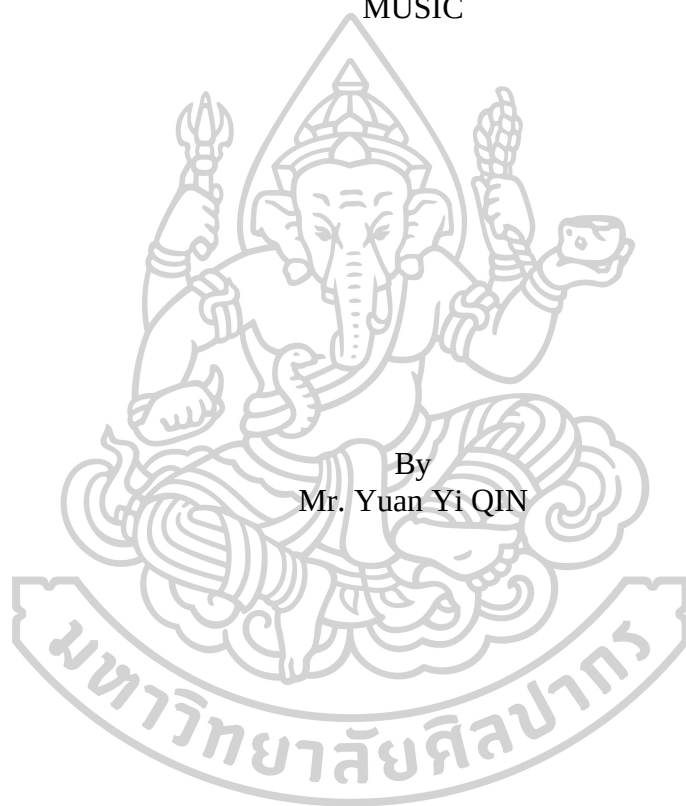


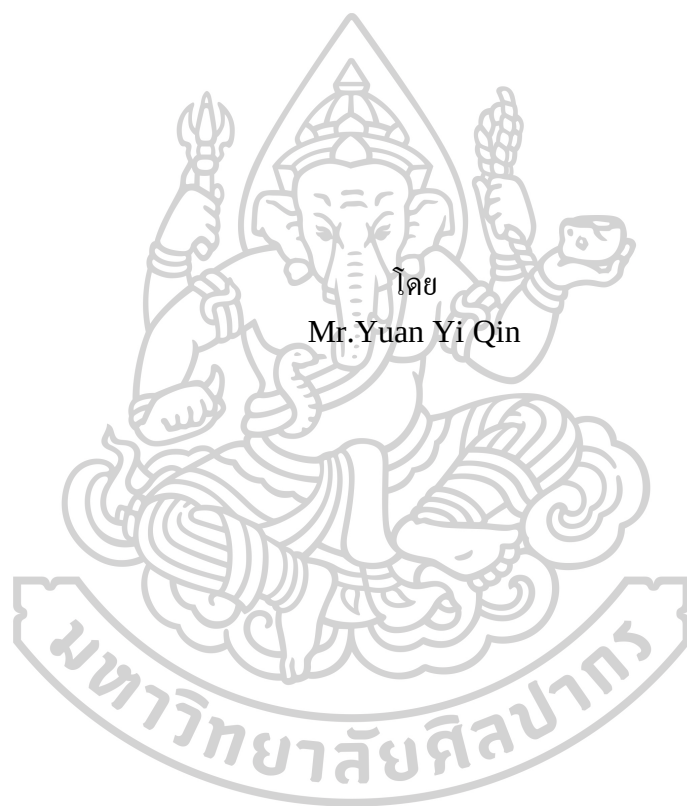


CHINESE JAZZ FUSION: THE ENCOUNTER OF JAZZ AND CHINESE FOLK
MUSIC



By
Mr. Yuan Yi QIN

A Thesis Submitted in Partial Fulfillment of the Requirements
for Master of Music Music Research and Development
Silpakorn University
Academic Year 2025
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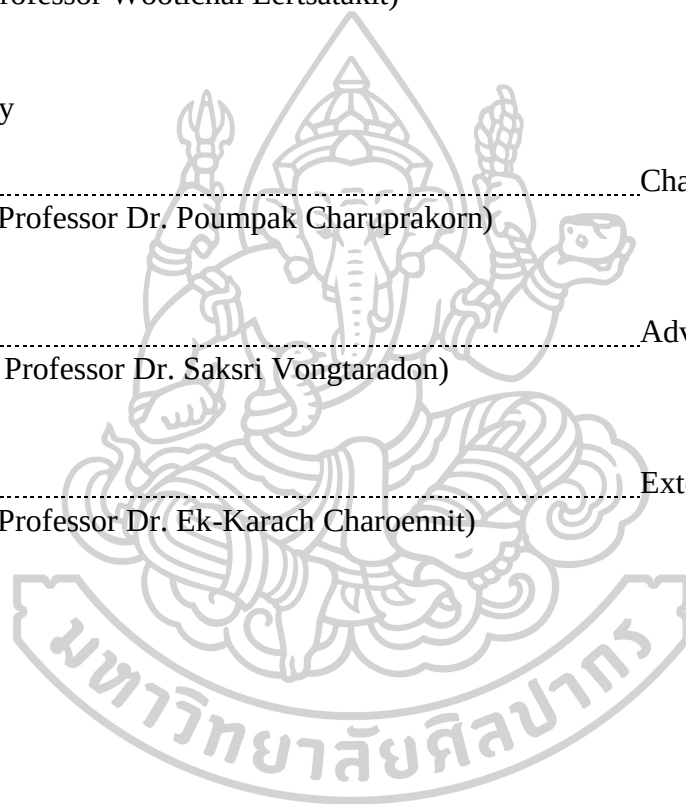
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This study aims to investigate the possibilities and practical pathways for the integration of traditional Chinese folk music (Min'ge) and jazz music. Against the backdrop of accelerating globalization, Chinese folk music faces the dual challenge of inheritance and innovation. Jazz, as a universal musical language characterized by high inclusivity and improvisation, offers a new opportunity for the modernization and international dissemination of Min'ge.

This thesis first reviews the historical development and artistic characteristics of both Chinese folk music and jazz, arguing for the historical inevitability and cultural value of their fusion. Subsequently, through a comparative analysis of core musical elements such as melody, harmony, and rhythm, the study reveals the similarities and differences between the two musical systems in terms of theory and auditory perception, identifying technical entry points for fusion.

Finally, five representative Chinese folk songs— Jasmine Flower(Mòlìhuā), Where Can a Vine Be Found (Shì Shàng Nǎ Jiàn Shù Chán Téng), Why Are the Flowers So Red (Huār Wèi Shénme Zhèyàng Hóng), Little River Flows(Xiǎo Hé Tǎng Shuǐ), and The Sun Comes Out, Joyful(Tài Yáng Chūlái Xǐ Yáng Yáng)—are selected as case studies. The study analyzes specifically how to utilize jazz techniques, including harmonic reharmonization, rhythmic adaptation, and modal interchange, for creative artistic re-creation. The final stage involves a practical assessment through a music concert performance of these five adapted songs arranged for a jazz big band. The research findings indicate that this cross-cultural musical integration not only breathes new life into traditional folk music but also injects unique national cultural content into the development of Chinese jazz. This process is instrumental in enhancing the international influence and cultural soft power of Chinese music.

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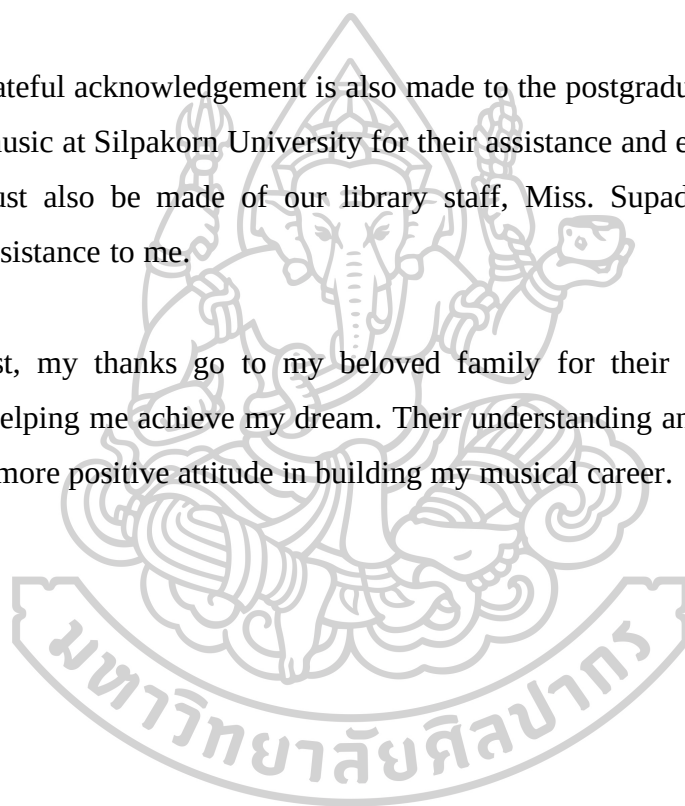


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CHAPTER I:

INTRODUCTION

1.1 Background of the Study

1.1.1 Challenges in the Inheritance and Innovation of Chinese Folk Music

Chinese folk music (*Min'ge*) represents an invaluable treasure within the vast cultural and artistic repository of the Chinese nation. Developed over millennia, it embodies a wealth of cultural information and national sentiment. Its intrinsic value lies in its unique characteristics of native vitality and deep-rooted local relevance, which anchor it firmly in the cultural soil of the nation, serving as a spiritual bond connecting history with modernity, and the individual with the collective.

The native vitality of *Min'ge* allows every melody and lyric to mirror the subtle nuances of social life and the spiritual outlook of different eras. Its local relevance shapes its essence, linking it tightly to specific regional cultures, thereby functioning as a vibrant conduit of regional heritage. Distinctive regional dialects, rhythmic styles, and intricate vocal embellishment techniques (*Run Qiang*) significantly enrich the artistic expression of *Min'ge* and foster a strong sense of cultural belonging and identity among listeners.

However, *Min'ge*, like all traditional cultural forms, confronts formidable dual challenges of inheritance and innovation amid contemporary societal shifts and rapid development. In an age marked by intensified global cultural diversification and the flourishing growth of modern musical culture, the survival space for Chinese folk music has become increasingly constrained, placing its continued existence and

development under severe strain.

The transformation of modern lifestyles contributes to the gradual erosion of the social environment that traditionally sustained *Min'ge*. Furthermore, its inherent methods of dissemination struggle to meet the demands of contemporary society. Concurrently, younger generations are increasingly less exposed to traditional folk music, leading to a fading recognition of its cultural significance and artistic merit. Consequently, the audience base for *Min'ge* is shrinking, and its vibrancy in succession is noticeably insufficient.

The central task, therefore, is to ascertain how to facilitate the creative transformation and innovative development of Chinese folk music within the new era. This transformation must ensure that *Min'ge* retains its national cultural roots while simultaneously reawakening its vitality. The inheritance and evolution of folk music must transcend purely theoretical research and actively embrace stage practice, showcasing its historical depth, national spirit, aesthetic value, and unique charm through performance. Innovation must encompass not only a refresh of performance formats but also an updating of subject matter and content. Composers and performers are required to delve into and reflect upon new themes prevalent in contemporary social life, creating excellent folk music compositions that resonate with the modern emotional landscape and aesthetic pursuits.

The widely recognized success of the Jiangsu folk song *Jasmine Flower* exemplifies this approach. Its triumph lies in its innovative adaptation, which employed new arrangements and expressive forms while respecting the traditional melody, enabling it to transcend regional boundaries and achieve national and global acclaim as a timeless classic possessing contemporary life.

1.1.2 Global Dissemination and Influence of Jazz Music

In sharp contrast to the localized nature of Chinese folk music, jazz music, which originated in the African-American communities of the United States in the early 20th century, has demonstrated powerful global dissemination capabilities and extensive cultural influence. Jazz is a unique musical form that synthesizes African and European musical elements, distinguished by its core characteristics of improvisation, syncopated rhythms, and the blues scale. It rapidly gained popularity in the US and subsequently traversed geographical and cultural borders to spread worldwide, leaving a profound and far-reaching impact on global musical culture.

The global trajectory of jazz dissemination can be broadly segmented into three phases: early, mid, and late. The early phase (20th century to the 1940s) saw jazz primarily spreading within the US, expanding from Southern cities northward. The rise of the recording industry and radio broadcasting facilitated its wider reach via modern media. Concurrently, jazz musicians introduced the culture to Europe through touring, notably after World War I, where American jazz had a massive cultural and musical impact.

The mid-phase (1940s to the 1970s) witnessed the deepening global spread of jazz. During this time, it began to fuse with other regional and ethnic musical styles, giving rise to diverse subgenres such as Bebop, Cool Jazz, and Free Jazz. Its influence broadened beyond music, leaving deep imprints on the innovative development of genres like rock and pop music.

The late phase (1970s to the present) is characterized by accelerated globalization and ubiquitous internet technology, which have made jazz dissemination channels more varied and accessible. Musicians worldwide actively participate in jazz

performance and innovation, leading to a vibrant and diverse global jazz culture. Furthermore, mass media, including film, television, and advertising, have become significant conduits, allowing jazz to reach increasingly broader audiences.

The global influence of jazz extends beyond mere geographical expansion; it has fundamentally reshaped global musical culture. In terms of stylistic innovation and fusion, the intermingling of jazz with other styles has generated numerous emerging musical types, such as Latin Jazz, African Jazz, and Fusion Jazz, greatly enriching the diversity and innovation of world music. Regarding cultural exchange and identity, jazz, with its unique musical appeal and embedded ethos of freedom and individuality, has won global affection and recognition. It functions as a significant bridge for communication and understanding between different cultures, providing a critical cultural vehicle for various communities to construct a sense of cultural identity.

Beyond the musical domain, the impact of jazz has permeated other art forms, including dance, painting, and literature, providing new inspiration and possibilities for innovation in these areas. For example, some modern painters have drawn inspiration from the improvisational nature and rhythmic complexity of jazz to create distinctively jazz-infused artworks.

1.1.3 Opportunities for the Fusion of Chinese Folk Music and Jazz

In the context of increasingly frequent global cultural exchanges, Chinese music culture is also experiencing continuous innovation and development. The integration of Chinese folk music, which possesses profound historical heritage and distinct national cultural characteristics, with jazz music, known for its international influence and spirit of innovation, is considered a necessary trend of contemporary

development. This fusion also presents a critical new opportunity for the inheritance and innovation of Chinese folk music.

On one hand, Chinese folk music is rich in musical creativity and cultural content, offering beautiful melodies, genuine emotions, and distinct national and regional colors. On the other hand, jazz music, with its open and inclusive style, flexible and diverse performance techniques, and philosophy of valuing freedom and improvisation, provides vast scope and infinite possibilities for the innovative adaptation of *Min'ge*.

Integrating Chinese folk music and jazz can expand musical expression, enhance the expressive power of local Chinese music, and inject new vitality and a contemporary atmosphere into Chinese traditional music, making it more modern and internationally appealing. The use of jazz also serves as an effective pathway to integrate the melodies and rhythms of Chinese traditional folk songs with contemporary musical styles.

More importantly, this integration is viewed from a global cultural perspective, adopting an open mindset that seeks common ground while respecting differences. It initiates a dialogue and exchange between Chinese traditional music culture and modern Western music culture, contributing to the construction of a new cultural bridge. This process is crucial for facilitating Sino-Western cultural exchange and mutual learning, ultimately enhancing the international dissemination capacity and influence of Chinese culture and better showcasing the unique charm and cultural soft power of Chinese civilization to the world.

The utilization of an established international music language like jazz acts as a powerful vehicle, overcoming linguistic and cultural barriers that traditionally limit

the global reach of purely localized musical forms. This strategic use of jazz demonstrates a significant shift in its historical perception in China, moving from a previously marginalized, "decadent music" to a state-endorsed vehicle for global cultural projection.

1.2 Research Objectives and Significance

The overarching goal of this study is to delve into the potential, methodology, and value of integrating Chinese folk music and jazz. By employing a combination of research methods, including historical review, characteristic analysis, and artistic practice, the study systematically articulates the theoretical foundation and practical pathways for the fusion of these two genres. The research aims to ultimately explore specific, effective methods and strategies for adapting Chinese folk music using jazz elements through artistic study and compositional practice.

1.2.1 Research Objectives

The specific objectives of this research include the following:

- 1.To Investigate the Historical Origins, Cultural Context, and Possibilities of Fusion Between Chinese Folk Music and Jazz: This involves tracing the historical development and cultural backgrounds of both genres, analyzing their commonalities and differences at the music-cultural level, and establishing the historical and cultural basis for their integration.
- 2.To Analyze the Musical Characteristics of Chinese Folk Music and Jazz to Provide a Theoretical Basis for their Fusion: This entails a deep analysis of musical features such as the melody, rhythm, and modes of Min'ge, juxtaposed with the harmony, rhythm, and improvisation of jazz. The objective is to reveal the commonalities and differences in their musical languages, providing theoretical support for practical

musical integration.

3.To Explore Effective Strategies for Adapting Chinese Folk Music Using Jazz Elements Through Artistic Study and Compositional Practice: Five representative Chinese folk songs are selected as subjects. Jazz elements such as harmony, rhythm, and orchestration are innovatively applied to these songs, exploring effective methods and strategies to incorporate jazz characteristics while preserving the original flavor of the folk songs.

4.To Contribute New Repertoire to Chinese Jazz and Promote the Innovation and Development of Chinese Folk Music: The jazz adaptation of Chinese folk songs aims to create a body of jazz compositions that possess distinct Chinese national cultural features and contemporary musical styles, injecting new vitality into Chinese jazz development. Concurrently, this process provides new ideas and directions for the inheritance and innovation of Chinese folk music.

1.2.2 Theoretical Significance

The theoretical significance of this research manifests in several key areas:

1.Enriching and Expanding Music Fusion Theory: By placing traditional Chinese folk music and modern Western jazz within a singular research framework to explore their fusion possibilities and methods, this study represents an innovative application and development of music fusion theory. It contributes to deepening the theoretical understanding within the music community regarding the phenomena of cross-cultural musical integration.

2.Constructing a Theoretical Framework for Chinese Folk Song-Jazz Fusion: Through systematic analysis of the musical characteristics of both Chinese folk music and jazz, combined with cross-cultural theories of musical integration, this

research constructs a dedicated theoretical framework for the fusion of Chinese *Min'ge* and jazz. This framework offers theoretical reference and guidance for subsequent related research.

3. Providing a New Theoretical Perspective for the Innovative Development of Chinese Traditional Music: Approaching the innovative development of Chinese folk music from the perspective of musical fusion offers new theoretical approaches and methodological lessons for the modernization and internationalization of Chinese traditional music.

1.2.3 Practical Value

The practical value of this research is evident in the following aspects:

1. Providing New Repertoire Sources for Chinese Jazz Composition: By adapting Chinese folk songs into jazz compositions, this study generates new repertoire that features Chinese cultural characteristics, offering fresh material and inspiration for the creation of Chinese jazz works. This contributes to promoting the localization and distinctiveness of Chinese jazz development.

2. Offering a New Artistic Form for the Inheritance and Promotion of Chinese Folk Music: The innovative jazz adaptation imbues Chinese folk songs with new contemporary vitality and artistic charm, attracting younger audiences to appreciate and engage with *Min'ge*. This helps broaden the dissemination scope and influence of Chinese folk music, elevating the contemporary value of Chinese traditional music.

3. Promoting Sino-Western Musical Cultural Exchange and Mutual Learning: The fusion of Chinese folk music and jazz constitutes a valuable effort in cultural exchange and mutual learning between Chinese and Western musical cultures. This

process aids in enhancing mutual understanding and cultural recognition among people from different cultural backgrounds, thereby driving the diversified development of world musical culture.

4.Enhancing China’s Cultural Soft Power: By creatively adapting and internationally disseminating representative Chinese folk songs, this study effectively showcases the unique charm and cultural soft power of Chinese civilization to the world, boosting China’s international influence and appeal.

1.3 Research Methodology

To achieve the stated objectives, this research employs a synthesis of the following methodologies:

1.Literature Review Method: This involves extensive consultation of academic works, theses, journal articles, and historical musical documents, both domestic and international, concerning Chinese folk music, jazz, and musical fusion. This comprehensive review aims to establish a thorough understanding of the existing research landscape, theoretical foundations, historical development, and practical experiences within these fields, providing theoretical support and research guidance for the current study. Furthermore, systematic collection of scores, audio-visual materials, and textual documentation related to Chinese folk music and jazz serves as essential source material for the subsequent musical characteristic analysis and adaptation practice.

2.Historical and Cultural Study Method: Historical methods are utilized to trace the separate historical trajectories of Chinese folk music and jazz. This includes an in-depth exploration of their respective cultural contexts, social origins, and intrinsic cultural meanings. Analyzing the historical and cultural connections and

commonalities between the two genres is fundamental to establishing the basis for discussing their fusion possibilities and significance.

3.Musical Characteristic Analysis Method: This method applies analytical techniques derived from musicology and ethnomusicology to conduct detailed analyses of the musical characteristics of Chinese folk music, such as its melody, rhythm, mode, tonality, and vocal techniques. Simultaneously, a systematic examination of jazz elements, including harmony, rhythm, mode, tonality, and performance techniques, is conducted. The purpose is to reveal the similarities and differences in their musical languages, thereby providing musical ontological evidence for the theoretical construction and practical exploration of musical fusion.

4.Artistic Practice and Adaptation Method: Building upon the theoretical findings, five representative Chinese folk songs are chosen as subjects for practical adaptation. Utilizing the musical style and expressive techniques of jazz as a reference, jazz elements—such as harmony, rhythm, and orchestration—are applied to innovatively arrange the selected folk songs. During this adaptation process, paramount attention is paid to preserving the original charm and national style of the *Min'ge*, striving to retain its cultural core and artistic essence while integrating jazz characteristics. The resulting adapted works are then recorded and performed in a public concert setting to evaluate their artistic effectiveness and practical feasibility. Feedback from this practical evaluation guides the subsequent refinement and optimization of the adaptation strategies.

1.4 Thesis Structure and Content Arrangement

This thesis is systematically organized into five chapters, with the content arranged as follows:

1.Chapter I: Introduction: This chapter elaborates on the research background, objectives, significance, methodology, research framework, and the overall structure and content arrangement of the thesis, establishing the foundation for the subsequent chapters.

