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# INTERPRETATION IN CONDUCTING JIN CHENGZHI'S CHOIR WORKS

LIU WENWEI



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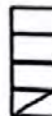
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## ABSTRACT

Chinese choir songs may present diction challenges for conductors and choir members who are not fluent in Chinese. This can make it difficult to accurately convey the meaning and context of the lyrics. Hence, this study investigated the major issues related to the interpretation in conducting Jin Chengzhi's choir works. Three research objectives were formed: to determine the member of the choir for Jin Chengzhi's selected choral works, to interpret and conduct the rehearsal of Jin Chengzhi's selected choral works, and to conduct the Jin Chengzhi's selected choral works in a form of recital. In terms of the methodology, practice-based research approach that was a form of inquiry was employed to collect the relevant data. The data was collected by engaging in practical activities and analysing the results of those activities. The findings of this study emphasized that there are two competency of the choir singer that need to be focused. Firstly, the competency is related to mastery of Chinese Diction and secondly, the competency is related to the variety of expression levels. Hence, the remarkable discoveries showcased in this study underscore the indispensable role of the conductor in deftly navigating the intricate of tempo, dynamics, articulation, and emotional expression within Chengzhi's compositions. This study significantly contributes to the field of choral music and conducting by providing practical insights into the interpretation and performance of Jin Chengzhi's compositions.

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 **Keyword:** Jin Chengzhi's choir works, conducting choir works, practice-based research, conducting techniques



## ABSTRAK

Lagu koir Cina mungkin memberikan cabaran diksi bagi konduktor dan ahli koir yang tidak fasih dalam bahasa Cina. Ini boleh menyukarkan bagi penyampaian maksud dan konteks lirik dengan tepat. Oleh itu, kajian ini menyelidik isu utama yang berkaitan dengan interpretasi dalam mengendalikan karya koir Jin Chengzhi. Tiga objektif kajian telah dibentuk: untuk menentukan ahli koir bagi karya koral terpilih Jin Chengzhi, untuk mentafsir dan mengendalikan latihan karya koral terpilih Jin Chengzhi, dan untuk mengendalikan karya koral terpilih Jin Chengzhi dalam bentuk persembahan resital. Dari segi metodologi, pendekatan penyelidikan berasaskan praktis dalam bentuk inkuiri telah digunakan untuk mengumpul data yang relevan. Data dikumpulkan dengan melibatkan aktiviti praktikal dan menganalisis hasil aktiviti tersebut. Dapatan kajian ini menekankan bahawa terdapat dua kebolehan penyanyi koir yang perlu difokuskan. Pertama, kecekapan yang berkaitan dengan penguasaan Diksi Cina dan kedua, kecekapan yang berkaitan dengan pelbagai tahap ekspresi. Oleh itu, penemuan yang luar biasa yang ditunjukkan dalam kajian ini menegaskan peranan penting konduktor dalam menavigasi dengan mahir tempo, dinamik, artikulasi, dan ekspresi emosi dalam komposisi Chengzhi. Kajian ini memberi sumbangan yang signifikan kepada bidang muzik koir dan mengkonduksi dengan mengemukakan pandangan praktikal mengenai interpretasi dan persembahan karya-karya Chengzhi.



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## CHAPTER 1

### INTRODUCTION

This study was conducted due to the motivation and inspiration from my music experiences in choral performances, arrangements and conducting for approximately 15 years. During the completion of my undergraduate study, I enrolled in the study of piano performances, however, the task was a piano accompanist for a choir. Although I was just an accompanist, I was amazed by the sound of the choir. Beginning from this moment, I have always wanted to become a director of a choir who is able to rehearse my own choir and at the same time add my own ideas to the singing of the choir.

