



05-4506832



pustaka.upsi.edu.my



Perpustakaan Tuanku Bainun
Kampus Sultan Abdul Jalil Shah



PustakaTBainun



ptbupsi

INTEGRATING BEL CANTO SINGING
TECHNIQUES IN PERFORMING
SELECTED CHINESE ART
SONGS BASED ON ITS
CLASSICAL
POETRY



05-4506832



pustaka.upsi.edu.my



Perpustakaan Tuanku Bainun
Kampus Sultan Abdul Jalil Shah



PustakaTBainun



ptbupsi

LIU LIJIA

SULTAN IDRIS EDUCATION UNIVERSITY

2025



05-4506832



pustaka.upsi.edu.my



Perpustakaan Tuanku Bainun
Kampus Sultan Abdul Jalil Shah



PustakaTBainun



ptbupsi

**INTEGRATING BEL CANTO SINGING TECHNIQUES IN PERFORMING
SELECTED CHINESE ART SONGS BASED ON ITS
CLASSICAL POETRY**

LIU LIJIA

**CREATIVE WORK DISSERTATION PRESENTED TO QUALIFY FOR A
DOCTOR OF PHILOSOPHY**

**FACULTY OF MUSIC AND PERFORMING ARTS
SULTAN IDRIS EDUCATION UNIVERSITY**

2025

ACKNOWLEDGEMENT

I would like to thank my supervisor Dr. Yap Jin Hin and his timely reply and encouragement and his guidance on vocal techniques and correction on thesis. I would like to thank Dr. Tham Horng Kent, Assoc. Prof. Dr. Clare Chan Suet Ching, Dr. Colleen Wong Huey Yi, Ms. Lilis Syafiza Mohd Yatim, etc. and they gave me many good suggestions for my thesis. I would especially like to thank Dr. Tham for providing so much help with the structure and logic of the thesis. Then, I would like to thank my family for their support, my friends and classmates for their encouragement and companionship. Finally, I would like to thank myself for my hard work!

The ideal is not great, I just hope that the new year will not be confused, and I will have the opportunity to re-understand this colorful world and live up to the hardships I have suffered in this half of my life. Finally, if I can dedicate my strength to the cause of education, then my life value will be satisfied to the greatest extent!

ABSTRACT

This creative work dissertation focuses on the performer as a co-creator in performing selected Chinese art songs based on its classical poetry by integrating *Bel Canto* singing techniques. By reviewing literature and performances, there were problems with performers' unclear pronunciation and inability to accurately express the charm when the singer use *Bel Canto* singing techniques. There are two objectives. The first objective leads to two sub-objectives. The first sub-objective is to compare the similarities and differences between Italian and Chinese in *Bel Canto* singing, and the second sub-objective is to apply the techniques of *Yi Zi Xing Qiang* and *Run Qiang* to perform Chinese art songs based on its classical poetry. The second objective is to perform the selected repertoire. This creative work dissertation is based on practice-led research, with the practice process as the research process and the results presented in the form of two recitals. The results suggest that the author addressed the two performance challenges by interpreting and performing the selected songs through a co-creative approach, considering factors such as language contrast, timbre control, pronunciation and intonation adjustments, music score analysis, and the application of singing symbols. Integrating *Bel Canto* singing techniques in performing Chinese art songs based on its classical poetry has become a challenging attempt, which helps to enrich and expand the singing methods of Chinese art songs, assist non-native Chinese singers to learn to perform Chinese art songs, thus contributing to the development and inheritance of vocal performance, and providing new ideas and approaches for the exchange and integration of traditional culture and modern art.