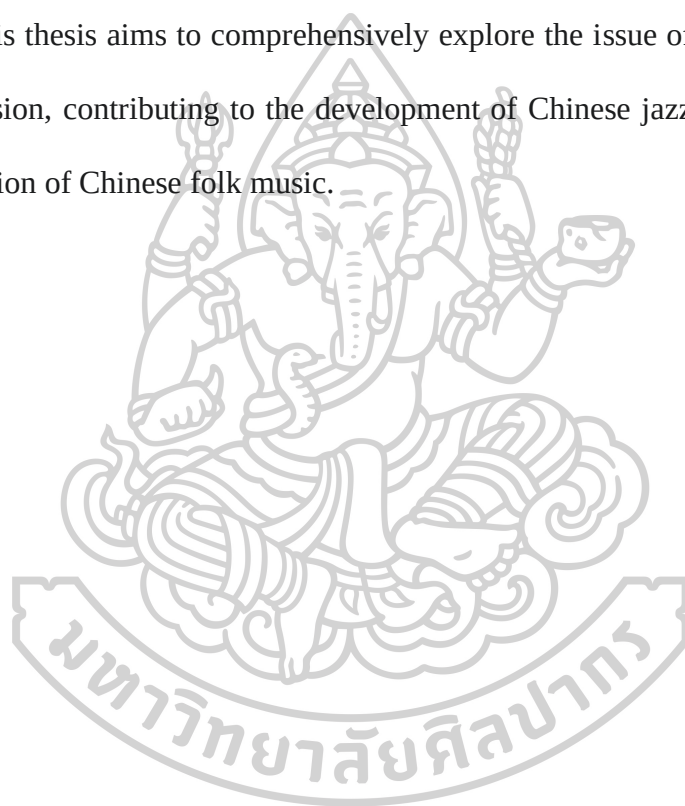
2.Chapter II: Review of Related Literature: This section systematically reviews the current status of research on Chinese folk music, jazz, and musical fusion, both domestically and internationally. It critically assesses relevant research findings, identifies gaps in existing scholarship, and clearly defines the academic value and innovative contributions of this study.

3.Chapter III: Analysis of the Musical Characteristics of Chinese Folk Music and Jazz: From a musical ontological perspective, this chapter provides an in-depth analysis of the musical characteristics of Chinese folk music and jazz. It reveals the commonalities and differences in their musical languages, thereby providing the theoretical evidence necessary for the subsequent fusion and adaptation practices.

4.Chapter IV: Artistic Practice and Adaptation Study of Chinese Folk Music and Jazz Fusion: Based on the theoretical analysis, this chapter discusses the theoretical foundations and adaptation strategies for integrating jazz elements into Chinese folk music. Five representative Chinese folk songs are selected for jazz adaptation practice. The chapter includes an artistic analysis and evaluation of the adapted works to verify the feasibility and effectiveness of the adaptation strategies.

5.Chapter V: Conclusion and Future Prospects: This concluding chapter summarizes the main findings of the research, presents the newly created and adapted scores (in the appendix), elucidates the theoretical and practical significance of the study, and offers an outlook on future research directions and practical applications for the fusion of Chinese folk music and jazz.

Through the systematic investigation and in-depth analysis across these five chapters, this thesis aims to comprehensively explore the issue of Chinese folk music and jazz fusion, contributing to the development of Chinese jazz and the inheritance and innovation of Chinese folk music.



CHAPTER II: REVIEW OF RELATED LITERATURE

2.1 Introduction

Chinese folk music, as a vital carrier of the Chinese nation's culture, has historically garnered significant attention from both domestic and international academia. In recent years, driven by a renewed sense of cultural self-awareness and the protection efforts concerning intangible cultural heritage (ICH), the research on Chinese folk music has become increasingly vibrant and diversified. Concurrently, jazz music, as a global musical language, has seen its dissemination and development within China draw increasing academic focus. This chapter systematically reviews the existing status of research on both Chinese folk music and jazz, as well as preliminary explorations into their fusion, providing a solid foundation for the ensuing in-depth research.

2.2 Status of Research on Chinese Folk Music

Research on Chinese folk music primarily centers around two core themes: inheritance and protection, and innovation and development.

2.2.1 Research on the Preservation and Inheritance of Chinese Folk Music

The preservation and inheritance of Chinese folk music represent a joint priority for both academic and practical spheres. At the theoretical level, scholars have engaged in systematic discussions on folk song preservation and inheritance from multidisciplinary perspectives. Key concepts within this area are "Living Preservation" and "Inheritors". Qiao Jianzhong (2006), utilizing cultural ecology theory, proposed the concept of "holistic living preservation." This concept emphasizes that folk music protection must address the "integrity of the cultural

space," advocating for dynamic inheritance through the maintenance of cultural ecological elements such as local dialects, customs, and ritual activities. This theoretical framework provides a comprehensive ecological perspective for folk music preservation.

Simultaneously, during the nascent stages of China's Intangible Cultural Heritage (ICH) protection system, Tian Qing (2006) systemically articulated the mechanism for inheritor protection in his series of discourses on ICH. He proposed a theoretical model for establishing an "inheritor accreditation system" and a "living inheritance subsidy policy". He underscored the dynamic nature of ICH protection and the pivotal role of inheritors, noting that state financial support, such as the annual ¥8,000 special fund, is a crucial measure for sustaining their activities, sometimes being sufficient to cover the living expenses of inheritors in remote areas. Tian Qing further posited that "cultural self-awareness" is the prerequisite for ICH protection; only with a profound understanding of one's own culture can effective preservation be discussed. He emphatically stated that "Inheritance is the basis for development," suggesting that without robust inheritance, any development effort would be foundationless, highlighting the essential role of inheritance in the perpetuation of cultural life.

2.2.2 Research on the Modern Adaptation of Traditional Folk Music

Academic circles have explored the modern adaptation of traditional folk music from various angles, viewing it as an effective means to rejuvenate the vitality of traditional music. Cai Jizhou (2012) discussed multiple models for the modernization of traditional music, using folk song adaptation as an example to analyze innovation pathways within the modern music context.

On the practical front, numerous musicians and groups actively undertake the modern adaptation of folk songs. For instance, composer Meng Wenhao boldly rhythmized the classic folk song Jasmine Flower, adapting it with a distinct jazz flavor. He commits himself to composing music imbued with a contemporary spirit for China's 56 ethnic groups, viewing this as a primary mechanism for Chinese traditional music to "go global". By leveraging an internationalized musical language to convey the melody and ethos of Chinese folk songs, cross-cultural communication and understanding are significantly enhanced. Additionally, Cantonese music pieces such as Entertaining Peace, Autumn Moon, and Colorful Clouds Chasing the Moon have been adapted using jazz orchestration and style, integrating core elements from folk rhymes like Moonlight Song, thereby revitalizing the unique charm of the Lingnan culture.

These practices demonstrate that the modern adaptation of folk songs is far more than a simple stylistic juxtaposition; it is a process of "translating" and "recontextualizing" traditional cultural symbols within a contemporary framework. By integrating modern elements like jazz and pop, folk songs retain their core spirit while gaining new auditory texture and attracting a broader audience. This establishes adaptation as an effective strategy for promoting excellent Chinese traditional culture globally and showcasing the distinctive Chinese temperament.

2.2.3 Research on Contemporary New Folk Song Creation

Concurrently, scholars have focused attention on the creation of contemporary new folk songs (Xin Min'ge). Meng Xinyang (2020) reflected on this creative process, asserting that new folk songs must embody the spirit of the times, reflect real-life experiences, and resonate with the emotions of contemporary people, thereby

achieving a modern transformation of the traditional genre. The practice of composing contemporary new folk songs provides renewed momentum for the continuous development of Chinese folk music. Forums dedicated to styles such as the Mongolian Long Song also underscore the importance of innovative inheritance and development. This scholarly focus indicates a recognition that the creation of Xin Min'ge transcends mere replication of tradition; it emphasizes connection with contemporary society and individual sentiment. This reflects the necessity for folk music, as a living art form, to continuously absorb elements of the era to maintain its vitality and influence.

2.2.4 Research on Folk Music from the Perspective of Cross-Cultural Communication

In the increasingly globalized context of cultural exchange, some scholars have begun to examine the development of Chinese folk music through a cross-cultural communication lens. Zhou Qingqing (2015), for example, studied strategies for cross-cultural dissemination of ethnic music, exploring how to enhance the propagation and influence of Chinese folk songs on the international stage. Cross-cultural exchange offers new ideas and directions for the innovative development of Chinese folk music.

Research into the innovative development of Min'ge also covers folk songs from diverse regions (such as the Huai River basin, Southern Fujian, Lingnan, and various minority areas), focusing on their preservation, innovation, and evolution. This diversity provides rich material for cross-cultural dialogue. Within globalization, the cross-cultural dissemination of folk music is not a unidirectional output but a bilateral interaction. Research on effective communication strategies can better introduce

Chinese folk songs internationally, and crucially, international reception can, in turn, inform and enrich domestic innovation practices, fostering the diversified development of Min'ge.

2.3 Status of Research on Jazz Music

Jazz research constitutes an international academic field that spans musicology, sociology, and cultural studies, resulting in a substantial body of scholarly work.

2.3.1 Research on the History and Development of Jazz

The history and development of jazz form the foundational research area, providing essential context for understanding its artistic characteristics and cultural significance.

Western Jazz History Research

Western academia has produced a wealth of historical studies. Schuller's *Early Jazz: Its Roots and Musical Development* (1986) and Gioia's *The History of Jazz* (2011) are considered landmark works, offering systematic and profound investigations into the early evolution, stylistic changes, and key figures of jazz. Notably, Gioia's work was published in a Chinese translation in 2020, demonstrating the sustained interest in classic Western jazz history research among Chinese scholars and readers. These studies provide authoritative academic support for understanding the origins and evolutionary trajectory of jazz. The publication of the Chinese edition of Gioia's work not only attests to the classic status of Western jazz history scholarship but also reflects the continued introduction and localization demand for Western jazz theory within Chinese academia, thereby promoting the dissemination and popularization of jazz knowledge in China.

Chinese Jazz Development Research

In recent years, Chinese scholars have increasingly focused on the spread and development of jazz within China. Ye Yusheng's *Jazz in China* (2010) is one of the earliest domestic monographs to systematically study the history of jazz in China, tracing its historical entry and offering preliminary discussions on its localization. More recent scholars, such as Qin Xu (2021), focus on the contemporary ecological landscape of Chinese jazz, analyzing its current status, challenges, and future direction.

Linfeng Wang's 2022 doctoral dissertation, *Jazz education in mainland China: historical and contemporary perspectives*, provides a detailed analysis of the development of Chinese jazz, specifically its education sector, filling a significant academic void. This study was the first to periodize the evolution of contemporary jazz education in China into three stages: the Initial Stage (1978–1993), characterized by scattered self-learning, lack of materials, and unqualified instructors; the Rapid Development Stage (1993–2005), culminating with the landmark establishment of jazz instruction at the Shanghai Conservatory of Music in 2005. This official endorsement signaled government recognition, removing the genre's previous stigma as "decadent music". The Mature Stage (2005–2020) saw all major official music conservatories in China initiate jazz-related activities, supported by internet technology driving online instruction.

The earliest introduction of jazz to China occurred in the 1920s, centered in Shanghai due to its unique historical status as a port city conducive to Western cultural influx. However, post-1949, jazz largely vanished from mainland China, branded as "yellow music" due to its association with capitalism and perceived

"decadence," persisting only in Hong Kong and Taiwan. Its reappearance coincided with the Reform and Opening-Up policies of the 1980s. Early indigenous developments saw jazz elements integrated into early Chinese popular music, such as the song Drizzle, which combined Chinese folk melody with Western dance rhythm in a jazz style, marking arguably the first "Chinese jazz".

Professor Tao Xin of the Shanghai Conservatory of Music suggests that the development of jazz in China presents a viable path for revitalizing Chinese traditional music and enhancing the expressive capacity of Chinese popular music, partly owing to similarities in pentatonic scales and the potential for regional cultural integration. The developmental trajectory of Chinese jazz demonstrates a critical cognitive transformation: from being labeled the "sound of decadence" to achieving official recognition as a complex art form. This transition was significantly aided by government support and policy guidance, which recognized jazz's potential role in political and cultural projection. The official endorsement in 2005 was a pivotal moment, legitimizing the genre as a formal study area. The formalization of jazz education is now actively supporting the sustainable development of the Chinese jazz industry and fostering the resurgence of the jazz market.

2.3.2 Research on the Musical Characteristics of Jazz

In-depth analysis of jazz's musical characteristics is crucial for understanding its unique artistic identity.

1.Jazz Harmony Research

Concerning jazz harmony, Mark Levine's *The Jazz Theory Book* (1995) is recognized as an authoritative theoretical work, systematically explaining the theoretical system and application techniques of jazz harmony, including its structure,

function, and progressions. Domestically, Ren Damin's *Popular Music and Jazz Harmony* (2nd ed., 2015) provides a comprehensive overview of harmony theory and practical application in popular and jazz music, incorporating the latest findings from contemporary American jazz research and integrating the author's extensive teaching experience. These studies indicate that jazz harmony research has transitioned from fragmented empirical summaries to systematic theoretical construction, which is vital for the academic legitimacy and pedagogical practice of jazz.

2.Jazz Rhythm Research

The rhythmic characteristics of jazz are arguably its most important defining feature. Monson's *Saying Something: Jazz Improvisation and Interaction* (1996) examines features such as swing rhythm, syncopation, and improvisational rhythm, highlighting the complexity, flexibility, and interactive nature of jazz rhythm. These analyses facilitate a deeper comprehension of jazz's distinctive rhythmic language. The very term "Swing," derived from African-American English, emphasizes the cultural roots of jazz.

2.3.3 Research on the Cross-Cultural Fusion of Jazz

The fusion of jazz with various regional music cultures is a major trend in contemporary jazz development. Roberts's *Latin Jazz: The First of the Fusions, 1880s to Today* (1999) examined the emergence and evolution of Latin Jazz, deeply exploring the mechanisms of integration between Latin musical elements and jazz, as well as their cultural implications. More recently, regional fusion styles like African Jazz and Asian Jazz have gained prominence, becoming focal points of academic interest. Hong Kong, for instance, had early exposure to jazz during the colonial era, leading to a proliferation of jazz bars between the 1930s and 1960s. These studies

collectively demonstrate the inherent openness and receptivity of jazz, allowing it to engage in dialogue and fusion with diverse regional music cultures, resulting in new musical forms.

In the Chinese context, jazz began incorporating some Chinese traditional music elements upon its arrival in Shanghai dance halls in the early 20th century. Contemporary Chinese jazz artists, such as Luo Ning, are dedicated to integrating ancient Chinese culture and Oriental colors into the Western jazz language, aiming for music that projects a Chinese essence and offers Western audiences a novel experience. This global adaptability of jazz allows it to absorb and transform various local music traditions, thereby creating hybrid musical forms.

Fusion of Jazz with Other Musical Genres

Beyond regional cultural fusion, the cross-genre integration of jazz with other musical types is also widely explored. Nicholson's *Jazz-Rock: A History* (1998) investigates phenomena such as the fusion of jazz with rock and popular music, analyzing the musical characteristics, evolutionary path, and cultural impact of Fusion Jazz. Fusion Jazz, which solidified in the late 1960s, is exemplified by figures such as trumpeter.

2.4 Review of Existing Research on the Fusion of Chinese Folk Music and Jazz

The emergence of Chinese folk song-jazz fusion as a distinct artistic practice precedes its formal academic study. Early musical explorations in this field, such as the adaptation of Cantonese music pieces (*Entertaining Peace*) and efforts by composers like Meng Wenhao (who rhythmized *Jasmine Flower* with a distinct jazz flavor), strongly indicate that the fusion of Chinese folk music and jazz is musically feasible and holds significant artistic potential. The observation that musical practice

in this domain is progressing ahead of academic formalization justifies the intensely practical focus of this thesis, as it seeks to formalize an emerging artistic phenomenon. This dynamic also suggests that the fusion process is generating a new aesthetic sensibility that challenges conventional boundaries of musical genre.

2.4.1 Academic Research Literature

Although systematic scholarly research specifically titled "Fusion of Chinese Folk Music and Jazz" is relatively sparse, some academics have initiated preliminary discussions on related practices from the perspectives of cultural fusion and musical transformation, anticipating the potential value of this integration.

1.Cultural Fusion Theory

Zhang Boyu (2022) proposed a "Modal Grafting" and "Rhythmic Heterosis" dual-track model in a published paper. The model analyzed the jazz adaptation of *The Moon Reflected in the Second Spring* by the Jin Fo Band, detailing how the extension of the blues scale can be utilized to accommodate ethnic tonalities.

2.Practical Case Analysis

Li Xi'an (2019), discussing cases like the JZ Big Band, argued that the "jazz-ification" of folk songs must "avoid superficial pasting and focus on reconstructing the melodic core". The research stressed the importance of rhythmic displacement and improvisational dialogue in achieving appropriate cultural integration. This existing consensus among nascent academic efforts identifies the core artistic challenge: moving beyond superficial blending to achieve deep aesthetic and structural integration.

3. International Perspective

Michael Howard (2023), in a paper published in Springer's *Global Jazz*

Studies series, compared the jazz scenes in Beijing and New York. He specifically highlighted the Jin Fo Band's use of the Guzheng (Chinese zither) in counterpoint with the piano within a jazz framework, defining this as a "paradigm breakthrough in Non-Western Jazz Aesthetics". This international viewpoint affirms the innovative significance of fusing Chinese folk music and jazz.

2.5 Conclusion and Outlook

The review of current music practice strongly indicates the feasibility and artistic potential of fusing Chinese folk music and jazz. At the academic level, although there is a current lack of systematic theoretical research specifically addressing this fusion, certain scholars, while discussing the modern transformation and cross-cultural dissemination of Chinese music, have already foreseen the potential value and possibility of this integration. These preliminary exploratory studies have laid the groundwork for further in-depth investigation into this subject.

In summary, this chapter, by systematically reviewing and commenting on the status of research regarding Chinese folk music and jazz, clearly establishes the academic value and research gap that this study seeks to address. Existing research provides a strong academic foundation. The core finding is that jazz's intrinsic adaptability, stemming from its history as a fused genre (African and European elements), is the fundamental prerequisite that makes Min'ge fusion theoretically sound. This study will build upon these prior efforts, constructing a theoretical framework for the fusion of Chinese folk music and jazz through detailed analysis of musical characteristics and innovative adaptation practice. The ultimate goal is to explore effective pathways and artistic values for this integration, thereby contributing to the flourishing development of Chinese jazz and the inheritance and innovation of Chinese folk music.

CHAPTER III: ANALYSIS OF THE MUSICAL CHARACTERISTICS OF CHINESE FOLK MUSIC AND JAZZ

This chapter provides an in-depth, music-ontological analysis of the characteristics of Chinese Folk Music and Jazz, which constitutes the theoretical cornerstone for their potential integration. The discussion outlines the details of melody, rhythm, mode, tonality, and performance techniques/styles of both genres, culminating in a comparative analysis to identify key commonalities and differences that will guide subsequent fusion strategies.

3.1 Analysis of the Musical Ontology and Cultural Characteristics of Chinese Folk Songs (Min'ge)

Chinese Folk Song (Min'ge) is a tradition orally transmitted over generations within China's diverse ethnic groups, carrying profound cultural resonance and a unique musical aesthetic. Its characteristics are marked by strong national and regional specificity, serving not merely as an art form but as a medium for cultural inheritance and the embodiment of the national spirit.

3.1.1 Definition of Folk Songs: The Contemporary Value of Nativity and Regionality

Chinese Folk Song (Min'ge) is a valuable treasure developed over thousands of years and orally transmitted within the vast cultural and artistic repository of the Chinese nation, carrying rich cultural information and deep national emotion. Its core value is embodied in two unique intrinsic features: Nativity (Yuan Sheng Xing) and Regionality (Xiang Tu Xing).

The Nativity of folk song refers to its melodies and lyrics profoundly reflecting the nuances of social life and the spiritual outlook of the people across different eras. It is not a rigid classical form but a "living" cultural carrier that consistently mirrors its surrounding ecological environment and historical progression. Regionality intimately links the essence of the folk song to specific regional cultures, making it a vivid vehicle for local heritage. Distinctive dialects, rhythmic styles, and intricate vocal embellishment (Run Qiang) techniques significantly enrich the artistic expressiveness of folk songs and strengthen the audience's sense of cultural belonging and identity (Du, 2004).

However, this inherent rootedness in the local context brings a dual challenge to the inheritance and innovation of folk songs against the backdrop of accelerated globalization and the flourishing of modern music culture. Traditional lifestyles and dissemination methods struggle to adapt to the needs of modern society. Furthermore, the younger generation's decreasing exposure to traditional folk songs has led to shrinking living space, a diminishing audience base, and a clear lack of vitality in inheritance. Therefore, the core task of contemporary Chinese music cultural innovation is how to utilize the highly inclusive and internationally influential musical language of Jazz to revitalize the contemporary life of folk songs while preserving their national cultural foundation. This cross-cultural integration requires actively moving beyond theoretical research into stage practice, demonstrating its historical depth, national spirit, and unique charm through new forms.

3.1.1.1 The Three Major Pillars for Classifying Han Folk Songs

Han folk songs are typically categorized into three main types based on their content and singing style: Haozi (Labor Songs), Shan'ge (Mountain Songs), and

Xiaodiao (Minor Tunes, i.e., lyrical or small folk tunes). This classification provides a structural framework for understanding the social function and artistic diversity of folk songs.

1.Characteristics of Labor Songs (Haozi) and Minor Tunes (Xiaodiao)

Haozi are characterized by strong, rhythmic shouts, often used during collective labor (such as rowing or hauling) to provide rhythmic momentum and coordinate the pace of work. This musical form embodies a collective collaborative social function.

Xiaodiao are generally lyrical and delicate, forming the melodic foundation for many well-known folk songs (Little River Flowing). Minor tunes emphasize linguistic prosody and phonetic awareness; their rhythm and melodic structure help enhance the acoustic sense of the language. Due to their refined nature, Xiaodiao are often considered the model for contemporary New Folk Song (Xin Min'ge) creation.

2.Social Function and Lyrical Expression of Mountain Songs (Shan'ge)

Shan'ge are primarily sung outdoors, especially in the rugged Loess Plateau regions (such as Xintianyou) or during labor like tea-picking. Consequently, the singing style is typically high-pitched, resonant, and penetrating, ensuring the voice carries across valleys and open areas, expressing the hardships, aspirations, or romance of life. Due to their improvisational nature, Shan'ge were traditionally rarely transcribed into musical notation.

Significantly, Shan'ge possess a unique "subversive" cultural and social function. For instance, the Shan'ge works collected and re-edited by Feng Menglong in the Ming Dynasty extensively touched upon the lives of common people (including boatmen, fishermen, farmers, and even prostitutes). These songs preserved "taboo

material" marginalized by mainstream culture, unabashedly expressing lust, hatred, jealousy, and fear of rumor and moral sanction through humorous ambiguity, double entendre, and vulgar expressions (Feng, 1994). While official Confucian ideology refused to acknowledge desires that did not conform to the "Five Relationships" (Wu Lun), Shan'ge provided a socio-cultural "safety valve," accepting and expressing these true but secular human emotions with great tolerance. This focus on raw, genuine emotion and its expressive style, rooted in the lives of common people and characterized by improvisation, establishes a powerful thematic resonance with the sincerity and emotional spontaneity inherent in early Blues and Jazz.

3.1.1.2 Philosophical Cornerstones: Interpreting Chinese Aesthetic Concepts

Traditional Chinese music aesthetics pursues philosophical concepts such as "Unity of Heaven and Humanity" (Tian Ren He Yi) and "Centrality and Harmony" (Zhong Zheng Ping He). Understanding these concepts is essential for international audiences to deeply appreciate the artistic value of folk songs.