I admit that the soul of choral singing is the voice itself, however, to my self-satisfaction, studying the piano was not enough. As a result, I changed my major from the study of piano to the study of vocal performances when I was enrolled into the



postgraduate level. To further my postgraduate study, I chose a church university in California because I knew that in addition to learning vocal techniques, I had to also integrate the origins of choral singing, which is the music of religions. During my postgraduate study, I joined the largest choir at the university as a vocal performance student. I discovered that this experience and knowledge is superior to most universities in China in terms of techniques particularly in terms of their ability to adapt to the choral music and to show different styles and performances. The experiences and the knowledge that I gained during my postgraduate study were applied when I returned to China and formed a choir group for children and participated in rehearsals for many non-professionals social choirs. Although the participants of the choirs do not have any academic background on music, they have their own ideas about music. Nevertheless, one element that they cannot cope with those with academic knowledge about music is the vocal skills. As a team, we cooperate by adding our own performances to many songs and incorporating elements of drama, musicals, and others that lead to easier interpretation of the content of the music pieces. As a result, these choral enthusiasts and I have been experimenting and practicing how to perform choral music in a form of musical narratively.

Referring to the current study, it will be conducted in a systematic manner by employing a practice-based research approach. As defined by Candy (2006), practice-based research as a form of inquiry involves conducting an original investigation with the aim of acquiring novel knowledge that is achieved through both engaging in practical activities and analysing the results of those activities. In addition, practice-based research differs from traditional research, particularly for doctoral research, in that it allows for the inclusion of creative output as a result of the research process in





the final submission for examination. Furthermore, the requirement to demonstrate an original contribution to the field is fulfilled through the presentation of the original creative work.

## 1.2 Background of Study

The single element that has the most effects on the eventual sound quality of a choir performance is the actual conducting technique or physical movements of a conductor (Kaplan, 1985). In this compelling statement, Kaplan encapsulated a fundamental principle within the choral practice that the visual representation of the conductor should mirror the desired auditory outcome of the choir. From this statement, it is obvious that the practice of choral conducting is a highly esteemed artistic endeavour.

Moreover, the art and craft of conducting is a complex process. As a conductor, one must possess a profound understanding of music history, performance practice, music theory, and aural skills, alongside pedagogical, social, and psychological abilities (Garnett, 2009). Apart from this, a proficient conductor must also possess a variety of skills, such as the ability to analyse, interpret, and perceive the musical significance of a piece, as well as comprehend the capabilities of the instruments. Furthermore, a conductor is also responsible for establishing and maintaining the tempo, ensuring accuracy, maintaining appropriate harmonic balance, and effectively conveying their interpretation of the music to the performers (Grechesky, 1985; Bartee, 1977).

In a captivating article titled ‘Perspectives on Choral Conducting: Theory and Practice’, Durrant and Varvarigou (2014) explored into the intricate world of choral





conducting with a keen focus on the role of the choral conductor in both rehearsal and performance settings. In the study, the authors shed light on the pertinent issues that surrounded this captivating art form. In terms of its structures, choirs dispersed across the globe, exhibit a diverse range of organizational structures. These encompass the highly structured concert choirs that adhere to formal protocols, as well as symphonic choruses frequently collaborated with orchestras. Additionally, there are ecclesiastical and cathedral choirs in which some operate professionally dedicated to performing liturgical music.

Chinese choral music has emerged as a captivating and relatively nascent phenomenon. In the ever-evolving landscape of music, Chinese composers have emerged as a formidable force, displaying an unwavering fascination with the art of choral composition. This profound interest has given birth to a rich and expansive collection of fresh choral repertoire, marking a significant milestone in the musical journey of the country that exhibits a captivating fusion of Western choral techniques (Huang, 2015). In fact, the harmonious marriage manifests itself through the adoption of Western choral approaches, including the utilization of voice parts such as soprano, alto, tenor, and bass (SATB), the incorporation of the esteemed bel canto style, and the exploration of intricate harmonies and structures. However, amidst this artistic amalgamation, one can still discern the essence of Chinese culture as the lyrical tapestry remains adorned with Standard Chinese texts.