INTEGRATING BEL CANTO SINGING TECHNIQUES IN PERFORMING SELECTED CHINESE ART SONGS BASED ON ITS CLASSICAL POETRY

ABSTRAK

Disertasi karya kreatif ini memfokuskan kepada pelaku sebagai pencipta bersama dalam mempersembahkan *Art Song* Cina terpilih berdasarkan puisi klasiknya dengan mengintegrasikan teknik nyanyian *Bel Canto*. Dengan mengkaji kesusasteraan dan persembahan, terdapat masalah dengan sebutan yang tidak jelas dan ketidakupayaan pelaku untuk menyatakan daya tarikan dengan tepat apabila penyanyi menggunakan teknik nyanyian *Bel Canto*. Terdapat dua objektif. Objektif pertama membawa kepada dua sub-objektif. Sub-objektif pertama adalah untuk membandingkan persamaan dan perbezaan antara bahasa Itali dan Cina dalam nyanyian *Bel Canto*, dan sub-objektif kedua ialah mengaplikasikan teknik *Yi Zi Xing Qiang* dan *Run Qiang* untuk mempersembahkan *Art Song* Cina berdasarkan puisi klasiknya. Objektif kedua adalah untuk melaksanakan repertoar yang dipilih. Disertasi karya kreatif ini adalah berdasarkan penyelidikan yang diterajui oleh amalan, dengan proses amalan sebagai proses penyelidikan dan hasilnya dibentangkan dalam bentuk dua bacaan. Keputusan menunjukkan bahawa pengarang menangani dua cabaran persembahan dengan mentafsir dan mempersembahkan lagu-lagu terpilih melalui pendekatan kreatif bersama, dengan mengambil kira faktor-faktor seperti kontras bahasa, kawalan timbre, pelarasan sebutan dan intonasi, analisis skor muzik, dan penerapan simbol nyanyian. Mengintegrasikan teknik nyanyian *Bel Canto* dalam mempersembahkan *Art Song* Cina berdasarkan puisi klasiknya telah menjadi satu percubaan yang mencabar, yang membantu memperkaya dan mengembangkan kaedah nyanyian *Art Song* Cina, membantu penyanyi bukan asli Cina untuk belajar mempersembahkan *Art Song* Cina, dengan itu menyumbang kepada pembangunan dan pewarisan persembahan vokal, dan menyediakan idea dan pendekatan baharu untuk pertukaran dan integrasi budaya tradisional dan seni moden.

TABLE OF CONTENT

	Page
DECLARATION OF ORIGINAL WORK	ii
DECLARATION OF THESIS	iii
ACKNOWLEDGMENTS	iv
ABSTRACT	v
ABSTRAK	vi
TABLE OF CONTENT	vii
LIST OF TABLES	xi
LIST OF FIGURES	xiii
LIST OF ABBREVIATIONS	xviii
LIST OF APPENDICES	xix
CHAPTER 1 INTRODUCTION	
1.1 Motivation	1
1.2 Problem Statement	3
1.3 Objectives and Questions	6
1.4 Recital Programmes for Recital 1	7
1.5 Recital Programmes for Recital 2	9
1.6 Significance	11

1.7	Limitations	13
-----	-------------	----

CHAPTER 2 LITERATURE AND PERFORMANCE REVIEW

2.1	The Research of Chinese Art Songs based on Classical Poetry (CASCP)	16
-----	--	----

2.1.1	The Development and Characteristics of CASCP	16
-------	---	----

2.1.2	Research on the Singing of CASCP	23
-------	----------------------------------	----

2.2	Application of Bel Canto Singing Techniques in Art Songs	25
-----	---	----

2.2.1	The Term of Bel Canto and its Characteristics	25
-------	---	----

2.2.2	The Manifestation of Bel Canto in Art Songs of Other Languages	28
-------	---	----

2.2.3	The Expression of Bel Canto in Chinese Art Songs	31
-------	---	----

2.3	Performance Review	32
-----	--------------------	----

2.4	Discussion	50
-----	------------	----

CHAPTER 3 METHODOLOGY

3.1	Philosophy Approach: Practice-led Research	54
-----	--	----

3.2	Creator, Co- creator and Re-Creator	55
-----	-------------------------------------	----

3.3	Phase of Investigation	60
-----	------------------------	----

3.4	Conceptual Framework	61
-----	----------------------	----

3.5	Commonality and Individuality of Integrating Performance	62
-----	---	----

3.5.1	Commonality: Bel Canto Singing Techniques	62
-------	--	----

3.5.2	Personality: The Differences between the Two Languages in Bel Canto Singing and the Musical Characteristics of CASCP	65
3.6	Summary	73