1.Yijing (意境): The Fusion of Poetic Imagery and Inner Intent

Yijing is the highest artistic goal in traditional Chinese aesthetics, an aesthetic realm created by the fusion of Yi (inner emotion and philosophical reflection) and Jing (external scene or imagery). In short, Yijing is the unity of "the meaning within the scene" (Jing Zhong Zhi Yi) and "the scene shaped by the meaning" (Yi Suo Zhi Jing), a poetic state that transcends reality and harmoniously merges external imagery with internal emotion (Yang, 1981). The pursuit of Yijing in folk songs reflects the traditional Chinese musical aesthetic preference for "profound and far-reaching artistic conception."

From a musical-ontological perspective, Yijing contrasts sharply with the Western musical ideal, which emphasizes functionality and tension-release. Jazz relies on Dominant-Tonic movement to build and release tension, thereby driving musical development and expressing "vitality." In contrast, Chinese folk song structures cultivate a harmonious, balanced, and sometimes contemplative acoustic environment by avoiding semitones and tritones, aiming for the Zhong Zheng Ping He (Centrality and Harmony) Yijing. Therefore, Jazz fusion must be cautious to avoid introducing intense functional tension that disrupts the original Yijing's balance when incorporating complex harmonic colors.

2.Shen Yun (神韵): Spiritual Essence and Resonant Charm

Shen Yun refers to a "powerful beauty" that transcends material form and touches the soul (Yang, 1981). It represents the "spiritual essence" and "artistic image" sought in musical or dance performance, particularly through techniques like Run Qiang. It is related to the expressive dimension of performance, reflecting traditional virtues (such as loyalty, integrity, and kindness) in art. This emphasis on the individualized, expressive essence of sound establishes a common aesthetic ground with Jazz's high regard for the individual style and intrinsic spontaneity of the performer.

3.1.2 The Pentatonic Modal System and Tonal Semantics

3.1.2.1 Scale Structure:The Core Status of Pentatonicism and the Absence of Tonal Tension

Pentatonicism (Wu Sheng Xing) is the most fundamental characteristic of Chinese folk music and a critical factor in shaping its unique national style. Folk song melodies are based on the Pentatonic Scale, comprising five basic scale degrees:

Gong, Shang, Jiao, Zhi, and Yu.

This pentatonic scale structure is technically decisive: it inherently avoids the minor second (semitone) and the augmented fourth (tritone) intervals. The tritone (between the fourth and seventh degrees in the Western Major scale) is the crucial structure in Western functional harmony used to establish strong leading-tone tension (the Dominant chord V7). Consequently, the absence of the tritone in the pentatonic mode fundamentally restricts the application of the Western functional harmonic system in traditional Chinese music. Folk music is essentially linear (melody-driven), not vertical (harmony-driven), making Jazz reharmonization a high-difficulty act of cross-cultural translation. Jazz fusion must introduce color harmonically while protecting the intrinsic "Centrality and Harmony" aesthetic of the pentatonic mode.

3.1.2.2 The Five Basic Modes: Correspondence between Structure and Emotion

The Chinese folk song modal system evolved from the pentatonic scale, generating the five basic modes: Gong, Shang, Jiao, Zhi, and Yu. The configuration of different modes imparts distinct emotional colors and stylistic characteristics to the melody. This established association between mode and emotional content forms a traditional system of musical-emotional semantics, providing strategic guidance for Jazz fusion practices.

For example, the Gong mode often conveys gravity, elegance, and reverence; the Zhi mode typically expresses joy, enthusiasm, and exuberance; and the Yu mode tends to create a clear minor-key sensibility, conveying melancholy, softness, or sadness. In fusion, composers can utilize these established modal semantics to create specific atmospheres, such as choosing the Dorian mode in a Jazz arrangement of Little River Flowing to enhance its inherent contemplative and melancholic

temperament.

Below is an overview of the five major Chinese pentatonic modes to aid in understanding their structure and aesthetic purpose:

Table 1:overview of the five major Chinese pentatonic modes

Mode (Chinese)	Root Degree (Western)	Interval Structure (relative to Gong)	Emotional Color / Aesthetic Purpose
宫 (Gong)	1st (Do)	R-2-3-5-6	Grave, Elegant, Reverent
商 (Shang)	2nd (Re)	R-b3-4-5-b7	Contemplative, Subtle,Slightly Minor
角 (Jiao)	3rd (Mi)	R-2-4-5-6	Gentle, Lyrical, Melancholy
徵 (Zhi)	4th (Sol)	R-2-3-5-6	Joyful, Passionate, Exuberant
羽 (Yu)	5th (La)	R-b3-4-5-b7	Melancholy, Soft, Sad

3.1.2.3 Tonal Flexibility: The Mechanisms of Modulation and Xuan Gong

Unlike Western music, which emphasizes a clear functional tonal center, the tonality of Chinese folk music is characterized by a certain degree of ambiguity and

openness. The tonal color is often subtle and restrained, reflecting the traditional Chinese aesthetic ideal of pursuing "profound Yijing" and "meaning beyond the strings."

Tonal shifting in folk music demonstrates flexibility, frequently employing techniques such as wandering (You Yi), temporary modulation (Li Diao), modal deviation (Fan Diao), and modal rotation (Xuan Gong) to create nuanced timbral changes and enhance expressiveness (Ye, 1982).

Although folk music avoids chromaticism in its scale, these tonal shifting techniques (such as You Yi and Xuan Gong) indicate an inherent tendency to explore pitch variation. This intrinsic flexibility provides a conceptual link for fusion: transforming the intuitive modal shifts in folk music into the structured harmonic vocabulary of Jazz (using Modal change), thereby bridging the technical gap between two seemingly heterogeneous tonal systems. However, Jazz's reliance on clear functional harmony necessitates that the composer strike a balance between the subtle equilibrium of the folk song aesthetic and the structural clarity required for Jazz execution.

3.1.3 Rhythmic Principles and Vocal Expression

3.1.3.1 The Principle of Rhythmic Elasticity: The Coupling of Meter, Sanban, and Linguistic Prosody

Rhythm is a crucial expressive tool in Chinese folk music, and its meter and rhythmic characteristics possess distinct national and regional qualities. Folk songs exhibit flexible and varied metrical frameworks, including duple (2/4, 4/4) and complex or free meters (San Ban). Rhythmic flow emphasizes the contour of the melodic line and elastic changes in tempo (Rubato).

A fundamental rhythmic difference exists in traditional Chinese music: it did not develop the core complex polyrhythm or sustained syncopation found in Jazz. The core of this difference lies in its philosophical orientation: the rhythmic flexibility of folk music is mainly achieved by passively adapting to the natural flow of language and emotion; whereas Jazz flexibility is achieved actively by counteracting the strong beat through syncopation, generating tension and drive (Swing Feeling).

The challenge of rhythmic fusion, therefore, is how to "activate" the intrinsic vitality of the folk melody. This requires converting the original stable rhythmic units into the dynamic Swing rhythm characterized by syncopation and backbeat accents—a process of rhythmic reconstruction. For example, the arrangement of Jasmine Flower achieves a cross-cultural music-ontological transformation from a Jiangnan folk song to Swing Jazz by converting its stable 2/4 rhythm into a syncopated Swing rhythm within a 4/4 framework.

3.1.3.2 Fidelity to Language: The Interaction between Rhythmic Flow and Chinese Phonetics

The "flexible and varied" nature of folk song rhythm, particularly in Southern styles, largely stems from its close adherence to the prosodic rhythm of the Chinese language. It prioritizes the clear conveyance of lyrics and nuanced emotional expression over strict adherence to a fixed metric grid (Li, 2019). Understanding this is critical: folk music rhythm is fundamentally language-driven, while Jazz rhythm is often instrument-driven. During the fusion process, this fidelity to linguistic prosody must be maintained to safeguard the music's cultural identity.

3.1.3.3 Vocal Techniques and Timbre: Analysis of Run Qiang and Regional Styles

Chinese folk song vocal techniques are extremely rich and varied, encompassing chest voice, falsetto, mixed voice, and breathy voice, along with various expressive techniques, such as straight tone, Run Qiang (vocal embellishment, including vibrato, glissando, added notes, staccato), glissando, and ornamentation. Different techniques convey unique timbres and expressive power. For instance, the chest voice is often used to express high-pitched, exuberant emotions (such as the Jiaofu Diao of Shaanbei), while falsetto is often used for soft, delicate sentiments (such as the high-pitched sections in Qinghai Hua'er) (Du, 2004). Furthermore, the timbre of Han folk songs is typically described as high-pitched and slightly nasal, with many folk singers favoring a high-frequency, sweet, and bright voice.

This meticulous attention to vocal technique, timbre, and ornamentation shares a powerful conceptual commonality with Jazz's pursuit of individualized timbre (such as grit, breathiness, shouting) and expressive vocal techniques (such as Scat Singing and bent Blue notes). Both treat the voice as a highly malleable instrument, utilizing various techniques to expand its expressive range. The abstract, instrument-mimicking sounds of Jazz Scat Singing conceptually align with the stylized treatment of Run Qiang and vocal dragging (Tuo Qiang) in folk songs, establishing an important bridge for fusion at the vocal/timbral level.

3.1.4 Regional Diversity and Musical Forms of Expression

Chinese folk music is not a monolithic entity but a collection of multiple sub-styles, following the principle that "the water and soil nurture the people, and the people shape the art." Successful fusion strategies must be dynamic and adjusted

according to the specific regional style—a critical prerequisite for cross-cultural integration.

3.1.4.1 Differences between Northern and Southern Styles: A Comparative Overview of Folk Song Geography

1.Northern Tradition (Exemplified by Xintianyou)

Northern folk songs (such as Xintianyou from Shanxi and Shaanxi) typically exhibit a bold, unrestrained, and high-pitched singing style. Their musical characteristics are strong and rhythmic, often employing high pitch, free rhythm (Sanban), with the voice echoing across the valleys. Their themes often express hardship and aspiration, and the melodic lines usually feature a wide range and leaps.

Fusion Implication: The strong driving force of this style requires matching with high-energy Jazz subgenres (such as Hard Bop or Fast Swing), for example, by injecting "Giant Steps" harmony to activate its rhythmic vitality in the adaptation of *The Sun Comes Out with Joy*.

2.Southern/Jiangnan Tradition (Exemplified by Xiaodiao)

Southern folk songs (such as Jiangnan Xiaodiao, including Jasmine Flower) tend toward delicate, subtle, and fluid melodies. Their melodic structure features characteristics of minor keys, often using small steps (such as thirds and fourths), forming smooth melodic lines. Emotionally, they are often reserved and poetic, commonly utilizing the Gong or Yu modes.

Fusion Implication: The Southern style is best suited for fusion with soft, restrained Jazz (such as Swing Jazz or Cool Jazz). Fusion strategies must focus on refined reharmonization (using color tensions like ninths, elevenths, and quartals) to maintain its transparency and inherent "Eastern Shen Yun," as demonstrated in the

case of Jasmine Flower.

3.Frontier and Minority Ethnic Traditions

Frontier and Minority Ethnic music offer a broader range of tonality for fusion: Xinjiang Folk Songs (Why Are the Flowers So Red) have strong regional modal characteristics, exotic charm, and a clear minor tendency. Their themes are profound, romantic, and slightly melancholic. In fusion practice, they have been successfully combined with Latin Jazz elements to activate their rhythm and deepen their minor color through the introduction of Modal Jazz harmony.

Yunnan Folk Songs (Little River Flowing) often exhibit an ethereal, tranquil aesthetic, sometimes using only three to five scale degrees. This melodic structure lacks semitones and leading tones. In fusion, it is consciously combined with Cool Jazz and Modal Jazz techniques to preserve its inherent ethereal and contemplative quality.

Guangxi Opera Songs (the antiphonal songs in the Zhuang ethnic Liu Sanjie) have Southern regional color and dramatic conflict. Their natural dialogue-based structure provides an ideal framework for Jazz improvisation (call-and-response) and structured narrative. This antiphonal element has been reconstructed into Chamber Jazz dialogue structures, simulating its wit and antagonism with Quartal Harmony.

3.1.4.2 Comprehensive Comparison of Regional Musical Characteristics

Recognizing and addressing this regional diversity is crucial for achieving a deep and nuanced fusion practice. The following provides a clear comparison of regional styles and musical characteristics:

Table 2 clear comparison of regional styles and musical characteristics

Region	Melodic Characteristics	Rhythmic Style	Vocal Quality/Timbre	Aesthetic Focus
Northwest (Xintianyou)	Zhi mode; wide range, many leaps	Strong, accent-driven, free-rhythm calls	High-pitched, robust, unrestrained	Expression of hardship, spiritual openness
Southern/Jiangnan (Xiaodiao)	Gong/Yu mode; smooth, small steps	Flexible, fluid, closely aligned with linguistic prosody	Delicate, refined, reserved, nasal	Poetic beauty, lyrical expression of daily life
Xinjiang/Frontier	Minor-influenced, rich, heavily ornamented	Driving rhythm (often suitable for Latin or Funk fusion)	Elaborate vibrato, exotic flair	Romantic, profoundly evocative emotion
Yunnan/Southwest	Ethereal, few scale degrees (3-5 notes)	Slow tempo, extensive use of Rubato	Clear, serene, often uses high falsetto	Nature, contemplation, spiritual essence

3.2 Musical Characteristics of Jazz Music

Jazz music, originating in the US and disseminated globally, displays pronounced characteristics of modernity and diversity. Defined by its unique rhythm, harmony, and improvisational quality, it stands as one of the 20th century's most influential musical forms.

3.2.1 Harmonic Characteristics: Swing Feeling and Chord Structure

Harmony is a crucial component of the jazz language, with its distinct harmonic vocabulary defining the jazz style.

1.Swing Harmony

The Swing Feeling is a distinctive rhythmic propulsion unique to jazz, and it profoundly impacts jazz harmony. To create this feel, jazz harmony frequently employs dissonant chords, extended chords (ninth chord, eleventh chord, thirteenth chord), and altered chords to heighten harmonic color tension and rhythmic drive. Mark Levine's *The Jazz Theory Book* provides a deep theoretical explanation and musical examples of swing harmony, systematically summarizing the principles of jazz chord construction and application. The development of the Swing Feeling in jazz is intrinsically linked to harmonic usage.

The specific dissonant, extended, and altered chords utilized in jazz are chosen to increase harmonic tension and "groove," directly supporting the aesthetic of swing rhythm. This symbiotic relationship between rhythm and harmony is core to the jazz language. Jazz harmony is functional, reinforcing the music's drive and momentum, which contrasts starkly with the often minimalist and secondary role of harmony in Chinese folk music, where rhythm serves the melody and the natural flow of language, not harmonic tension.

2.Complex Chord Structures

Jazz utilizes complex and diverse chord structures. Commonly used types include seventh chords, ninth chords, eleventh chords, and thirteenth chords. Additionally, jazz extensively employs techniques such as inversions, omissions, and substitutions to expand harmonic expression and create a rich tapestry of harmonic colors. Jamey Aebersold's Jazz Handbook systematically categorizes and organizes common jazz chord structures and provides numerous application examples. The widespread reliance on complex structures, extended chords, and substitution techniques in jazz reflects a modernist aesthetic orientation toward continuously exploring harmonic possibilities. This pursuit of a "richer, more complex sound" and "unpredictability" underscores the core jazz value of using harmonic tension to deepen expression and stylistic identity.

This harmonic complexity not only defines the genre but also offers a broader selection of pitches and a more expansive harmonic backdrop for improvisation, encouraging greater melodic and harmonic freedom for the performer. While this complexity provides a powerful framework for fusion, it presents a challenge in finding common ground with the minimalist harmonic philosophy of Chinese folk music.

3.2.2 Rhythmic Characteristics: Syncopation and Improvised Rhythm

Rhythm is considered the soul of jazz, and its distinctive rhythmic profile is a key marker of the jazz style.

1.Syncopation

Syncopation is the most prominent rhythmic characteristic of jazz. Jazz utilizes extensive syncopation to disrupt the conventional emphasis pattern of

traditional Western music, shifting the stress onto weak beats or weak parts of the beat. This creates a distinctive rhythmic propulsion and kinetic quality, resulting in the characteristic "swinging" effect. Ingrid Monson, in *Saying Something: Jazz Improvisation and Interaction*, deeply analyzes the function and expressive power of syncopation in jazz rhythm, exploring its interplay with improvisation.

The pervasive use of syncopation and backbeats in jazz constitutes an active subversion of the conventional strong-weak relationship in traditional Western meter. This rhythmic treatment generates a unique "forward momentum" and "vital drive," forming the fundamental source of the jazz "swing" feeling. By placing accents on unexpected positions, syncopation creates sustained rhythmic tension, giving jazz its characteristic energy and movement. This conscious strategy of breaking metric emphasis contrasts sharply with the rhythmic principle of Chinese folk music, which prioritizes close alignment with linguistic phonology and elastic variations.

2.Improvised Rhythm

Improvisation is the cornerstone of jazz, and improvised rhythm is an indispensable element. During improvisational performance, jazz musicians frequently employ diverse improvised rhythmic patterns, such as breaks, fills, and riffs, to enrich the rhythmic layers of the music, enhance dynamism, and engage in rhythmic interaction with other instruments, thereby forming complex rhythmic textures. Paul Berliner's *Thinking in Jazz* uses extensive analysis and interviews to reveal the creative process and cognitive models behind improvised jazz rhythm. The spontaneous and interactive nature of jazz improvised rhythm is evident as performers use various rhythmic patterns in real-time creation and engage in "rhythmic interaction" with other instruments.

This dynamic, instantaneously generated rhythm shares a conceptual similarity with the non-structural, yet extant, flexibility found in Chinese folk music performance (such as the use of filler words or personal embellishments). Although jazz improvisation is more explicitly linked to harmonic frameworks and complex rhythmic textures, both traditions demonstrate a commitment to the dynamic shaping of rhythm rather than adherence to rigid, fixed patterns.

This mutual pursuit of spontaneous rhythmic variation is a key point of congruence for the fusion of the two musical forms.

3.2.3 Tonal Characteristics: Blues Scale and Modal Variation

Jazz tonality features pronounced blues characteristics and modern musical traits, reflecting its inherent openness and capacity for integration.

1. Blues Scale

The blues scale is one of the most frequently used scales in jazz and a crucial element in creating its unique sound. The application of the blues scale imparts a distinct sense of melancholy, a "bluesy" color, and a raw texture to jazz melodies. The scale is typically formed by adding the lowered third, lowered fifth, and lowered seventh scale degrees (the "Blue Notes") to the natural minor scale. Jerry Coker's *Elements of the Jazz Language* details the structure, characteristics, and application of the blues scale in jazz. The introduction of the "Blue Notes" is the key mechanism by which jazz achieves its specific "melancholy" and "raw texture". These chromatic pitches generate subtle tension against the diatonic background, directly influencing the sonic character and emotional expression of jazz.

2.Modal System and Openness

Modern jazz often transcends the limitations of traditional major/minor tonality, employing diverse modes (e.g., Dorian, Phrygian, Lydian modes) to expand its tonal expressive power, a development known as Modal Jazz. Modal Jazz prioritizes the horizontal extension of melodies and the creation of atmospheric color over strict adherence to functional harmonic progressions (Tonality). This flexibility and openness provide new possibilities for integrating with the modal system of Chinese folk music, particularly its pentatonic core, which aligns more readily with the sound of certain Western modes (e.g., Lydian/Dorian modes). T

he transition to modal thinking represents a significant structural change in jazz, moving from a vertically dense harmonic framework to a more linear and atmospherically rich horizontal exploration. This later jazz development facilitates the fusion with Chinese folk music, whose tonality is already linear and modal by nature.

3.2.4 Performance Techniques and Style: Improvisation and Timbral

Variation

Improvisation

While Chinese traditional folk music does not structurally emphasize formal improvisation, its practice within the oral tradition contains an intrinsic spontaneous gene. Folk singers often spontaneously adjust melody, rhythm, ornamentation, and performance techniques based on their personal emotional interpretation, accumulated experience, and the atmosphere of the moment. This demonstrates the performance's flexibility, self-expression, and contextual adaptability. In contrast, spontaneity (improvisation) is the very soul and core feature of jazz, permeating its composition, performance, and listening processes, making it a primary source of its artistic appeal.

The non-structural "spontaneous gene" in Chinese folk music, while formally distinct from the highly structured improvisational model of jazz, provides a crucial conceptual bridge in the spirit of spontaneous musical adaptation.

This shared capacity for intuitive musical creation suggests that performers from both traditions may more readily understand and integrate into the other's improvisational framework. This commonality supports the organic fusion of the two music forms, preventing a mechanical juxtaposition of fixed elements and encouraging a more natural, interactive creativity in the resulting works.

3.3 Comparative Analysis of the Commonality and Differences

3.3.1 Commonality: Emotional Expression and Intrinsic Spontaneity

Despite their distinct cultural backgrounds and structural forms, Chinese folk music and jazz share fundamental common ground in their emphasis on emotional expression and the presence of an intrinsic spontaneous gene.

1. Emotional Expression

Both musical forms prioritize conveying genuine, rich human emotions and spiritual sentiments. Chinese folk music, through its melody, rhythm, and modal characteristics, seeks the aesthetic ideal of "profound intention" and "harmony between Heaven and Man," while jazz is defined by its pursuit of "freedom, innovation, and vitality". Although the means of expression differ—the former being more subtle and internalized, the latter being more direct and externalized—the ultimate goal of artistic creation is rooted in deep emotional appeal and spiritual exchange, positioning music as a profound carrier of cultural spirit.

2. Intrinsic Spontaneity

While Chinese traditional folk music does not structurally emphasize formal improvisation, its practice within the oral tradition contains an intrinsic spontaneous gene. Folk singers often spontaneously adjust melody, rhythm, ornamentation, and performance techniques based on their personal emotional interpretation, accumulated experience, and the atmosphere of the moment. This demonstrates the performance's flexibility, self-expression, and contextual adaptability. In contrast, spontaneity (improvisation) is the very soul and core feature of jazz, permeating its composition, performance, and listening processes, making it a primary source of its artistic appeal.

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3.3.2 Differences: Comparative Analysis of Mode, Harmony, and Rhythm

Despite the common ground in emotional intent, profound structural differences in mode, harmony, and rhythm necessitate careful translation during fusion.

1. Mode and Tonality

Chinese folk music is fundamentally pentatonic, resulting in a tonal color that is relatively peaceful, subtle, and restrained, emphasizing the expression of "spiritual

essence" and "artistic imagery" (Shen Yun and Yijing). Jazz, based on major/minor and blues scales, utilizes richer, more diverse tonal colors, stressing harmonic function and chromatic variation. The two systems exhibit significant differences in their modal/tonal framework, aesthetic orientation, and expressive function, reflecting divergent traditions and aesthetic preferences in Eastern and Western musical thought.

The pentatonic modes of Min'ge and their association with concepts like "Moderation and Balance" contrast sharply with the chromaticism, functional harmony, and emphasis on "functionality and color change" in jazz. This distinction is structural and philosophical: jazz harmony typically serves a clear function, driving the music forward and resolving tension, whereas Chinese tonality seeks to cultivate a balanced, harmonious atmosphere. This fundamental divergence implies that simply superimposing functional jazz harmony onto Chinese folk modes risks undermining their inherent aesthetic balance and imagery. Fusion must explore methods to introduce jazz harmonic coloration while maintaining the underlying harmony of the Chinese mode.