The Chinese choral art experienced a notable surge in growth and flourish during the 1980s, as documented by Yang (2012). Throughout its evolution, the chorus groups have undergone a gradual transformation, progressing from a rudimentary





chorus structure to a sophisticated and refined choral art form that is esteemed for its professional and artistic qualities. In fact, the advent of choral music in the early 1900s marked a significant milestone in the intersection of Western culture and religious practices (He & Zhu, 2014). In contemporary times, within the vast expanse of Chinese communities, the harmonious strains of choral music have permeated the very fabric of daily existence. Furthermore, it has seamlessly integrated itself into the tapestry of school activities, solemn ceremonies, resplendent concerts, and joyous festivals, thus enriching the cultural milieu (Tian, 2013).

In their article titled ‘Explore the Harmony in Chinese Contemporary Choral Art: ‘CCTV National Young Singer Grand Prix’ as an Example’, Jingyuan and Isaiah (2020) investigated the surrounding of the development and harmonious nature of chorus in China. This research delved into the artistic prowess of a music performer, examining over 10 notable works such as ‘Chun Xiao’, ‘Dong Zu Da Ge’ and ‘Meng Gu Xue’. Furthermore, this study concentrated on the singing techniques, method and the harmonious interplay of performers between their vocal abilities. As a result, this study discovered the potential for harmonious and contrasting elements within the realm of chorus art. In fact, this study strengthens the spiritual aspect of choral performances and offers valuable insights for chorus artists.

A study conducted by Yip (1994) for the doctoral thesis entitled ‘The Emergence and Development of Chinese Choral Music in the Twentieth Century’ offers a comprehensive examination of the choral music progression within the Chinese context. The scope of the study examined the historical references pertaining to multi-voice folk songs in their indigenous manifestations. Furthermore, in the study, Yip





presented a collection of 12 musical illustrations that exemplify various styles offering insights into the evolutionary phases experienced by Chinese choral music over the past century. In addition, the collection consisted of five transcriptions with each piece accompanied by comprehensive analysis. In terms of the analysis, it encompassed the original scores supplemented by the authors with pinyin annotations, pronunciation guides, program notes, and literal English translations. Finally, the study incorporated a comprehensive two-page guide that provided a general overview of Mandarin pronunciations. In this concise manual, it solely encompasses fundamental vowel sounds and the English approximation of challenging consonant sounds.

In recent scholarly discourse, Cai (2020) highlighted the contemporary state of the classical music style subjected to a critical examination due to its perceived inability to adapt to the evolving cultural landscape. The subject of critique frequently revolves around the repertoire of prominent orchestras with a recurring pattern: a significant proportion of the selected compositions tend to originate from white, male composers who, more often than not, have already departed from this mortal realm. The endeavour to broaden the scope of choral programs is accompanied by a myriad of intricacies and challenges. The initial matter at hand pertaining to the intricate subject of cultural appropriation is a perilous predicament that has ensnared numerous choral conductors and arrangers. In fact, choral compositions that fall under the realm of ‘world music’ frequently exhibit a tendency towards cultural appropriation, thus affirming a critical examination.

It is not uncommon for compositions to fall under the umbrella of ‘world music’ that exhibits inauthenticity in which they often present themselves as arrangements or



reproductions. One additional concern is the realm of linguistics, specifically in relation to non-Roman script languages. In fact, an individual lacking fluency in the language they employ for their compositions may encounter challenges when it comes to faithfully conveying the linguistic nuances to choirs that primarily communicate in English. Furthermore, in a captivating exploration of the Chinese choral landscape, Cai (2020) delves into the passionate advocacy of Chinese choral conductors for the performance of indigenous compositions. However, amidst this fervour, a daunting challenge emerges - the scarcity of accessible avenues to effectively prepare and present Chinese choral works. Furthermore, Chinese choral music, a captivating genre that defies traditional boundaries, is making waves in the realm of authentic world music, steadily establishing a prominent position within the vibrant musical landscape of China. Regrettably, a significant portion of this remarkable repertoire continues to elude the grasp of the majority of choral conductors.