CHAPTER 4 ARTISTIC CREATIVE PROCESS

4.1	花非花 A Flower in the Haze	78
4.2	自君之出矣 From the Lord	83
4.3	钗头凤 Hairpin Phoenix	86
4.4	春晓 Spring Dawn	91
4.5	如梦令 Like a Dream	96
4.6	秋之歌 Songs of Autumn	100
4.6.1	山行 Mountain Trip	101
4.6.2	南陵道中 In the Nanling Road	104
4.6.3	寄扬州韩绰判官 Letter to Judge Han Chuo of Yangzhou	108
4.7	别董大 Farewell to the Lutist	114
4.8	我住长江头 Expecting You Along the Yangtze	119
4.9	青玉案·元夕 Green Jade Cup Lantern Festival	124
4.10	幽兰操 Virtues of Orchid	128

CHAPTER 5 CONCLUSION, SELF-REFLECTIONS, AND RECOMMENDATIONS

5.1	Conclusion	135
-----	------------	-----

5.2 Self-reflections 137

5.3 Recommendations 139

REFERENCE 140

APPENDIX

LIST OF TABLES

Table No.		Page
1.1	Recital Programmes for Recital 1	8
1.2	Recital Programmes for Recital 2	9
3.1	The Finals in Chinese Pinyin	66
3.2	The simple finals in Chinese Pinyin	67
3.3	The complex finals in Chinese Pinyin	68
3.4	The alveolar nasal finals and velar nasal finals in Chinese Pinyin	69
3.5	The special finals in Chinese Pinyin	69
4.1	花非花 A Flower in the Haze	78
4.2	自君之出矣 From the Lord	83
4.3	钗头凤 Hairpin Phoenix	86
4.4	春晓 Spring Dawn	91
4.5	如梦令 Like a Dream	96
4.6	山行 Mountain Trip	101
4.7	南陵道中 In the Nanling Road	104

4.8	寄扬州韩绰判官 Letter to Judge Han Chuo of Yangzhou	108
4.9	别董大 Farewell to the Lutist	114
4.10	我住长江头 Expecting You Along the YangtZe	119
4.11	青玉案·元夕 Green Jade Cup Lantern Festival	124
4.12	幽兰操 Virtues of Orchid	128

LIST OF FIGURES

No. Figure		Page
2.1	XSO & Shi Yijie & Chen Sa, A "unique" concert is about to be staged (2020)	33
2.2	Shi Yijie and Chen Sa jointly performed a special concert of Chinese art songs (2021)	33
2.3	The scene was so beautiful! Shi Yijie unfolded a picture of China with her singing (2022)	35
2.4	Shi Yijie and Chen Sa, the "fairy duo", invite you to enjoy a night of 17 consecutive Chinese art songs (2021)	36
2.5	25 rounds of applause for the "Godly Combination", Shi Yijie and Chen Sa intoxicated the Qintai Concert Hall (2023)	37
2.6	With the same tacit understanding as before and impressive strength, Shi Yijie and Chen Sa interpret the "ceiling" of Chinese art songs (2023)	38
2.7	Elegant Music in Sanxiang, Shi Yijie x Chen Sa Chinese Art Songs II Special Concert (2023)	39
2.8	Liao Changyong finished singing the "A Century of Chinese Art Songs" concert with an injury. This is how we should respect art (2017)	40
2.9	Liao Changyong's Chinese art song solo concert held at the National Art Museum of China (2019)	41
2.10	The Municipal Cultural Center held a concert of "Classical Poetry, Calligraphy and Painting" (2023)	42