2. Harmonic Language

Traditional Chinese folk music's harmonic structure is relatively simple and unadorned, often existing as monophony or featuring only simple homophonic accompaniment. Its harmonic functionality is weak, and its color is restrained. Conversely, the harmonic language of jazz is complex and ever-changing, widely utilizing diverse complex chords, sophisticated chord progressions, and dynamic harmonic colors, forming a distinctive jazz harmonic vocabulary that emphasizes functionality, color, and dynamic movement. This profound difference in harmonic structure, function, and aesthetic preference reflects the differing developmental

trajectories and aesthetic priorities of Eastern and Western music.

The reliance of Min'ge on monophony or simple textures contrasts starkly with the complex, dynamic, and functionally driven harmonic language of jazz. This vast structural disparity in harmonic organization is the most significant barrier to the fusion of the two genres. The identity of jazz relies heavily on vertical harmonic structures and functional progressions, while Min'ge is primarily driven by linear melody. Introducing functional jazz chords to Min'ge melodies without considering their functional implications could result in a dissonant or illogical musical outcome. Therefore, harmonic fusion demands innovative methods to bridge these two fundamentally different harmonic philosophies.

3.Rhythmic Characteristics

The rhythm of Chinese folk music possesses distinct national and regional characteristics, emphasizing rhythmic elasticity, free variation, and a tight coupling with the phonetic rhythm of the lyrics, aiming for effects characterized by "vivid spirit and harmonious form" (Qi Yun Sheng Dong). Jazz rhythm, however, is centered on syncopation and swing rhythm, stressing groove, dynamism, and improvisation, striving for "swinging," "funky," and "grooving" effects. These differences in rhythmic patterns, functions, and aesthetics reflect divergent traditions in rhythmic organization and expression between Eastern and Western musical cultures.

Chinese folk music rhythm's "free extension and elastic variation" and tight coupling with language phonology, juxtaposed with the syncopation-centered drive of jazz rhythm, constitute the main point of rhythmic divergence. While both pursue rhythmic flexibility, their underlying philosophies differ: Min'ge flexibility accommodates the natural flow of language and emotion, while jazz flexibility

generates tension and drive by actively contrasting the strong beat. This fundamental difference means that a simple combination of the two rhythmic modes risks losing the characteristic "groove" of both. Rhythmic fusion thus requires deep comprehension of both music's rhythmic drivers and the exploration of innovative methods that preserve the essence of each while creating a new rhythmic experience.

Table 3 summarizes the comparative findings

Musical Element	Chinese Folk Music (Chinese Min'ge)	Jazz Music	Commonality	Difference
Melody	Pentatonic, simple, fluid, Oriental charm. Modes linked to specific emotions.	Major/minor, Blues scale, rich color. Emphasizes harmonic functionality.	Both value fluidity and expressiveness	Modal system and scale construction (Pentatonic vs. Chromatic/Blues scale).
Rhythm	Flexible meter, elasticity, tightly linked to lyrical phonology. Emphasis on "vitality and spirit."	Core elements: Syncopation and Swing. Emphasizes groove, dynamic drive, and improvisation.	Both seek rhythmic expressiveness and flexibility.	Rhythmic philosophy (Linguistic flow vs. Countering the beat).

Tonality	Pentatonic core, subtle, ambiguous. Aesthetic focus on "profound intention."	Blues/Major/Minor base, open, fluid. Emphasis on functional harmony and color changes.	Both have potential for tonal variation.	Tonal system, aesthetic preference, and functional clarity.
Harmony	Simple, mostly monophonic or simple homophony. Weak functionality, restrained color.	Complex, dynamic, uses extended chords, substitutions. Strong function, dynamic color.	Both have potential for harmonic expression.	Structure, function, and density (Simple/Subtle vs. Complex/Dynamic).
Aesthetic Core	"Harmony with Nature," Balance, Imagery (Yijing).	Innovation, Freedom, Vitality, Tension, Personality.	Both place emotional expression at the core, possess intrinsic spontaneity.	Fundamental divergence in philosophical roots.

3.4 Application of Theory: Selection and Analysis of Musical Materials for

Artistic Practice

To ensure the representativeness and depth of the artistic practice in this study, this section selects five folk songs as the subjects for jazz adaptation. These songs either possess landmark influence in Chinese music history or hold significant cross-

cultural dissemination value. These pieces represent the highest artistic achievements of various regions and ethnic groups in China, providing a solid practical foundation for exploring diverse pathways of cross-cultural musical fusion.

3.4.1 Jasmine Flower (Mòlì Huā)

Origin, Cultural Context, and Influence: A representative folk song of the Jiangnan region, it is widely believed to have originated from the Xiqu Zidishu (a type of opera-like ballad) during the Qianlong period of the Qing Dynasty, later circulating in the areas of Liuhe and Nanjing, Jiangsu, becoming a household tune. The piece is China's earliest and most successful musical calling card to the world, having been introduced to Europe as early as the late 18th century. It was famously incorporated by Italian composer Giacomo Puccini into his opera *Turandot*, where it is widely recognized as the "Oriental Theme." It enjoys extremely high global recognition and visibility.

Musical Feature Analysis:

Tonality/Mode: Typically employs the Pentatonic Zhi Mode (Mode: C-D-E-G-A), though variants using the Gong Mode also exist. The melody rarely contains semitones, and the pure fifth interval holds a core position.

Structure: A typical two-phrase repeating structure (A + A'), characterized by formal symmetry. Each phrase usually consists of four measures, exhibiting strong regularity.

Tempo and Meter: Moderate tempo, Quadruple Meter (4/4). The rhythm is steady, lacking significant tempo variations.

Adaptation Potential and Justification for Selection:

Core Reason for Selection: The selection of this piece aims to leverage its global influence to demonstrate that jazz, as a universal musical language, can effectively accelerate the international dissemination of excellent Chinese traditional music. Its highly regular structure and stable pentatonic tonality facilitate complex jazz harmonic re-harmonization, making it the best touchstone for testing the fusion model of "pentatonic melody and jazz harmony."

茉莉花
Jasmine Flower

Chinese folk song from Jiangsu province

The sheet music for 'Jasmine Flower' is presented in a single system with four staves. The first staff contains measures 1-4 with chords C, F, C, and C. The second staff contains measures 5-8 with chords C, Am, G, C, G, and Am. The third staff contains measures 9-12 with chords C, Dm, G, Dm, G, and F. The fourth staff contains measures 13-14 with chords Dm and G. The melody is written in a treble clef with a key signature of one flat (B-flat). The background features a faint watermark of a traditional Chinese figure.

Figure 1 Original sheet music of Jasmine Flower

3.4.2 Where Can a Vine Be Found (Shì Shàng Nǎ Jiàn Shù Chán Téng)

Origin, Cultural Context, and Influence: A classic folk song of the Zhuang ethnic group in Guangxi, this piece is one of the thematic call-and-response songs adapted and composed for the landmark 1961 film Liu Sanjie, based on local Guangxi

Zhuang folk rhyme material. The film and its music had a massive influence across Chinese communities at home and abroad, representing one of the pinnacles of artistic film music achievements in the New China era. It successfully propelled the artistic style of the Zhuang mountain folk song (Shange) nationwide, establishing the song as an iconic emblem of Lingnan and Zhuang culture, and carrying the collective memory of a generation .

Musical Feature Analysis:

Tonality/Mode: A typical Pentatonic Yu Mode (Mode: A-B-C-E-F#). The melodic line has relatively large fluctuations but consistently revolves around the notes Yu (La) and Gong (Do), giving the piece an introverted and gently beautiful color.

Structure: It employs a strophic form. Each melodic segment is regular and features the characteristic call-and-response inherent in mountain folk songs.

Tempo and Meter: Slow or moderately slow tempo, primarily in Quadruple Meter (4/4) and Triple Meter (3/4). Extensive use of triplets gives the rhythm a flexible and elastic quality.

Adaptation Potential and Justification for Selection:

Core Reason for Selection: This piece represents the "Oriental minor key" style characterized by deep emotion. Its selection aims to explore how folk songs in a minor mode can be integrated with the melancholic, romantic, and complex chord colors of jazz. Its lyrical and gentle qualities make it highly suitable for development into a Jazz Ballad of high artistic value, thus testing the depth and possibility of jazz in expressing subtle Eastern emotions.

世上哪见树缠藤
Where Can a Vine Be Found

Composer: Léi Zhènbāng

The musical score is written in treble clef with a 2/4 time signature. It includes the following chords and measures:

- Staff 1: Measures 1-4. Chords: C, Am, G, Am.
- Staff 2: Measures 5-8. Chords: Dsus4, C, Am, G.
- Staff 3: Measures 9-12. Chords: C, Am, Dmaj, C.
- Staff 4: Measures 13-16. Chords: Dsus4, Dmaj, Gsus4, C (first ending).
- Staff 5: Measures 17-20. Chords: C (second ending), G, C.
- Staff 6: Measures 21-24. Chords: Am, Dmaj, G, C.
- Staff 7: Measures 25-28. Chords: G, D7, Dmaj, G, Dmaj.
- Staff 8: Measures 29-30. Chords: G, C.

Figure 2 Original sheet music of Where Can a Vine Be Found

3.4.3 Why Are the Flowers So Red (Huār Wèi Shénme Zhèyàng Hóng)

Origin, Cultural Context, and Influence:

Originating from a Tajik folk song in Xinjiang, this piece gained national renown as a frontier ethnic song after being featured in the film *Visitors on the Icy Mountain*. Its widespread popularity has made it one of the most widely circulated representative works of music from China's Western Regions among Han communities. It serves as a classic example for exploring the fusion of Chinese and Western musical modes.

Musical Feature Analysis:

Mode/Tonality: Based on the Yu Mode, its core feature is the frequent use of the augmented second interval (the interval from $\flat 6$ to $\flat 7$ or $\flat 2$ to 3), which imparts a strong exotic flavor and harmonic tension. It features dense rhythmic syncopation and a strong sense of groove. Its modal characteristics are similar to the Harmonic Minor or the Phrygian Mode.

Structure: A typical strophic structure with a high-pitched and leaping melody.

Tempo and Meter: Moderate to fast tempo, Quadruple Meter (4/4). The dense rhythmic syncopation gives it a strong dance rhythm/groove.

Adaptation Potential and Justification for Selection:

The Central Asian mode, represented by the augmented second interval, has a natural fusion point with the Phrygian Mode or Harmonic Minor chords found in jazz. This piece was selected to break through the limitations of the traditional pentatonic system and explore the feasibility and innovation of jazz modal improvisation when handling ethnic modes with strong chromatic color, providing a technical paradigm for Ethnic Fusion Jazz.

花儿为什么这样红

Why Are the Flowers So Red

Composer: Arrangement: Lei ZhenBang
Musical Source: Tajik Folk Song "Guli Bita" (Xinjiang, China)

The sheet music is written in 2/4 time and consists of 21 measures. The key signature has one sharp (F#). The music is arranged in five systems, each with a treble clef. Chord symbols are placed above the notes. A large, faint watermark of a deity with multiple arms and a crown is visible in the background.

Measures 1-4: Am, Am, Am, Am

Measures 5-8: Am, E, E, E

Measures 9-12: Dm, E, Dm, Am

Measures 13-16: Am, Am, E, E

Measures 17-20: Am, E, E7, Am

Measure 21: Am

Figure 3 Original sheet music of Why Are the Flowers So Red

3.4.4 Little River Flows (Xiǎo Hé Tǎng Shuǐ)

Origin, Cultural Context, and Influence: This song is a Bai ethnic folk song from Midu, Yunnan, renowned as the "Oriental Serenade." It was collected and arranged by the famous musician Yin Yigong in Midu, Yunnan, in 1947. Its pure and ethereal artistic conception has earned it the status of a true treasure among Chinese folk songs.

Musical Feature Analysis:

Tonality/Mode: Commonly in the Pentatonic Zhi Mode. The melody is characterized by an extremely large vocal range (often featuring large leaps of a perfect octave and a perfect ninth) and prolonged trailing tones (melismas), emphasizing the clarity and ethereal quality of the voice.

Structure: It employs a single-section form. The melody develops freely, possessing the characteristics of improvised shouting/singing, making the structure highly elastic.

Tempo and Meter: Extremely slow tempo, with a free rhythm (tempo rubato), adhering to almost no strict metrical constraints, entirely serving the emotional expression of the singer.

Adaptation Potential and Justification for Selection:

This piece represents the "freest" melodic form in Chinese folk music, showing minimal dependency on fixed meter. Its selection aims to challenge the strict rhythmic framework (Groove) and chord cycles (Chord Changes) of jazz, exploring how Modal Jazz or even Free Jazz can utilize non-functional harmony and improvised dialogue to reshape its artistic value without destroying its ethereal mood. This serves as an extreme test of the structural openness of jazz.

小河淌水 The Little River Flows

Composer: Yin Yigong



Figure 4 Original sheet music of Little River Flows

3.4.5 The Sun Comes Out, Joyful (Tài Yáng Chūlái Xǐ Yáng Yáng)

Origin, Cultural Context, and Influence: A classic Sichuan folk song (Eastern Sichuan mountain song), this piece was collected and arranged by the famous musician Li Yinghai in the Daxian area of Sichuan in the early 1950s. It holds high representativeness in the field of Chinese labor folk songs and mountain songs. Its enthusiastic, unrestrained, and upbeat theme and style have made it one of the most vibrant and broadly popular folk songs of the New China period, serving as an important vehicle for studying the Chinese folk spirit of optimism and rhythmic movement.

Musical Feature Analysis:

Tonality/Mode: A typical Pentatonic Gong Mode (e.g., G Gong Mode: G-A-B-D-E). The melody is high-pitched, has a relatively wide range, and its lines are simple yet powerful.

Structure: It employs a strophic form. Each melodic segment is compact and repetitive, making it suitable for group singing and labor accompaniment.

Tempo and Meter: Moderate to fast tempo, primarily in Duple Meter (2/4). The rhythmic pattern is short, concise, and compact, possessing a distinct dance-like quality.

Adaptation Potential and Justification for Selection:

Core Reason for Selection: This piece represents the fastest-paced and most rhythmically dynamic form of Chinese folk song. Its selection aims to address the issue of integrating "Eastern rhythm" with "Western Groove." Its compact rhythmic pattern and cheerful major mode are highly suitable for introducing the rapid syncopation of Bebop or the powerful, complex grooves of Funk/Bebop Jazz, validating the effectiveness of jazz in amplifying the "momentum" and "danceability" of the folk song.



Figure 5 Original sheet music of The Sun Comes Out, Joyful

3.5 Chapter Summary

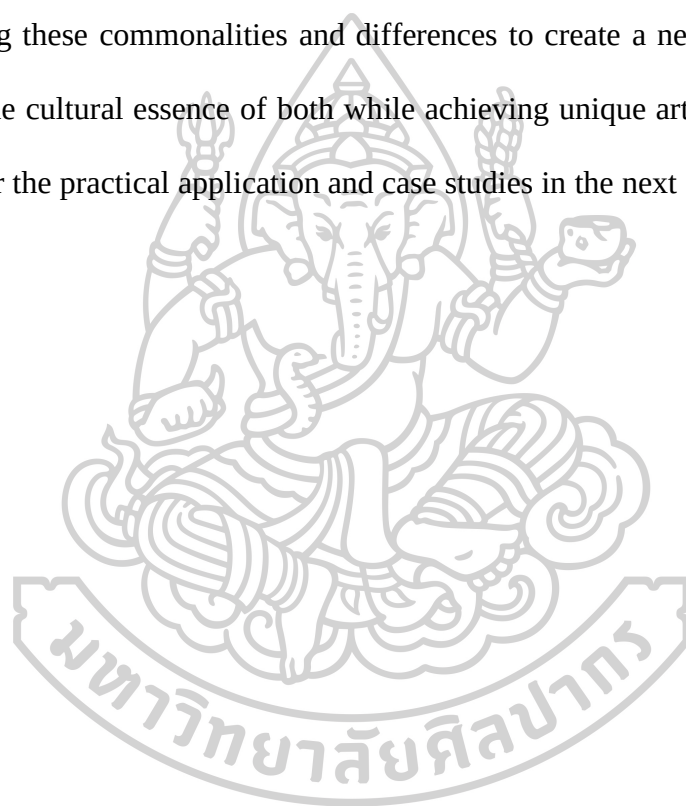
This chapter conducted a detailed analysis and comparative study of the musical characteristics of Chinese folk music and jazz across dimensions including melody, rhythm, tonality, and performance style. The study demonstrates that while significant differences exist in their musical languages, there are also crucial intrinsic connections, which both pose challenges and provide opportunities for fusion.

The distinct features of Chinese folk music—its pentatonic melody, language-aligned elastic rhythm, subtle tonality, and regionally diverse vocal styles—reflect a deep cultural heritage and an aesthetic pursuit of "Moderation and Balance" and "profound imagery". Jazz, in contrast, with its complex harmony, driving syncopated rhythm, open tonality, central reliance on improvisation, and individualized timbre, embodies modernity, diversity, and an artistic quest for innovation and freedom.

The most notable structural discrepancies are evident in the harmonic language (the simple texture of Min'ge versus the functional complexity of jazz) and rhythmic organization (the passive accommodation of language versus the active

opposition to the beat in jazz). Nevertheless, the shared commitment to core emotional expression and the inherent capacity for spontaneous variation in both genres offer a strong conceptual bridge for fusion.

This analysis establishes that the integration of Chinese folk music and jazz is a complex artistic endeavor requiring a profound understanding of each genre's musical ontology. Future fusion efforts must focus on skillfully balancing and transforming these commonalities and differences to create a new musical form that preserves the cultural essence of both while achieving unique artistic value. This sets the stage for the practical application and case studies in the next chapter.



CHAPTER IV: ARTISTIC PRACTICE AND ADAPTATION STUDY OF CHINESE FOLK MUSIC AND JAZZ FUSION

In this chapter, I will reveal how I translate theory into tangible musical reality. This is not a simple "arrangement" but an in-depth deconstruction and restructuring of the ontological essence of both musical languages. I utilize four core dimensions—rhythm, harmony, modality, and orchestration—as structural supports, selecting five representative works for case analysis, and sharing my creative insights and unique pathways for resolving challenges. These operations are essential for coordinating the two musical languages. This process validates the research model of "theory guiding practice, and practice refining theory."

4.1 Case Study 1: "Jasmine Flower" — A Dialogue Between Jiangnan Melody and Swing Jazz

My arrangement of "Jasmine Flower" aims to activate its core melody with the fundamental Swing rhythm of Jazz, while preserving the "balanced serenity" and Jiangnan aesthetic of its pentatonic Gong mode. The goal of this arrangement is to retain its core melodic beauty while utilizing the rhythmic and harmonic vocabulary of Jazz to inject the Swing groove and a modern sonic palette. I will now share my insights on the arrangement across the dimensions of harmony, rhythm, modality, and orchestration.

1. Harmony (Harmonic)

1.1 Core Strategy: Reharmonization.

Technical Details: The original pentatonic melody is reharmonized through the use of complex Jazz functional chords (such as seventh, ninth, and eleventh

chords). The reharmonization adheres to the principle of not undermining the "Oriental charm," focusing on the strategic deployment of tension tones to enhance harmonic richness and tension, rather than forcibly altering its tonal center.

Taking the melodic skeleton of "Hǎo yī duǒ mòlì huā" (E–E–G–A–C–C–A) as an example, the arrangement applies a sequence of complex Jazz chords rich in tension tones, such as D11 – G9sus4 – Em11 – A9sus4.

1.2 The theoretical basis for chord selection focuses on the constituent relationship between the melody notes and the chordal tension tones: Application of the Ninth (9th): When a melody note (such as E) becomes the ninth of the Dm11 chord, its function is to soften the chordal sonority, imparting an aesthetic effect of suspension and transparency. Application of the Fourth (4th/11th): When a melody note becomes the eleventh (11th) or the fourth (4th) of the chord, as in G9sus4 (suspended fourth) and Em11, these intervals introduce a bright, open, and slightly mysterious timbre. In G9sus4, the 4th replaces the 3rd, which weakens the chord's tendency for functional resolution, lending its sound a more Modal quality.

Through the precise application of these tension tones (9, 11, 4), the arrangement successfully transforms the simple melody into something open and modernly mysterious through chord changes, without compromising the folk song's "Oriental charm." This is not only a practice in harmonic technique but also a fusion and elevation of aesthetic conception from a cross-cultural perspective.



Figure 6 Original harmony of the first four measures of Jasmine Flower, where the melodic notes are often the 1st and 3rd of the chord.



Figure 7 The first four measures of Jasmine Flower after reharmonization, where the melodic notes are often the 9th, 11th, and 4th of the chord.

2.Rhythm (Rhythmic)

1.Core Strategy: Transforming the original steady 2/2 or 2/4 meter into a 4/4 framework to suit the rhythmic drive of a Jazz Big Band.

1.1 The core lies in converting the folk song's rhythm into a Swing rhythm characterized by syncopation and backbeat accents. The purpose of this maneuver is to activate the melody's inherent vitality, allowing the originally "reserved" melody to acquire the tension of a Groove.



Figure 8 The third and fifth measures of the original version of Jasmine Flower.

The image shows a musical score for the song 'Jasmine Flower' (茉莉花). It consists of two staves of music. The first staff contains measures 3 and 5, which are highlighted with boxes. Above the notes are various chord symbols and fingerings: D-11 (9 9 11), G9sus4 (9 4 4 9), E-11 (3 3 11), A9sus4 (7), D-11 (9 9 11), G9sus4 (9 4 4 9), E-7b5 (3 3 11), and A9sus4 (7). The lyrics are written below the notes: '好 一 朵 美 丽 的 茉 莉 花' (hǎo yī duǒ měi lì de mò lì huā) and '一 朵 美 丽 的 茉 莉 花' (yī duǒ měi lì de mò lì huā). The second staff contains measures 5 and 7, with chord symbols D-9 (11 11), Dbmaj#11 (5), C7 (11 13), B-13 (13), E7sus4 (4 4), A7 (7), G9sus4 (13 5 13 1), 13 5, and Gsus4b9 (4 4 5 4). The lyrics are: '芳 美 丽 满 枝 桠' (fāng měi lì mǎn zhī ya) and '白 又 香 人 人 夸' (bái yòu xiāng rén rén kuā).

Figure 9 The third and fifth measures of Jasmine Flower after rhythmic alterations

3. Modality and Form

1. Original Modality: A typical pentatonic Gong mode with a simple pentatonic structure.

1.1 Fused Tonality/Modality:

The piece remains fundamentally based on the tonic C Major / Gong mode. While reharmonization introduces complex color chords, the overall piece stays within the expanded scope of C-tonal functional harmony, avoiding large-scale modal transposition to ensure the preservation of the folk style and recognizability.

Formal Aspect: The original "Jasmine Flower" has a concise A + A parallel period structure. A significant point of innovation in this arrangement, besides the changes in harmony and rhythm, is the expansion and deepening of the musical form, introducing a contrasting B section to upgrade the structure to an A + A + B form. The B section serves as the emotional tension center of the entire piece, utilizing complex harmonic texture and syncopated rhythm while keeping the core pentatonic modality intact, forming a distinct contrast with the expansive and stable A section. This approach not only enriches the structural layers of the composition but also imbues the music with modern dramatic expression.