Upon careful examination, it becomes apparent that there are two notable research gaps that emerge when reflecting on the aforementioned explanation. The first research gap pertaining to the authenticity of compositions that falls under the category of 'world music'. It is noted that many such compositions can be inauthentic, often appear as mere arrangements or reproductions of traditional music from various cultures. However, there is lack of comprehensive research that explores factors contributing to this inauthenticity and its impact on the genre of world music. Therefore, understanding the root causes and consequences of inauthentic world music compositions is crucial in preserving cultural integrity and fostering genuine cross-cultural musical exchanges.

Additionally, linguistic challenges were also highlighted, particularly in non-Roman script languages in which composers may struggle to convey linguistic nuances when working with choirs that are primarily composed of English-speaking members. In fact, research in this area could delve deeper into the linguistic and cultural complexities faced by composers and conductors, offering insights into strategies for more faithful and culturally respectful interpretations of non-English choral music.

The second intriguing research gap revolves around the accessibility of Chinese choral music with a specific focus on indigenous compositions to choral conductors beyond the borders of China. Amidst the burgeoning fascination surrounding the execution of Chinese choral masterpieces, it is apparent that conductors face a dearth of readily available resources to adequately equip themselves to proficiently prepare and showcase these musical compositions. The intriguing research gap delves into captivating the realm of Chinese choral music highlighting the intricate dynamics surrounding its distribution, availability, and promotion on a grand global scale.

Intriguing possibilities lie in delving deeper into the intricate realm of challenges and barriers encountered by choral conductors yearning to immerse themselves in the captivating world of Chinese choral repertoire. Additionally, one could explore potential solutions that may pave the way towards enhanced accessibility, thereby fostering a harmonious union between conductors and this rich musical tradition. Furthermore, delving into the methodologies utilized by Chinese choral conductors in the rendition of native musical creations could provide invaluable perspectives on fostering the appreciation of global melodies within a myriad of choral customs.

Referring to a comprehensive analysis, these insightful statements shed light on the existing research gaps surrounding the crucial aspects of authenticity in world music compositions and the global accessibility of Chinese choral music. By addressing these gaps, a profound comprehension of the challenges and opportunities are highlighted that arise within the realm of cross-cultural musical exchange. In addition, this exploration will undoubtedly enhance the repertoire accessible to choral conductors and performers on a global scale, allowing for a more diverse and enriching musical experience.

### 1.3 Problem Statement

The choral compositions of Jin Chengzhi exhibit a diverse and intricate blend of realism and lyricism. According to Yang (2019), the realistic pieces within his body of work are considered to be the most emblematic. The present-day experiences of Chinese youth, along with their sentiments of longing and familial attachment towards their hometowns, are effectively conveyed in their artistic expressions. In addition, the music of Jin Chengzhi holds significant importance in the advancement of amateur choirs within the Chinese choral society, as well as in the ongoing progress of social music activities in China. In fact, the significance of his compositions lies in their musical form and diverse artistic characteristics that contribute to the advancement of Chinese choral theory.

Apart from this, the musical compositions of Jin Chengzhi have garnered significant public interest due to his innovative performance styles, resulting in a



growing popularity within the Chinese choral community (Han, 2020). Presently, Jin Chengzhi's musical compositions garner considerable attention and wield substantial influence within the Chinese choral community. In fact, numerous mass choirs and university choirs actively perform Jin Chengzhi's works that effectively cater to the varied aesthetic innovations embraced by today's youth. In terms of its repertoire, Jin Chengzhi's choral compositions are a combination of Chinese and Western elements.