2.11	Listen to the dialogue between poetry, calligraphy, painting and music. The famous singer Liao Changyong sings at Jiuritai (2023)	43
2.12	In the drizzle, in Lu Village, Liao Changyong sang Chinese art songs at the night (2024)	44
2.13	Let the whole world sing Chinese songs with correct pronunciation and intonation. Liao Changyong's 16 Chinese Art Songs is officially released internationally (2021)	45
2.14	Liu Bo, soprano perform the song 青玉案 · 元宵 Green Jade Cup Lantern Festival (Jin, 2022)	46
2.15	Bel Canto, Soprano Diana Damrau sings the Chinese art song 我住长江头 Expecting You Along the Yangtze (2020)	47
2.16	花非花 (A Flower in the Haze), Homesickness, American tenor John Matthew Myers (2022)	47
2.17	"Spring Thoughts" Western soprano singer sings Chinese art song (2023)	48
2.18	Video, The grand prize of the 2nd China Art Song International Vocal Competition is announced! A Serbian soprano is not simple (2021)	49
2.19	What is it like for foreigners to sing Chinese art songs? (A Na, 2023)	49
2.20	Lu Jingshu Mezzo-Soprano, Youlancao. Chinese Art Songs- Lyrics by Han Yu, Composition by Zhao Jiping. Li Weijie Piano (Lu, 2024)	50
3.1	The conceptual framework	61
3.2	Il fervido desiderio, Vincenzo Bellini, bars 8-11	71
3.3	青玉案 · 元宵 Green Jade Cup Lantern Festival, Ao Changqun, bars 21-25	71
3.4	Five Level Tone Mark by Zhao Yuanren (1920)	72

4.1	花非花 A Flower in the Haze, Huang Zi	80
4.2	花非花 A Flower in the Haze, bars 1-6	81
4.3	花非花 A Flower in the Haze, Huang Zi, bars 7-10	82
4.4	自君之出矣 From the Lord, Tan Xiaolin, bars 1-3	84
4.5	自君之出矣 From the Lord, Tan Xiaolin	85
4.6	钗头凤 Hairpin Phoenix, Zhou Yi, bars 11-23	88
4.7	钗头凤 Hairpin Phoenix, Zhou Yi, bars 24-41	89
4.8	春晓 Spring Dawn, Li Yinghai, bars 9-37	93
4.9	C g ō ng yǎ yuè scale	97
4.10	如梦令 Like a Dream, Wang Chao, bars 5-20	98
4.11	如梦令 Like a Dream, Wang Chao, bars 17-20, 37-40, 45-48	99
4.12	山行 Mountain Trip, Luo Zhongrong, bars 16-22	103
4.13	山行 Mountain Trip, Luo Zhongrong, bars 1-9, 22-28	103
4.14	南陵道中 In the Nanling Road, Luo Zhongrong, bars 1-11	106
4.15	南陵道中 In the Nanling Road, Luo Zhongrong, bars 13-21	107
4.16	寄扬州韩绰判官 Letter to Judge Han Chuo of Yangzhou, Luo Zhongrong	110
4.17	寄扬州韩绰判官 Letter to Judge Han Chuo of Yangzhou, Luo Zhongrong, bars 1-14	111
4.18	寄扬州韩绰判官 Letter to Judge Han Chuo of Yangzhou, Luo Zhongrong, bars 17-18	111

4.19	寄扬州韩绰判官 Letter to Judge Han Chuo of Yangzhou, Luo Zhongrong, bars 27-29, 38-39	112
4.20	寄扬州韩绰判官 Letter to Judge Han Chuo of Yangzhou, Luo Zhongrong, bars 27-29, 17-25	113
4.21	别董大 Farewell to the Lutist, Zhao Jiping, bars 1-3	115
4.22	别董大 Farewell to the Lutist, Zhao Jiping, bars 8-13	116
4.23	别董大 Farewell to the Lutist, Zhao Jiping, bars 6-9	117
4.24	别董大 Farewell to the Lutist, Zhao Jiping, bars 10-12, 15- 16	118
4.25	我住长江头 Expecting You Along the YangtZe, Qing Zhu, bars 1-3	120
4.26	我住长江头 Expecting You Along the YangtZe, Qing Zhu, bars 1-6	121
4.27	我住长江头 Expecting You Along the YangtZe, Qing Zhu, bars 17-19	123
4.28	我住长江头 Expecting You Along the YangtZe, Qing Zhu, bars 5-7	123
4.29	青玉案·元夕 Green Jade Cup Lantern Festival, Ao Changqun, bars 12-15	126
4.30	青玉案·元夕 Green Jade Cup Lantern Festival, Ao Changqun, bar 33, bar 37	127
4.31	青玉案·元夕 Green Jade Cup Lantern Festival, Ao Changqun, bar 42	127
4.32	青玉案·元夕 Green Jade Cup Lantern Festival, Ao Changqun, bars 43-45	128
4.33	幽兰操 Virtues of Orchid, Zhao Jiping, bars 1-8	130