Jasmine Flower

Mo Li Hua

Chinese folk song form jiangsu province
arr Yuan Yi Qin

The musical score is written in 4/4 time and consists of five staves of music. Each staff includes piano accompaniment (chords and fingerings) and Chinese lyrics. The lyrics are: 好一朵美丽的茉莉花 (Hǎo yī duǒ měi lì de mò lì huā), 芬芳美丽满枝桠 (Fēn fāng měi lì mǎn zhī ya), 又白又香人人夸 (Yòu bái yòu xiāng rén rén kuā), 让我 (Ràng wǒ), 来把你摘下 (Lái bǎ nǐ zhāi xià), 送给别人家 (Sòng gěi bié rén jiā).

Figure 10 The adapted version of Jasmine Flower.

4. Orchestration

The arrangement of "Jasmine Flower" aims to integrate the reserved temperament of the Oriental melody into the grand context of Western Jazz through a highly integrated and layered orchestration strategy, creating a timbral dialogue between the classical and jazz styles.

1. Overall Instrumentation and Theoretical Framework

1.1 Instrumentation and Timbral Grouping

The arrangement employs an extended Big Band instrumentation, the core of

which is the standard four-four-five Big Band (4 trumpets, 4 trombones, 5 saxophones, 4 rhythm section), augmented by two key timbral layering groups:

String Quartet: Functioning as an independent voice group for timbral translation and depiction.

Solo/Scat Vocals (Vocal): Undertaking the functions of thematic narration and improvisation. The goal of this instrumentation is to construct a Hybrid Texture of a "delicate close-up within a grand background," ensuring that the subtle nuances of the original piece are still prominent within the powerful soundscape.

1.2 Artistic Concept: Cross-Cultural Timbral Transference

The core concept of the orchestration design is to achieve a cross-cultural dialogue of timbre. The Jazz Big Band is responsible for providing the modern, rhythmic, and grand context; while the String Quartet and solo vocal are treated as mediums that signify traditional Oriental timbres, together achieving a stylistic medium shift while maintaining the core of the pentatonic modality.

2. Core Technical Analysis: Section and Texture Treatment

2.1 Brass Dynamics and Drive (Brass Dynamics)

The Brass Section (Trumpets and Trombones) is positioned as the driving force of the texture and the area of emotional tension. In the verse section, the brass primarily supports the harmony, utilizing open voicings to ensure sound transparency.

This musical score page contains measures 25 through 32 of a piece titled 'Verse of Jasmine Flower'. The score is written for a large ensemble, including the following instruments and voices:

- Vn.** (Violin)
- Alto 1** and **Alto 2** (Alto voices)
- Tenor 1** and **Tenor 2** (Tenor voices)
- Bari.** (Baritone voice)
- Tpt. 1**, **Tpt. 2**, **Tpt. 3**, and **Tpt. 4** (Trumpets)
- Tbn. 1**, **Tbn. 2**, **Tbn. 3**, and **Tbn. 4** (Tubas)
- Gtr.** (Guitar)
- Pia.** (Piano)
- Bon.** (Bongos)
- Drums**
- Vcl.** (Violoncello)
- Vcl.** (Violoncello)
- Vcl.** (Violoncello)
- Vcl.** (Violoncello)

The score is divided into measures 25 through 32. A large, faint watermark of a traditional Thai temple or palace emblem is visible in the background. At the bottom center, the text 'Musical Yuan Yi Qm' is printed. The page number '5' is located at the bottom right corner.

Figure 11 Verse of Jasmine Flower measure 25-32

In the chorus section, the brass quickly shifts to dense chord clusters and strong syncopation, creating a sharp timbre that generates immense dramatic contrast with the peaceful theme of the verse。

6

Music of Yuan Yi Qian

Figure 12 Chorus of Jasmine Flower measure 33-41

2.2 Soli and Counterpoint

The design of the Soli passage reflects the technical difficulty of the composition: The Saxophone often performs in dense unison or harmonized passages. These Soli phrases are not a mere reproduction of the original melody but are highly

developed from the original rhythmic motifs. They change the tempo and use the Swing vocabulary to provide a modern groove that contrasts sharply with the verse. Furthermore, the saxophones frequently engage in counterpoint with the strings: the strings play a sustained melody, while the saxophones respond with quick, decorative background phrases.

The image displays a musical score for measures 66 through 69. The score is divided into two main sections, each enclosed in a black box. The top section, measures 66-69, features the vocal parts (Vo.) and the string ensemble (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari.). The bottom section, measures 70-73, features the saxophone ensemble (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4) and the string ensemble (Gtr., Pno., Bass, Drums). The saxophones play quick, decorative background phrases, while the strings play a sustained melody. The score is written in 4/4 time and includes a watermark for 'Music@Yuan Yi Q'.

Figure 13 The Counterpoint Structure between the Saxophone and String Sections measure 66-69

3. In-Depth Discussion of Innovative Elements: Improvisation and Transference

3.1 String Quartet: Timbral Transference and Depiction

The String Quartet is key to achieving timbral delicacy. function: the strings (Violin I and II) are arranged in the high register, utilizing their clear overtones and flexible playing techniques to simulate and substitute the unique "charm" and clarity characteristic of traditional Chinese instruments. Interplay: When the strings and brass sections interweave, the arrangement typically presents a dialogue between "soft melody" and "robust rhythm." This contrast greatly enhances the depth of the music.

The image displays a musical score for measures 126-129. The score is written for a large ensemble, including four Trumpets (Tpt. 1-4), four Trombones (Tbn. 1-4), a Guitar (Gtr.), Piano (Pno.), Bass, Drums, and a String Quartet (Violin I, Violin II, Viola, and Violoncello). The notation is in 4/4 time. The brass sections (Trumpets and Trombones) play a rhythmic pattern of eighth and sixteenth notes, while the string quartet plays a melodic line. The Piano and Bass provide harmonic support. The Drums play a steady rhythm. The score is marked with a large watermark in the background.

Figure 14 Interweaving of the string and brass sections measure 126-129

3.2 Solo Dialogue: Release and Unity

Improvised Solo (Solo): A trumpet solo is strategically placed at a structural turning point. Crucially, these improvised passages must be constrained within the original pentatonic modality, emphasizing how modern Jazz vocabulary can be expressed under folk limitations. This aims for a better experimental fusion of the folk song's improvisational nature.

The musical score displays measures 82 through 89. The Trumpet 2 part (Tpt. 2) is the central focus, showing an improvised solo with a series of notes and accidentals: E[♭], A⁷, D[♯], C[♯], F[♯], B⁷, A⁷, and A[♯]. Other instruments provide harmonic support, with the Trombone 1-4 and Guitar parts showing chords like B[♭], G⁷, C⁷, B[♭], E⁷, A⁷, G⁷, and G[♯]. The score is written for a large ensemble, including Vocals, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. A large, faint watermark of a traditional Chinese mask is visible in the background.

Figure 15 Trumpet 2 improvised solo measure 82-89

3.3 Vocal Scat: Transformation from Narration to Improvisation

The use of the human voice undergoes a transformation from narration to improvisation: the solo vocal section is responsible for the emotional narrative of the theme, preserving the original song's lyrical quality. In the climax section, the Vocal Scat (wordless singing) replaces the lyrics, fully instrumentalizing the voice. This scat segment works in close coordination with the rhythm section and the brass section, becoming a highly complex percussion or rhythmic instrument.

The image displays a musical score for measures 58-65. The score is written for a large ensemble, including a vocal soloist (Vc), two alto saxophones (Alto 1, Alto 2), four tenor saxophones (Tenor 1-4), four trumpet players (Tpt. 1-4), four trombone players (Tbn. 1-4), a guitar (Gtr.), a piano (Pia.), a bass (Bss.), a drum set (Drums), and a string section (Vln., Vln., Vln., Vln.). The vocal soloist part is marked with a 'D' in a box above the first measure. The instrumental parts are written in various staves, with some parts featuring complex rhythmic patterns and others featuring sustained notes. The score is set in a key of D major, as indicated by the key signature (two sharps). The tempo is marked 'Allegro' and the time signature is 4/4. The score is watermarked with a large, stylized Thai character 'ก' (Ka) in the background.

Figure 16 Vocal scat measure 58-65

4.2 Case Study 2: "The Little River Flows" — Aesthetic Reconstruction of Yunnan Folk Song with Cool Jazz

"The Little River Flows," a Yunnan folk song, is structurally highly pentatonic, lacking chromaticism and a leading tone, which contributes to its distant and serene atmosphere. The arrangement strategy leans towards Cool Jazz and Modal Jazz techniques to preserve its ethereal, contemplative quality.

1. Harmony

Core Strategy: Innovation in Harmonic Framework and Modality Practice.

1.1 Technical Details:

The arrangement adopts the AABA modal framework of So What, combined with the technique of Non-Functional Harmony (Levine, 1995). The establishment of the Dm7 tonic chord, the introduction of A7 via Pedal Point Chords to create a tritone friction, and the use of the Tritone Dominant substitution are the methods employed:

A : Structural Tension: Chromatic Planing (Side-Slipping)

The B section is the core of structural tension. The modal center instantly side-slips (Chromatic Planing) from Dm7 to the Ebm7 modal region. This abrupt shift by a minor second creates a high degree of structural contrast, which is a typical practice of the Miles Davis Modal Jazz style.

B : Internal Tension: Application of Pedal Point Chords

In the sustained Dm7 area of the A section, Abmaj7#11) D is introduced . The bass note D remains static (Pedal), while the upper chord Abmaj7 forms a Tritone relationship with the bass D, generating strong harmonic Friction.

C : Ultimate Momentum: Tritone Substitution for the V Chord (Tritone Dominant)

At the end of the B section, to achieve a strong return to Dm7, the tritone

substitution dominant chord D7sus4b9 is used. The b9 of the D7sus4b9) chord creates a voice-leading resonance with the preceding modal center Ebm7, yet the chord's function resolves to D, achieving a combination of chromatic planing and functional resolution.

The Little River Flows
小河淌水

Arr Yuan Yi Qin

A D-11

B Eb-11

Dbm7 D7sus4b9

A D-11

D-11

Figure 17 Innovation in the harmonic framework and practice of Modality in Little River Flows.

2. Rhythm

Core Strategy: Rhythmic syncopation, transforming into the rhythmic characteristics of Bebop phrasing.

1. To transform the Rubato (slow tempo) atmosphere of the folk song into the Swing rhythm of Modern Jazz, the original melody's rhythm must be treated with syncopation. By cutting the long notes in the original melody into irregular groups of eighth and sixteenth notes, the melodic line is dynamized and jazzy, making it consistent with the characteristics of Bebop vocabulary.

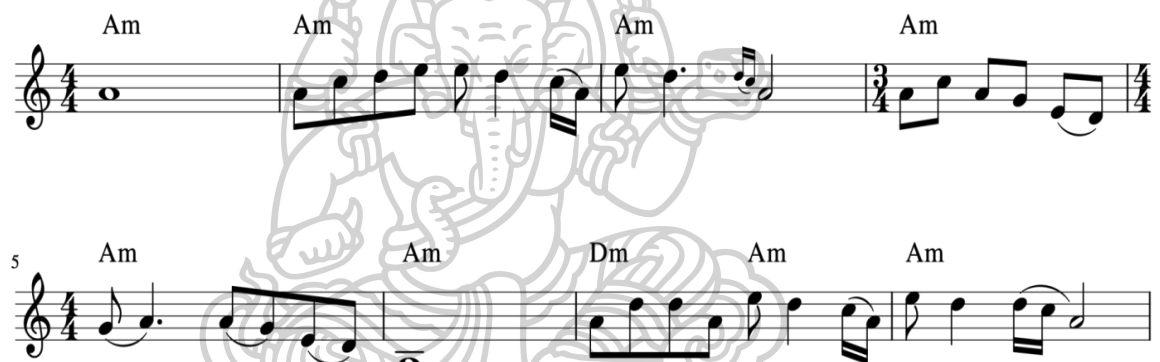


Figure 18 Main melodic rhythm of Little River Flows before adaptation.



Figure 19 Syncopated treatment of the main melodic rhythm of Little River Flows after adaptation.

3. Modality

Original Modality: Highly pentatonic, ethereal.

1. Fused Tonality/Modality:

Placing the melody of "The Little River Flows" in the D Dorian Mode is the key first step to achieving cross-cultural fusion. The open intervals of the D Dorian Mode are highly consistent with the pentatonic melody. The tonic chord is set as Dm7 (9, 11) which is a typical Modal Jazz technique (Monson, 1996), aiming to enrich the color while weakening the resolution tendency of functional harmony, allowing the audience to immerse themselves in the modal atmosphere and experience the song's aesthetic.

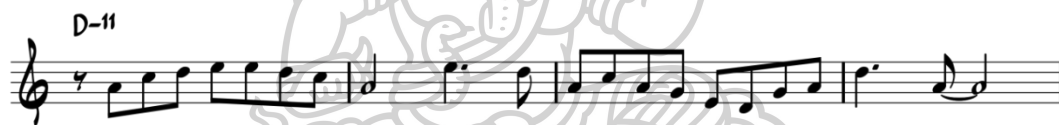


Figure 20 Placing the melody of Little River Flows in the D Dorian mode.

4. Orchestration

Core Instrumentation: Jazz Big Band configuration.

1. Orchestration Design: Ethereal Aesthetic in High-Speed Swing Rhythm.

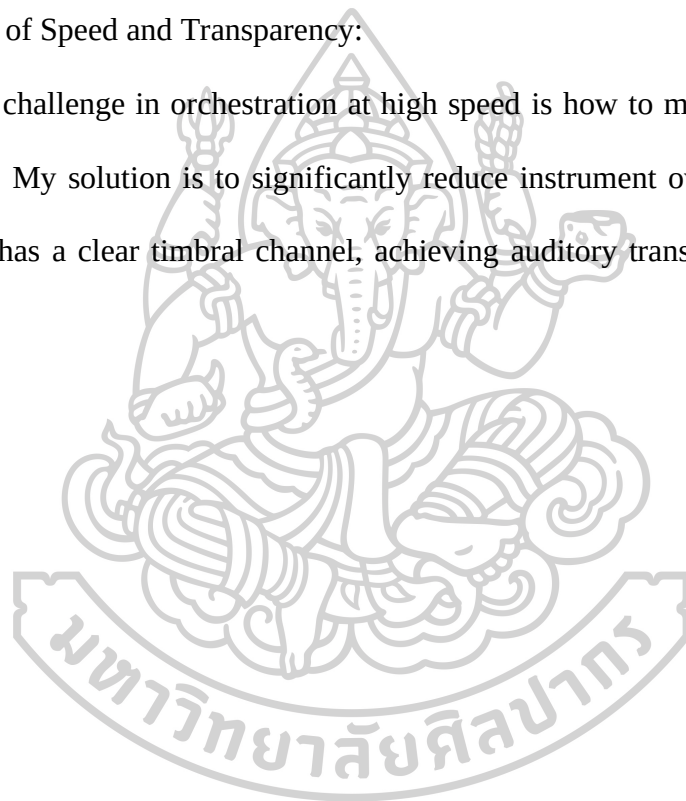
The arrangement of "The Little River Flows" is based on standard Big Band instrumentation, but by introducing a Fast Swing rhythm, it places the original piece's "ethereal and contemplative" quality into a high-speed, high-propulsion Modern Jazz context. The core strategy is: under the immense kinetic energy of Fast Swing, apply Modal Jazz techniques to maintain the ethereal essence of the original piece through the "vertical transparency" of the texture.

1.1 Groove and Tempo: Injection and Control of Energy

The Rhythm Section's Drive: The core of the Fast Swing power. The bass and drum set provide a continuous, high-density quarter-note pulse. However, unlike the explosiveness of Bebop, the accompanying harmony (Comping) is deliberately sparse to avoid an overly dense texture at high speeds, thus serving the openness of Modal Jazz.

1.2 Balance of Speed and Transparency:

The challenge in orchestration at high speed is how to maintain the clarity of the melody. My solution is to significantly reduce instrument overlap, ensuring that each voice has a clear timbral channel, achieving auditory transparency under rapid rhythm.



The musical score for measures 40-44 features a driving rhythm section. The key signature is D major (two sharps). The tempo is marked '4' at the end of the sequence. The bass line is sustained on the tonic D. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bari, Tpt. 1-4, Tbn. 1-4, Gtr., Pno., Bass, and Drums. The bass line is sustained on the tonic D.

Figure 21 Driving force of the rhythm section measure 40-44

2. Modal Jazz: Harmony and Sustained Tones at High Speed

Pedal Point and Sustained Tones: The bass is maintained on the tonic of the

mode for extended periods, forming a stable Pedal Point. This static background is especially crucial in Fast Swing, providing an anchor to prevent the music from losing focus at high speeds.

2.1 Fluidity of Open Voicings:

The harmonic configurations of the brass and saxophones continue to use open voicings and quartal stacking. At 180 bpm, the horizontal movement of these open voicings emphasizes linearity and fluidity, avoiding the auditory weight and congestion created by dense chords at high speeds.

The image displays a musical score for measures 120 through 124. The staves are arranged vertically, with Alto 1 and Alto 2 at the top, followed by Tenor 1 and Tenor 2, Bari, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, and Tbn. 4 at the bottom. Measures 120-122 are enclosed in a rectangular box, and measures 123-124 are also enclosed in a rectangular box. The score includes various musical notations such as notes, rests, and dynamic markings like E-11 and D-11. The key signature is one sharp (F#).

Figure 22 Harmony and sustained notes at high speed measure 40-47

3. Source of Ethereal Timbre: Linearity of the Woodwind Section

High-Register Lines: The high-register saxophones carry the clearest, most ethereal thematic lines of the original piece. These lines are played with sustained, elongated notes, forming a sharp contrast with the rapid pulse of the rhythm section, creating a unique aesthetic of "dynamic stillness."

3.1 Restrained Accompaniment of the Rhythm Section:

The rhythm section strictly controls its dynamics; its function is no longer traditional accompaniment but appears as rhythmically precise chord hits or sustained harmonic pads, creating a cool yet propulsive atmosphere for the music.

The image displays a musical score for measures 148-151, featuring four staves: Guitar (Gtr.), Piano (Pno.), Bass, and Drums. The Guitar staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It shows a melodic line with eighth and quarter notes, including accents (^) and slurs. The Piano staff is in treble and bass clefs, showing chordal accompaniment with sustained notes and slurs. The Bass staff is in bass clef, showing a rhythmic line with eighth and quarter notes, including accents (^) and slurs. The Drums staff is in common time, showing a rhythmic pattern with eighth and quarter notes, including accents (^) and slurs. A large, faint watermark of a Thai temple is visible in the background.

Figure 23 Source of the ethereal timbre measure 148-151

4. Treatment of Improvised Background Sound:

Despite the fast tempo, the background sound for improvisation remains dedicated to exquisite and graceful melodies, providing an ethereal mood and avoiding excessive note-stacking. This treatment ensures that the improvisation, even at high speeds, retains its contemplative, introspective quality, effectively integrating

the melodic temperament of the Yunnan folk song into the modern context of Jazz.

The musical score is arranged for a jazz ensemble. The instruments and their parts are as follows:

- Alto 1 & 2:** Play a melodic line in the first measure, then rest. In the final measure, they play a descending eighth-note scale.
- Tenor 1:** Plays a melodic line in the first measure, then rests. In the final measure, it plays a descending eighth-note scale.
- Tenor 2:** Plays a continuous eighth-note pattern throughout the measures.
- Baritone:** Plays a melodic line in the first measure, then rests.
- Trumpet 1-4:** Trumpet 1 plays a melodic line in the first measure, then rests. Trumpets 2-4 play a descending eighth-note scale in the final measure.
- Trombone 1-4:** Trombone 1 plays a melodic line in the first measure, then rests. Trombones 2-4 play a descending eighth-note scale in the final measure.
- Guitar:** Plays a continuous eighth-note pattern throughout the measures.
- Piano:** Plays a continuous eighth-note pattern throughout the measures.
- Bass:** Plays a continuous eighth-note pattern throughout the measures.
- Drums:** Plays a continuous eighth-note pattern throughout the measures.

The score includes a large watermark of a Thai temple in the background.

Figure 24 Treatment of background for improvisation measure 184-191

4.3 Case Study 3: “The Sun Comes Out, Joyful” – Activating the Rhythmic Pulse of a Sichuan Folk Song with Up-Tempo Swing

“The Sun Comes Out, Joyful” is a highly representative labor folk song from the Sichuan and Chongqing regions. Its melody is bright, its rhythm lively, and it is full of longing for a better life and the joy of labor. It forms a sharp contrast with the reserved elegance of "Jasmine Flower" and the ethereal serenity of "The Little River Flows," showcasing the active, extroverted emotional expression found in Chinese folk songs. I intend to further amplify this inherent passion through the powerful groove of Jazz and convey the sunny spirit contained within Chinese music in an international context.

1. Rhythm

1.1 Core Strategy: Up-Tempo Swing rhythm, tempo accelerated to a Fast 4/4 meter.

1.2 Technical Details: The original steady 2/4 meter is transformed into a 4/4 framework to suit the rhythmic drive of the Jazz Big Band, while the quarter notes are modified to half notes to adapt to the Up-Tempo Swing.

♩ = 220

A-11 D9 Gmaj7 B♭9 E♭maj7 C♯m7 F♯7

太 阳 出 来 咯 喂
Tài yáng chū lái lo wei

5 Bmaj7♭9 F♯7♭13 Gmaj13 E7 E♭maj13 G-9 C13

喜 洋 洋 咯 朗 罗
xǐ yáng yáng lo lǎng luó

Figure 25 Fast swing rhythm/groove.

2. Harmony

The core methodology for harmonic arrangement lies in applying John Coltrane's Coltrane Changes (harmonic cycle in major thirds) system to the existing melody of "The Sun is Out, We are Joyful." The implementation of this method aims to break the simple functional chord structure of the original piece, imparting complex Jazz harmonic colors and sustained tonal fluidity.

2.1 In the opening eight measures, the harmonic movement is precisely engineered to follow the characteristic major-third descending cycle of Coltrane Changes tonal centers.

The path of this cycle is set as $G \rightarrow Eb \rightarrow B$. First, the harmony is prepared with $Am11 \rightarrow D9$ (the $II m7 \rightarrow V7$ progression of G Major), establishing the first tonal center $Gmaj7$ (the I chord) in measure 3. Subsequently, by using $Bb9$, a temporary dominant seventh chord ($V7$), the harmony is forcibly led to $Ebmaj7$ (the I chord) in measure 4, completing the first major-third descending shift from G to Eb. Immediately following, measure 5 introduces $C\#m7 \rightarrow F\#7b9$ (the $II m7 \rightarrow V7$ progression of B Major), driving the harmony to establish the third tonal center $Bmaj7\#9$ (the I chord) in measure 6.

This series of tonal center movements $G \rightarrow Eb \rightarrow B$ is the most essential embodiment of the Coltrane Changes theory.

Furthermore, the arrangement extensively uses higher-order chord colors, such as $Am11$, $D9$, $F\#7b9$, and $Bmaj7\#9$. These chords introduce Jazz tension tones such as $b9$, 11, and $\#9$, effectively enhancing the vertical harmonic density and the Jazz context while maintaining the folk melody's recognizability, thus achieving an innovative fusion of traditional melody and modern harmony.