However, Chinese choir songs may present diction challenges for conductors and choir members who are not fluent in Chinese. This can make it difficult to accurately convey the meaning and context of the lyrics (Choi, 2018). As a result, the choirs from different cultural backgrounds may face challenges in performing Chinese music, including differences in communication styles, community culture of choirs, and cultural challenges. There is a misconception that Chinese music is only for Chinese people. Nevertheless, the fact is Chinese music can be enjoyed and performed by people from all cultures and backgrounds. Apart from this misconception, Chinese conductors may also face challenges related to inequity in cross-cultural choirs (Tuo, 2022). In a study, Li (2022) asserted that performers who lack fluency in Chinese or English may encounter difficulties due to language barriers, resulting in impeding their capacity to effectively interact with the material. In response to this problem, there is a need for conductors to be required to meet specific criteria when selecting choir members from non-Chinese regions, particularly in Chinese choir members in Malaysia.

A conductor's interpretation can communicate interpretive nuance to the choir, affecting the overall quality of the performance (Graves, 1984). In terms of its meaning, interpretation is a concept of a work of art as expressed by the character and style of its





representation or performance. According to Peed (1980), conductors need to interpret choir songs to convey the meaning and context of the music to the choir members. Moreover, performers should be concerned with themselves and their individual roles in the music, while a conductor takes these individuals into a concise, disciplined, feeling entity. This can involve blending Chinese and Western vocal and instrumental traditions to create musical images within the choral works.

However, according to Magaro (2016) there are two influential factors affecting conductors to have different levels of attention to details that influence their interpretation of the music. The first factor is each conductor has differences in the balance and expression of each dissonance in the music. Next, the second factor is each conductor may have different levels of attention to details referring to the meaning and context of the music to the choir. Therefore, reflecting on these issues, there is a need for a study related to the interpretations of conductors in a choir performance. Apart from the factors mentioned before, another issue noticed about Chinese choral conducting is that conductors from different cultural backgrounds may have different communication styles that can affect their abilities to effectively lead a Chinese choir (Tuo, 2022). Moreover, conductors who are aware of these misconceptions and are able to educate their choirs about the diversity and significance of Chinese music may be more successful in leading a Chinese choir. In the case of a choir conducting, the conductor's interpretation will be shown in verbal and non-verbal forms (expressions of gestures) in choir practices. Hence, there is a need for a study related to linking a conductor's interpretations, communication and rehearsal settings.



Reflecting on the discussions above, obviously there is a need to conduct a study on Chinese Choral songs that addresses the following three needs. Firstly, to address the issues of dissemination of Chinese Choral songs. Secondly, is to address the issues of authenticity in the composition of works in Chinese Choral songs. Finally, is to address the issues of musical elements and conducting gestures in Chinese Choral songs. In addressing these three needs, the following research objectives and research questions, as mentioned the next sections, guided the completion of the current study.

## 1.4 Research Objectives

The research objectives of this study are as follows:

1. to determine the choir members for the selected choir works of Jin Chengzhi,
2. to interpret and conduct the rehearsal of the selected choir works by Jin Chengzhi, and
3. to conduct the selected choral works of Jin Chengzhi in a form of recital.

## 1.5 Research Questions

The research questions of this study are as follows:

1. How to determine the choir members for the selected choir works of Jin Chengzhi?

2. How to interpret and conduct the rehearsal of the selected choir works by Jin Chengzhi? and
3. How to conduct the selected choral works of Jin Chengzhi in a form of recital?

## 1.6 Limitation of The Study

There are several limitations in interpreting and conducting the selected choir works of Jin Chengzhi.

### 1) Limited selection of the repertoire

The study focused on 14 specific choir works by Jin Chengzhi in which they might not represent the entire selection of the works of the composer. Hence, this limitation could affect the generalization of the findings as the chosen compositions may not fully reflect the diversity of the composer's styles and themes.

### 2) Subjectivity of interpretations

The interpretations of musical compositions, especially contemporary and culturally rich works like Chengzhi, are undeniable very subjective. In fact, conductors and performers may have vary interpretations and this can be challenging to objectively assess these differences.

### 3) Time constraints

Conducting and interpreting 12 choral compositions as selected in this study is a time-consuming process. On top of this, the timeline in the completion of this study may also impose limitations on the depth of the

analysis and the ability to explore the full spectrum in the possibilities of the interpretations.