4.34	幽兰操 Virtues of Orchid, Zhao Jiping, bars 9-37	131
4.35	幽兰操 Virtues of Orchid, Zhao Jiping, bars 44-46	132

LIST OF ABBREVIATIONS

CASCP Chinese Art Songs based on its Classical Poetry

IPA International Phonetic Alphabet

YZXQ Yi Zi Xing Qiang

RQ Run Qiang

LIST OF APPENDICES

- A1 Poster 1 PhD Recital 1
- A2 Poster 2 PhD Recital 2
- B Programme Notes
- C RQ Symbols
- D Music Scores (Symbols)
- E Italian Pronunciation

CHAPTER 1

INTRODUCTION

This chapter begins by discussing the source of performance motivation for the author as a performer. It lists two main objectives and related questions based on existing problems, followed by the programmes of Recital 1 and Recital 2 to support the necessity of the performance. The chapter then turns to discuss the three significances of performance, and ends with three performance limitations.

1.1 Motivation

Chinese art songs based on its classical poetry usually have high artistry and ideological depth. The lyrics are often selected from Chinese classical literature, such as Tang poetry and Song poetry, which give the music works a profound cultural heritage and

artistic value. Moreover, the composer presents the ancient poetic sentiments and picturesque feelings through the form of music. It can reflect the composer's respect and innovation of tradition. The emotion expression of Classical poetry is different from modern poetry. It often uses hints and is more implicit. In addition, it is presented in the form of ancient Chinese, which needs to be translated into modern Chinese to understand the meaning, which is more challenging for singers. This reason is also attracts the author to choose classical poetry.

In recent years, Chinese art songs have developed rapidly and have become a compulsory repertoire in colleges and universities, recitals, and top vocal competitions in China (Yang, 2018). The author has been influenced by the study of this topic both as the performer and the teacher. Therefore, singing Chinese art songs plays a key role in the author's personal career development.

Bel Canto Singing techniques in performing Chinese art songs based on its classical poetry have begun the road of integration since they appeared in China (Yu & Jin, 2019), but there are always some problems. These problems are not techniques themselves, but language, music understanding or rhyme expression (Li, 2020). In the first Chinese Art Song International Vocal Competition hosted by Shanghai Conservatory of Music in 2018, some Chinese-speaking singers and non-Chinese-speaking singers sang Chinese art songs with *Bel Canto* with unclear lyrics and inaccurate music interpretation. There is a problem with language expression, which leads to unclear lyrics during the singer's performance. There are problems with understanding music, leading singers to misunderstand the composer's intentions. The

problem with rhyme expression leads singers to overly emphasize technique and overlook the sincerity of rhyme, thus failing to achieve the artistic conception of poetry. These existing problems are the ones that the author wants to solve in this creative work dissertation.

Despite being popular in China, the Chinese art songs have little international influence (Wang, 2020). The big challenge for non-native Chinese speakers to perform Chinese art songs is the differences in language and culture. This creative work dissertation aims to solve the current problems in performing Chinese art songs by integrating *Bel Canto* singing techniques, hoping to provide suggestions and references for non-native Chinese singers in learning to perform Chinese classical poetry and art songs. Besides, under the One Belt One Road policy, the author took the opportunity of studying for a doctoral degree to contribute to the promotion and development of Chinese art songs internationally.

1.2 Problem Statement

In the process of integrating *Bel Canto* singing techniques to perform Chinese art songs, the key point is language. *Bel Canto* singing techniques originated in Italy, and Italian is considered to be the most suitable language for *Bel Canto* singing techniques because the phonetic characteristics and syllable structure of Italian are in line with the pursuit of coherence and beauty of musical phrases in *Bel Canto* singing. Wu (2010) believes that

singers are good at singing Italian songs with *Bel Canto* singing techniques, but they often have problems with unclear pronunciation when singing Chinese art songs. The differences in cultural backgrounds result in direct expression in Western poetry and implicit expression in Chinese classical poetry. Therefore, Chinese composers choose to choose some Chinese musical elements to match the artistic conception of the lyrics choose some Chinese musical elements to match the artistic conception of the lyrics besides using Western composition techniques. Song (2012) interviewed judges of international vocal competitions, who said that many singers not only suffer from inaccurate pronunciation, but also fall short in interpreting the music.