太阳出来喜洋洋

♩ = 220
A-11

arr Yuan Yi Qin

太 阳 出 来 咯 喂
Tài yáng chū lái lo wei

喜 洋 洋 咯 朗 罗
xǐ yáng yáng lo lǎng luó

挑 起 扁 担 朗 朗 扯
tiǎo qǐ biǎn dān lǎng lǎng chě

光 扯 上 山 砍 拆 咯 喂
guāng chě shàng shān kǎn chāi lo wei

太 阳 出 来 咯 喂
Tài yáng chū lái lo wei

喜 洋 洋 咯 朗 罗
xǐ yáng yáng lo lǎng luó

挑 起 扁 担 朗 朗 扯
tiǎo qǐ biǎn dān lǎng lǎng chě

光 扯 上 山 砍 拆 咯 喂
guāng chě shàng shān kǎn chāi lo wei

Figure 26 Harmonic application in The Sun Comes Out, Joyful.

3. Modality

1. Original Modality: Typically the pentatonic system of C Major (Gong mode), with an extroverted and bright melody.

1.1 Fused Tonality/Modality: Rapid exploration of Polytonality.

Tonal Practice: Within extremely short measures, the tonal center cycles rapidly by major thirds ($G \rightarrow E_b \rightarrow B$), causing rapid harmonic flux and high propulsion. This is an advanced practice in Post-Bop / Modern Jazz that structurally challenges auditory stability.

4. Orchestration

My arrangement of The Sun Comes Out, Joyful is designed to place the simple melody of the original piece into a high-density, high-technicality Jazz context. The core strategy is to combine Fast Swing rhythm with Coltrane Changes (third-cycle modulation) to construct a soundscape full of explosiveness and challenge while retaining the song's inherent Chinese character.

1. Rhythm and Drive: The Engine of High-Density Syncopation

The Rhythm Section is the core energy driver of the Big Band, and its treatment must handle the explosiveness at high speeds: High-Density Syncopation: The drum set, while maintaining the basic Fast Swing rhythm, extensively uses high-density syncopated rhythms and the interweaving of Polyrhythms to maximize propulsion, making the musical rhythm sound vigorous and compact.

The musical score for Figure 27 illustrates a high-density syncopation section. It features eight staves: four for tubas (Tbn. 1-4), guitar (Gtr.), piano (Pno.), bass (Bass), and drums (Drums). The tuba parts are characterized by complex syncopated rhythms. The guitar and bass parts are marked with chords: Fmaj9, Fmaj9/G, Am7, D7, Gmaj7, and Am7. The piano and drums provide a rhythmic foundation.

Figure 27 Rhythm and driving force: The engine of high-density syncopation 179-182

2.Voice Function: Call-and-Response

The Brass Section is the core for achieving an extroverted, joyful, and explosive sound: Call-and-Response and Tension: Call-and-Response is used as a core structural technique. Typically, the saxophones perform a "call" with a high-register phrase, while the trumpets "respond" with a chord cluster in the middle-to-low register. This rapid switching of timbre and register is intended to express the unique sense of dialogue found in the mutual singing of folk songs in the mountains.

The musical score is arranged in a system of staves. At the top left, a box labeled 'E' indicates a key signature change to E major. The staves are labeled as follows from top to bottom: Vi. (Violin), Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. (Baritone), Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Trm. 1, Trm. 2, Trm. 3, Trm. 4, Gtr. (Guitar), Pm. (Piano), Bass, and Drums. The score shows a call and response/echo pattern in measures 66-72, with a tension measure at the end. The watermark in the center features a deity with an elephant head, likely Ganesha, surrounded by Thai text.

Figure 28 Call and response/echo and tension measure 66-72

Technical Soli

The passage is designed for a repeated unison or harmonized performance of complex harmonic lines. These lines are usually written according to the folk melody's contour, using dense, high-difficulty harmonic configurations, aiming to explosively demonstrate the song's vitality.

The musical score for Figure 29, 'Technical Soli' measures 106-103, is a complex arrangement for a large ensemble. It includes parts for vocalists (Vc, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), woodwinds (Trumpet 1-4, Trombone 1-4), strings (Violin, Viola, Cello, Double Bass), and percussion (Drum). The music is in 4/4 time and features complex, dense harmonic lines. A large watermark of a Thai temple is visible in the background.

Figure 29 Technical Soli measure 106-103

4.4 Case Study 4: "Why Are the Flowers So Red" — Fusion of Border Tune and Modal/Latin Jazz Colors

1. Harmony

The original melody is a Chinese folk-style song. My arranged version showcases a modern harmonic treatment using Extended Chords and Chromatic Functional Substitution, with the aim of enhancing the work's auditory richness and emotional depth.

1.1 Core Strategies

The arrangement strategy mainly focuses on two aspects: timbral modernization and functional tension reinforcement.

1.2 Vertical Dimension: Extension and Thickening of Chordal Timbre

The core strategy is to increase harmonic complexity by adding Non-chord Tones to the vertical structure.

1.3 Ninth Chords: The wide use of Am9 and E9 replaces basic triads or seventh chords.

The addition of the ninth makes the harmony fuller and softer, aligning with modern aesthetic trends.

1.4 Application of Higher-Order Extension Chords: Dm11 is used to further enrich the color of the subdominant function area, providing an open, suspended auditory experience.

花儿为什么这样红

Arr Yuan Yi Qin

The musical score is written in treble clef, 4/4 time. The melody is as follows:

Staff 1: A_{maj}^7 A_{m}^9 A_{m}^9 A_{m}^9

Staff 2: A_{m}^9 $E-^9$ E^9 E^9 E^9

Staff 3: D_{m}^{11} E^9 D_{m}^{11} A_{m}^9

Staff 4: A_{m}^9 E^9

Staff 5: A_{m}^9 E^9 E^9 $D-^7$ G^7

Figure 30 Full reharmonized score.

2. Rhythm

1.Core Strategy: Syncopated Jazz-Latin Bass Groove.

The rhythmic strategy of the piece is based on a Syncopated Jazz-Latin Bass Groove framework. This pattern is executed at a fast tempo of 160 BPM, aiming to maximize the piece's Propulsion. Technically, the modernization and stylistic nature of the bass line are effectively achieved by employing dense rhythmic syncopation in the bass part.



Figure 31 Syncopated Jazz-Latin bass groove.

3. Modality (Modal)

1.1 Original Modality: Features the color of the natural minor or Phrygian Mode.

1.2 Fused Tonality/Modality: Placed in the D Phrygian Mode.

1.3 Tonal Practice: The use of the Phrygian Mode (featuring the minor second) naturally gives the song an exotic and profound atmosphere. The introduction of functional tension (such as E9) achieves a dynamic balance between D minor's modal stability and centripetal force, which is key to expanding the cross-cultural imagery in this case.

4. Orchestration

To highlight the original song's rich yet slightly mysterious exotic color, I specifically used the Phrygian Mode as the primary source of harmonic and melodic color. Method: When the saxophone and trombone sections play the main melody or harmony, I focus on using the characteristic minor second interval of the Phrygian Mode to create a "Western Region" flavor that is both deep and full of tension, immediately distinguishing the auditory experience from typical Jazz major/minor keys.

1.1 Injecting the Groove of Latin Percussion

My rhythm section no longer plays traditional Swing but is dominated by Latin Rhythms, imbuing the music with a strong sense of groove and danceability. It creates a Latin Jazz Groove that leans towards Salsa, Mambo, or a fusion style. This rhythm is passionate, complex, and layered, driving the "shouting" and "dialogue" of the brass and saxophone sections.

1.2 My Arrangement Overview

Introduction: Piano and bass play a clear Jazz-Latin groove, with the drums gently entering, setting the mood.

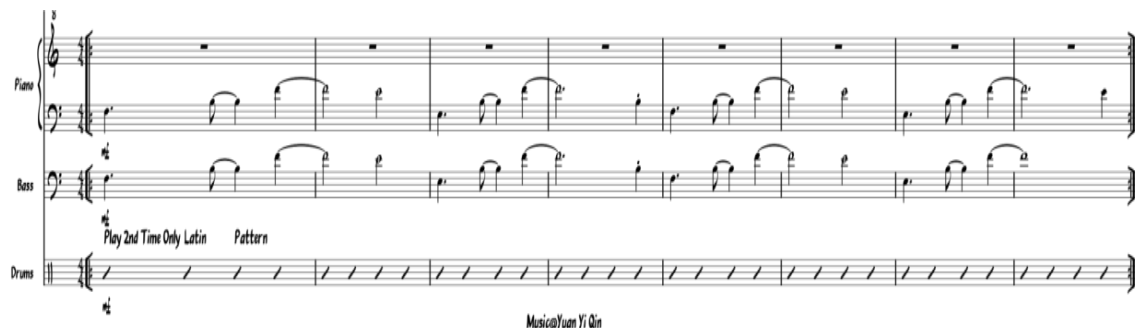


Figure 32 Piano and bass play a clear Jazz-Latin groove, with the drums gently entering, setting the mood measure 1-8

The musical score is for a section titled 'Section A (Theme presentation)'. It features a singer performing the main melody with a Phrygian color, supported by a stable Latin rhythm from the rhythm section (measures 17-24). The score includes staves for various instruments and voices:

- Voice (Vc):** The main melody line, starting with a 'B' in a box above the staff.
- Alto 1 (Alto 1) and Alto 2 (Alto 2):** Empty staves.
- Tenor 1 (Tenor 1) and Tenor 2 (Tenor 2):** Empty staves.
- Bari (Baritone):** Empty staff.
- Tpt. 1 (Trumpet 1) through Tpt. 4 (Trumpet 4):** Empty staves.
- Tbn. 1 (Tuba 1) through Tbn. 4 (Tuba 4):** Empty staves.
- Gtr. (Guitar):** Playing a steady eighth-note rhythm.
- Pno. (Piano):** Playing a steady eighth-note rhythm.
- Bass:** Playing a steady eighth-note rhythm.
- Drums:** Playing a steady eighth-note rhythm.

The score is marked with 'Amaj⁹' and 'E⁷' above the guitar and piano parts, indicating the harmonic structure. A watermark of a deity is visible in the background.

Figure 33Section A (Theme presentation): Singer performs the main melody with Phrygian color, supported by a stable Latin rhythm from the rhythm section measure 17-24

Interlude/Development: The saxophone section begins the Call and Response, with the tension of the Phrygian Mode hovering on the edge of dissonance.

The musical score displays measures 37-64. The saxophone section (Alto 1, Alto 2, Tenor 1, Tenor 2, Bar.) is the primary focus, showing a Call and Response pattern. The score is in 4/4 time and features a Phrygian Mode. A large watermark of a Thai temple is visible across the center of the score.

Figure 34 Saxophone section begins to perform Call and Response measure 37-64

Ending: All instruments play in unison, allowing this "Red Flower" to blossom in the mysterious color of Phrygian Mode and sway passionately in the Latin Groove.

The musical score is arranged in 15 systems. The instruments are listed on the left: Va. (Violin), Altr. 1 (Alto 1), Altr. 2 (Alto 2), Tenor 1, Tenor 2, Bari. (Baritone), Tpt. 1 (Trumpet 1), Tpt. 2 (Trumpet 2), Tpt. 3 (Trumpet 3), Tpt. 4 (Trumpet 4), Tbn. 1 (Trombone 1), Tbn. 2 (Trombone 2), Tbn. 3 (Trombone 3), Tbn. 4 (Trombone 4), Gtr. (Guitar), Pst. (Piano), Bass, and Drums. The score shows a unison ending for all instruments. A large watermark is visible across the center of the page.

Figure 35 Ending of Why Are the Flowers So Red measure 89-96

4.5 Case Study 5: "Where Can a Vine Be Found" — Chamber Jazz Affectionate Dialogue Reconstruction of Guangxi Cai Opera

My reconstruction practice aims to explore a Chamber Jazz affectionate dialogue model. The core is to capture the simple yet intense love dialogue between Liu Sanjie and Aniu Ge, and to present the depth and tension of their emotions in a way that aligns with the Post-Bop aesthetic.

1. Harmony Strategy: Quartal Harmony and Polychords for Emotional Layering my core strategy remains the use of Modal Interchange to create rich Jazz colors. I used borrowed chords from C minor, which is the most critical source of color. Specifically, Bbmaj13 and Ebmaj13 were used in measures 3 and 8, setting a warm, lyrical, and slightly melancholic tone for the piece, successfully avoiding the directness of traditional major-key harmony.

Furthermore, Jazz harmonic vocabulary was widely employed in the composition. By adding extension tones such as 6, 9, 13 to the chords, for example, C6 and F9, the harmony's dimensionality and modernity are enhanced. Simultaneously, frequent use of the half-diminished seventh chord (such as Bm7b5 and Em7b5) as passing chords provides a gentle yet tension-filled chromatic connection, ensuring that the harmonic progression remains continuous and fluid, without relying on strong cadences. The extended tones provide the deep aesthetic color I intended.



Figure 36 Score of the reharmonization of the first eight measures of the song.

1.1 The differentiation of specific character scenarios is embodied as follows:

Section A (Love's Beginning): I imbue it with bright, light colors, primarily reflecting Liu Sanjie or Aniu Ge's initial testing and cleverness through the openness of quartal harmony.

Section B (Deep Affection Intertwined): This section aims to create emotional tension and intertwining. I use chromatic slides and polychords, interpreting them as the delicate fluctuations in love, internal struggles, or the intense emotional stacking during fervent declarations, rather than aggressive assertiveness, thereby enhancing the work's drama and emotional density.

1.2 Rhythm (Rhythmic) Treatment: Elastic Heartbeat and Ardent Communication

At the rhythmic level, I pursue the mimicry of rhythmic elasticity and deep emotional dialogue. In the thematic presentation stage, the retention of rubato (free tempo) is meant to simulate the unconstrained, freely unfolding deep singing between lovers. Upon entering the ardent emotional exchange (Section B), I introduce strongly syncopated compound rhythms. This rhythm is no longer a "rhetoric of assertiveness" but simulates the fervent rhythm of love, the acceleration of the heartbeat, or the intensity of emotion during mutual pursuit and response, imbuing the music with an

urgent and passionate internal groove.

43

Vo.

Fl.

arco

3

3

tremolo

tremolo

tremolo

tremolo

Guit.

Bb-9 Eb9 G-7b11 C7b13 Eb-9 Ab6 Bb-11 Bb7sus4 Abmaj9 Bb-7 Eb7 Abmaj7 Bb-7 Eb7

Figure 37 Part of the Song's B section measure 43-51

1.3 Modality (Modal) Fusion: From Regional Color to the Openness of Modal Love

The high-pitched, open pentatonic modal foundation rooted in the Guangxi folk song is retained in this reconstruction.

My fusion practice involves: Section A: Adopting the openness of Modal Jazz to carry the original regional melody, allowing it to radiate new vitality in a modern context.

Tonal Practice: The use of quartal harmony provides modal neutrality.

It effectively blurs the absolute tendencies of traditional major and minor keys, preventing it from falling into the cliché of traditional love songs while allowing the audience to focus on the pure regional modal color in the melody and the emotional impact brought by the change in harmonic tension within the affectionate dialogue structure.

The musical score for measures 35-43 is presented in a multi-staff format. The top staff is for the Vocal, marked with a 'C' in a box and 'Vocal in'. The second staff is for the Flute (Fl.). The third and fourth staves represent the String Quartet, with the third staff marked 'pizz.' (pizzicato). The bottom staff is for the Guitar (Guit.), marked with slashes. The key signature is B-flat major (two flats). The guitar part includes a series of chords: A-flat6, G-flat7, B-flat11, G-flatmaj13, F-7/E-flat, D-flat7, D-flat9, C-flat7, B-flat13, C-flatmaj13, B-flat-11, E-flat7, A-flatmaj7, G-flat7, B-flat13, G-flat13, F-7, E-flat-7, B-flat11, A-flat6, D-flat6, and E-flat7.

Figure 38 Quartal harmony measure 35-43

4.Orchestration and Emotional Resonance: Differentiation of Guitar and Strings

My core instrumentation remains the String Quartet plus Jazz Guitar. In this context, the configuration is redefined as a medium for emotional interaction between the lovers.

1.Structural dialogue is expressed here as emotional Call-and-Response.

1.1 Jazz Guitar (Liu Sanjie): I utilize its clear, agile timbre to simulate Liu Sanjie's cleverness, quick wit, and playfulness. The guitar provides harmonic support and rhythmic drive, representing the more active, challenging voice in the dialogue.

1.2 String Quartet (Aniu Ge): It provides delicate, warm contrapuntal lines and profound emotional tension, representing Aniu Ge's simple, robust, and deep emotions. I use pizzicato (plucking) to simulate the lightness and jest in love, and arco (bowing) to express profound declarations and genuine emotion, thereby enhancing the emotional contrast and layering in the narrative.

75 **F** ♩ = 130 swing

Vo. *ff*

Fl.

f

f

f

f

Guit. *f*

B $\flat$ -11 Eb9sus4 C-11 F9sus4 B $\flat$ -11 Eb9sus4 C-7 $\flat$ 5 F9sus4

Figure 39 Emotional expression in the instrumentation/orchestration
measure 75-83

4.6 Evaluation Results of the Practical Performance

The practical evaluation was conducted through a music concert performance of the adapted works. Quantitative data was collected via questionnaires administered to N=85 audience members, supplemented by semi-structured interviews with 12 audience members possessing musical backgrounds. The quantitative findings for key indicators are presented in Table 4.

Table 4 Quantitative Results of Fusion Works Practical Evaluation N=85)

Abstract Concept	Operational Indicator	Mean Score	Standard Deviation (SD)
Aesthetic Quality	Structural Integrity	4.02	0.61
	Jazz Technique Application	3.75	0.88
	Emotional Expression	4.31	0.49
Cultural Connotation	Folk Song Recognizability	4.55	0.35
	East-West Balance	4.10	0.55
	Cultural Appropriateness	4.48	0.42
Acceptance	Overall Satisfaction	4.25	0.51
	Recommendation Intent	4.15	0.58

	Innovation Perception	3.90	0.70
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4.6.1 Quantitative Data Analysis

The quantitative data clearly shows that Folk Song Recognizability (Mean=4.55) and Cultural Appropriateness (Mean=4.48) received the highest average scores. This result strongly suggests that the fusion strategy employed—which prioritized "retaining the pentatonic core melody while reharmonizing auxiliary structures"—was highly successful and resonated deeply with the audience. This outcome directly validates the study's core technical principle: successful cross-cultural fusion must first ensure the ontological stability and recognizable identity of the cultural element being fused (i.e., Chinese folk music).

However, the score for Jazz Technique Application (Mean=3.75) was comparatively lower, and its standard deviation (SD=0.88) was higher. This variation indicates that audience understanding of complex jazz elements, such as improvisation and sophisticated reharmonization techniques, varied significantly.

4.6.2 Qualitative Feedback and Discussion

To understand the disparity in the quantitative results, the qualitative interview data was subjected to thematic analysis, revealing two core themes: "Successful Emotional Resonance" and "Cognitive Discrepancies Regarding Rhythmic Groove". Audiences widely affirmed the music's successful emotional expression, corroborating the high mean score of 4.31. One interviewee commented that despite lacking professional jazz knowledge, they could perceive the music's subtle melancholy and poetic quality, noting: "The folk song melody is very familiar, and

the jazz coloration merely enhances the depth of that familiarity". This supports the conclusion that the works achieved an emotional connection on a musical ontological level that surpassed technical proficiency.

Conversely, interviewees with backgrounds in jazz music voiced criticism regarding the rhythmic integrity (Swing Feel). They suggested that the adaptation compromised the authentic rhythmic ontology of jazz to accommodate the more rigid, structured nature of the folk song, resulting in a diminished improvisational groove: "The harmonic treatment was superb, but I felt the jazz 'Swing' was sacrificed. In many places, it sounded more like a classical piece with jazz chords, rhythmically a bit too regimented".

This qualitative feedback pinpoints a critical artistic trade-off inherent in the fusion process: The necessity of preserving the melodic integrity and high cultural recognition of Min'ge required softening the rhythmic edge and complexity characteristic of strict jazz idiom. This practical tension suggests that achieving a high cultural recognition score necessitated a compromise on the authentic rhythmic conventions of the jazz tradition. Future research must more deeply explore how to achieve a superior equilibrium between maximizing cultural fit and maintaining the rhythmic rigor central to the jazz ontology.

CHAPTER V: CONCLUSION AND FUTURE PROSPECTS

5.1 Research Summary

This study was grounded in the necessity for the inheritance and innovation of traditional Chinese folk music within a globalized context, exploring the feasibility and practical methodology of fusing it with jazz music. Through comparative analysis of the artistic characteristics, historical development, and core musical elements of both Chinese folk music and jazz, the thesis effectively demonstrated the historical inevitability and high cultural value of their integration. It was established that the inclusivity and improvisational nature of jazz provide powerful musical linguistic support for the modernization of Min'ge, while the unique national character, melodic beauty, and modal features of folk music infuse jazz with novel cultural content.

In the practical application phase, five regionally and stylistically diverse folk songs—Jasmine Flower(Mòlihuā), Where Can a Vine Be Found (Shì Shàng Nǎ Jiàn Shù Chán Téng), Why Are the Flowers So Red (Huār Wèi Shénme Zhèyàng Hóng), Little River Flows(Xiǎo Hé Tǎng Shuǐ), and The Sun Comes Out, Joyful(Tài Yáng Chūlái Xǐ Yáng Yáng)—were chosen as case studies. The research analyzed in detail the use of core jazz techniques, including harmonic reharmonization (using extended and substituted chords), rhythmic adaptation (specific Swing and Latin rhythms), and modal interchange (incorporating the blues scale or jazz harmony into national modes), for creative artistic re-creation.

The subsequent practical performance evaluation, utilizing a jazz big band format, confirmed the high degree of success of this cross-cultural musical integration. The fusion not only provided traditional folk music with a vibrant,

international voice, enhancing its artistic appeal and dissemination, but also proved the robust fusion potential and vitality of Chinese ethnic musical elements within the world music landscape. The success of this fusion signals a clear trajectory toward establishing a distinctly indigenous Chinese Jazz identity, moving beyond mere emulation of Western models to actively incorporate and innovate deep national cultural foundations.

5.2 Theoretical and Practical Significance

1.Theoretical Significance

This study has successfully constructed a relatively systematic theoretical framework and set of technical operational standards for "Chinese Folk Song-Jazz" fusion, thereby offering a new research paradigm for the modernization and internationalization of ethnic music. It addresses a significant gap in existing literature by providing a methodology for the practical integration of specific musical elements, such as establishing correspondence between national modes and jazz harmony.

2.Practical Significance

The research outcomes directly translated into four accomplished jazz big band compositions and one chamber arrangement for string quartet. These pieces serve as concrete, replicable models of compositional practice for musicians and composers. The successful performance of these works represents an important stride for Chinese jazz in absorbing national elements, encouraging more musicians to engage in the innovative practice of Chinese ethnic music, and substantially enhancing the cultural soft power and international influence of national music.

5.3 Limitations and Future Prospects

While the research yielded positive results, certain limitations must be

acknowledged. Firstly, the selection of case studies was limited to five folk songs due to scope constraints; future studies should expand to include a wider range of folk song types from different regions and ethnic groups. Secondly, the practical assessment relied primarily on concert performance outcomes and audience feedback. Future research would benefit from incorporating more rigorous, quantified methods, such as detailed professional musical critique and more extensive quantitative audience surveys, to ensure a more comprehensive data foundation.

Looking ahead, the fusion of Chinese folk music and jazz holds immense promise. Future research directions are suggested as follows:

1. Instrumental Fusion: Focused investigation into the potential for integrating Chinese traditional instruments (suchs as the Erhu, Guzheng, and Dizi) within the jazz framework, specifically exploring their unique timbre, performance techniques, and capacity for improvisational expression.