## 1.7 Significant of The Study

This study significantly contributes to the field of choral music and its conducting by providing practical insights into the interpretations and performances of Jin Chengzhi's compositions. In addition, it enhances our understanding of the unique music of Chengzhi, promotes cultural inclusivity, enriches choral theory, and underscores the indispensable roles of conductors in the world of choral music. Ultimately, this study contributes to the preservation and advancement of cultural and musical heritage. In fact, the study on the selection of choir members and the interpretations and conduct of the choral works by Jin Chengzhi holds significant importance in several key ways:

### 1) Enhancing the interpretations of the unique compositions of Chengzhi

The findings of this study highlighted the intricate nuances of the choral compositions of Jin Chengzhi by emphasizing the critical roles of conductors in interpreting and conducting these pieces effectively. This is significant as it contributes to a deeper understanding of Chengzhi's music, allowing for more authentic and nuanced performances.

### 2) Preservation of cultural significance

The music by Jin Chengzhi holds cultural significance within the Chinese choral community by contributing to the advancement of Chinese choral theory. The study has underscored the importance of maintaining and enhancing this

cultural significance. By selecting the choir members who can effectively convey the realism and lyricism in Chengzhi's compositions, the study has ensured that the contributions of the composer continue to be valued and celebrated.

### 3) Cultural bridging in choral music

The study has acknowledged the needs for specific criteria in the selection of choir members, especially in regions with cultural differences. In addition, this aspect is vital for bridging cultural gaps in choral music, such as in non-Chinese regions like Malaysia. Due to this, the criteria of this study have promoted the cultural sensitivity and proficiency by fostering inclusivity and diversity in choral performances.

### 4) Technical and artistic proficiency

The findings of the study highlighted the technical and artistic proficiency required in conducting the choral works by Chengzhi. Moreover, they also emphasized the roles of conductors in shaping the dynamics, articulation, and tempo that are the crucial aspects of musical expressions. On top of this, the study also has underscored the expertise of conductors in achieving a captivating musical rendition.

### 5) Enriching choral theory

By recognizing the diversity of expression achievable through the composition of choirs with a variety of voice parts, the study has enriched a choral theory. It has reinforced the significance of vocal competencies, clear dictions, and expressive diversity in achieving well-balanced and emotive choral performances.

#### 6) Corroboration of scholarly insights

The findings of the study have corroborated insights from existing literature on choral conducting, tempo adjustment, dynamics, and articulation. Hence, this has reinforced the scholarly understanding of the pivotal roles of conductors in translating a composer's vision into a musical performance. As a result, practical observations and theoretical perspectives have been aligned.

#### 7) Elevating the artistry of a conductor

The study has delved into the gesture manipulation of conductor by highlighting its importance to achieve the desired musical effects. Hence, this has elevated the artistry of conducting by emphasizing the profound understanding of conductors in the music's soul and their abilities to communicate it through gestures and techniques.

## 1.8 Repertoires of Recital

### 1.8.1 Consideration in Determining of Repertoires

The repertoire selected for this study has several main considerations. Firstly, there are many variations in the realism works of Jin Chengzhi ranging from responses to social phenomena, daily family life, thoughts of relatives and lovers, friendships, descriptions, and adaptations of major historical events and others. In the pieces as mentioned, family, love, and friendship have been selected as the lines of story progression, thus responding to the impact and changes brought about by the daily life, work and family of young people in the contemporary life in China. Secondly, to better perform the



choral works with great audience appeal, the choir are also allowed to easily integrate their performances into the selected works. The process of selected started by identifying a few pieces that were rich in rhythm and mood changes. As an example, in a piece like 'Self-Help Guide for Chinese New Year' or 'Magic City', not only a variety of mood changes existed, but there are also different tempo and tempo changes. Furthermore, different characters are set in the piece, and even different instrumental accompaniment can also be added if it fits.