If the singer does not have a good grasp of the intonation process of the Chinese characters, cannot achieve a good rhyme, and the lyrics are not expressed clearly, it will first affect the listeners' understanding and appreciation of the song. Secondly, it will affect the expression of the poetic meaning of ancient poems and fail to truly convey the artistic conception and charm of ancient poems. It may also affect the musicality and overall expressiveness of the song, making the singing effect less than expected. They are common problems.

Bel Canto singing techniques performing Chinese art songs based on its classical poetry, the style of music is often closely related to the cultural background and charm of the classical poetry. Chinese art songs have a unique musical style based on classical poetry (Zhang, 2013). If singers cannot correctly interpret the music, they may not be able to accurately express the charm of the songs, thus affecting the quality and artistic effect of the singing. Therefore, the differences between Italian and Chinese under the

same singing techniques and understanding the composer's intention to express the inner meaning of the song provide a reference for singers. This creative work dissertation will distinguish the similarities and differences between Italian and Chinese under *Bel Canto* singing techniques, with the aim of learning from the pronunciation of Italian vowels in Chinese pinyin and introducing the singing technique of singing with words to solve the problem of unclear pronunciation. Moreover, by analyzing the music score, some singing techniques are introduced and symbolized on the score to interpret the singing ideas of the song. Finally, the author will present the research results through two recitals.

Music performance is a practical subject. In addition to studying and analyzing works and research results on vocal techniques, music theory, and performing arts, it is also necessary to build one's own theoretical model based on the existing theoretical framework and propose new theoretical hypotheses or models. Importantly, practical subjects require repeated practice to solve problems in theory. Therefore, the author chose practice-led research as a methodology to guide creative work papers. The practice-led research method emphasizes solving theoretical problems through practical exploration and practical reflection. In practice, the author can observe the problems and difficulties in practice, constantly reflect, summarize practical experience, discover existing problems and challenges, and think about how to solve these problems and challenges. In addition, composers create music to express their intentions based on their understanding of the lyrics, but in performance, the presentation of music is completed through the interpretation of the performer (Kramer, 2011). As a performer, the author gives a new interpretation to the selected work, which may involve cooperation with

other people in the process of practice, such as composers, vocal technique instructors, and piano collaborators. Therefore, the author solves real problems in the role of co-creator.

1.3 Objectives and Questions

This creative work dissertation established a way to perform Chinese art songs through singing. There were two main performance objectives:

i) To integrating *Bel Canto* singing techniques in performing selected Chinese art songs based on its classical poetry.

Sub-objective 1: To draw on the experience of the pronunciation of Italian vowels in Chinese Pinyin and introduce YZXQ to solve the problem of unclear pronunciation by distinguishing the similarities and differences between Italian and Chinese.

Sub-objective 2: To introduce singing techniques of RQ on the music score to interpret the singing ideas of the songs.

ii) To perform selected Chinese art songs based on its classical poetry in recitals.

The questions were as follows:

i) How to integrate *Bel Canto* singing techniques in performing selected Chinese art songs based on its classical poetry?

Sub-question 1: How to draw on the experience of the pronunciation of Italian vowels in Chinese Pinyin and introduce *YZXQ* to solve the problem of unclear pronunciation by distinguishing the similarities and differences between Italian and Chinese?

Sub-question 2: How to introduce singing techniques of *RQ* on the music score to interpret the singing ideas of the songs?

ii) How to perform the selected repertoire in recitals?