2. Cross-Media Fusion: Exploring the integration of Min'ge-Jazz fusion works with modern multimedia art, dance, or drama to create contemporary art forms with enhanced relevance.

3. Educational Promotion: Integrating the concepts and methodologies of fusion composition into music education curricula to cultivate a new generation of musicians equipped with cross-cultural musical literacy.

In conclusion, the integration of Chinese traditional folk music and jazz is an inevitable trend for the innovative development of ethnic music in the context of global cultural exchange. This research serves as an initial exploration on this path, aiming to contribute to the modernization and international dissemination of Chinese traditional music, ensuring that China's excellent national musical heritage shines brightly on the world stage.

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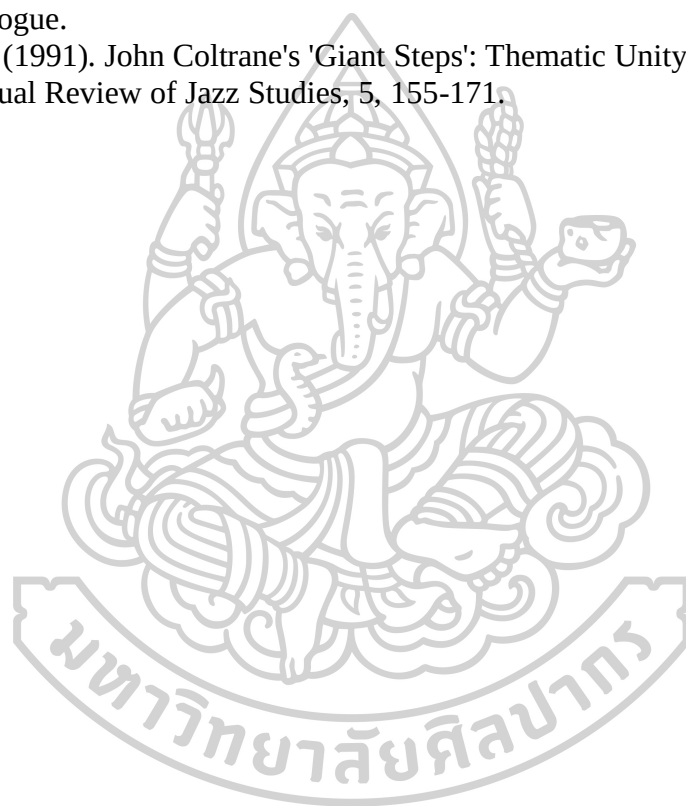
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APPENDIX A: SCORE EXAMPLES

1. *Jasmine Flower*(Mòlìhuā)

Jasmine Flower

茉莉花

Chinese folk song from Jiangsu province
arr Yuan Yi Qin



[illegible]

9 **A** J = 110 Straight 10 11 12 13 14 15 16

Vc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pan

Bass

Drum

Vln.

Vln.

Vla.

Vc.

17 8 19 20 21 22 23 24

Vc. - - - - -

Alto 1 - - - - -

Alto 2 - - - - -

Tromb. 1 - - - - -

Tromb. 2 - - - - -

Bar. - - - - -

Tpt. 1 - - - - -

Tpt. 2 - - - - -

Tpt. 3 - - - - -

Tpt. 4 - - - - -

Tim. 1 - - - - -

Tim. 2 - - - - -

Tim. 3 - - - - -

Tim. 4 - - - - -

Glor. - - - - -

Pno. - - - - -

Bass - - - - -

Drums - - - - -

Vla. - - - - -

Vcl. - - - - -

Vcl. - - - - -

4 Vc. - - - - -

Music@Yuan Yüan

B

25 26 27 28 29 30 31 32

Vc. *mf*

Alto 1 *mf*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bar. *mf*

Trpt. 1 *mf*

Trpt. 2 *mf*

Trpt. 3 *mf*

Trpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tbn. 4 *mf*

Gtr. *mf*

Pia. *mf*

Bass *mf*

Drums *mf*

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vcl. *mf*

Musicalum Yi Qin

33 34 35 36 37 38 39 40 41

Vc

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pnk.

Bass

Drums

Vlc.

Vlc.

Vla.

Vc.

Music@Yum Yi Qin

42 J=160 43 44 45 46 47 48 49

Vc. 42 43 44 45 46 47 48 49

Alto 1 42 43 44 45 46 47 48 49

Alto 2 42 43 44 45 46 47 48 49

Tenor 1 42 43 44 45 46 47 48 49

Tenor 2 42 43 44 45 46 47 48 49

Bari 42 43 44 45 46 47 48 49

Trpt. 1 42 43 44 45 46 47 48 49

Trpt. 2 42 43 44 45 46 47 48 49

Trpt. 3 42 43 44 45 46 47 48 49

Trpt. 4 42 43 44 45 46 47 48 49

Tim. 1 42 43 44 45 46 47 48 49

Tim. 2 42 43 44 45 46 47 48 49

Tim. 3 42 43 44 45 46 47 48 49

Tim. 4 42 43 44 45 46 47 48 49

Gtr. 42 43 44 45 46 47 48 49

Pia. 42 43 44 45 46 47 48 49

Bass 42 43 44 45 46 47 48 49

Drums 42 43 44 45 46 47 48 49

Vln. 42 43 44 45 46 47 48 49

Vln. 42 43 44 45 46 47 48 49

Vln. 42 43 44 45 46 47 48 49

Vc. 42 43 44 45 46 47 48 49

[illegible]

[illegible]

66 67 68 69 70 71 72 73

Vc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Trbn. 1

Trbn. 2

Trbn. 3

Trbn. 4

Chr.

Perc.

Bass

Drums

Vln.

Vln.

Vln.

Vc.

10

MusicalYum.Yi.Bij

[illegible]

[illegible]

[illegible]

Musical score for measures 99 to 105. The score is written for a full orchestra and includes a large watermark of a Thai university seal.

Measures 99-105:

- Measures 99-100:**
 - Vc.** (Violoncello): E^{11} , E^{11}
 - Alto 1** (Alto): A^7
 - Alto 2** (Alto): A^7
 - Tenor 1** (Tenor): D^7
 - Tenor 2** (Tenor): D^7
 - Bari.** (Baritone): A^7
 - Trpt. 1** (Trumpet): A^7
 - Trpt. 2** (Trumpet): A^7
 - Trpt. 3** (Trumpet): A^7
 - Trpt. 4** (Trumpet): A^7
 - Tbn. 1** (Tuba): D^{11}
 - Tbn. 2** (Tuba): D^{11}
 - Tbn. 3** (Tuba): D^{11}
 - Tbn. 4** (Tuba): D^{11}
 - Gtr.** (Guitar): D^{11}
 - Pna.** (Piano): D^{11}
 - Bass** (Bass): D^{11}
 - Drums** (Drums): D^{11}
 - Wdr.** (Woodwind): D^{11}
 - Wdr.** (Woodwind): D^{11}
 - Wdr.** (Woodwind): D^{11}
 - Vc.** (Violoncello): D^{11}
- Measures 101-102:**
 - Vc.** (Violoncello): E^{11} , E^{11}
 - Alto 1** (Alto): A^7
 - Alto 2** (Alto): A^7
 - Tenor 1** (Tenor): D^7
 - Tenor 2** (Tenor): D^7
 - Bari.** (Baritone): A^7
 - Trpt. 1** (Trumpet): A^7
 - Trpt. 2** (Trumpet): A^7
 - Trpt. 3** (Trumpet): A^7
 - Trpt. 4** (Trumpet): A^7
 - Tbn. 1** (Tuba): D^{11}
 - Tbn. 2** (Tuba): D^{11}
 - Tbn. 3** (Tuba): D^{11}
 - Tbn. 4** (Tuba): D^{11}
 - Gtr.** (Guitar): D^{11}
 - Pna.** (Piano): D^{11}
 - Bass** (Bass): D^{11}
 - Drums** (Drums): D^{11}
 - Wdr.** (Woodwind): D^{11}
 - Wdr.** (Woodwind): D^{11}
 - Wdr.** (Woodwind): D^{11}
 - Vc.** (Violoncello): D^{11}
- Measures 103-104:**
 - Vc.** (Violoncello): E^{11} , E^{11}
 - Alto 1** (Alto): A^7
 - Alto 2** (Alto): A^7
 - Tenor 1** (Tenor): D^7
 - Tenor 2** (Tenor): D^7
 - Bari.** (Baritone): A^7
 - Trpt. 1** (Trumpet): A^7
 - Trpt. 2** (Trumpet): A^7
 - Trpt. 3** (Trumpet): A^7
 - Trpt. 4** (Trumpet): A^7
 - Tbn. 1** (Tuba): D^{11}
 - Tbn. 2** (Tuba): D^{11}
 - Tbn. 3** (Tuba): D^{11}
 - Tbn. 4** (Tuba): D^{11}
 - Gtr.** (Guitar): D^{11}
 - Pna.** (Piano): D^{11}
 - Bass** (Bass): D^{11}
 - Drums** (Drums): D^{11}
 - Wdr.** (Woodwind): D^{11}
 - Wdr.** (Woodwind): D^{11}
 - Wdr.** (Woodwind): D^{11}
 - Vc.** (Violoncello): D^{11}
- Measures 105-106:**
 - Vc.** (Violoncello): E^{11} , E^{11}
 - Alto 1** (Alto): A^7
 - Alto 2** (Alto): A^7
 - Tenor 1** (Tenor): D^7
 - Tenor 2** (Tenor): D^7
 - Bari.** (Baritone): A^7
 - Trpt. 1** (Trumpet): A^7
 - Trpt. 2** (Trumpet): A^7
 - Trpt. 3** (Trumpet): A^7
 - Trpt. 4** (Trumpet): A^7
 - Tbn. 1** (Tuba): D^{11}
 - Tbn. 2** (Tuba): D^{11}
 - Tbn. 3** (Tuba): D^{11}
 - Tbn. 4** (Tuba): D^{11}
 - Gtr.** (Guitar): D^{11}
 - Pna.** (Piano): D^{11}
 - Bass** (Bass): D^{11}
 - Drums** (Drums): D^{11}
 - Wdr.** (Woodwind): D^{11}
 - Wdr.** (Woodwind): D^{11}
 - Wdr.** (Woodwind): D^{11}
 - Vc.** (Violoncello): D^{11}

[illegible]

121 122 123 124 125 126 127 128 129

Vc

Abx.1

Abx.2

mar.1

mar.2

Bari

Trpt.1

Trpt.2

Trpt.3

Trpt.4

Tim.1

Tim.2

Tim.3

Tim.4

Ghr.

Pan.

Bass

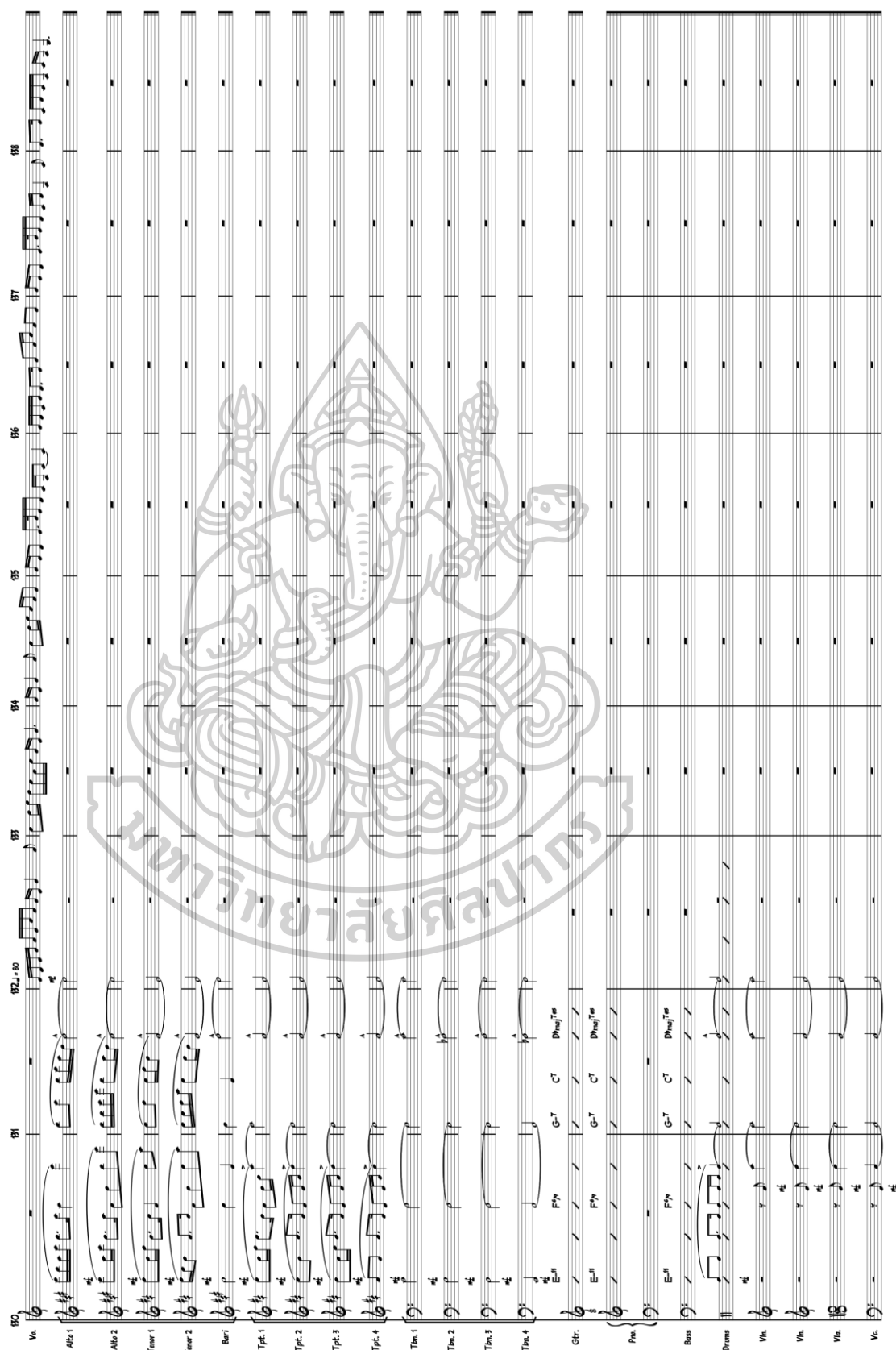
Drums

Vln.

Vln.

Vla.

Vc.



150 151 152, 40 153 154 155 156 157 158

Vc

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Vc

Vc

Vc

Vc

2. *Where Can a Vine Be Found (Shì Shàng Nǎ Jiàn Shù Chán Téng)*

Where Can a Vine Be Found

世上哪见树缠藤

Composer: Léi Zhènbāng
Arr Yuan Yi Qin



人声

长笛

Violin I

Violin II

Viola

Violoncello

原音吉他

Rubato

mp

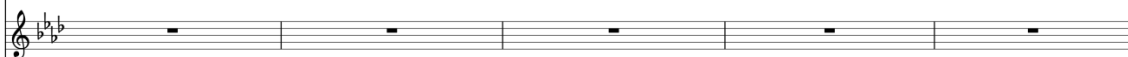
mp

Music@Yuan Yi Qin

มหาวิทยาลัยศิลปากร

9

Vo. 

Fl. 







2

Music@Yuan Yi Qin

14 $\text{♩} = 65$

Vo. 

Fl. 































Music@Yuan Yi Qin

3

19 **B**

Vo. *mf*

Fl.

mp

mp

mp

mp

Guit. *mp*

A $\flat$ 6 G-7 $\flat$ 11 G $\flat$ maj13 F-7/E $\flat$ D $\emptyset$ 7 D $\flat$ 9 C-7 $\flat$ 13 C $\flat$ maj13 B $\flat$ -11 E $\flat$ 7 A $\flat$ maj7 G7 $\flat$ 13 G $\flat$ 13 F-7 E $\flat$ -7 $\flat$ 11 A $\flat$ 6 D $\flat$ 6 E $\flat$ 7

4

Music@Yuan Yi Qin

27

Vo.

Fl.

mf

mf

mf

mf

Guit. *mf*

B $\flat$ -9 E $\flat$ sus4 $\flat$ 9 G-7 $\flat$ 11 C7 $\flat$ 13 E $\flat$ -9 A $\flat$ 6 B $\flat$ -11 B $\flat$ 7sus4 A $\flat$ maj9 B $\flat$ -7 E $\flat$ 7 A $\flat$ maj7 B $\flat$ -7 E $\flat$ 7

Music@Yuan Yi Qin

5

35 **C** Vocal in

Vo.

Fl.

pizz.

pizz.

pizz.

Guit.

A $\flat$ 6 G-7 $\flat$ 11 G $\flat$ maj13 F-7/E $\flat$ D $\flat$ 7 D $\flat$ 9 C-7 $\flat$ 13 C $\flat$ maj13 B $\flat$ -11 E $\flat$ 7 A $\flat$ maj7 G7 $\flat$ 13 G $\flat$ 13 F-7 E $\flat$ -7 $\flat$ 11 A $\flat$ 6 D $\flat$ 6 E $\flat$ 7

6

Music@Yuan Yi Qin

43

Vo.

Fl.

arco *3* *3* *tremolo*

arco *tremolo*

arco *tremolo*

tremolo

Guit.

B $\flat$ -9 E $\flat$ 9 G-7 $\flat$ 11 C7 $\flat$ 13 E $\flat$ -9 A $\flat$ 6 B $\flat$ -11 B $\flat$ 7sus4 A $\flat$ maj9 B $\flat$ -7 E $\flat$ 7 A $\flat$ maj7 B $\flat$ -7 E $\flat$ 7

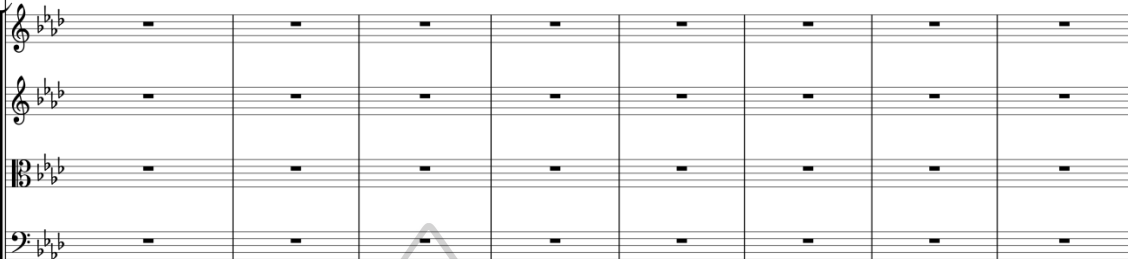
Music@Yuan Yi Qin

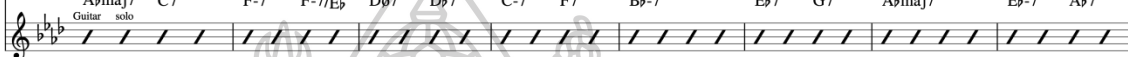
7

51 **D**

Vo. 

Fl.  Solo



Guit.  A♭maj7 C7 F-7 F-7/E♭ D♭7 D♭7 C-7 F7 B♭-7 E♭7 G7 A♭maj7 E♭-7 A♭7

8

Music@Yuan Yi Qin

59

Vo. 

Fl. 



Guit.  D♭maj7 G-7 C7 Fmaj7 Fmaj7 F-7 B♭-7 E♭7 A♭maj7 E♭-7 A♭7

Music@Yuan Yi Qin

9

67 **E**

Vo.

Fl.

arco
f
arco
f
arco
f

Guit.

10

Music@Yuan Yi Qin

71 $\text{♩} = 65$

Vo.

Fl.

arco
f
arco
f
arco
f

Guit.

Music@Yuan Yi Qin

11

75 **[F]** ♩ = 130 swing

Vo. *ff*

Fl.

f

Guit. *f*

B $\flat$ -11 E $\flat$ 9sus4 C-11 F9sus4 B $\flat$ -11 E $\flat$ 9sus4 *f* C-7 $\flat$ 5 F9sus4

12

Music@Yuan Yi Qin

83

Vo.

Fl.

f

f

f

f

Guit. *f*

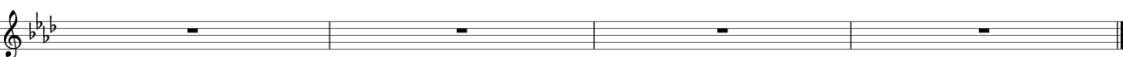
B $\flat$ -9 E $\flat$ 7 A $\flat$ 7 G-13 C7sus4 E $\flat$ 9sus4 E $\flat$ sus $\flat$ 9 B $\flat$ -11

Music@Yuan Yi Qin

13

91

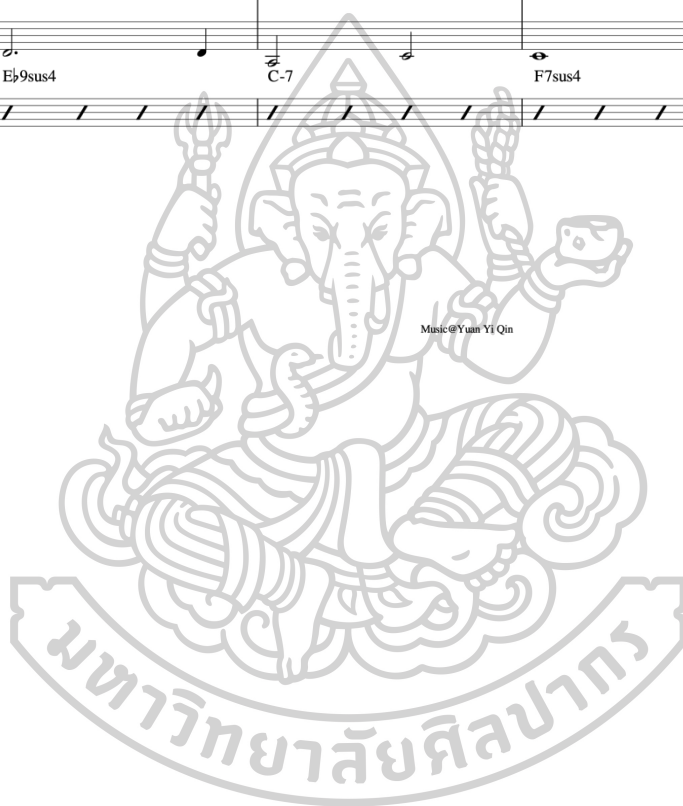
Vo. 

Fl. 



Guit. 

Chords: Eb9sus4, C-7, F7sus4, Eb9sus4



3. *Why Are the Flowers So Red* (Huār Wèi Shénme Zhèyàng Hóng)

Why Are the Flowers So Red

花儿为什么这样红

Composer: Lei ZhenBang
Arr Yuan Yi Qin



♩ = 90 Latin

人声

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Bari Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Play 2nd Time Only Latin Pattern

Music@Yuan Yi Qin

A

The musical score is for a 13-piece ensemble. The instruments and their parts are as follows:

- Va.** (Vocalist): Four staves, each with a vocal line.
- Alto 1**: Alto saxophone 1.
- Alto 2**: Alto saxophone 2.
- Tenor 1**: Tenor saxophone 1.
- Tenor 2**: Tenor saxophone 2.
- Bari**: Baritone saxophone.
- Tpt. 1**: Trumpet 1.
- Tpt. 2**: Trumpet 2.
- Tpt. 3**: Trumpet 3.
- Tpt. 4**: Trumpet 4.
- Tim. 1**: Timpani 1.
- Tim. 2**: Timpani 2.
- Tim. 3**: Timpani 3.
- Tim. 4**: Timpani 4.
- Gtr.** (Guitar): Electric guitar.
- Pian.** (Piano): Piano.
- Bass**: Double bass.
- Drums**: Drum kit.