史詩巨著第三彈

## 春節自救指南

詞曲 金承志

**Lento** 燈光提示:10%亮度燈光 X633-6636-RCS&TMC

字幕:阿甘他媽說過,人生就像一盒巧克力,你永遠不知道下一塊是什麼味道。

字幕:就像你每一次回家,也完全不知道你的親生父母與各種親戚又要給你出什麼樣的考題。

SOPRANO *p* 嗚 嗚 嗚

ALTO *p* 嗚 嗚 嗚

TENOR *p* 嗚 嗚 嗚

BASS *p* 嗚 嗚 嗚

Piano **Lento**

Score 1.1. Spring Festival Self-Help Guide



**北京話**  
摩托飾演祖母:  
哟,還知道回來啊!

**Tempo di valse!**  
♩=65

單位親戚正在交頭接耳  
合唱團員用家鄉話來回打招呼  
以營造熱鬧的場景

哟,喂來啦  
胖了嘛!  
阿嚨都胖得嚨認不出來了諾!(之類的)

口音必須要有四川,湖南,北京,廣東,上海,潮語,閩南,以及東北.  
以及義烏話:這不是你家2(愛)兒子嘛? 高寧東北話台詞:哎媽,這不土超嘛!

**女性親戚**  
**抬起蘋果肌**

**七姑**  
**上海話**

找對象了沒 有喜歡的人了沒 ne me 明天帶你去相親抓  
找對象了沒 表情死人臉 有喜歡的人了沒 ne me 明天帶你去相親抓  
木有 我醜 嚨  
木有 我醜 嚨

mf

Score 1.2. Spring Festival Self-Help Guide

**軍鼓進**

ao 他要來到

ao 他要來到 看指揮

滑音 擊 大家 好 我

難道是他要來到 我

rit.

mf

X633-6636-RCS&amp;TMC

Score 1.3. Spring Festival Self-Help Guide

**宿命之審判!**

5.3  $\text{♩} = 105$

Glo - ri - a! 回老家 工作吧! ha ha ha Glo - ri - a! 跟我去 相親吧! ha ha ha

父母  
歡 我的 寶貝 他們 也是 為你 好

Glo - ri - a! 回老家 工作吧! ha ha ha Glo - ri - a! 跟我去 相親吧! ha ha ha

父母  
歡 我的 寶貝 他們 也是 為你 好

Score 1.3. Spring Festival Self-Help Guide

106/  $\text{♩} = 80$

啦

二話你知進錯了嗎?  
孩子知道  
我錯哪?  
孩子知道  
我錯哪?  
我錯哪?  
我錯哪?

我錯在 人生規劃太簡單 還沒讀研就上班

我錯在 人生規劃太簡單 還沒讀研就上班

Score 1.4. Spring Festival Self-Help Guide

**戰鬥模式開啓!**

74  $f$  滑他娘的

沒人能在我的 B G M 裡戰勝我 啊

滑他娘的

沒人能在我的 B G M 裡戰勝我 啊

沒人能在我的 B G M 裡戰勝我 我童年爬過樹 凍傷國定路 跳過朝陽

沒人能在我的 B G M 裡戰勝我 我童年爬過樹 凍傷國定路 跳過朝陽

小号

X633-6636-RCS&TMC

Score 1.5. Spring Festival Self-Help Guide

# 魔都 魔都

词曲 金承志  
《喜欢上海的理由》段落原创作者 陶为民

Vivace ♩ = 120

X633-6636-RCS&TMC

SOPRANO

ALTO

TENOR

BASS

钢琴

关于你 有很多评价 我讲给你听 不要生气哦

Score 1.6. Magic City, Magic City

2

越排越 high 有人觉得你有点粘 老婆大人的指令 必  
越排越 high 有人觉得你有点粘 老婆大人的指令 必  
越排越 high 必  
哇! 不要插队!  
越排越 high 必

X633-6636-RCS&amp;TMC

12

须得照办 有人觉得你不够兄弟 高高挂起  
老头子啊去买菜!  
须得照办 有人觉得你不够兄弟 高高挂起  
晓得! p  
须得照办 啊 事不关几 高高挂起  
须得照办 啊 事不关几 高高挂起

Score 1.7. Magic City, Magic City

33

铭记  
铭记  
铭记  
铭记  
上海是我长大跟成人的所在哦  
上海是我长大跟成人的所在哦  
Andante  
rit. ...

