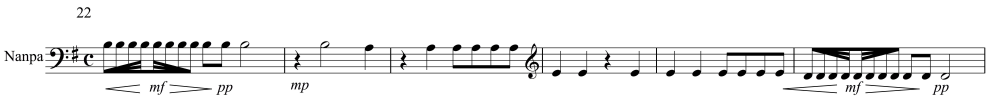

Figure 19. The rhythmic pattern which is an accelerando to ritardando and a crescendo to decrescendo in the *nanpa* part, bar 22 and bar 27.

This traditional rhythmic pattern is applied to both the Western instruments and the traditional *Nanyin* instrument *nanpa* as a way of presenting *Nanyin* music for a modern ensemble combining Western and Eastern instruments.

Timbre

This timbre analysis looks at the instrumentation, the use of glissandi, and the instrument setup.

Instrumentation

In the traditional *Nanyin*, the main musical instruments are *dongxiao* (洞箫), *nanpa* (南琶), *er-xian* (二弦), *sanxian* (三弦) and some characteristic percussion instrumnets. Dongxiao is a wind instrument, and er-xian is a string instrument. In *Nanyin Poetry and Painting*, the composer only reserved the *nanpa* as the plucked string instrument and several traditional *Nanyin* percussion instruments including *sibao* (四宝), *xinagzhan* (响盏), *biangu* (扁鼓) and *pengling* (碰铃). The string and wind sections are all replaced by Western instruments. The string instruments are violin and cello, and the wind instruments are flute and clarinet. In the percussion section, the composer also added the

bass drum which is commonly included in the Western orchestra and employed the Buddhist instrument *tongqing* (铜磬) in this particular instrumentation.

Buddhist thought had an enduring influence on *Nanyin*, and the music plays a vital role in Buddhist rituals. As stated by the composer himself, it was his intentions to express a religious spirit and religious character by adding the Buddhist ritualistic percussion instrument *tongqing*, a bowl-shaped musical instrument, also known as bronze chime, in the music.

As stated by Li (2014), *Nanyin* has a long history which captures the essence of ancient music since the Chinese Tang (唐) dynasty, 618-907 A.D. (p. 173). Stylistically, *Nanyin* music is characterised by the elegance and gentleness of its culture and the simplicity as an ancient Chinese virtue (p. 174). In *Nanyin Poetry and Painting*, the novel exploration of timbre includes the use of *Nanyin* musical instruments and also highlights Western instruments (p. 180). This mixed timbre is, therefore, an artistic and aesthetic reflection on ancient concepts including "concordance, peacefulness, purity, endurance" (p. 181). According to Wang (2014), *Nanyin* reserved many Chinese ancient music elements from the Han dynasty to the Yuan dynasty, such as Buddhist music *Tangdaqu* (唐大曲) and *Faqu* (法曲) (p. 34). This shows that *Nanyin* music has religious features. The using of *tongqing* in *Nanyin Poetry and Painting* indicates the religious feature of preserving inheritance while making an innovation to the modern ensemble.

There are three sopranos who also play the percussion instruments in *Nanyin Poetry and Painting*. The melody of the sopranos in this piece used the *Nanyin* singing method, and there are no lyrics in the singing melody. Instead, they just sing or vocalise with only one sound: "yi" (咿). According to the composer, he preferred to regard the singing as part of the instrumentation. In his consideration (2014), the *Nanyin* singing is quite unique from other singing styles like bel canto, folk singing or pop singing. The lack of lyrics helps to demonstrate *Nanyin* singing characteristics to the audience intuitively. *Nanyin* singing without lyrics serves as a specific timbre when it is mixed with the other instruments (p. 180).

Setup Placement

In the traditional *Nanyin*, the instrumental setup is a semicircle stage (Figure 20). The percussion is placed in the middle of the stage. The plucked stringed instruments *sanxian* (三弦) and *nanpa* (南琶) are placed on the left side of the set-up. The wind instrument *dongxiao* (洞箫) is then symmetrically opposite to *nanpa* (南琶) on the right side of the setup. The string instrument *er-xian* (二弦) is placed to the right side of *dongxiao* (洞箫) and symmetrically opposite to *sanxian* (三弦) in the diagram.