1.4 Recital Programmes for Recital 1

In addition to performing CASCP, the concert also features Italian art songs. The reason for choosing these two languages of art songs is that Italian is the most suitable language for singing and is also the starting language for *Bel Canto*, so the comparison between Italian and Chinese is more convincing in singing. Due to the time requirements of the recital, there are six Italian art songs, from composers Vincenzo Bellini (1801-1835), Their art songs are unanimously recognized by the music community as representatives of *Bel Canto* (Staricova, 2017), and their musical characteristics are delicate and infectious, with smooth and coherent melodies. Practicing and singing these songs can help singers improve their singing techniques from the perspective of controlling breathing and voice. Besides, the music of these three composers can express *Bel Canto*

very well, and Bellini once mentioned that he could skillfully combine music and poetry. "He composed songs notable for their beautiful *Bel Canto* melodies, which emphasize the beauty of the voice, but still set the text precisely with respect for correct prosody" (Kimball, 2006, p.745). Such as the song *Almen se non poss'io*,

Bellini's songs display strong links with his operas. His shapely vocal phrases have been characterized as "unfolding melody." This song is full of phrases, broad-lined and filled with elegant ornamentation. The accompaniment is a series of simple broken chords, highlighting the exquisite Bel Canto vocal phrases. This song is a striking example of Bellini's cantabile melodic writing (Kimball, 2006, p746).

The eight Chinese art songs are from notable composers. These composers include Qing Zhu (1893-1959), Huang Zi (1904-1938), and Tan Xiaolin (1912-1948) in the first half of the 20th century, Luo Zhongrong (1924-2021) in the second half of the 20th century, as well as Zhao Jiping (1945), Zhou Yi (unknown) and Wang Chao (1979) in the early 21st century.

Table 1.1

Recital Programme for Recital 1

No	Repertoire	Composer	Duration
1	Il fervido desiderio		3'
2	Almen se non poss'io	Vincenzo Bellini	3'
3	Malinconia, ninfa gentile		3'
4	La promessa	Gioachino Rossini	4'
5	Amore e morte	Gaetano Donizetti	4'
6	Me Voglio fa'na casa		3'
7	花非花 (A Flower in the Haze)	Huang Zi	2'30
8	自君之出矣 (Ever Since You Left)	Tan Xiaolin	1'30
9	钗头凤 (Hairpin Phoenix)	Zhou Yi	3'30

No	Repertoire	Composer	Duration
10	如梦令 (Like a Dream)	Wang Chao	4'30
11	秋之歌 (Songs of Autumn): 1. 山行 (Mountain Trip) 2. 南陵道中 (In the Nanling Road) 3. 寄扬州韩绰判官 (Letter to Judge Han Chuo of Yangzhou)	Luo Zhongrong	7'
12	我住长江头 (Expecting You Along the Yangtze)	Qing Zhu	3'
13	青玉案·元夕 (Green Jade Cup Lantern Festival)	Ao Changqun	5'
14	幽兰操 (Virtues of Orchid)	Zhao Jiping	5'30
Total			52'30

1.5 Recital Programmes for Recital 2

Table 1.2

Recital Programme for Recital 2

No	Repertoire	Composer	Duration
1	Il fervido desiderio		3'
2	Almen se non poss'io	Vincenzo Bellini	3'
3	Malinconia, ninfa gentile		3'
4	La promessa	Gioachino Rossini	4'
5	Amore e morte		4'
6	Me Voglio fa'na casa	Gaetano Donizetti	3'
7	花非花 (A Flower in the Haze)	Huang Zi	2'30
8	自君之出矣 (Ever Since You Left)	Tan Xiaolin	1'30

No	Repertoire	Composer	Duration
9	钗头凤 (Hairpin Phoenix)	Zhou Yi	3'30
10	春晓 (Spring Dawn)	Li Yinghai	5'
11	如梦令 (Like a Dream)	Wang Chao	4'30
12	秋之歌 (Songs of Autumn): 4. 山行 (Mountain Trip) 5. 南陵道中 (In the Nanling Road) 6. 寄扬州韩绰判官 (Letter to Judge Han Chuo of Yangzhou)	Luo Zhongrong	7'
13	别董大 (Farewell to a Lutist)	Zhao Jiping	3'30
14	我住长江头 (Expecting You Along the Yangtze)	Qing Zhu	3'
15	青玉案·元宵 (Green Jade Cup Lantern Festival)	Ao Changqun	5'
16	幽兰操 (Virtues of Orchid)	Zhao Jiping	5'30
Total			61'30

As stated in the Academic Guide for the Doctor of Philosophy (Music Performance), recital 1 requires a programme of approximately 45 minutes, while recital 2 requires a programme of 60 minutes, with recital 2 being an extension of recital 1. The author plans to perform the works in the order of the table, which have different keys, different rhythmic expressions, and different compositional techniques

During the COVID-19 pandemic, the recital 1 had to be held online. The author found a suitable venue and recorded fourteen works at one time. The first half was Italian art songs, and the second half was CASCPC. There was no audience at recital 1.