The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. A large watermark of a person's head is visible in the background of the score.

B

19 20 21 22 23 24

Va. $\text{E}^{\flat}$

Alto 1 $\text{E}^{\flat}$

Alto 2 $\text{E}^{\flat}$

Tenor 1 $\text{E}^{\flat}$

Tenor 2 $\text{E}^{\flat}$

Bari $\text{E}^{\flat}$

Tpt. 1 $\text{E}^{\flat}$

Tpt. 2 $\text{E}^{\flat}$

Tpt. 3 $\text{E}^{\flat}$

Tpt. 4 $\text{E}^{\flat}$

Tbn. 1 $\text{E}^{\flat}$

Tbn. 2 $\text{E}^{\flat}$

Tbn. 3 $\text{E}^{\flat}$

Tbn. 4 $\text{E}^{\flat}$

Gtr. $\text{E}^{\flat}$

Pno. $\text{E}^{\flat}$

Bass $\text{E}^{\flat}$

Drums $\text{E}^{\flat}$

Musico@Yum Yum

25 26 27 28 29 30 31

Vo. $\text{E}^{\flat}$

Alto 1 $\text{E}^{\flat}$

Alto 2 $\text{E}^{\flat}$

Tenor 1 $\text{E}^{\flat}$

Tenor 2 $\text{E}^{\flat}$

Bari $\text{E}^{\flat}$

Tpt. 1 $\text{E}^{\flat}$

Tpt. 2 $\text{E}^{\flat}$

Tpt. 3 $\text{E}^{\flat}$

Tpt. 4 $\text{E}^{\flat}$

Tbn. 1 $\text{E}^{\flat}$

Tbn. 2 $\text{E}^{\flat}$

Tbn. 3 $\text{E}^{\flat}$

Tbn. 4 $\text{E}^{\flat}$

Gtr. $\text{E}^{\flat}$

Pno. $\text{E}^{\flat}$

Bass $\text{E}^{\flat}$

Drums $\text{E}^{\flat}$

มหาวิทยาลัยศิลปากร

C

Vo. 33 34 35 36 37 38 39 40

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. D-9 A-9

Pno.

Bass D-9 A-9

Drums 6

Musico Yum Yi Qin

11 12 13 14 15 16 17 18 19 20 21 22 23 24

Vo.

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Music@Yuan Yi Qin

D

41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58

Va.
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

Am⁷
E⁷

Music Yuan Yi Qin

This is a musical score for the song "The Legend of the White Snake". The score is written for a large ensemble, including vocalists and various instruments. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into several systems, each containing staves for different parts. The parts include:

- Va.** (Vocalist)
- Alto 1**
- Alto 2**
- Tenor 1**
- Tenor 2**
- Bari** (Baritone)
- Tpt. 1** (Trumpet 1)
- Tpt. 2** (Trumpet 2)
- Tpt. 3** (Trumpet 3)
- Tpt. 4** (Trumpet 4)
- Tbn. 1** (Trombone 1)
- Tbn. 2** (Trombone 2)
- Tbn. 3** (Trombone 3)
- Tbn. 4** (Trombone 4)
- Gtr.** (Guitar)
- Pno.** (Piano)
- Bass**
- Drms** (Drums)

The score includes various musical notations such as notes, rests, and dynamic markings. A large, stylized watermark of a traditional Chinese figure is visible in the background of the score.

E

Vo. 64 66 68 70 72

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. A-9 E9

Pno. A-9

Bass A-7 E9

Drums Head

Musicalum Vi Qm

4. *Little River Flows*(Xiǎo Hé Tǎng Shuǐ)

小河淌水
The Little River Flows

Composer: Yin Yigōng
Arr: Yuan Yi Qín



Dill B=11
 Alto Sax 1
 Alto Sax 2
 Tenor Sax 1
 Tenor Sax 2
 Bari Sax
 Trumpet 1
 Trumpet 2
 Trumpet 3
 Trumpet 4
 Trombone 1
 Trombone 2
 Trombone 3
 Trombone 4
 Flute/Alto
 Guitar
 Piano
 Bass
 Drums

7
 6
 5
 4
 3
 2
 1

Fill D=11
 7
 6
 5
 4
 3
 2
 1

A

♩ = 80 Fastswing

8 9 10 11 12 13 14 15

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Trm. 1

Trm. 2

Trm. 3

Trm. 4

set up tempo for ♩ = 220 swing

Gtr.

Pno.

Bass

Drums

มหาวิทยาลัยศิลปากร

24 25 26 27 28 29 30 31

B

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

32 33 34 35 36 37 38 39

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pna.

Bass

Drums

40 41 42 43 44 45 46 47

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pnc.

Bass

Drums

Tpt2 solo

D₁₁

D₁₁

D₁₁

48 49 50 51 52 53 54 55

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

E-II
D-II
D-II
D-II

56 57 58 59 60 61 62 63

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

E-II
D-II
D-II
D-II

64 65 66 67 68 69 70 71

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

F--11
Eb--11
Eb--11
Eb--11

This image shows a page from a musical score, likely for a symphony orchestra and choir. The score is written on multiple staves, including woodwinds, brass, strings, and vocal parts. The music is in 4/4 time and features a complex arrangement of notes, rests, and dynamic markings. A large, stylized watermark of a Thai temple facade is visible in the background.

80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

Elven theme

96 97 98 99 100 101 102 103

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

E

F#11

Eb11

Eb11

Eb11

Eb11

Eb11

Eb11

F

112 113 114 115 116 117 118

Alto 1
Alto 2
Tenor 1
Tenor 2
Baritone
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

E-flat
D-flat
D-flat

120 121 122 123 124 125 126 127

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

Measures 120-127 musical notation.

136 137 138 139 140 141 142 143

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Setupsolo Tenor 2 E-II

Solo End

144 **H** 145 146 147 148 149 150 151

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

E⁻¹¹
D⁻¹¹
D⁻¹¹
D⁻¹¹

152 153 154 155 156 157 158 159

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pnk.

Bass

Drums

E-11

D-11

D-11

D-11

I

169 170 171 172 173 174 175

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

E-II
D-II
D-II
D-II

This musical score is for a large ensemble, featuring vocal soloists and a variety of instruments. The score is written for Alto 1, Alto 2, Tenor 1, Tenor 2, Bari, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a large watermark of a traditional Chinese dragon. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari) have lyrics in Chinese characters. The instrumental parts include guitar (Gtr.), piano (Pno.), bass (Bass), and drums (Drums). The score is divided into measures, with measure numbers 176, 177, 178, 179, 180, 181, 182, 183, and 185 indicated. The piano part has a section marked 'D=ff' and 'D=ff'.

184 185 186 187 188 189 190 191

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

E-11
D-11
D-11

184 185 186 187 188 189 190 191

This page of the musical score contains staves for the following instruments and voices:

- Alto 1
- Alto 2
- Tenor 1
- Tenor 2
- Bari
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tbn. 4
- Gfr.
- Pno.
- Bass
- Drums

The score includes various musical notations such as notes, rests, and dynamic markings. A large, stylized watermark of a Thai elephant is visible in the background.

K

208 210 212 214 216 218 220 222 224 226 228 230 232 234 236 238 240 242 244 246 248 250 252 254 256 258 260 262 264 266 268 270 272 274 276 278 280 282 284 286 288 290 292 294 296 298 300 302 304 306 308 310 312 314 316 318 320 322 324 326 328 330 332 334 336 338 340 342 344 346 348 350 352 354 356 358 360 362 364 366 368 370 372 374 376 378 380 382 384 386 388 390 392 394 396 398 400 402 404 406 408 410 412 414 416 418 420 422 424 426 428 430 432 434 436 438 440 442 444 446 448 450 452 454 456 458 460 462 464 466 468 470 472 474 476 478 480 482 484 486 488 490 492 494 496 498 500 502 504 506 508 510 512 514 516 518 520 522 524 526 528 530 532 534 536 538 540 542 544 546 548 550 552 554 556 558 560 562 564 566 568 570 572 574 576 578 580 582 584 586 588 590 592 594 596 598 600 602 604 606 608 610 612 614 616 618 620 622 624 626 628 630 632 634 636 638 640 642 644 646 648 650 652 654 656 658 660 662 664 666 668 670 672 674 676 678 680 682 684 686 688 690 692 694 696 698 700 702 704 706 708 710 712 714 716 718 720 722 724 726 728 730 732 734 736 738 740 742 744 746 748 750 752 754 756 758 760 762 764 766 768 770 772 774 776 778 780 782 784 786 788 790 792 794 796 798 800 802 804 806 808 810 812 814 816 818 820 822 824 826 828 830 832 834 836 838 840 842 844 846 848 850 852 854 856 858 860 862 864 866 868 870 872 874 876 878 880 882 884 886 888 890 892 894 896 898 900 902 904 906 908 910 912 914 916 918 920 922 924 926 928 930 932 934 936 938 940 942 944 946 948 950 952 954 956 958 960 962 964 966 968 970 972 974 976 978 980 982 984 986 988 990 992 994 996 998 1000

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

This page of the musical score is for a large ensemble, including vocalists and instrumentalists. The staves are arranged as follows from top to bottom:

- Alto 1**: Treble clef, key of D major (two sharps).
- Alto 2**: Treble clef, key of D major.
- Tenor 1**: Treble clef, key of D major.
- Tenor 2**: Treble clef, key of D major.
- Barri** (Baritone): Treble clef, key of D major.
- Tpt. 1**: Treble clef, key of D major.
- Tpt. 2**: Treble clef, key of D major.
- Tpt. 3**: Treble clef, key of D major.
- Tpt. 4**: Treble clef, key of D major.
- Tbn. 1**: Bass clef, key of D major.
- Tbn. 2**: Bass clef, key of D major.
- Tbn. 3**: Bass clef, key of D major.
- Tbn. 4**: Bass clef, key of D major.
- Gtr.** (Guitar): Treble clef, key of D major.
- Pno.** (Piano): Treble and Bass clefs, key of D major.
- Bass**: Bass clef, key of D major.
- Drums**: Standard drum notation.

The score includes various musical notations such as notes, rests, and dynamic markings like "D=ff". There are also some markings that appear to be "D=ff" and "D=ff" in the piano part. The page number "223" is visible in the top right corner.

224 225 226 227 228 229 230 231

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

232 233 234 235 236 237 238 239

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pna.

Bass

Drums

M

248 249 250 251 252 253 254 255

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

5. *The Sun Comes Out, Joyful* (Tài Yáng Chūlái Xǐ Yáng Yáng)

The Sun Comes Out, Joyful

太阳出来喜洋洋

Composer: Jin Gǔ
arr Yuan Yi Qín

1 2 3 4 5 6 7 8

Flute 1
Flute 2
Clarinet 1
Clarinet 2
Saxophone 1
Saxophone 2
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums

Guide melody

A Fastwing J-220

Vo. 9 10 11 12 13 14 15 16

Alto 1 17 18 19 20 21 22 23 24

Alto 2 25 26 27 28 29 30 31 32

Tenor 1 33 34 35 36 37 38 39 40

Tenor 2 41 42 43 44 45 46 47 48

Bari 49 50 51 52 53 54 55 56

Tpt. 1 57 58 59 60 61 62 63 64

Tpt. 2 65 66 67 68 69 70 71 72

Tpt. 3 73 74 75 76 77 78 79 80

Tpt. 4 81 82 83 84 85 86 87 88

Trm. 1 89 90 91 92 93 94 95 96

Trm. 2 97 98 99 100 101 102 103 104

Trm. 3 105 106 107 108 109 110 111 112

Trm. 4 113 114 115 116 117 118 119 120

Gtr. 121 122 123 124 125 126 127 128

Pnc. 129 130 131 132 133 134 135 136

Bass 137 138 139 140 141 142 143 144

Drums 145 146 147 148 149 150 151 152

Solo 153 154 155 156 157 158 159 160

Walk 161 162 163 164 165 166 167 168

4

musical score for a symphony orchestra, featuring a large watermark of a Thai temple and the text "มหาวิทยาลัยศิลปากร" (Silpakorn University) across the center.

The score is written for the following instruments:

- Vc. (Violoncello)
- Alto 1
- Alto 2
- Tenor 1
- Tenor 2
- Bari. (Baritone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tpt. 4 (Trumpet 4)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Tbn. 4 (Trombone 4)
- Gtr. (Guitar)
- Perc. (Percussion)
- Bass
- Drums

The score is divided into measures 18, 19, 20, 21, 22, 23, and 24. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegro".

Measure 18: Vc. plays a half note G2, followed by a half note G2. The vocal line enters with a half note G2. The rest of the instruments are silent.

Measure 19: Vc. plays a half note G2, followed by a half note G2. The vocal line continues with a half note G2. The rest of the instruments are silent.

Measure 20: Vc. plays a half note G2, followed by a half note G2. The vocal line continues with a half note G2. The rest of the instruments are silent.

Measure 21: Vc. plays a half note G2, followed by a half note G2. The vocal line continues with a half note G2. The rest of the instruments are silent.

Measure 22: Vc. plays a half note G2, followed by a half note G2. The vocal line continues with a half note G2. The rest of the instruments are silent.

Measure 23: Vc. plays a half note G2, followed by a half note G2. The vocal line continues with a half note G2. The rest of the instruments are silent.

Measure 24: Vc. plays a half note G2, followed by a half note G2. The vocal line continues with a half note G2. The rest of the instruments are silent.

B

25 26 27 28 29 30 31 32

Vo. *rit.*

Alto 1

Alto 2

Tenor 1

Tenor 2

Bar.

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. *Fmaj⁹* *Fmaj⁹/G* *A⁷* *D⁷* *Gmaj⁷* *B⁹* *E⁷ma⁹*

Pno. *Fmaj⁹* *Fmaj⁹/G* *A⁷* *D⁷* *Gmaj⁷* *B⁹* *E⁷ma⁹*

Bass *Fmaj⁹* *Fmaj⁹/G* *A⁷* *D⁷* *Gmaj⁷* *B⁹* *E⁷ma⁹*

Drums

C

33 34 35 36 37 38 39 40

Vo. Alto 1 Alto 2 Tenor 1 Tenor 2 Baritone Bass

Gtr. Bass Pns.

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Va.

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49 **D**

The musical score is for measures 49 and 50 of a piece in D major. The instrumentation includes:

- Violin (Vc.):** Measures 49 and 50.
- Alto 1:** Measures 49 and 50.
- Alto 2:** Measures 49 and 50.
- Tenor 1:** Measures 49 and 50.
- Tenor 2:** Measures 49 and 50.
- Baritone:** Measures 49 and 50.
- Trumpet 1-4:** Measures 49 and 50.
- Trombone 1-4:** Measures 49 and 50.
- Guitar:** Measures 49 and 50.
- Percussion:** Measures 49 and 50.
- Bass:** Measures 49 and 50.
- Drums:** Measures 49 and 50.

The score features various musical notations including notes, rests, and dynamic markings. A large watermark of the University of Chulalongkorn is visible across the center of the page.

57 58 59 60 61 62 63 64

Vn. *Vn.*

Alto 1 *Alto 1*

Alto 2 *Alto 2*

Tenor 1 *Tenor 1*

Tenor 2 *Tenor 2*

Bass *Bass*

Flt. 1 *Flt. 1*

Flt. 2 *Flt. 2*

Flt. 3 *Flt. 3*

Flt. 4 *Flt. 4*

Tbn. 1 *Tbn. 1*

Tbn. 2 *Tbn. 2*

Tbn. 3 *Tbn. 3*

Tbn. 4 *Tbn. 4*

Trp. 1 *Trp. 1*

Trp. 2 *Trp. 2*

Trp. 3 *Trp. 3*

Trp. 4 *Trp. 4*

Glock. *Glock.*

Perc. *Perc.*

Bass *Bass*

Drum *Drum*

E

65 66 67 68 69 70 71 72

Voc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bar.

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Lyrics: ... (transcribed from the image) ...

74 75 76 77 78 79 80 81

Voc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Chord symbols: G^7 , C^7 , $B^{\flat 9}$, $E^{\flat} \text{maj}^{\flat}$, A^7 , $G^{\flat} \text{maj}^{\flat}$, $C^{\flat} \text{maj}^{\flat}$

F **Rehearsal**

82 84 86 87 88 89

Vo.                                            

Alto 1                                            

Alto 2                                            

Tenor 1                                            

Tenor 2                                            

Bari.                                            

With Drums                                            

Trpt. 1                                            

Trpt. 2                               

10 12 14 15 16 17

Vc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gfr.

Pnu.

Bass

Drums

๙๙ ๑๐๐ ๑๐๑ ๑๐๒ ๑๐๓ ๑๐๔ ๑๐๕

๙๖ ๙๗ ๙๘

J = 120

G

Va.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Trm. 1

Trm. 2

Trm. 3

Trm. 4

Gtr.

Perc.

Bass

Drums

Sent 220

๙๕

104 105 106 107 108 109 110 111 112 113 114 115

Vc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Trm. 1

Trm. 2

Trm. 3

Trm. 4

Gtr.

Pbn.

Bass

Drums

มหาวิทยาลัยศิลปากร

194 H

195 196 197 198 199 200 201

Vc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bar.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Trbn. 1

Trbn. 2

Trbn. 3

Trbn. 4

Hr.

Perc.

Bass

Drums

194 H

195 196 197 198 199 200 201

Vc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bar.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Trbn. 1

Trbn. 2

Trbn. 3

Trbn. 4

Hr.

Perc.

Bass

Drums

มหาวิทยาลัยศิลปากร

80 81 82 83 84 85 86 87
 Vn. α ρ ρ ρ ρ ρ ρ ρ
 Apts 1 α ρ ρ ρ ρ ρ ρ ρ
 Apts 2 α ρ ρ ρ ρ ρ ρ ρ
 Tmr 1 α ρ ρ ρ ρ ρ ρ ρ
 Tmr 2 α ρ ρ ρ ρ ρ ρ ρ
 Bari α ρ ρ ρ ρ ρ ρ ρ
 Tpt. 1 α ρ ρ ρ ρ ρ ρ ρ
 Tpt. 2 α ρ ρ ρ ρ ρ ρ ρ
 Tpt. 3 α ρ ρ ρ ρ ρ ρ ρ
 Tpt. 4 α ρ ρ ρ ρ ρ ρ ρ
 Tbn. 1 α ρ ρ ρ ρ ρ ρ ρ
 Tbn. 2 α ρ ρ ρ ρ ρ ρ ρ
 Tbn. 3 α ρ ρ ρ ρ ρ ρ ρ
 Tbn. 4 α ρ ρ ρ ρ ρ ρ ρ
 Gtr. α ρ ρ ρ ρ ρ ρ ρ
 Pns. α ρ ρ ρ ρ ρ ρ ρ
 Bass α ρ ρ ρ ρ ρ ρ ρ

[illegible]

[illegible]

42 **k** 43 44 45 46 47 48 49 50

Va. 

Alto 1 

Alto 2 

Tenor 1 

Tenor 2 

Bari 

Trpt. 1 

Trpt. 2 

Trpt. 3 

Trpt. 4 

Tbn. 1 

Tbn. 2 

Tbn. 3 

Tbn. 4 

Gtr. 

Pno. 

Bass 

Drums 

Violin 1 173 174 175 176 177 178

Violin 2 173 174 175 176 177 178

Viola 173 174 175 176 177 178

Alto 1 173 174 175 176 177 178

Alto 2 173 174 175 176 177 178

Trombone 1 173 174 175 176 177 178

Trombone 2 173 174 175 176 177 178

Baritone 173 174 175 176 177 178

Trumpet 1 173 174 175 176 177 178

Trumpet 2 173 174 175 176 177 178

Trumpet 3 173 174 175 176 177 178

Trumpet 4 173 174 175 176 177 178

Trombone 1 173 174 175 176 177 178

Trombone 2 173 174 175 176 177 178

Trombone 3 173 174 175 176 177 178

Trombone 4 173 174 175 176 177 178

Horn 1 173 174 175 176 177 178

Horn 2 173 174 175 176 177 178

Horn 3 173 174 175 176 177 178

Horn 4 173 174 175 176 177 178

Bass 173 174 175 176 177 178

Double Bass 173 174 175 176 177 178

179 180 181 182 183 184 185 186

Va. $\text{A}^{\flat 2}$

Alto 1 $\text{A}^{\flat 2}$

Alto 2 $\text{A}^{\flat 2}$

Tenor 1 $\text{A}^{\flat 2}$

Tenor 2 $\text{A}^{\flat 2}$

Bari. $\text{A}^{\flat 2}$

Trpt. 1 $\text{A}^{\flat 2}$

Trpt. 2 $\text{A}^{\flat 2}$

Trpt. 3 $\text{A}^{\flat 2}$

Trpt. 4 $\text{A}^{\flat 2}$

Tbn. 1 $\text{A}^{\flat 2}$

Tbn. 2 $\text{A}^{\flat 2}$

Tbn. 3 $\text{A}^{\flat 2}$

Tbn. 4 $\text{A}^{\flat 2}$

Flute 1/G $\text{A}^{\flat 2}$

Flute 2/G $\text{A}^{\flat 2}$

Picc. $\text{A}^{\flat 2}$

Bass $\text{A}^{\flat 2}$

[illegible]

195 196 197 198 199 200 201 202

M

Va. *z*

Alto 1 *z*

Alto 2 *z*

Tenor 1 *z*

Tenor 2 *z*

Bari *z*

Tpt. 1 *z*

Tpt. 2 *z*

Tpt. 3 *z*

Tpt. 4 *z*

Trm. 1 *z*

Trm. 2 *z*

Trm. 3 *z*

Trm. 4 *z*

Gtr. *z*

Pia. *z*

Ross *z*

VITA

NAME

Mr.Yuan Yi Qin

AWARD RECEIVED

Qin Yuanyi is a vocal performer and cross-cultural music creator with outstanding professional achievements. He graduated in 2022 from the College of Music at Mahasarakham University (specializing in Folk Song Performance) and is currently pursuing a Master's degree in Composition at Silpakorn University (Thailand's Art University).

In his professional field, he has won multiple accolades, including Second Place in the KJC International Vocal Competition, Second Place in the Asia Arts Festival, and the Team Champion title in the Sichuan Province preliminary of The Voice of China.

As a creator, he demonstrates strong cross-disciplinary capabilities: He composed the music for the micro-film "With Return", which was nominated for the Golden Egret Film Festival. Furthermore, as the founder of the "Red Bean Band", he has organized multiple concert tours and festival performances in China, including the India South Asia Cultural Exchange Music Festival and the Spring Rhyme Music Festival.

He currently serves as the Director of the Culture and Arts Department for the All-Thai Chinese Student Association. During his tenure, he successfully served as the Chief Director for the Sino-Thai Youth Joint Celebration of Golden Friendship 50th Anniversary Mid-Autumn Cultural Gala.