In *Nanyin Poetry and Painting*, the composer reserved the *Nanyin* instruments set-up shape and kept one soprano and percussion in the middle of the stage (Figure 21). *Nanpa* is placed to the left of the percussion in the diagram as the traditional *Nanyin* setup. One soprano and one percussionist are placed on the right side of the setup, symmetrically opposite to *nanpa*. Another set of drum is placed in an oblique position behind the soprano. Wind instruments, flute and clarinet, are symmetrically opposing

one another. The flute is placed to the left side of the setup and to the right of violin. The clarinet is placed to the right side of the setup and to the left of cello.

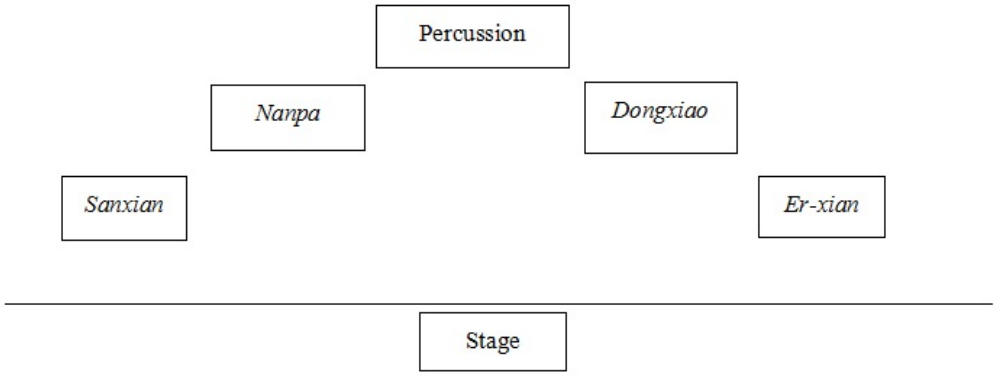

Figure 20. The traditional *Nanyin* instruments setup diagram

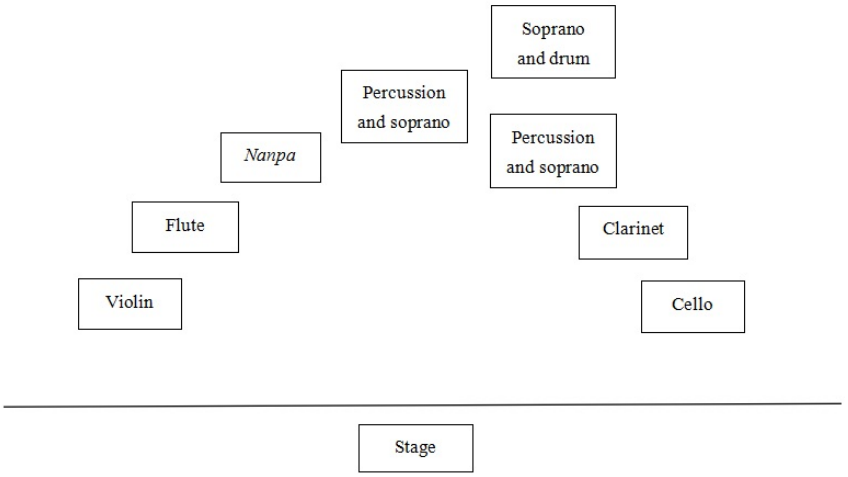

Figure 21. *Nanyin Poetry and Painting* setup diagram

Instrumental techniques

The following section discusses some instrumental techniques employed by the composer in *Nanyin Poetry and Painting.*

Glissandi

In the violin and cello parts, glissandi are used freely. The glissandi in bars 4 to 7 express the traditional Chinese style (Figure 22). The glissando can usually be heard in Chinese traditional operas or folk songs. Meanwhile, in some modern Chinese works, the glissando is commonly used to show Chinese style. For instance, in the Violin Concerto *Butterfly Lovers* composed by Chen Gang and He Zhanhao, the solo violin imitates the glissando from *er-hu* (二胡), a traditional Chinese string instrument. The glissandi in *Butterfly Lovers* are reflected in *Yueju* (越剧 , Shaoxing opera) tune and realised by the imitation of the *er-hu* technique.