The recital 2 was a live performance. Due to time requirements, the number of works increased to sixteen, and it was still divided into the first and second halves. Since CASCP are short and concise, and the melody is more soothing than cheerful, the author divided ten Chinese art songs with different tonality, emotional expression, and composition techniques into three parts based on classical poetry: love between men and women, love for the four seasons, and love for the country, trying to bring different feelings to the audience.

In order to enhance the audience's musical experience, there will be a brief introduction before each song, and slides will be used as an aid in the preparation process. Meanwhile, the original text of each Chinese art song will be displayed in the slides, and the English translation will make it easier for the audience to understand the meaning of Chinese classical poetry.

1.6 Significance

This creative work dissertation can help singers solve the problem of singing techniques. It emphasizes the accuracy of pronunciation and new ideas for interpreting music to ensure that the audience can better understand the lyrics and master the performance style of classical poetry and art songs. In addition, the author improves musical expression through breathing control, voice strength, etc.

This creative work dissertation can explain the musical terms *YZXQ* and *RQ* and how to mark them on the score. The two terms *YZXQ* and *RQ* are both descriptions of singing techniques. These techniques involve how singers handle lyrics when singing and how to adjust the musical expression to better convey the charm and artistic conception. They can provide clear guidance to singers to help them better understand the expression requirements of music and accurately reflect them when singing. Marking can be expressed in the form of symbols, notes or specific marking methods to indicate how singers should handle lyrics and music when singing.

Through such notation, it can help singers have a clear understanding or awareness of the performance of Chinese art songs. Doing so helps to ensure the accuracy and consistency of singing, and also helps singers better understand and interpret the charm and connotation of musical works. By marking symbols on the score, it can ensure the singer's understanding of the music during singing and maintain the consistency of the performance style. By understanding and analyzing the music score, singers can improve their performance level and professional quality. This study can not only solve the problems brought by the integration of *Bel Canto* singing techniques to perform Chinese art songs, but also use *Bel Canto* singing techniques to perform other forms of Chinese songs.

1.7 Limitations

There are three limitations in this creative work dissertation. Firstly, the selection of Chinese art songs from some Tang and Song dynasties and some composers may limit the breadth and depth of the research. Chinese classical poetry culture has a long history and covers works from various dynasties. When studying the integration of *Bel Canto* singing and Chinese ancient poetry art songs, choosing only works from the Tang and Song dynasties may limit the breadth of the study. Poems from different dynasties vary in terms of expression, themes, and content. Expanding the scope of research to musical works from other dynasties, such as the Book of Songs in the Pre-Qin Dynasty and Sanqu in the Yuan Dynasty, can make the research more comprehensive and rich.

Limiting the scope of research to only some composers may limit the overall understanding of Chinese art songs. Each composer has his or her own unique style, creative background, and influence. By studying a wider range of composers, the singing style of Chinese art songs can be explored more comprehensively. However, the author plans to apply this genre of songs as a whole.

Secondly, Research on Pinyin may not be suitable for the pronunciation of different dialects.. Chinese Pinyin is a phonetic system based on the Mandarin phonetic system, so its scope of application is mainly in areas where Mandarin is used. Chinese Pinyin may not be able to express the pronunciation characteristics of different dialects completely accurately. Each dialect has its own unique pronunciation, intonation and phonetic characteristics, which are very different from Mandarin. A few Chinese art

songs are based on classical poetry and have multiple dialect versions. For example, Fisherman (Zheng Xie) uses the Chinese Jiangnan dialect.

Thirdly, it must be mentioned that this study focuses on the use of Chinese Pinyin, and the International Phonetic Alphabet (IPA) serves as a medium for non-native Chinese singers to learn Pinyin. IPA is a phonetic notation system used to record *YZXQ* in this dissertation corresponds to Chinese Pinyin, then IPA will appear below the Chinese product to provide a reference for non-native Chinese speakers to learn Pinyin.