Score 1.8. Magic City, Magic City



Thirdly, because it is not possible to have a whole concert of pieces like 'Self-Help Guide for Chinese New Year' which has a lot of genre variations, pieces with a slower melody and beautiful musical lines were chosen such as 'Farewell Moment' and 'A-Mei', and pieces with lighter music were also chosen such as 'Afternoon' and 'Fireflies'. In addition to these, pieces that are more characteristic were also chosen such as 'A-Mei' that is sung in dialect, thus, this would allow for a deeper meaning of the piece performance.

## 阿 妹

X633-6636-RCS&TMC

词曲：金承志

♩ = 64

*mp*

Soprano

雀儿成一双， 哥也放一双， 红糖水， 还在沸。

die cen sseng ih xuo zzei ah kuo ih xuo hñong dduo si vva zzi da yo

Alto

雀儿成一双， 哥也放一双， 红糖水， 还在沸。

die cen sseng ih xuo zzei ah kuo ih xuo hñong dduo si vva zzi da yo

Piano

♩ = 64

*p dolce*

S

A

T

B

Pno.

*mp*

炮烟快要放， 圆眼撒春床，

po yi bba jiang huo yyu ngaa sa qiong yyo

炮烟快要放， 圆眼撒春床，

po yi bba jiang huo yyu ngaa sa qiong yyo

Score 1.9. A Mei





Next, the most important considerations, the selected pieces must be able to be performed within the limited performance time of 60-70 minutes for a complete story based on a deeper content that has been the focus of this study.

### 1.8.2 Recital Programme for Recital 1

	Title	Time
1	(魔都魔都) Magic City, Magic City (Part A)	1 min 37 secs
2	(水库) All I Need is Love (Part A)	1 min 45 secs
3	(阿妹) A-Mei	5 mins 46 secs
4	(流浪的小行星圆舞曲) Wandering Asteroids Waltz	5 mins 35 secs
5	(午后) Afternoon	3 mins 59 secs
6	(吃饭) Dinner	3 mins 12 secs
7	(萤火虫) Fireflies	2 mins 53 secs
8	(小山和小岛) Little Mountain and Small Island	2 mins 27 secs
9	(告别时刻) Farewell Moment	5 mins 23 secs
10	(张士超，你昨天晚上到底把我的钥匙放在哪里了?) Where on Earth Did You Leave the Key, Zhang Shichao?	5 mins 35 secs
11	(来自外公的一封信) A Letter from Grandfather	6 mins 01 secs
12	(新年) New Year	4 mins 36 secs
Total		48 mins 49 secs



**1.8.3 Recital Programme for Recital 2**

	Title	Time
1	(魔都魔都) Magic City,	2:26
2	Forget Me	4:57
3	(阿妹) A-Mei	5:12
4	(流浪的小行星圆舞曲) Wandering Asteroids Waltz	4:40
5	(午后) Afternoon	3:20
6	(吃饭) Dinner	3 mins 12 secs
7	(萤火虫) Fireflies	2 mins 53 secs
8	(小山和小岛) Little Mountain and Small Island	2 mins 27 secs
9	(告别时刻) Farewell Moment	5 mins 23 secs
10	(张士超，你昨天晚上到底把我的钥匙放在哪里 了?) Where on Earth Did You Leave the Key, Zhang Shichao?	5 mins 35 secs
11	(来自外公的一封信) A Letter from Grandfather	6 mins 01 secs
12	(新年) New Year	4 mins 36 secs
13	(春节自救指南) Self-Help Guide for Chinese New Year	6 mins 59 secs
14	(彩虹) Rainbow	5 mins 28 secs
Total		62 mins 29 secs