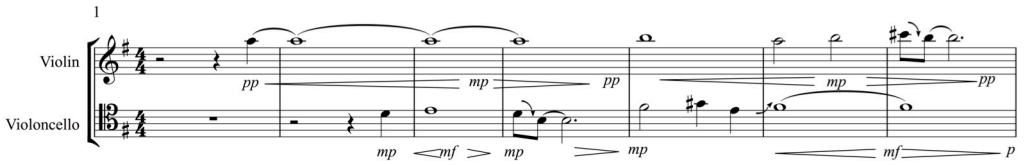

Figure 22. Glissandi in the violin and cello parts, both up and down ones, bars 4-7

In the traditional *Nanyin*, the string instrument *er-xian* (二弦) usually decorates the structural notes with glissandi rather than strictly following the music. This reflects the lingering charm of the traditional *Nanyin*. In *Nanyin Poetry and Painting*, the composer dealt with string instruments with the same intention. The composer uses both up and down glissandi, originally from *er-xian,* in Western instruments (violin and cello) in this piece (Figure 22). It also reflects the *Nanyin* style and Chinese traditional music aesthetics.

The *Nanyin* Singing Technique

The first theme is slowly and gently sung by the soprano using ancient *Nanyin* singing techniques. The melody in bars 28-36 for the soprano is between D4 and B4 (Figure 1). According to Chen, J. (2014), performers sing traditional *Nanyin* songs based on the natural voice. The range is usually between G3 to E5, and the frequency of the singing voice is close to a typical speaking voice (p. 251). This is similar to the *Nanyin* artistic tradition.

According to Wu (2017), the melody of *Nanyin* is less undulating and has a slower tempo (p. 147). In *Nanyin Poetry and Painting*, the melodic movement in the first theme is mosly comprised of the minor third interval, along with the passing and neighbor notes (Figure 1).. The first theme's melodic contour in this piece, which is restricted to a tiny range, shows the undulating feature of *Nanyin*.

In the first theme, the dotted notes frequently used by the composer show *Nanyin* characteristics (Figure 1). As described by Zeng (2010), in the prevailing rhythmic variations in the Quanzhou's style of *Nanyin* vocal interpretation, the rhythmic nuance in the melody is characterised through the dotted rhythms and stylistic rests to create complexity and diversity (p. 115).

Shuangyao

Shuangyao, (双摇, make two sets of bamboo chips shaking), one of the specific instrumental techniques for *sibao* (四宝), is used in Transition 3, for example from bars 85 to 87 (Figure 23). This technique requires holding two sets of bamboo chips in each hand and shaking them. This particular instrumental technique in Transition 3 is used for traditional percussions.

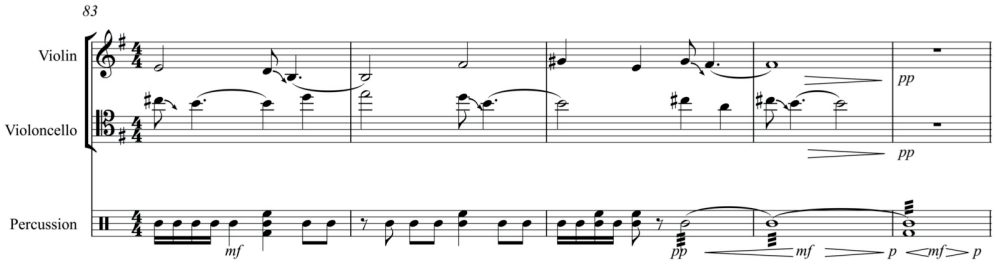

Figure 23. *Shuangyao* in the percussion part in Transition 3, bars 79-87

According to the composer Li Xiangjing (2014), Transition 3 is the highlight of the piece because several traditional Chinese percussion instruments are featured in this section. Traditional Chinese percussion instruments used in Transition 3 include *sibao*, *xiangzhan* (响盏) and *biangu* (扁鼓).

Lunzhi

An instrumental technique, *lunzhi* (轮指) is fully applied to *nanpa* notation as tremolandi in the coda (Figure 24). The specific technique of *lunzhi* requires the players to pluck strings on every note alternating fingers used. This provides a visual and auditory momentum.

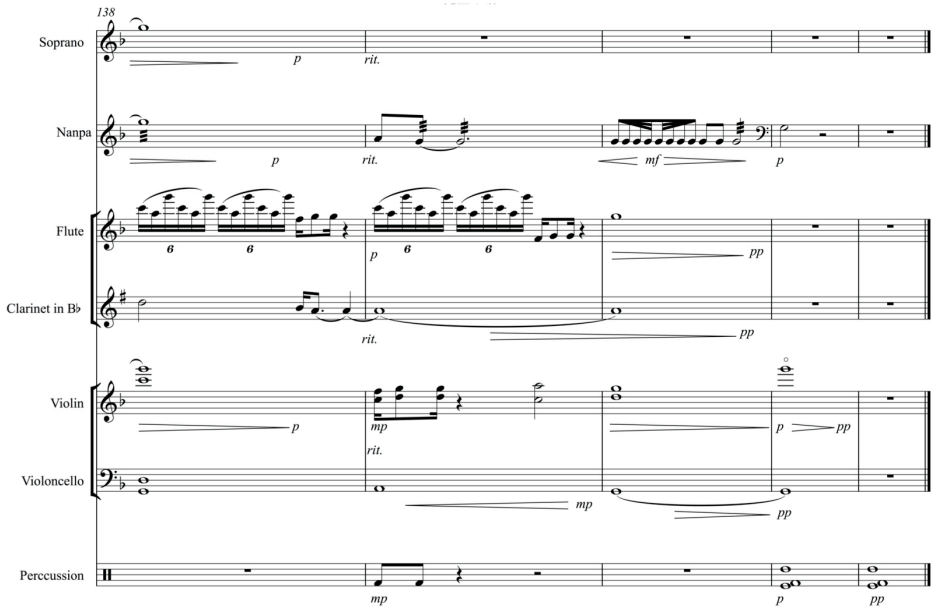

Figure 24. *Lunzhi* in *nanpa* part in Coda, bars 132-142

According to Li Xiangjing (2014), the *nanpa* player should play the *lunzhi* technique dramatically in the coda to show the timbre and expressiveness of *nanpa*, which plays an important role in the traditional *Nanyin*. According to Zheng and Wang (2005), *nanpa*, a four-stringed and pear-shaped lute, reflects the construction details and performance position similar to those of the Tang (唐) dynasty. *Nanpa* is the lead instrument in *Nanyin* similar to its principal role in the entertainment ensemble, collectively known as *yanyue* (燕乐) during the Sui (隋) and Tang dynasty (p. 94). *Nanpa* reserves the shape, construction and playing techniques from the the Chinese Tang dynasty. It has an important role to serve as the conductor in the ensemble as well as pipa (琵琶) in the Sui and Tang dynasty.

Conclusion

Through music analysis, it is evidenced that the composer uses various Chinese musical elements including *qiangyun xunhua bianzou*, *san-man-zhong-kuai-san*, Chinese pentatonic and heptatonic scales, *duochong dasandu bingzhi*, a fixed rhythmic pattern in the *Nanyin* style, traditional instruments (*nanpa*, *sibao*, *xinagzhan*, *biangu*, *pengling*, *tongqing* and sopranos using the *Nanyin* singing techinique), a modified setup from the traditional *Nanyin* and several instrumental techniques imitating Chinese musical instruments. It also employs Western musical elements including the whole-tone scale, canon and Western instruments (violin, cello, flute, clarinet and the bass drum).

Nanyin is considered a "living fossil of the ancient music" (Chou, 2002, p. 81) and was listed as a UNESCO Intangible Cultural Heritage in 2009. However, with the rapid changing pace in the era of modernisation and globalisation, there are concerns for the "threatened loss of indigenous cultural traditions" (Lim, 2014, p. 287). Chen R (2014) also indicated that in the quest of modernisation, there are challenges in preserving the

indigenous aesthetics of *Nanyin* and suggests the literary artists and scholars to reflect on a deeper understanding and to "explore innovative creativity" (p. 138) in efforts to preserve, promote and sustain the *Nanyin* tradition. Chen R (2014) further proposed some contemporary approaches in the sustainability of *Nanyin* and suggested incorporating the essence of other performing arts, in reference to modern music and dance, to enrich the musical contents and form of *Nanyin* creating "hybridity of tradition and modernity" (p. 138).

Howard (2012) stressed the importance of setting up a mixture of preservation and promotion strategies to counter the loss of indigenous musical and other cultural forms (p.1). The integration of tradition and the contemporary, as well as the combination of Eastern and Western musical instruments creates a hybrid cultural product. The hybridity of different cultures in music leads to a plethora of musical possibilities. As stated by Ackermann (2012), in the dynamics of globalisation and the emergence of modernity, these music possibilities are evidenced in the music of Claude Debussy, "inspired by the gamelan music of Java" by the "mixing of different musical tradition" (p. 18). Similarly, in *Nanyin Poetry and Painting*, the composer hybridised the traditional *Nanyin* elements with Western compositional techniques and experimented with novel innovations within the realm of modernity. Therefore, it is worthwhile to explore compositional strategies that eliminate geographical boundaries and conceptualise the notion of cultural hybridity.

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